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NEWSPAPER

IN THE NEWS

MCA Free To Expand In New 5-Year Global Pact With BMG

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Airplay, Sales Unhurt By Jackson Allegations

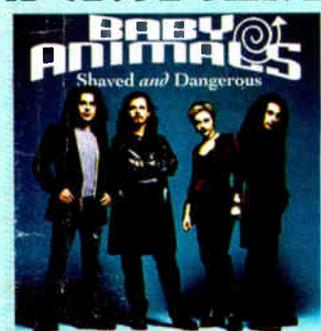
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 11, 1993

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USED-CD RIVALS NEAR TRUCE But Brooks Keeps Firing At Retailers

BY CRAIG ROSEN

LOS ANGELES—With Sony, Uni, WEA, and CEMA Distribution dropping their policies of denying co-op advertising to retailers that sell used CDs, the war over the resale of discs is nearing a truce. However, a few standouts, including country superstar Garth Brooks, are holding firm to their stances on the issue.

On Aug. 26, CEMA reversed its used-CD policy (Billboard, Sept. 4). The following week, WEA, Sony, and Uni followed suit, stating they once again will provide advertising dollars

to retailers that resell discs, provided they do not use the money in advertising that promotes used CDs.

It was unclear at press time whether two lawsuits filed against the companies will be dropped. The Torrance, Calif.-based, 339-store Warehouse Entertainment web and the recently formed Independent Music Retailers Assn. have filed lawsuits against CEMA, WEA, Sony, and Uni, alleging that withholding co-op ad dollars violates antitrust laws (Billboard, July 31, Aug. 14).

Although Warehouse Entertain-

(Continued on page 87)

Joel's 'River Of Dreams' Rages At Retail

BY PAUL VERNA

NEW YORK—Billy Joel's new Columbia Records album, "River Of Dreams," is more than the No. 1 record in the U.S. for three weeks running. It is also Joel's fastest-selling album ever.

With four No. 1 albums to his credit, Joel is no stranger to the top of the charts. However, the explosive out-



JOEL

of-the-box success of his new release has surprised many in the industry, including executives at Columbia.

Rich Kudolla, the label's senior VP of sales, notes that "River Of Dreams" surpassed its initial sales target by 70%. "It surprised me a lit-

Me'Shell NdegeOcello Brews Maverick Hip-Hop/R&B Sound

BY DANYEL SMITH

NEW YORK—At New York's Fez nightclub recently, Maverick/Warner recording artist Me'Shell NdegeOcello played, on her birthday, for a packed house. With nimble grace and enthusiasm bordering on ecstasy, she alternately seduced and amused the loving fans,

questioning them conversationally as well as with her potent lyrics, and pleasing them by being that rare and special musical entity: something new.



NDEGEOCELLO

Exuding the power that comes from talent and a furious commitment to it, NdegeOcello, with her sensual, unself-conscious brew of hip-hop, blues, and funk, unceremonious-

(Continued on page 78)

Biondi On Board As Keynote At B'board Vid Meet

LOS ANGELES—Frank J. Biondi Jr., president/CEO of Viacom International Inc., will deliver the keynote speech at Billboard's 15th annual Music Video Conference, Nov. 3-5 at Ma Maison-Sofitel here.



BIONDI

Viacom, the parent company of MTV and VH1, is launching a test of an advanced interactive cable system in Castro Valley, Calif., in a joint venture with AT&T (Billboard, June 12). In his Nov. 4 keynote address, Biondi, who has been

(Continued on page 78)

Boston Reaffirms Its Place On The Music Business Map

BY STEVE MORSE

BOSTON—The roster of acts that have rocketed to national success from this city includes Aerosmith, the Cars, the J. Geils Band, Boston, Extreme, Tracy Chapman, New Kids On The Block, New Edition, Bobby Brown, and Marky Mark & the Funky Bunch. Today, a new generation of rockers is changing Boston's musical pedigree.

Unlike the late '60s, when the record industry tried regrettably to stamp a "Bosstown Sound" with acts like the Beacon Street Union, Orpheus, and Ultimate Spinach, this generation of artists cannot be pigeonholed. Currently proving popular is everything from alternative rock (Juliana Hatfield, the Lemonheads, Buffalo Tom) to ska hybrids (the Mighty Mighty Bosstones, Bim Skala Bim), progressive rock (Tribe), punk-

(Continued on page 40)



Two Rock Formats Jump In Spring Arbs

BY PHYLLIS STARK

NEW YORK—Although the album rock format took a beating in the spring Arbitron ratings, two related formats, classic rock and modern rock, posted their best showings ever.

In the latest Billboard/Arbitron national format ratings, which track shares of listening by format, album

(Continued on page 72A)

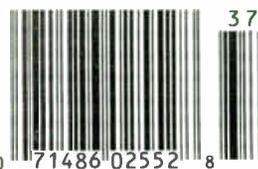
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USA TODAY

HEATSEEKERS

Robin S. Shown Love With Heatseeker No. 1

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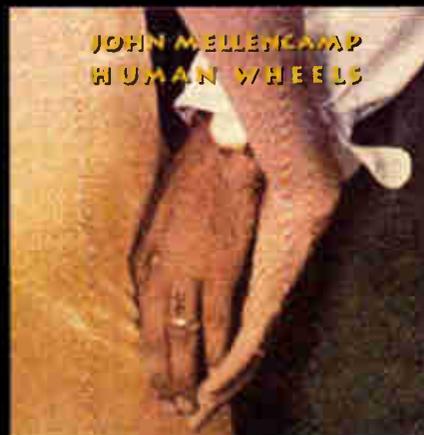
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Cocteau's' Experiential 'Calendar'

Like pop glossolalia from a Presbyterian minaret, the vaporous invocations of Scotland's Cocteau Twins resemble the rapt musical pastiche of a ruined world. To hear the trio's forthcoming "Four-Calendar Cafe" album (Capitol/Fontana, due Nov. 4), one would think the prettiest sonic and mental rubble of Western culture's tragic past has been piously reassembled by a collage artist. And while a mood of requiem infiltrates every note and image, there is also a soaring sense of relief, as if the collapse of history permitted a bold new spiritual scavenger hunt.

"We felt so painfully cut off from our surroundings in Scotland when we began that I really can't think of a single specific influence," mulls the Twins' Robin Guthrie, a multi-instrumentalist who has played a guiding role in the group's opaque production style. "It was all internal, and what we worked on most is *feel and flow*."

It's been more than a decade since the Twins bowed on the British 4AD label in 1982 with their "Garlands" album, whose ethereal wiles would render it the alternative-scene equivalent of "Astral Weeks," so great was the penetrating spell it would cast (whether they concede it or not) upon such acts as the Smiths, Throwing Muses, the Sundays, and the Cranberries. The original trio of Guthrie, Will Heggie, and heavenly vocalist Elizabeth Fraser was formed in their native town of Grangemouth, an oil-refining and textile center on the south side of the Firth of Forth in Central Scotland. Heggie quit a year later, and was replaced (after Guthrie and Fraser had completed the 1983 "Head Over Heels" album) by Simon Raymonde of The Drowning Craze. Over the course of a score of albums and EPs, numberless initiates to the cult of the "Cocks" (as the group calls itself) have experienced the slow-dawning realization that most of the beautiful elegies in the group's repertory resist either identifiable time signatures or lyrical dissection, so ineffably fluid is the uninflected celeste of Fraser's singing voice. The Scots term such techniques *Port-a-beul*, or mouth music.

"Four-Calendar Cafe" (whose title is taken from the book "Blue Highways") represents another entrancingly tentative step into the daylight of self-revelation. The Celtic/back country twine of the climbing guitar figures in "Bluebeard" preface a plainspoken refrain ("Are you the right man for me?"), while "Oil Of Angels" and "Squeeze-Wax" actually boast whole sentences of accessible verse, plus springy tempo turns that could qualify as grooves. For intent devotees, such profferings are postcard installments of the Rosetta Stone.

Background details and artistic determinants regarding the Cocteau Twins have remained no less mysterious, band members long dissuading any substantive inquiry by means of charmingly vulgar (and customarily pub-situated) putdowns of their best work. But the birth four years ago of Guthrie and Fraser's daughter Lucy Belle, and Raymonde's own growing family (one child, another imminent) has softened some of the old guardedness. Taking time out from an uncommonly merry session at their September Sound studio in the Middlesex section of North London ("We're recording 'Winter Wonderland' for Christmas," Guthrie giggles, "and last year we did 'Frosty The Snowman,' as fun things now that Simon and us have kids"), Robin and Liz agreed to explain themselves.

"In a way," confesses Guthrie, "our music has always been a reflection of our desperate desire to get as much distance from where we came from as possible. Grangemouth is like Elizabeth, N.J., a great chemical-refining works that's not at all picturesque. I

was an apprentice in the British Petroleum oil refinery!

"It was a post-punk sort of time when Will and I bought our first drum machine," he continues, "and in 1979 we met Liz, who we'd seen getting up to dance in pubs. Grangemouth is such a small place that Liz and I have even got the same [registrar's] signatures on our birth certificates. We figured if she could dance so well she could probably sing, and when she did she blew us away."

Fraser then held a staff post in a local whiskey bond (distillery), labeling and boxing the bottled spirits. "You have to understand," she says, "how few the choices were. Most of the women worked where my mother did, in a sewing factory called Racke's. And most of the men worked for B.P., but my father was a tool grinder in a wood yard."

Seeing the enervating effects such toil had on parents William and Wilma Fraser, Liz gravitated instead to the leisure activities that seemed to revitalize them. "My mother had been a drummer in a pipe band, and my father played accordion. There were hundreds of British pop records at home—the Beatles, Petula Clark, Lulu—and I got shanghaied into singing hymns at Beancross Primary School when I was six. It was wonderful growing up with music in the house, because there was so much tension just outside the door, like our Protestant segregation from Catholics. My brother and grandfather were in the Orange Lodge, and you weren't allowed to cross the road when they marched. Religion left me numb."

The move to try music as a livelihood came at the very crossroads of adolescence, as schooling fell away and the sentence of factory life threatened. "I was just 19 and Liz was 17 when we made our first album, and it was rough making it," says Guthrie who regrets that his father, Gordon, died without hearing it. "Liz and I had to leave our apartment in Falkirk because we couldn't afford it, and we went on tour just to feed ourselves." The first two gigs performing the music that became "Garlands" were at a club in Stirling, and at a groggery in Glasgow where they supported budding Scottish actor

Peter ("Local Hero") Capaldi's band, the Dream Boys. Soon came international cult status—and its attendant insecurities.

"I would often think a new song could only be good if the old stuff was shit," admits Guthrie, "and about a year ago it got to where it took loads of drugs and alcohol for me write and record 'Bluebeard'—maybe the most spellbinding Twins composition thus far. "I was a bit off my nut," Guthrie says, "and I've cleaned myself up, but creating these things can hurt so much."

As for the formerly shy, stage fright-plagued Fraser, she fairly belts, "There is no going back/I can't stop feeling now/I am not the same/I'm growing up again/... I had to fantasize just to survive," on the new record's affecting first single, "Evangeline." Like the rest of the captivating "Four-Calendar Cafe," it's a modern construct of what her pipe-band playing mum would call *Ceol Mor*, or "big music." Liz also discloses that watching Lucy Belle discover the world has rekindled her own sense of curiosity.

"Before, I just stumbled through in my own inimitable way," she says, "and that included my singing. Starting next week, I begin studying with a vocal teacher, to keep fresh and keep learning. The fans are fine, but we'd always feel disappointed in ourselves. Our music started as an escape from the grayness and emptiness of our town, our past, but now it feels very healing. The kind of music that complements the emotions you're feeling, it's like a friend."

MUSIC TO MY EARS



by Timothy White

TOP ALBUMS

HOT SINGLES

TOP VIDEO

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THIS WEEK IN BILLBOARD

UPS & DOWNS OF CANADIAN COUNTRY

Homegrown artists such as Michelle Wright and Charlie Major have increased country music's Canadian profile dramatically in recent months, but few acts have been able to turn their airplay gains into significant sales. Larry LeBlanc reports from Toronto.

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STREET-SMART MOVE FOR HOME VID

A majority of home video retailers continue to give rave reviews to the industry's designation of Wednesday as the universal street date for new releases. However, dissenters note that a midweek date hampers their promotional opportunities. Trudi Miller Rosenblum has the details.

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Commentary

Labels Must Seek More Retail Input

BY DON ROSENBERG

It seems that the music industry goes through a major controversy every few years. Home taping, the death of the LP, banning the longbox, and the recent used-CD issue were all hotly debated. Everyone took sides, and tempers flared. Yet through it all, it seems there is one common theme: Decisions by the major record companies are made at the top, with little input from consumers, retailers, and, in some cases, their own individual labels.

The Independent Music Retailers Assn. was formed to act as a voice for the consumer and the small retailer. The decisions by the major record companies to rescind their used-CD policies—which involved withholding ad support from dealers carrying used discs—shows that when consumers and retailers speak up loudly enough, major record companies listen.

It's been a long, hot summer. We've lost a lot of time and energy fighting over something that can't be stopped or controlled, no matter what we do. Used CDs are a fact of life. For the record, there is nothing illegal or improper about selling used CDs. There are used books, clothing, furniture, and sports equipment.

However, as the used-CD battle draws to a close, many of the issues that it has brought to light still need to be addressed.

All the efforts of the major record companies to limit the sale of used discs would have only shifted sales from music stores that carry new product to exclusively used stores, the kind that sell bootlegs, counterfeits, and promos. The tre-

mendous increase in the number of these stores was what prompted Warehouse Entertainment to try used CDs in the first place.

A main assumption has been that every used CD sold means the loss of a sale of the same title brand-new. We disagree. Our customers can't afford \$16.98 for 30-40 minutes of music. Without used CDs, many would just stay out of the market

'Getting everyone back together is something I am looking forward to.'

Don Rosenberg is president of The Record Exchange Of Roanoke Inc., Charlotte, N.C.

altogether. By supplementing our profits with used product, we offer lower retail prices on new releases. Trading in an old title for \$5 credit means a \$15.98 CD that sells in our store for \$12.95 costs the customer \$8 in cash. The result has been a major increase in our new-product sales, not in used-product sales.

Royalties are paid only on the first sale. There are no further obligations on subsequent sales. The sale of promotional material, upon which no royalty has been paid, wrongly has been linked to the sale of legitimate used product on which the royalty has been properly paid. It's easy for a retailer to train employees to turn down promos, whether they are clearly labeled or just punched with a hole. We have no desire to be seen as selling the very product that our labels send to us to

play in stores. Now that returns of opened product are not being accepted, this is even more important.

The problem is that there are many other stores that don't mind selling promos. A good way for record companies to slow this practice would be to stop sending box lots of new releases to radio stations across the country. Admit it, no one gives out these titles over the air anymore, and overshipping promos is just a way to encourage station managers to add particular titles. Many in the industry have confessed to me that they send out the promos and the station managers still don't play their music.

Our experience shows that promotional product is a very large part of used-product sales. Cut it back and you can contain 35% of the problem. I challenge the labels to reveal how many promotional titles are printed and distributed each year.

There is also a real credibility gap when companies complain that used product causes devaluation of the CD, while at the same time record club ads tout "eight CDs for a penny." What is the royalty on an eighth of a cent? We estimate that record-club product accounts for another 30% of the used-CD supply.

Addressing the problems of promos and record clubs is something the labels can do themselves. And they'll get to the heart of the problem, not just its cosmetic effects. Decisions on future issues need to be well thought-out and discussed with the parties involved. The role of the small independent retailer needs to be understood and appreciated. Getting everyone back together is something I am looking forward to.

LETTERS

RIAA EFFORTS IN TAIWAN

I just read with great interest and consternation an article concerning Tower Records' activities in Taiwan (Billboard, Aug. 28) and what was described as the Recording Industry Assn. Of America's "efforts on behalf of Tower."

As the executive at RIAA in charge of international affairs, and having worked hard and long to achieve copyright reform in Taiwan, I was more than a little displeased to read such a gross mischaracterization of events. The story suggests that RIAA's mission in Taiwan was to rescue Tower from the consequences of the passage of new Taiwanese copyright laws. This is worse than careless reporting.

For more than five years, RIAA has committed time and energy to securing better conditions for its members in Taiwan. This battle has been both long and complicated, and has witnessed the escalation of trade tensions that has, and may yet again, lead to decision-making about the imposition of trade sanctions.

During this period, and in close cooperation with the U.S. government, the RIAA has been able to virtually eliminate the production of pirate compact discs in Taiwan, which just one year ago was viewed as the greatest threat to the profitability of companies in the region; to significantly reduce local piracy levels; and to achieve complete

copyright law revision, extending a high level of protection to the owners of sound recordings including, against all odds, the ability to authorize or prohibit the importation of legitimate copies of recordings produced outside of Taiwan. This was achieved by RIAA's rigid insistence that copyright reform was incomplete if our members did not have the ability to control importation.

The acts of RIAA described as being "on Tower's behalf" presumably refer to our attempt to clarify the meaning of the importation provisions of the new law. We advised the Taiwanese that our purpose was not to create an "import ban," but to permit importation only where the importer had secured the consent of the copyright holder in that territory. While in some way this assisted Tower, by making it clear that there was no legal ban on importation, merely a requirement that it be authorized, this "assistance" was merely coincidental. The clarification was done to permit copyright owners to import their own works, an act that would have been impossible under the earlier Taiwanese interpretation. At no time did RIAA operate "on behalf of Tower" or seek special treatment for it. The decision to authorize importation or not is a decision for each member company to make.

I am disappointed by your treatment of

this issue and by the fact that, rather than writing a story about RIAA's remarkable success in achieving copyright reform and effective enforcement in Taiwan, you would write a story suggesting that somehow RIAA operated in so parochial a fashion as to undermine the global interests of the companies we represent. I'm sure those who read that story would be shocked to learn that it was RIAA who ensured that record companies would have the ability to prohibit importation, and that without RIAA's enduring commitment, there would have been no "import ban" to deal with.

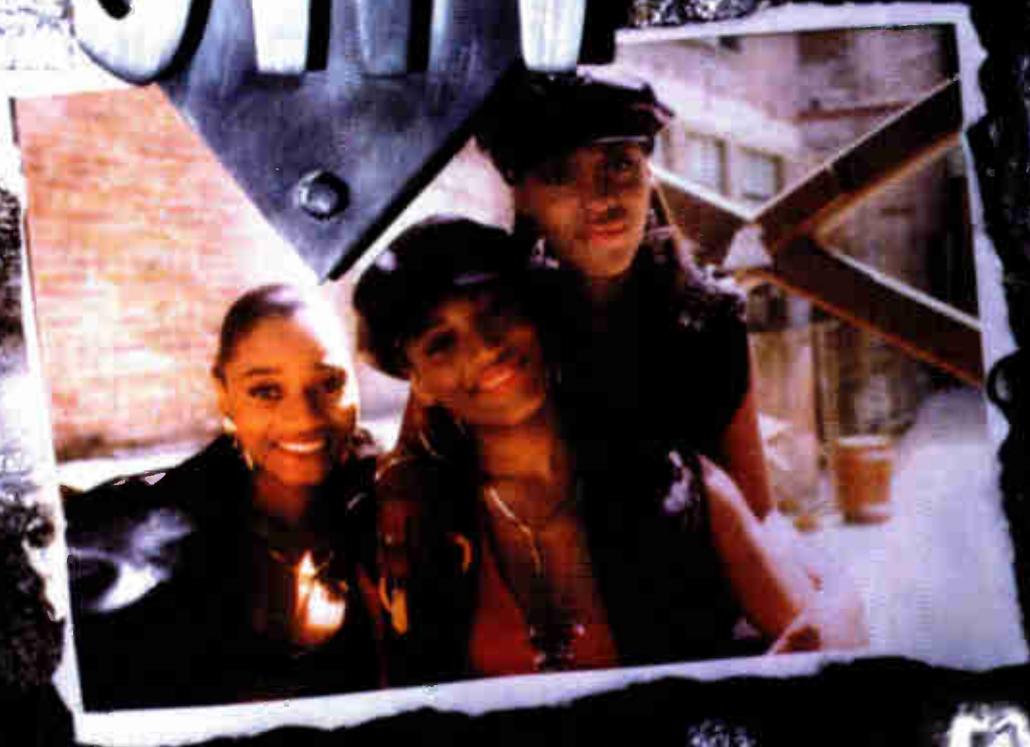
Neil Turkewitz
VP, international
RIAA
Washington, D.C.

Billboard replies: We welcome the RIAA's comments on its successful copyright reform efforts in Taiwan. The article in question primarily dealt with Tower's activities in Taiwan, not those of the RIAA. The part cited in the letter above reflected the opinions of several senior major-label executives in Asia, as expressed to Billboard. Their interpretation of RIAA attempts to clarify the meaning of the new Taiwanese law's import provisions was as reported in our Aug. 28 story.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunziata, Billboard, 1515 Broadway, New York, N.Y. 10036.

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THE RCA RECORDS LABEL

BMG
BERTS SMARZ MUSIC GROUP

MCA Renews Global Pact With BMG

5-Year Deal Will Allow Label To Expand

BY DOMINIC PRIDE
and DON JEFFREY

LONDON—MCA has renewed its worldwide licensing and distribution agreement with BMG International through 1999.

But the new five-year deal—covering the world outside the U.S. and Japan—is a much more flexible arrangement than a conventional licensing pact, giving MCA freedom to roll out its planned international expansion (Billboard, May 15).

Al Teller, chairman of MCA Music

Entertainment, says, "We've been with them three years so far, and the relationship has worked out very well. And, very importantly, they're completely in sync with our intention to expand our set of subsidiary companies."

With the appointment of Jorgen Larsen as president of MCA Music Entertainment International, the company has embarked on a two-year plan to add as many as eight companies to its network in the first stage of its expansion into major international markets.

MCA says it will open foreign subsidiaries April 1, 1994, when the new BMG agreement begins. When MCA sets up a new company, the arrangement with BMG for that territory will change from full licensing to a sales, manufacturing, and distribution pact.

Rudi Gassner, president of BMG International, says, "This new deal gives them the opportunity to broaden their international expertise. They'll be able to turn some of the licensing agreements they have into sales and distribution agreements."

MCA says it has no intention of manufacturing and distributing recordings overseas. "It's quite possible and, frankly, likely that we will continue after 1999 to be in business with a major for these resources," Teller says, "and for licensing in some countries where it's not practi-

cal to do it ourselves."

The deal includes product from MCA Records, Geffen, and GRP, estimated to generate revenues of \$300 million-\$400 million a year outside the U.S. Gassner estimates that MCA will add 1.5%-2.5% to BMG's worldwide market share.

Gassner says BMG is willing to keep MCA as a partner despite its eventual plans to go it alone internationally, because "if we wouldn't be doing it, someone else would." He adds, "There's no harm in providing them with services. We've been ideal partners."

MCA shopped around other majors for an international deal, but its search for a licensing partner was complicated by its intention to expand worldwide, which some companies may have perceived as conflicting with their own aims. One high-placed source says MCA held "extensive negotiations" with Sony Music and PolyGram.

The licensing deal with MCA has added strength to BMG's international growth. During the current three-year worldwide pact, signed in March 1991, MCA has seen phenomenal international sales of label acts such as Guns N' Roses and Nirvana.

"I wouldn't say that we were able to entirely dictate the terms of the agreement," Larsen says, "but they

(Continued on page 81)



The Atlanta Scene. Atlanta Mayor Maynard Jackson, top photo, and local civic groups hosted a reception for more than 350 of Atlanta's business and music industry leaders to celebrate Billboard's Aug. 21 Spotlight on Atlanta's music industry. Shown below, from left, are Sid Moore, executive director of the Mayor's Commission On The Atlanta Entertainment Industry; Robert Harlin, vice chairman of the Atlanta Chamber Of Commerce and chairman/chief executive partner of Powell, Goldstein, Frazer & Murphy; Robert Hebert, chairman of the Mayor's Commission and partner of Powell, Goldstein, Frazer & Murphy; Mayor Jackson; recording artist Gladys Knight, national chairperson for the Mayor's Commission; and Bill Hubbard, senior VP of the Atlanta Chamber Of Commerce.



Few Glitches In Boxless CD Era, Retailers Say

BY ED CHRISTMAN

NEW YORK—While the switch to jewel box-only merchandising proved to be as costly as anticipated, retail executives are heaving a collective sigh of relief because their fears that the transition would be hellish proved unwarranted.

"The transition was labor-intensive and took some effort, but it hasn't been a nightmare," says Terry Woodward, president of 135-unit, Owensboro, Ky.-based WaxWorks. "It's hard to sit here and say it hurt sales when we were up 15% during the transition."

Although the cost of refixturing could not be determined at press time, most retailers say that rebates offered by major record companies did not cover the price of converting to a longbox-free world.

The transition to jewel box-only packaging, which occurred between April 1 and Aug. 1, is mainly completed, although a small percentage of incoming product still is packaged in longboxes. That product, mainly catalog titles, comes from independent labels, which are shipping CDs in shrink-wrapped jewel boxes for new albums.

David Lang, president of eight-unit, South Plainfield, N.J.-based Compact Disc World, says the longboxed product that the indie sector is still shipping does not present a problem, since the chain is using keepers in all but one of its stores.

Executives with the six major record companies say they are shipping only jewel box packaging, although some acknowledge that they are still breaking down longboxed product in their warehouses.

In the indie sector, Alan Becker, VP of purchasing with Hollis, N.Y.-based Relativity Entertainment Distribution, says that RED managed to avert a lot of grief through aggressive communication with distributed labels. "We got everyone into the generic longbox very quickly, and from there we proceeded right on schedule with jewel box-only packaging." He adds that the company was still shipping some product in longboxes. Sept. 1 was the target date for completing the transition to jewel box-only packaging in its warehouse.

While the majors are going full throttle to break down their warehouses, many merchants say they

(Continued on page 50)

Hardware Giants Assess Video CD Future

Even With Standard, Compatibility Questions Remain

BY STEVE McCLURE

TOKYO—Sony appears set to become the first company to market a Video CD player under the standard agreed upon by four electronics manufacturers, even as confusion continues over the compatibility of the format with existing audio CD players.

The Japanese electronics giant has announced plans to introduce a Video CD player in mid-1994, priced between 40,000-70,000 yen (\$384-\$673). A Sony spokesman says the company has not yet decided where the product will be launched first.

As for the other three hardware companies that have agreed on the Video CD format—Victor Company of Japan (JVC), Philips, and Matsushita—JVC says it will introduce a consumer-use karaoke CD player "after next year." The Video CD standard is based on the White Book

standard, which is also used for karaoke CD.

Matsushita says it has not decided when to introduce a Video CD machine, while Philips says it has no immediate plans to produce a dedicated Video CD player, instead promoting its CD-I hardware for use with Video CD.

However, Philips has not ruled out the possibility of producing a Video CD player sometime in the future, according to Sadayuki Takagi, GM of Philips Japan's CD-I Project Promotion Office.

Such a machine likely would sell for less than 60,000 yen (\$576), Takagi says.

Until Video CDs with longer playing times than the current 74 minutes become available, Video CDs will be used primarily for education, "general information," and music videos, according to the four companies.

Takagi says that apart from negotiating the question of copyright royalty payments with relevant bodies, the new format does not require the approval of any industry bodies.

The Video CD standard adopted by the four manufacturers is incompatible with a separate Video CD format proposed earlier this year by Nimbus Technology and Engineering, which would allow playback of Video CDs on audio CD players via a special adapter (Billboard, Sep. 4).

It is still unclear whether Video CDs will be playable on some existing CD players.

However, according to the Aug. 25 formal announcement of the Video CD format established by the four companies, "existing and future" Video CD software will be playable on dedicated Video CD players, CD-I players with digital video extensions

(Continued on page 80)

CD-5 Not Yet A Threat To Laserdisc

BY JIM McCULLAUGH
and CHRIS McGOWAN

LOS ANGELES—The 12-inch optical laserdisc format for movies is alive and well, according to industry analysts, who claim it may be many years before feature films on 5-inch CDs offer a real threat to the configuration.

Though laser is still a niche market, media analysts, such as Paul Kagan Associates, say laserdisc software should be worth more than \$300 million at retail in the U.S. in 1993.

Kagan and other analysts also predict that U.S. laserdisc hardware pen-

etration will be at 1.1 million-1.2 million households by the end of 1993. Worldwide, the laserdisc hardware population is said to be about 7 million-8 million units. According to the National Assn. of Recording Merchandisers' latest survey, LD software comprised 4.7% of video gross dollar volume in 1992.

While the laserdisc hardware and software business slumped during the first quarter of this year (Billboard, May 29), it has picked up since then. According to the Electronic Industries Assn., laserdisc players posted monthly gains ranging from 5% to 44% from April through July, com-

pared to the same months in 1992.

Marty Greenwald, CEO of laser distributor Image Entertainment, says "laserdisc sales for the last four months have been extraordinary." Image reported a sales increase of 74%, to \$17 million, and a profit of \$1.5 million for the quarter ending June 30, compared with the same period last year.

Greenwald predicts that if the U.S. laser population can grow in the next few years to 3.5 million machines, "laserdisc becomes a \$1 billion business at retail."

Dave Wallace, marketing manager

(Continued on page 63)

Disney Loses 'Aladdin' Battle To GoodTimes

BY DON JEFFREY

NEW YORK—Walt Disney Co. has lost its second court battle against GoodTimes Home Video's release of classic fairy tales that Disney claimed were designed to cash in on its own animated features.

Despite GoodTimes' victory, company president Joe Cayre claims that GoodTimes lost sales of 2 million units of "Aladdin" after Disney filed suit in April. At \$14.95 a copy, that would mean about \$30 million in unrealized revenues. He also says fighting the case cost the company \$600,000.

Although Disney's request for an injunction to keep GoodTimes' "Aladdin" out of stores was denied, Cayre says the lawsuit stifled sales because retailers, fearing the wrath of video powerhouse Disney, stopped ordering the title. He says 500,000 copies of the videocassette were sold in the first 30 days of release.

Disney's own "Aladdin"—the video version of the hit animated film that has grossed \$215 million so far at the box office—is coming out Oct. 1. Its suit charged that GoodTimes was engaging in unfair competition and infringing upon Disney's "trade dress." That term refers to a product's total image, as in the way size, shape, color, graphics, and materials are

(Continued on page 87)

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WORLD REPRESENTATION

ERG Acquires 50% Stake In Pendulum Label

NEW YORK—The EMI Records Group (ERG) has acquired 50% of independent label Pendulum Records, home to Digable Planets and other urban/pop acts. The contract calls for the release of at least seven albums over the next year from the New York-based Pendulum. ERG will market and promote each project in coordination with existing Pendulum staff. According to Daniel Glass, president and CEO of ERG, Pendulum's staff will remain intact.

"Pendulum has an amazing batting average," he says. "I like their energy and their artistry. They have cutting-edge acts that we cannot wait to work with." Pendulum Records is owned by Rogli Entertainment, a partnership between Ruben Rodriguez, president and CEO of Pendulum, and David Glinert. Rodriguez will continue to oversee the label's day-to-day operations.

The venture marks the expiration of a two-year production-and-distribution agreement with Elektra Records, which generated pop and urban radio hits for Digable Planets, Lords Of The Underground, and Chris Walker. Other acts on the label include Lisa Lisa, Papa Chuk, Meli'sa Morgan, and Tene Williams.

ERG will pick up the promotion of the current Digable Planets single, "Nickel Bags (Of Funk)." There are no plans for another single release from the rap trio's gold-selling debut, "Reachin' (A New Refutation Of Time & Space)," according to Glass.

Pendulum will maintain its New York base of operation in offices separate from ERG.

In a prepared statement released Sept. 1, Charles Koppelman, chairman and CEO of EMI Records Group North America, said, "The synergy between ERG and Pendulum will enable Ruben and his team to significantly develop their business."

LARRY FLICK

Yetnikoff Ponders Return To Biz Via Miles Davis Biopic

BY IRV LIGHTMAN

NEW YORK—Although music man Walter Yetnikoff's public homecoming to the entertainment business apparently will occur by way of the feature film, his first project is centered on a fellow music man.

Yetnikoff, the colorful and controversial executive who three years ago left as chief of the world's biggest record company, CBS Records, after helping to shepherd its sale to Sony Corp., plans a film biography of legendary jazz trumpeter Miles Davis. Though not signed, actor Wesley Snipes is said to be interested in the project.

Davis' greatest impact came during his years on the CBS/Sony-owned Columbia label, starting in the late '50s and into the early '80s.

It is not clear which label Yetnikoff will tie with for the film's soundtrack album. Yetnikoff is also said to be de-

(Continued on page 86)

Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • MUSIC VIDEO

Tool Ratchets Up The Album Chart Regional Video, Lollapalooza Spur Sales

BY CARRIE BORZILLO

LOS ANGELES—Bolstered initially by strong regional video support and later by exposure on this summer's Lollapalooza tour, Tool's release "Undertow" is steadily climbing The Billboard 200, where it rises to No. 72 with a bullet this week.



Even with little radio airplay, "Undertow," released by Zoo Entertainment in April, debuted on Billboard's Heatseekers chart at No. 25 April 24. On Aug. 14, it hit No. 1 on that chart, before debuting on The Billboard 200 at No. 92 the following week.

"It's just a good example of what we're about," says Zoo Entertainment president Lou Maglia. "We are an artist-development company. We make the commitment and see it through."

According to data supplied by SoundScan, "Undertow" has sold 140,000 units. Meanwhile, sales of Tool's 1992 EP, "Opiate," have been gaining steadily. The EP sold 31,000 copies this year alone, bringing total sales to 44,000, according to SoundScan numbers.

Maglia attributes most of the success of "Undertow" to strong support from regional music video shows, which aired the clip for the first single, "Sober," before Tool played Lollapalooza and MTV got behind the band.

"It's a huge testament to the power of video," says Aron Golds, VP of Los Angeles-based video promotion firm Telemotion, which worked the clip. Golds says that before MTV put the clip in rotation, 60,000 copies of



TOOL

"Undertow" had already been sold due to strong airplay on regional metal and alternative video shows.

However, Golds says MTV did play a key role in exposing Tool further by adding the clip to "Headbanger's Ball" and "120 Minutes." Since the Lollapalooza tour, MTV has upped the video to active rotation.

"['Sober'] has gotten little radio airplay, and even in markets that Lollapalooza didn't go to, the album sold well," says Golds. "That can be attributed to [regional] video."

The setup for "Undertow" began in April 1992 with the release of the EP and the video for "Hush," which received strong regional video support but little radio airplay, according to Zoo senior VP/marketing Jayne Simon.

She attributes the success of "Undertow" to interest in "Opiate" and tour work with the Rollins Band in July 1992; Rage Against The Machine. (Continued on page 17)

Jamaica Brings C'right Law In Step With Globe

BY MAUREEN SHERIDAN

KINGSTON, Jamaica—The Jamaican Copyright Act of 1993 came into force Sept. 1, bringing the country in line with international copyright conventions.

In announcing the act, Jamaican Prime Minister P.J. Patterson described it as innovative legislation, and added that the government is making every provision to ensure its smooth implementation.

Jamaican music industry response to the Copyright Act is mixed. Songwriters, artists, and legitimate producers say they are relieved that musical works produced here will, at long last, have adequate legal protection. But those who have reaped the ill-gotten rewards of piracy face an abrupt cessation of their cash flow.

"Thank God it has finally happened," says singer/songwriter Rita Marley, widow of deceased reggae star Bob Marley. "Every day there is a new artist in Jamaica, but music is not just being a star for a day. Music is like an old-age pension." Marley adds that the figures on Bob Marley's royalty statements are significant only because his copyrights were registered and handled properly by his label (Island Records), contrary to industry norm. "Sometimes I say 'wow' when I see them," she says.

The main provisions of the new Act—which conforms to the Universal Copyright Convention and the Berne, Geneva, and Rome Conventions—relate to the conferment of rights in respect to original literary, (Continued on page 80)



Classic Covers. Charles Koppelman, chairman/CEO of EMI Records Group North America, left, and Denny Somach, president of Musicom International, celebrate their recent agreement at a reception at New York's Hard Rock Cafe. The agreement gives EMI Music an interest in Musicom International, a music memorabilia company that produces limited-edition lithographs of album cover art. The two covers shown here—"Sgt. Pepper's Lonely Hearts Club Band" and "Revolver"—are lithographs in the 12-part Beatles album cover series.

Family Will Keep Dopsie's Music Rockin'

BY NICK MARINELLO

NEW ORLEANS—"We are keeping on where he left off, 'cause that's what he wanted," says David Rubin of his father, zydeco pioneer Rockin' Dopsie. Dopsie, whose real name was Alton Rubin Sr., died of a heart attack Aug. 26 at the age of 61. Son David, a washboard player who has shared the spotlight in father's band, the Zydeco Twisters, since 1980, will now lead the band under the mantle of "Rockin' Dopsie Jr."

"I have to be strong and remember everything my father taught me," says Rubin. He adds that the group will not change from the style of zydeco his father helped popularize around the world. The group's up- (Continued on page 17)



Rockin' Dopsie, right, with son, David Rubin, performing in September 1992 at the Maple Leaf Club in New Orleans. (Photo: Melody Mineo)

Jackson's Sales, Airplay Show No Adverse Effect

BY DEBORAH RUSSELL

LOS ANGELES—Michael Jackson's recording career appears unscathed thus far by unsubstantiated allegations that he engaged in child abuse, as the pop star's current single, "Will You Be There," moves up the Hot 100 Singles chart this week to No. 7 with a bullet.

The track comes from the MJJ/Epic Soundtrax release "Free Willy," which experienced an 8% drop in sales this week, according to SoundScan. The album maintains

its No. 47 position during its seventh week on The Billboard 200.

At the same time, Jackson's multiplatinum Epic album, "Dangerous," which also includes the single, dropped from No. 41 to No. 44 in its 92nd week on the album chart, with a 10% decline in sales, according to SoundScan.

But retailers are reluctant to equate the mild downturn in sales with the as-yet unproven accusations that Jackson sexually abused a 13-year-old boy. SoundScan re- (Continued on page 81)

2nd Box Of Presley Masters Recalls Forgotten '60s Artistry

BY MARILYN A. GILLEN

NEW YORK—Elvis The Phenomenon would seem to have few angles left unexplored, but Elvis The Artist still is capable of revelation.

"There is one story that was never properly told, that got confused by all the other things Elvis did in the '60s," says producer and historian Ernst Mikael Jorgensen. "And that was what Elvis the singer wanted to do as an artist, not what he did as a film star or what he was known for as a media personality."

Enter "From Nashville To Memphis—The Essential '60s Masters I," co-produced by Jorgensen and Roger Semon and due Sept. 28 from RCA Records. The five-CD/cassette boxed set (\$79 CDs/\$69 cassettes) picks up where last year's Grammy-nominated "The King Of Rock N' Roll—The Complete '50s Masters" left off. It traces Presley's studio work from 1960, when he returned home after a two-year Army stint, to his famed Memphis recording sessions in 1969.

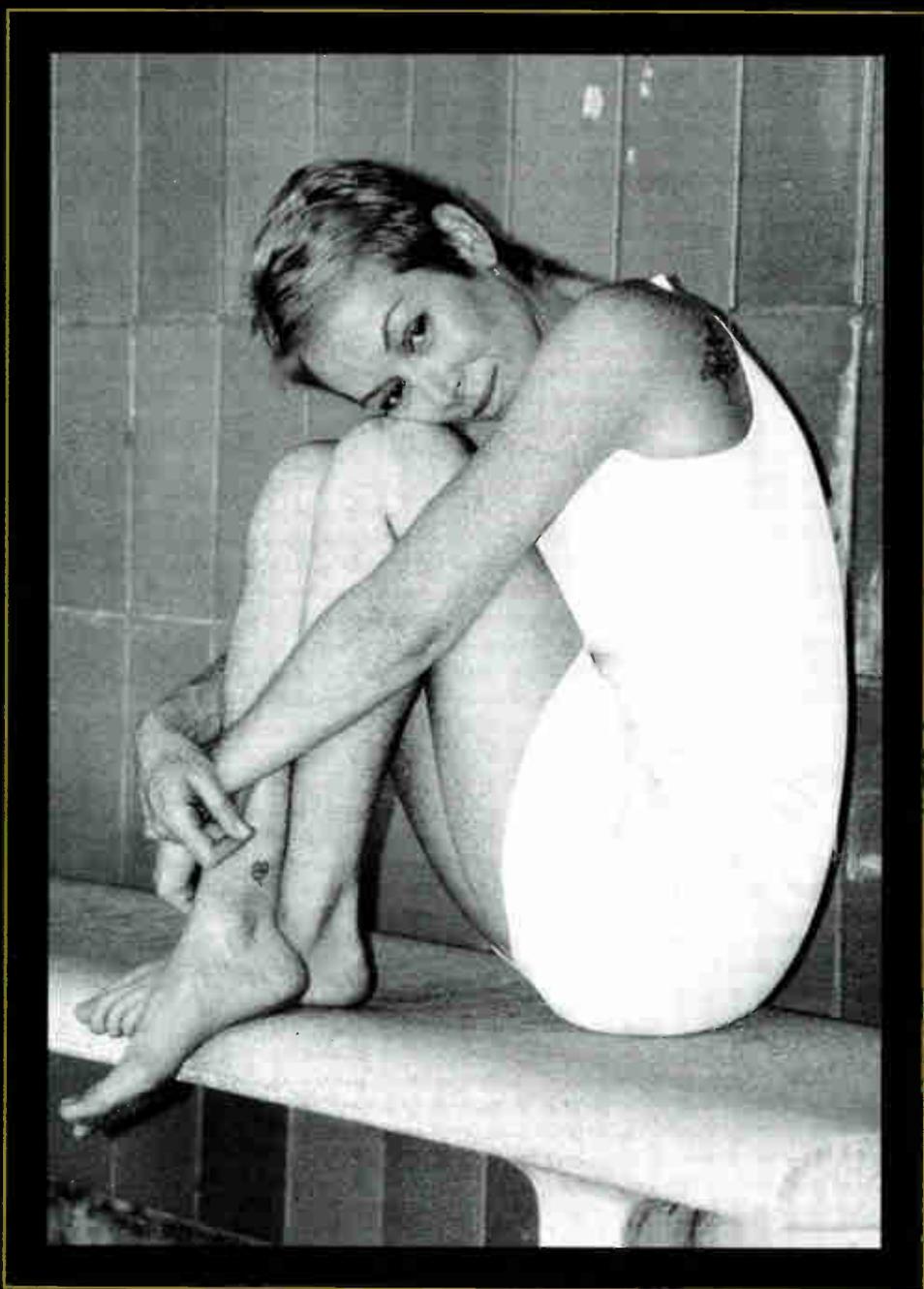


ELVIS PRESLEY

The '50s set, the first phase of a multiyear, whole-catalog restoration and reissue project being done with the cooperation of the Presley estate, exceeded even the label's expectations, according to RCA senior VP of marketing Randy Goodman. It has sold 250,000 copies to date, he says, and hopes are high that the new set will prove equally successful. According to SoundScan data, that release has sold 160,000 units in the U.S. The label plans to ship an initial 100,000 copies of the new set.

"What we don't have with the '60s that we had with the '50s is the tremendous media buzz going into the release of the '50s boxed set, because [last year] was the 15th anniversary of his death," Goodman says. "There was also tremendous press about the stamp, and a lot of spin off of that. But with that set, we firmly established the extremely high quality of the restoration in people's minds."

Building on that, Goodman says, the label has a three-pronged approach to marketing "The '60s" that includes an aggressive retail merchandising campaign, a Christmas TV ad campaign, and direct mailings to Elvis diehards. "A lot of this is just letting people know that 'The '60s' (Continued on page 86)



May 12, 1957 - August 25, 1993

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New Country Fest Aims For Fan Fair-Style Fanfare

BY EDWARD MORRIS

NASHVILLE—Beginning next year, Nashville's wildly successful Fan Fair may encounter some West Coast competition in the form of a new marathon event, Fanfest '94.

The new festival—which is designed along the lines of Fan Fair and aimed at the same die-hard country music fans—is scheduled to take place May 4-7 at the Los Angeles Country Fair & Exposition Complex. The weeklong Fan Fair will be held just over a month later, June 6-12.

Fan Fair is a joint venture between the Country Music Assn. and the Grand Ole Opry, while Fanfest is the property of Fanfest Inc., whose president is special-events promoter and TV producer Bob Alexander.

Concerts at Fanfest will be held at the 10,000-seat grandstand and the 3,000-seat gazebo. There will be booth space for 790 artists, fan clubs, labels, and commercial vendors.

Fan Fair, which is held at the Tennessee State Fairgrounds, has had more demand for tickets and booths in the past several years than it has been able to meet. It cuts off ticket sales at around 24,000. Fanfest organizers say they are anticipating daily attendance of 50,000 people.

Fanfest '94 will begin the day following the Academy Of Country Music Awards show to capitalize on the fact that most top country acts will already be in L.A. for the show. The ACM, which sanctions Fanfest, will receive 10% of the event's gross.

The International Fan Club Organization, a fixture at Fan Fair since its start in 1972, has also endorsed the new festival.

As is the situation at Fan Fair, the major country record labels will be asked to stage shows for Fanfest, Alexander says. Artists will not be paid for their performances, he confirms, just as they aren't for Fan Fair shows. However, Alexander points out, artists will be allowed to sell merchandise from their booths.

In cooperation with Disneyland, Fanfest ticket packages will be offered through the Disney organization's travel agencies west of the Mississippi River. The packages will include admission to Disneyland and a four-day ticket to Fanfest; four-day tickets to Fanfest alone are \$75 each.

Ed Benson, executive director of the CMA, says his organization has not studied Fanfest's plans enough to speculate on its impact. But he notes that "four or five years ago, the city of San Bernardino came to us and wanted us to do a Fan Fair West."

"One of the reasons Fan Fair works," observes Rick Shipp, VP of the William Morris Agency, "is that the acts are mainly based here in Nashville. If you're going to have 50 acts converging on Los Angeles at the same time, somebody's going to have to pay all the travel and housing expenses... But if it's something the acts, the managers, and the labels want to do, I'll support it."

Henley Claims Conspiracy In Geffen Suit Says Label Head Advised Others Not To Sign Him

NEW YORK—Alleging that David Geffen has had discussions with other record companies to ensure they would not sign him, Don Henley amended his cross-complaint against Geffen Records Aug. 31 to include charges of conspiracy by the label.

The legal action between the two parties began last January, when Geffen Records filed a breach of contract suit against Henley after he gave the label written notice that he was terminating his contract with them, pursuant to a California statute that limits the enforceability of certain contracts to seven years. Henley originally signed with Geffen Records in 1984.

However, in its suit, Geffen Records alleges that Henley signed a new contract with the label in 1988,



Concerto! BMG Classics president Guenter Hensler, right, pianist Alicia de Larrocha, center, and clarinetist Richard Stolzman socialize at a reception to launch "CONCERTO!," an audio/video series that shows renowned classical artists rehearsing and performing concerto masterpieces. The series is hosted by Dudley Moore and is available on CD, VHS, and laserdisc.

so the "seven-year rule" does not apply. (Billboard, Feb. 13). In March, Henley filed a cross-complaint against Geffen asking a court to declare his freedom from the label, claiming that the 1988 agreement was an amendment to the 1984 contract, not a new contract.

Henley's attorney, Don Engel, says the new accusation stems in part from Geffen's deposition taken three months ago for the original breach of contract suit filed by Geffen Records against Henley in January. Henley's amended cross-complaint, filed in California Superior Court, alleges that Geffen talked to "high level representatives" at Sony Music, Time-Warner Music Corp., and EMI Music, "during which they discussed the advisability" that no

other label would sign Henley to a new contract even though he claims he is legally free from Geffen.

"The reason we didn't walk out of deposition and file was we wanted to go and investigate," Engel says. "We have some very interesting corroboration of that. We're going to be taking some very interesting depositions." Among the key players expected to be called are EMI Records Group North America chairman/CEO Charles Koppelman, Warner Music Group head Robert Morgado, and Sony Music Entertainment head Michael Schulhof.

Geffen's attorney, Bert Fields, calls the new charges "nonsense."

Representatives for labels named declined comment. No court date is set for the case. MELINDA NEWMAN

Paterno To Leave Hollywood After Contract Is Up

LOS ANGELES—Hollywood Records president Peter Paterno, after a sometimes stormy four-year stay, will leave the label when his contract expires in November.

Although no permanent replacement was named by press time, a statement by the Walt Disney Co. said that Wes Hein will act as the executive in charge of the label in the interim. A Disney spokesperson denies rumors that six department heads are reporting to Walt Disney Co. president/COO Frank Wells until a new president of the label is named.

Paterno was unavailable for comment.

The names of possible candidates for the job swirling in the rumor mill include former Virgin Records America co-chairmen Jeff Ayeroff and Jordan Harris, and former Capitol Records president/CEO Hale Milgrim.

While Paterno's future was reportedly in jeopardy in the past, the announcement comes at an odd time, with Paterno only recently bringing on new A&R VPs Bob Pfeifer and Nick Terzo (Billboard, Aug. 14). Pfeifer was formerly VP of A&R at Epic, while Terzo was senior director of A&R at Columbia.

During Paterno's tenure, the label had its biggest success with its acquisition of the Queen catalog, which took off following the exposure of the then 17-year-old single "Bohemian Rhapsody" in the 1992 film "Wayne's World." The label's 1992 Queen's "Greatest Hits" album has sold more than 1 million copies.

The label has had little luck with new acts, except for one group, the Party, which has had some success.

In December 1991, a Paterno memo leaked to the press containing controversial information about the label's huge losses and A&R problems, raised the ire of the industry and prompted speculation that his days at the helm of Hollywood were numbered.

CRAIG ROSEN

EXECUTIVE TURNTABLE

RECORD COMPANIES. Kevin Carroll is promoted to senior VP of promotion for EastWest Records in New York. He was VP of promotion.

Robert Wipper is promoted to VP of manufacturing purchasing for Sony Music in New York. He was director of central purchasing for Sony Music's manufacturing operations.

John Kohl is appointed national director of alternative marketing and promotion for Elektra Entertainment in Seattle. He was West Coast director of alternative promotion.

Frankie LaRocka is promoted to director of A&R for Epic Records in New York. He was associate director of A&R.

EMI Records Group in New York names Jon Cohen director of new-music promotion and marketing, Kristine Ferraro national publicity manager for alternative/new music, and Michelle Gutenstein national publicity manager for alternative/



CARROLL



WIPPER



KOHL



LAROCKA



COHEN



CAMPBELL



FURST



HUNTER

new music. They were, respectively, Northeast promotion and marketing manager for SBK, national coordinator at Chrysalis, and publicist at Warner Bros.

Betty Cordes is promoted to director of operations and administration at the PolyGram Label Group in New York. She was associate director of operations and administration.

Larry Willoughby is named director of A&R for MCA Records/Nashville. He was Nashville director of membership relations for ASCAP.

Scott Richman is promoted to

manager of media relations for BMG corporate communications in New York. He was communications specialist.

Kathy Cantwell is promoted to associate director of A&R administration for Atlantic Records in New York. She was manager of A&R administration.

Valerie Apollo is promoted to associate director of marketing services, East Coast, for Sony Music in New York. She was packaging manager, marketing services, East Coast.

Geanie Zelig is appointed director

of publicity for Pacific Arts Audio in Los Angeles. She was a publicity consultant for the company.

PUBLISHING. Walter Campbell is promoted to VP of creative services at Sony Tree in Nashville. He was director and GM of creative services.

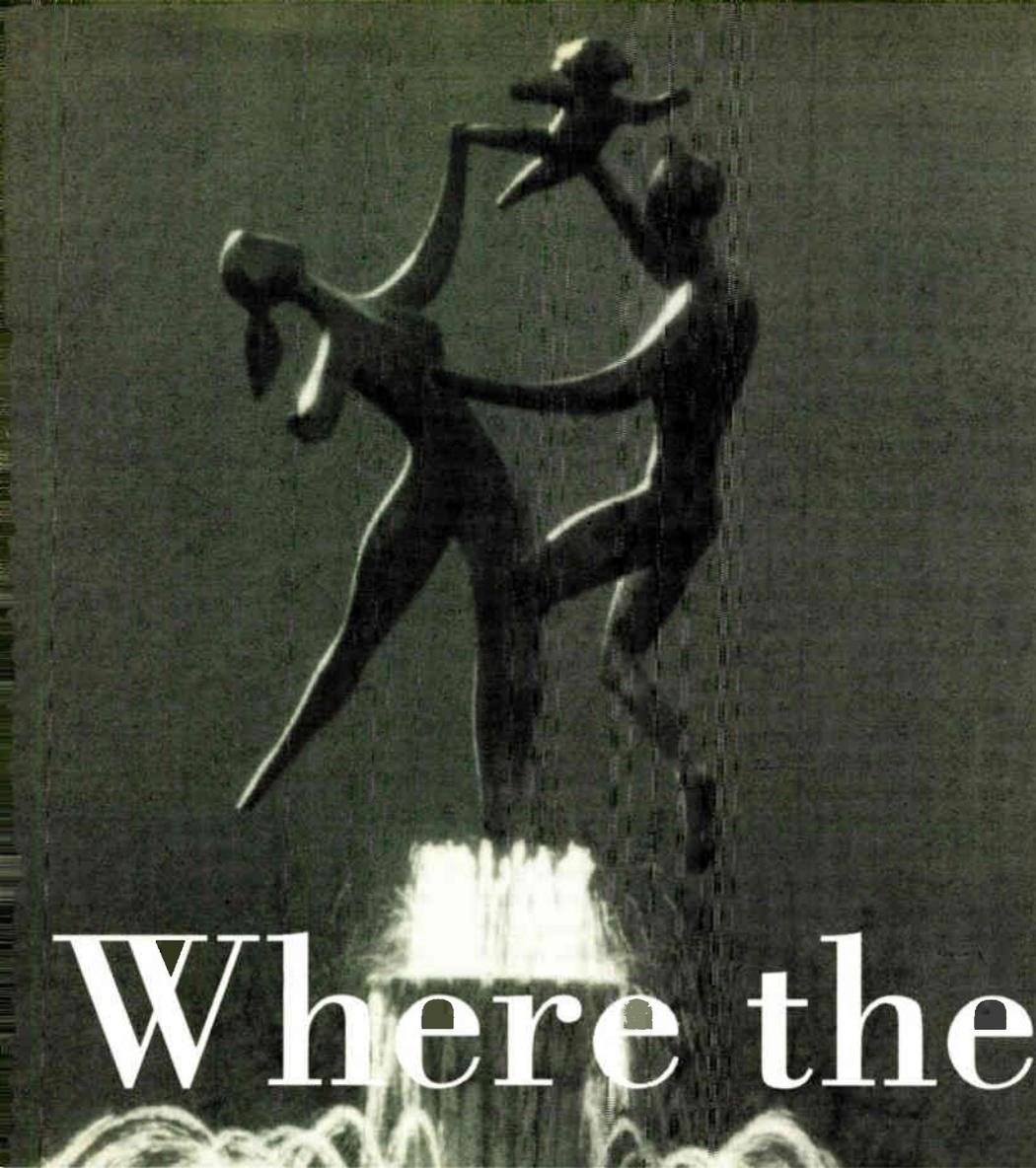
Clark Miller is appointed director of legal and business affairs at EMI Music Publishing in New York. He was consultant, business affairs for EMI Music Publishing Canada.

Kelly Horde is promoted to director, writer-publisher relations at BMI

in Los Angeles. She was associate director, writer-publisher relations.

RELATED FIELDS. Harold Furst is named executive VP of Sony Signatures, the new Sony subsidiary company in San Francisco that licenses, designs, manufactures and distributes artist-related merchandise. He was head of his own consulting firm and CFO for Winterland Productions.

Tom Hunter is promoted to senior VP of international programming for MTV in New York. He was VP of international programming.



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Squeeze's 'Fantastic' A&M Reunion Carrack Returns To Beloved Brits' Lineup

BY PAUL SEXTON

LONDON—"When you're talking to Americans and you say to them you've recorded 13 albums, they go, 'Wow, that's amazing, 13 albums.' You say it over here, and they go 'Hmm... why didn't you give up a long time ago?'"

The familiar, self-effacing humor of Squeeze's Chris Difford heralds the latest album in the 16-year recording career of Britain's fondly regarded pop songsmiths. "Some Fantastic Place," coming Sept. 14, sees the group returning to A&M, which had dropped the band in 1989 after its "Frank" album continued a trend of decreasing sales. The album also marks the return of seasoned singer/keyboard player Paul Carrack, and the addition of ex-Elvis Costello & the Attractions drummer Pete Thomas.

Squeeze's return to A&M follows a one-album tenure with Warner Bros. (for 1991's "Play"), and Difford and co-writer Glenn Tilbrook candidly view the reunion as a second chance. "The accountants [at A&M] took a look



SQUEEZE: Keith Wilkinson, Pete Thomas, Glenn Tilbrook, Chris Difford, and Paul Carrack.

through the books and decided that people who'd sold under X amount—a category that we fell into—should go," Tilbrook says. "Howard [Berman, managing director of A&M U.K.] had said that if ever the chance came up, he regretted the fact that we'd gone and would like to get us back. The band's got a new charge of energy which shows on the record, and the record company [is charged], too. Hopefully, all points are going to converge."

A&M's L.A.-based product manager Brad Pollak displays similar enthusiasm. "You have veterans here who've worked almost every Squeeze record made, and they are fanatical fans," he says. "We're very excited to have them back, we're going to work to the bone to get this on the radio, and remind people who wrote that song 'Tempted' and 'that one about pulling mussel from something.'"

The label is working "Everything In The World" as the first U.S. single, servicing it to album-alternative, album-rock, and alternative radio Aug. 25, and pushing the track at MTV and VH1, with a top 40 attack planned for the end of September. Squeeze will follow an extensive British tour with an even-more-exhaustive U.S. itinerary, stretching from mid-October toward Christmas.

The album already has brought forth a minor top 40 hit in the U.K. with "Third Rail"—Squeeze's first such success since "Hourglass" in 1987—and British radio support began growing for the album's title track before its release as the second single Aug. 31.

Mike Meyers, new-release buyer for the five-store, Tempe, Ariz.-based Zia Records, says Squeeze stands a good chance of having a hit. "We just got a

new alternative station, and they were playing the hell out of Tears For Fears; that made me think they'll probably play Squeeze a lot."

PolyGram Group Distribution is making the album attractive to retailers, Meyers adds. "There's a discount, and it's exempt from penalties on returns," he says. "We will encourage the label to take an ad in our in-store magazine, and that guarantees that it will get placement and sales pricing. We want to work with them to

(Continued on page 18)



Ring My Bell. Philadelphia deputy city representative Kathleen Sullivan, left, presents the members of Mercury act Bon Jovi with a replica of the Liberty Bell prior to the band's performance at the Spectrum on Aug. 16, which was declared Bon Jovi Day in Philly. The group was also inducted into the Spectrum's Wall of Fame. From left are Sullivan and band members Jon Bon Jovi, Richie Sambora, Tico Torres, Alec John Such, and David Bryan.

A Well-Done Debut For Swinging Steaks; BRC's New Compilation; Wilson Kringle?

WE'VE BEEN SWIMMING in the record pool again, trolling the waters for good sounds. The first lifesaver comes courtesy of Boston's Swinging Steaks, who make their Capricorn Records debut with "Southside Of The Sky," out Sept. 14. The band blends rock and country with a dose of the blues, and should appeal to fans of the Gin Blossoms or like-minded "roots" bands that always sound better turned up loud and with a cold beer in your hand. The album, produced by Gary Katz, includes several cuts from the quintet's previously released indie set, including the priceless honky-tonk tearjerker, "Suicide At The Wishing Well." Lead singer Jamie Walker sounds like a cross between Rodney Crowell, Steve Earle, Dan Baird, and Chris Robinson. If "Do Me A Favor" doesn't get you going, you should check your pulse. The tunes sound a little like a whole bunch of other bands and a lot like potential hits... **Kate Bush**

serves up her usual sensual sounds on "The Red Shoes," her first album in four years. With a voice that could make angels cry, Bush plays the role of willing but woeful supplicant on the bouncy "Rubberband Girl," and the hopeful romantic on the dreamy "Top Of The City." Her girlish voice, heavy with passion, drips all over "And So Is Love," while the organ-drenched, throbbing ballad "You're The One" sounds like the kind of song Prince would die for. The Columbia Records release arrives Oct. 5... After a two-year legal battle with T.V.T., the Connells resurface on the label with "Ring." The North Carolina band's fifth album builds on the group's muscular, jangly guitars and hypnotic melodies. These guys don't change much from album to album, but they certainly do what they do well. A fuzzy pop kiss-off song, "Hey You," should ring with college audiences; the delicate "Spiral" and bitter "Doin' You" should also strike chords... Eliza Gilkyson's latest (she's now on Private Music) will appeal to fans of Jennifer Warnes and Joan Baez. There's also a tiny bit of Rickie Lee Jones thrown in (check out the shuffling "Dionysian Love"). The 10 songs on the recently released "Through The Looking Glass" explore the well-covered terrain of love via tunes like "All You Want," a bittersweet tale of unrequited passion, and "Bearing Witness," a warming exegesis on lasting love. Especially appealing is an updated version of "Take Off Your Old Coat," originally recorded by her father, Terry Gilkyson, with his group the Easy Riders in 1957... **Green Apple Quick Step** kept us from lingering long in adult contemporary land with its driving debut, "Wonderful Virus," on Medicine/Reprise. The Seattle band proves there are still some great sounds coming out of the Northwest. The hard-but-hypnotic "Broken" seethes, while "Bottle" has searing, funky vocals over a grungy beat. Do

the guys in Green Apple reinvent the wheel? No, but they might keep it turning a while longer.

ROCK ON: The Black Rock Coalition has released "Blacker Than That," a compilation album on the newly formed BRC Records. Among the 12 artists featured on the album are hardcore metal acts D-Xtreme and Bozique and popsters Drek Du Boyz and Suburban Dog. The album also features guest appearances by Maceo Parker, Bernie Worrell, and Bootsy Collins. The record is available at Tower Records and HMV in New York, as well as by mail order. The Coalition started the label, which has not announced any further releases, "because of its frustration at the music industry's reluctance to sign black musicians whose music doesn't fit neatly into the categories of hip hop, R&B, or jazz," according to a statement by the organization (see The Rhythm & The Blues, page 21).



by Melinda Newman

WILSON SANTA: Forget Wilson Phillips—Wendy and Carnie's new partner is Santa. The Wilson sisters make their solo (as it were) debut with "Hey Santa," a Christmas collection combining classics and the title track, penned by the Wilsons and Jack Kugell. Of special interest to Beach Boys fans will be a 1977 family home recording of "I Saw Mommy Kissing Santa Claus," featuring Brian Wilson on piano and produced by Al Jardine. Following the October SBK/ERG release, the pair will begin working on a non-holiday album.

THIS & THAT: John Mellencamp's flood relief concerts have raised more than \$450,000. The money, which will go to the American Red Cross, comes from two shows in Chicago and Indianapolis and the canceled show in St. Louis, for which few people requested refunds, instead opting to donate their money for the good cause... **Warner Bros.** and **The Body Shop** are linking for an AIDS Awareness campaign. The label is producing a CD, featuring tracks by artists including Belly, New Order, and Depeche Mode, which will be sold in the store and through its catalog. Net proceeds will go to a variety of AIDS-related, community-based programs. Additionally, Sire/WB act the Judybats will headline a college tour sponsored by The Body Shop... **Duran Duran** received a star on the Hollywood Walk of Fame Aug. 23... **The Juliana Hatfield Three** starts its first club headline tour Wednesday (8) in San Juan Capistrano, Calif.

Island A&R Team Takes The Road Less Traveled

BY CHRIS MORRIS

LOS ANGELES—After covering 26,000 miles in 34 U.S. states since January, Island Records' nomadic A&R team of James Dowdall and Rose Noone started another bush-beating expedition in search of untapped talent Sept. 1 in Cleveland.

Eschewing traditional short-hop A&R tactics, Dowdall and Noone have been making long hauls on the highway in a 1993 Ford Probe ("Everybody thinks we're traveling in a Winnebago," Noone says with a chuckle), on successive 2½- and three-month exploratory sweeps of hitherto untraveled musical terrain.

"The idea of a road trip was [Island CEO] Chris Blackwell's idea," says Dowdall, who spent five years in Island's U.K. office and signed such artists as Julian Cope and Nine Inch Nails to the English label.

"[Blackwell] thought the best way to find bands was to go to towns and meet the retailers and promoters and local journalists who knew the bands in those towns better than anyone else," adds Noone, who formerly worked at Island Pictures' video arm, Island World.

"It's a really good way of seeing

bands," Dowdall says. "Consistently working, city after city."

So far, the team's biggest catch has been Tripping Daisy, the Dallas-based act that was the subject of intense major-label interest early in the year.

"We landed on them right at the beginning of the road trip," Noone says. "It was like a good omen, so we headed to the Southwest first."

Since signing the group, Island's Red imprint has rereleased Tripping Daisy's independent Dragon Street album, "Bill." Dowdall says, "It's doing really well, so we'll let that do what it's going to do, and then record them in seven to nine months."

Of the three groups the A&R staffers are now thinking about signing, two are from the South—one, says Noone, is from "a small town in Alabama"—while another is from the Northwest. Noone continues, "I think we're seeing quite a few bands that will one day develop."

The pair's hunt for obscure talent has taken them far and wide. After beginning their exodus in January with a cross-country drive from New York to Los Angeles, Dowdall and Noone have ranged through the West, the Southwest,

(Continued on page 16)

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

SAN DIEGO: Big Mountain, Honey Glaze, and A.J. Croce were double winners at the 3rd Annual San Diego Music Awards held Aug. 16 at Humphrey's Concerts By The Bay. Big Mountain snared awards for group of the year and best reggae or world beat act. Honey Glaze took home trophies for best alternative act and best local recording ("Honey Glaze"). Private Music artist Croce was named artist of the year and best mainstream or progressive jazz album ("A.J. Croce") honors. Other winners included the Heroes for best contemporary act, Rockola for best classic-rock act, Fattburger for best pop-jazz act, Jimmy & Jeanne Cheatham for best mainstream jazz act, UCSD Jazz Ensemble for



KINGMOTHER

best big band, Tobacco Road for best dixieland band, Afro-Rumba for best Latin act, the Mud Puppies for best country act, Unbridled for best original country act, John Katchur for best folk or acoustic act, The 1st Choice for best funk, rap, or hip hop act; Fuzzy & the Bluesman for best blues act, King Mother for best new artist, Virgin Records act Asphalt Ballet for best hard rock or metal act, the Beat Farmers for best rock act, Keyvn Lettau for best pop-jazz album ("Simple Life"), Rocket From The Crypt for best rock album ("Circa: Now"), and Atlantic act Stone Temple Pilots album of the year ("Core").

MELINDA NEWMAN

ST. LOUIS: Nov. 9, currently one of the largest draws in town, has recently undergone a number of personnel changes, all of which are aimed at better serving the songs and voice of Kristine Young. "It's hard to transpose songs I've written on piano for the band and not sometimes lose the essence of what I've written," the singer explains. After auditioning several players, Young has added keyboards to her stage duties and replaced her guitar player to build in greater versatility. "Our old guitarist stayed too often within one style and I wanted to be able to deliver a broader variety of moods and feelings." Trained in opera, both in voice and composition at St. Louis' Webster Univ., Young's unique and spirited presence shines in the guitar-driven alternative setting of Nov. 9. "I'm juxtaposing a harder sound against a more lyrical or melodic pop approach," she says, admitting that her occasional forays into her higher range are perhaps a bit uncommon to rock performers. Add to her interesting voice the fact that she appears unusually costumed—on one occasion she appeared on stage wearing a cut-up two-liter soda bottle for a hat, a skirt of paper bags, and clear plastic gloves; on another she wore black lingerie and fishnet stockings under a flimsy housecoat with a silvery halo attached to a headband—and you've got an engaging combination. Young insists that the point is her music, not her attractive, if sometimes comical, looks. The core of this can be heard on the band's indie CD release, "Waiting Like Witch Doctors," which recently earned Young an award for best female vocal in local music magazine Spotlight's readers' poll. A strong performance earlier this year at South By Southwest earned Nov. 9 the headline slot at the ASCAP night Aug. 11 at Mississippi River Music Fest here. While the band, says Young, "fulfills a lifetime dream of wanting to play in a rock'n'roll band," she's also begun performing her solo material around town, accompanying herself on piano. As such, she'll be opening for Cranes when they play here this fall.

BRIAN Q. NEWCOMB

TELLURIDE, Colo.: Musicians from all over the globe are expected for the Telluride One World Music Festival held here, Sept. 25-26. The Festival, which takes place at Telluride Town Park, will include local acts as well as headliners. Scheduled to appear are Ziggy Marley & the Melody Makers, Richie Havens, David Lindley and Hani Naser, Timbuk 3, John Trudell & Grafitti Man, Bateke Beat, Baba Olatunji, Zuba, and 8759 Reggae Band. From Sept. 20-24, Olatunji will also hold percussion workshops. The theme of the festival is ecological and cultural preservation; 10% of the net profits from ticket sales will be donated to nonprofit organizations. To prevent overcrowding, only 6,000 weekend tickets will be sold.

M.N.



KRISTINE YOUNG OF NOV. 9

BETTE MIDLER

Northrop Auditorium
Minneapolis

BETTE MIDLER'S MOVIES, which are invariably tear-jerkers, should be rated with hankies, not stars. Midler's concerts, which are inevitably outrageous and hilarious, should be judged by the number of smiles, not the number of standing ovations and encores. If that were the case, the opening show on her "Experience The Divine Tour" Aug. 20 would rate 5,001 smiles. That's 5,000 from the sold-out audience and another big, beaming one from an emotional Midler, who was visibly thrilled to be back on the concert stage for the first time in 10 years.

While Madonna, Janet Jackson, and Paula Abdul dazzle with production and choreography, and Laurie Anderson with invention and commentary, Midler dazzles with her personality. She's still divine, a refreshing, outrageous, smart, one-of-a-kind talent. She remains the most essential female performer in the business. There was a fundamental humaneness to her performance as she took fans through a life's worth of emotions and experiences.

At first on opening night, Midler's timing was off. She rushed through her scripted jokes; her voice sounded hoarse, lacking character and passion, especially on the ballads. However, she soon found her rhythm and comfort zone, especially as a monologist. Part vaudevillian and part scatological stand-up comic, she explained that her mind does the "CD shuffle," selecting bits at random. Midler made fun of Cher for pushing hair-care products while wearing a wig, of Minnesota for being the land of 10,000 treatment centers, and of herself for singing all those ballads, for having big bazooms, for being in lousy movies, etc.

Midler was at her most hilarious when she reprised two beloved concert characters from her pre-movie-star days, Soph, the ribald comedienne, and Delores Del Lago, the lounge-singing, wheelchair-bound mermaid. The jokes were predictably cheap, and the audience roared with delight. Said the motormouth diva, "Let's forget the ballads and do this crap all night."

Frankly, the ballads were the weakest part of Midler's two-and-a-half-hour performance. She was more effective as a belter than as a subtle singer. This is an entertainer who truly knows how to sell a song.

The musical highlights were strikingly eclectic, and included the jazzy "Spring Can Really Hang You Up The Most," the childlike "Colored Kisses," the Hawaiian-styled "Ukelele Lady" (she grew up in Honolulu), and two selections from the musical "Gypsy," which she recently filmed for television.

Midler sang "Everything's Coming Up Roses" while wearing an apron decorated with daisies. "Rose's Turn" came during a burlesque segment that featured strippers who were wearing only pasties and G-strings. After that episode, Midler even questioned her own taste: "Do you think NOW will picket this show? This show is so unenlightened." Hardly. It's actually one of the most enlightening, thought-provoking, life-enriching, and lovable shows

anyone has presented in concert in the last 10 years. JON BREAM

B.B. KING

ERIC JOHNSON

BUDDY GUY

ALLIGATOR ALL-STARS

Tom Lee Park, Memphis, Tenn.

TEN THOUSAND PEOPLE on the

banks of the Mississippi River received ample evidence that the blues is alive and well when B.B. King, Buddy Guy, and the Alligator All-Stars rolled into town for the Third Annual Memphis Blues Festival. Also on the bill was fusion-rock guitarist Eric Johnson, who added a stylistic diversion for the event's musical theme.

(Continued on page 20)

Janna:

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ARTIST DEVELOPMENTS

STILL B. 'ING GOODE

"That'll Work," Johnnie Johnson's recently released follow-up to his 1991 Grammy-nominated Elektra/Nonesuch/American Explorers series album "Johnnie B. Bad," is a blues project with two built-in challenges.

First, it was co-written, produced, and arranged by the Kentucky Headhunters, who also were Johnson's band for the album, and happen to be signed to another label—Mercury/

Nashville. Second, the Headhunters, who receive equal billing on the project, are, at least nominally, a country band.

"I thought they were country and western, which isn't the type of music I play," says Johnson, the legendary blues, jazz, and rock'n'roll pianist who graced the classic hits of fellow St. Louis musician Chuck Berry. "But I found after the first rehearsal that they have more blues than B.B. King and Bobby 'Blue' Bland."

"Chuck Berry, Willie Dixon, and Johnnie Johnson are our idols," says Headhunters rhythm guitarist Richard Young. "When we met Johnnie, it was like getting to meet one of the Beatles. You can tell that John Lennon listened to Johnnie's piano playing."

Young and fellow Headhunters Fred Young (Richard's brother and the band's drummer) and lead guitarist Greg Martin met Johnson at the 1991 Grammy Awards, where they had been nominated for best country group. Richard Young says that shortly after

that zealously reverential meeting with their mentor, Johnson's management contacted theirs with the idea for the joint recording.

Johnson flew down to the group's fabled "practice house" rehearsal space, at the Youngs' parents' Edmonton, Ky., farm, where they co-wrote more than an album's worth of material in the space of a few days. In October 1992 the Headhunters, with new lead singer Mark Orr and bassist Anthony Kenny, recorded their album "Rave On!," then the collaboration with Johnson.

Young says Mercury/Nashville has granted the band permission to take part in Elektra/Nonesuch's publicity campaign—which, according to that label's VP of marketing and creative services, Peter Clancy, will be extensive, with stories in several national magazine in the works.

(Continued on page 18)

ISLAND A&R TEAM

(Continued from page 14)

the South, and along the Eastern seaboard.

"It seems kind of endless," says Dowdall, who estimates the pair has seen "a couple of hundred" bands along the way.

While the two scouts have a daily itinerary, Noone says, "We're very loose about the plans. We do schedule some gigs. We've only missed one gig the whole trip. We're very open to taking side trips . . . We have separated, when needed, and joined up later."

"We're definitely going to more out-of-the-way places," Dowdall says. Noone adds, "We're not avoiding cities like San Francisco and Atlanta, but we're also going to El Paso or Columbus, Ohio. We're hitting both. You can't ignore cities like Portland—there are a lot of great bands there. In cities like Boise, Idaho, it's harder to find out what bands are happening. It's more like, wing it."

Like any trip covering thousands of miles ("James does most of the driving, to be fair," Noone admits), the A&R team's journey has not been without its unusual sights.

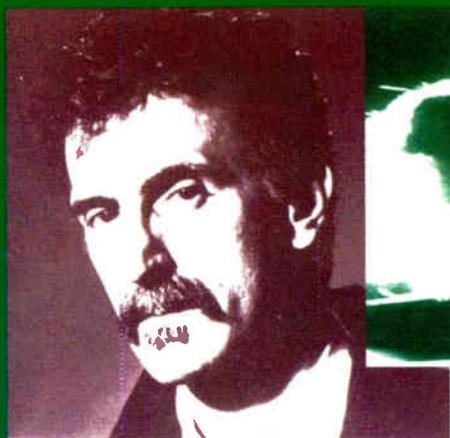
"We actually saw a band at a backyard party in El Paso. That was the strangest—it was cold, and there was hardly any light," recalls Noone. "There've been gigs where there's been one blue light on the band."

The two A&R staffers have documented the trip on 80 hours of videotape. "We've got all the roadside scenes," Noone says. "I interview the people we meet. I've got some really good footage."

Adds Dowdall, "I don't want to say we'll do a documentary on all the bands we've seen . . . [but] it might be a good idea to do a whole video rockumentary on the trip."

Dowdall and Noone's current road swing, which began after a month in New York (spent, in Noone's words, "making phone calls and catching up on paying our bills"), will carry them into November, when they will undertake a series of weekend trips in the Northeast.

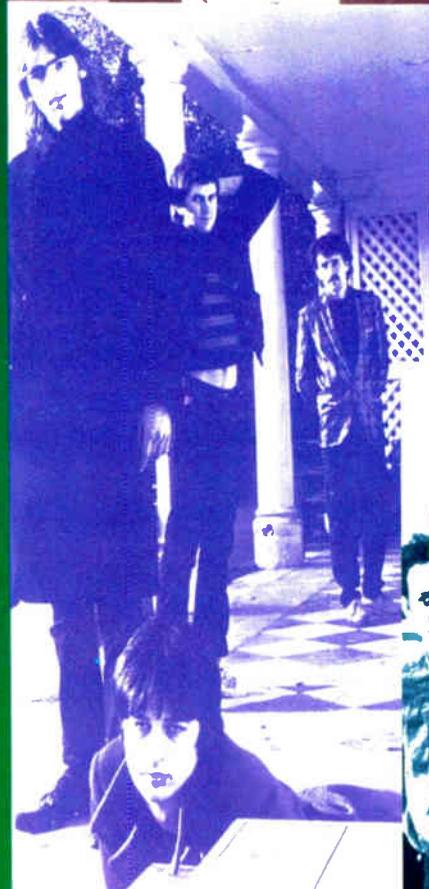
Noone says she and Dowdall will continue their peripatetic ways in 1994, although "perhaps not as intensely as we have this year." Concerning future destinations, she says with a hint of wistfulness, "I'd like to see Alaska. But we're going to stay on the continental mainland. Maybe Mexico and Canada, and then the world."



10
RYKO

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A BILLBOARD SALUTE



Rykodisc has a reputation as a highly innovative and determined label, two qualities which have earned it great success as it enters its 10th anniversary year. Billboard celebrates "Ten Years In The Life of Rykodisc" with a historical overview of this maturing indie. From its founding, to key artists and releases, to the exciting acquisition of artists Elvis Costello, Sugar, Bowie, Ringo and Morphine, this report will expose the guiding philosophies behind the development of the label and its direction for the future. Other special features will include a report on Rykodisc Overseas, REP Distribution, and special projects (ie. Grammy-winning Bowie "Sound & Vision" box, and the first cd game "Play It By Ear").

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Billboard

Philips Brings 'Virtual Village' To WOMAD Tour

LOS ANGELES—Philips Media, a proponent of the CD-I system, expects to get significant consumer exposure by sponsoring an exhibit during the upcoming World Of Music, Arts & Dance festivals.

WOMAD, which kicks off Monday (6) in Saratoga Springs, N.Y., is a creation of Peter Gabriel and consists of daylong events that combine music, arts, crafts, and foods from many countries (Billboard, July 17).

Consumer electronics is now being added to the mix with "Futurezone, A Virtual Village Concept." Designed to be a technological "Renaissance fair," the exhibit is intended to help WOMAD attendees learn about and interact with new consumer technology, according to Toni Young, director of "Futurezone" for WOMAD.

Young adds that this year's North American event is a "promotional appetizer" for larger, three-day events planned for next summer.

Anne Kronen, president of the Home Entertainment and Special Interest Labels Group of Philips Media Electronic Publishing, says Philips will have a "pavilion at WOMAD where consumers can experience CD-I hardware and software." CD-I is one of several noncompatible, CD-based, interactive home entertainment systems vying for consumer attention this fall.

Gabriel will headline the nine North American WOMAD dates, joined at various shows by such artists as Ziggy Marley & the Melody Makers, Crowded House, Stereo MC's, P.M. Dawn, Lenny Kravitz, Inner Circle, Jah Wobble's Invaders Of The Heart, Drummers Of Burundi, Sheila Chandra, and Trisan. The tour ends Sept. 19 in San Francisco; a planned Sept. 4 date in Toronto was cancelled.

JIM McCULLAUGH



PLG's senior management gathers for a toast at the suite of president/CEO Rick Dobbis. Shown, from left, are David Linton, VP of R&B promotion; Dennis Fine, VP of communications; Vicki Lieben, VP of promotion; Gerry Kopecky, VP of sales; John Barbis, executive VP; Joe Riccitelli, VP of promotion; Betty Cordes, director of operations and administration; Jeanne Mattiussi, VP of creative development and video; John Birge, VP of product management; Susan Clary, VP of publicity; Sky Daniels, VP of AOR promotion; Ken Walsh, VP of finance; and Dobbis.



Conference attendees enjoy a poolside cocktail hour. Shown, from left, are Lorie Harbough, VP of A&R, London Records; Michael Bays, VP of creative services and advertising, PolyGram Holding Inc.; Tom Storms, manager of West Coast A&R, Atlas Records; Margery Greenspan, art director, PHI; Leslie Borrok, advertising manager, PHI; Amy Heffner, media planner, PHI (front); Jeanne Mattiussi, VP of creative development and video, PLG (back); and Marie Cappelletti, media buyer, PHI.

PLG Camps Out For Label Confab

McAFEE, N.J.—PolyGram Label Group held its annual national conference June 24-27 at the Seasons Resort and Conference Center here. In keeping with the convention's theme of "Camp PLG," attendees enjoyed softball, horseback riding, a trip to Action Park, swimming, and a barbecue in addition to meetings and presentations.



London Records staffers socialize at the barbecue. Shown in back row, from left, are Todd Interland, executive assistant to the president, and Neil Harris, director of A&R. In middle row, from left, are Charlotte Blake, production manager, and Lorie Harbough, VP of A&R. In bottom row, from left, are Russ Rieger, VP, and Tracey Fox, A&R assistant. (Also attending, but not pictured, was London Records president Peter Koepke.)



Polydor staffers relax at the PLG conference. Shown in back row, from left, are Marianne Ierardo, A&R coordinator; Kathy Reynolds, executive assistant to the president; Davitt Sigerson, president; and Kerita Jones, A&R assistant. In front row, from left, are Denis McNamara, senior director of international A&R; Joe Bosso, director of A&R; Hooman Majd, VP of A&R; and Leotis Clyburn, director of A&R. (Also attending, but not pictured, was Lori Graves-Bartolini, manager of A&R.)



PLG president/CEO Rick Dobbis meets with Polydor recording act Get Set V.O.P. backstage after the group's performance at the PLG conference. Shown, from left, are Dobbis; Phillips Calloway of Entertainment Resources International Mgt.; band member Infinite Kundalini; David Linton, VP of R&B promotion, PLG; Michael Maudlin and Bart Phillips of ERI Management.; Sincere Thompson, national director of rap promotion, PLG; Leotis Clyburn, director of A&R, Polydor; Davitt Sigerson, president, Polydor; and band member Kwabena the Triumphant.

ROCKIN' DOPSIE DIES AT 61

(Continued from page 9)

beat songs, generally sung in French, mix in elements of Cajun music, jazz, blues, country, and rock'n'roll.

Rubin says his 22-year-old brother, Anthony, was to step into his father's shoes as accordion player as early as a Sept. 3 date in Johnstown, Va.

The Twisters perform about 280 club dates a year, as well as festivals in the U.S. and abroad, Rubin says.

Ellis Paillet, a New Orleans entertainment lawyer who assists in managing and booking the band, says the Twisters are booked well into 1994. "What I've been doing these last few days is contacting current bookings and current contracts, and it's been wonderful. Everybody wants to continue to book the band," he says.

According to Paillet, who negotiated the deal with Atlantic Records that resulted in the 1991 release of Dopsie's only major-label album, the Grammy-nominated "Louisiana Music," Dopsie was not under contract for any future recordings. "The contract [with Atlantic] was a one-album obligation," says Paillet. "Neither Atlantic nor the band are under obliga-

tion to do anything. I am going to speak to Atlantic within the next two weeks to see what they want to do and what the band wants to do."

Dopsie had been recording since the early 1970s on labels including Blues Unlimited, Bon Temps, Sonet, Rounder, Maison de Soul, Gazell, and JMP. Titles still available include "Big Bad Zydeco" (JMP) and "Good Rockin' Zydeco" (JMP) on cassette and "Saturday Night Zydeco" (Maison de Soul), "Zy-De-Co" (Gazell), and "Louisiana Music" (Atlantic) on CD.

Dopsie, who toured the world several times over, recorded or performed with artists as varied as the Dirty Dozen Brass Band, Cyndi Lauper, Bob Dylan, and Paul Simon.

"He was cruising around among the American music elite, but that never changed him," says Barry Ancelet, director of the Center for Acadian and Creole Folklore at the Univ. of Southwestern Louisiana.

Ancelet, who explains zydeco as "a result of the encounter between displaced Africans and displaced Europeans," characterizes Dopsie as "pro-

foundly decent, very human, very considerate."

In the late 1970s, Dopsie became involved in a National Endowment of the Arts-funded project titled "Folk Artists In The Schools," which brought him into contact with students in south-central Louisiana. "That experience really excited him," says Ancelet. "It made him aware of the need to not only play this stuff but to articulate and communicate it. He was aware of passing on the tradition to the younger generation."

It is a tradition that Dopsie has passed down to all of his sons. Alton Rubin Jr. has played drums with the Twisters since 1975. The youngest of Dopsie's four sons, Dwayne, 14, is an accomplished accordion player and may join the Twisters after he graduates from high school.

"We have to keep alive what he built up," says David Rubin. "Our mother has told us to go out there and play as hard as ever for our father." In addition to his wife, Elvina, and four sons, Dopsie is survived by five daughters.

TOOL RATCHETS UP THE ALBUM CHART

(Continued from page 9)

chine, Living Colour, and Fishbone in May 1993; and Lollapalooza this summer. On the latter, Tool started off on the second stage and moved to the main stage mid-tour.

"Sales went from 50,000 to 140,000 during the month of June as Lollapalooza was getting under way," says Zoo VP/sales Candy Masengale. At the time, "Sober" was aired on MTV's "Videos That Don't Suck" feature, there was heavy print advertising, and one-stop campaigns with a Tool hat giveaway, says Masengale.

Lew Garrett, VP/purchasing at the 364-store North Canton, Ohio-based Camelot Music chain, says Tool was certainly the breakout act on Lollapalooza this year. "Tool got the bulk of the positive press," he says.

Masengale adds that "Undertow" got a lot of sales help from word of mouth because of the album graphics, which show a rib cage on the cover, a pig on a bed of forks on the back, and an obese woman and various forms of human torture inside.

Stephen Prendergast, Zoo's national director of artist development and

product manager for Tool, says the label is taking another stab at radio.

KISW Seattle is one album-rock station that decided to add "Sober" after it was serviced the second time.

KISW PD Steve Young says "Sober" has been getting a lot of calls lately. In fact, he says it made the top three in phone requests after the Lollapalooza date and hasn't let up for two to three weeks.

On Aug. 30, Zoo launched a retail promotion with KISW and Seattle retailers, including Musicland and Tower Records. For a limited time, the video of "Sober" is being packaged with "Undertow" with a sticker stating, "As heard on KISW."

Dick Odette, VP/purchasing of the 850-store Minneapolis-based Musicland chain, says that in the last three weeks of August, sales of "Undertow" increased 40%-50%.

Terry Currier, owner/GM of the two-store Portland, Ore.-based Music Millennium, says, "I picture this band the same way as Alice In Chain's 'Facelift' and Blind Melon, only it's taking a little longer."



BIG STAR

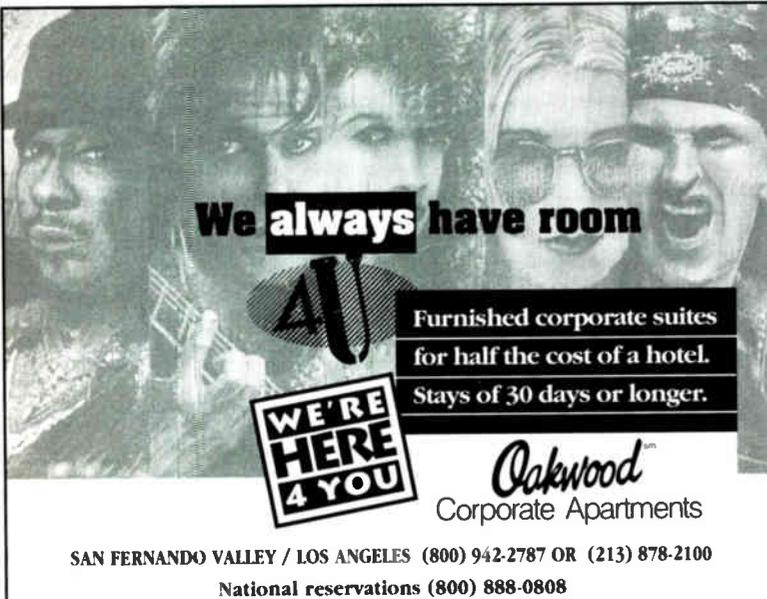
live at missouri university 4/25/93



Big Star seemed destined to vanish into the ether. An impassioned network of devoted fans kept the flame alive, however, and eventually Big Star became one of the biggest influences on alternative music. Alex Chilton and Jody Stephens enlisted Posies members Jonathan Auer and Ken Stringfellow and played their first show in 19 years. Zoo now presents the absolutely undoctored evidence.

"The most influential band outside the Beatles." — The Chicago Tribune

Z8 ENTERTAINMENT Produced, recorded and mixed by Jim Rondinelli ©1993 BMG Music. All Rights Reserved.



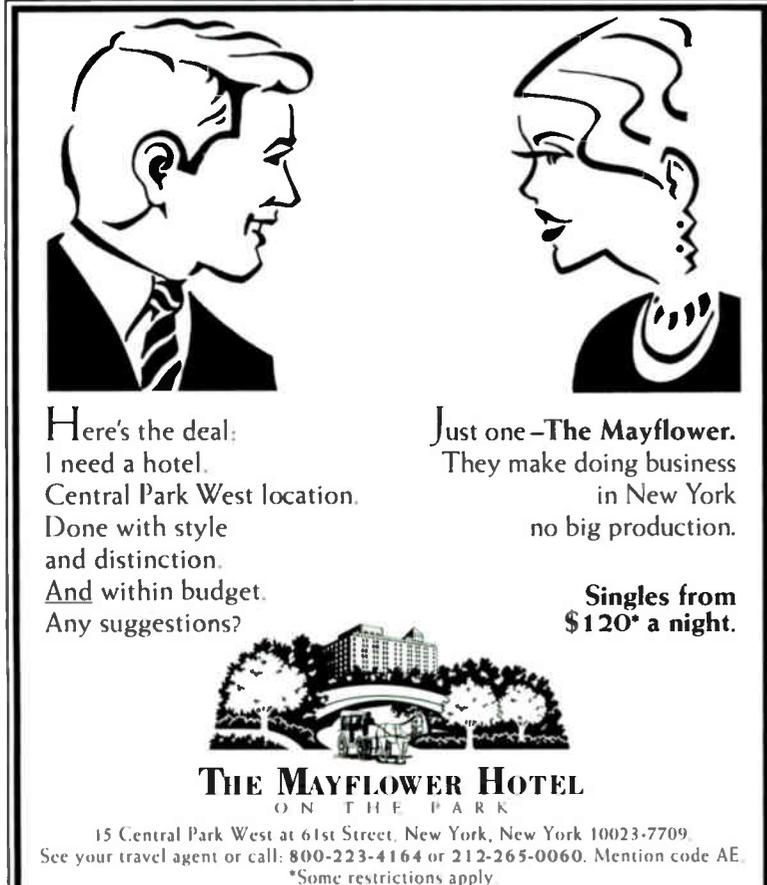
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ARTIST DEVELOPMENTS

(Continued from page 16)

Meanwhile, album track "Stumblin'" has gone out to album radio, while the full album is being serviced to adult alternative formats, public radio stations, and blues programmers, with stickers directing recipients to appropriate tracks. Country stations are also getting "Stumblin'" via the CDX radio-servicing firm.

Johnson and the Headhunters celebrated the album's release with a Sept. 2 performance at Buddy Guy's Legends blues club in Chicago. Additional showcases will follow in several markets. Tour support, says Clancy, will include posters, co-op ads, and ticket buys; Elektra/Nonesuch will

also begin a print campaign in Tower's Pulse! magazine.

Young reports that the band decided to bring Johnson along for the second night of a two-night stand at the recent Riverfest in Milwaukee—"a big Headhunters town"—and drew 20,000 more fans than the first night. The

group hopes to take Johnson along on its European tour next spring.

"Anything that comes up with the Headhunters, I'm for it," Johnson says. "They're a great bunch of fellas, and what we didn't use on this album, we put back into 'will call' for the next one."

JIM BESSMAN

SQUEEZE

(Continued from page 14)

give it a good shot."

All this support comes as relief to Difford after the band's experience at Warner Bros. "When we first went to Warner Bros.," he says, "we were so pleased to be there, having been dropped, because that's a really unnerving feeling, scary stuff. So we were just pleased to have a home, and we thought we'd really landed on our feet. But I think for a big company like that, they put a lot of product out, and it's like throwing mud at the wall: What sticks, sticks, and what doesn't, goes. It didn't stick, and we went. That's been a lesson, if you like, and now we have this record that we're pleased and proud of, and we can confidently say that it'll do better than 'Play.'"

Carrack, who will continue to be a member of Mike & the Mechanics and the British studio combo Spin 1 2wo, lends his unmistakable lead vocals to "Loving You Tonight" and his distinctive keyboard fills to much of the set. "I'd forgotten how good he was," Difford says. "He's always looked at for his voice, and I don't see that so much now. I see how great he is as an organist, which is a dying art in itself."

Tilbrook adds, "The most important thing about the band at this moment is that this is the line-up for the record. I think we're looking no further than this record, and that's quite an invigorating way for it to be. As great as the band is at the moment, I'm prepared to believe we can make whatever we have at our grasp work."

A&M's Pollak says the label's campaign will play to the group's melodic strengths. "Squeeze write some of the best songs, every single time they put an album out, that can be heard on the radio at that time," he says. "[Album alternative] is very helpful in breaking these intelligent, adult-type bands, that cater to a 24-plus audience that wants to have the opportunity to listen to good music on the radio."

Difford, recounting early trans-Atlantic conversations after the band's return to A&M, says, "It's like phoning up distant cousins, because they know you, you know them, you've spoken many times on the phone, and they really want you to be successful because you're now back in the fold, and they were really pissed off in the first place when you were dropped. Now they've got you back, they really want it bad, and they're going to prove it. So it's like phoning up a distant cousin and discovering somebody left you loads of money in a will or something."



JOHNNIE JOHNSON & THE KENTUCKY HEADHUNTERS: Mark Orr, Anthony Kenney, Fred Young (kneeling), Johnnie Johnson, Greg Martin and Richard Young.



AMUSEMENT BUSINESS®

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2	Royal Dublin Stadium Dublin, Ireland	Aug. 27-28	\$2,413,370 (1,605,168 British pounds) \$37/ \$30	72,000 two sellouts	Aiken Promotions
GRATEFUL DEAD INDIGO GIRLS	Autzen Stadium, Univ. of Oregon Eugene, Ore.	Aug. 21-22	\$2,236,130 \$26	86,005 two sellouts	Bill Graham Presents Double Tee Promotions Field Trip Prods.
WHITNEY HOUSTON KIRK WHALUM ANGIE & DEBBIE	Hollywood Bowl Los Angeles	Aug. 22	\$625,030 \$75/ \$30/ \$20	17,006 sellout	Bill Silva Presents Andrew Hewitt
JIMMY BUFFETT & THE CORAL REEFER BAND THE IGUANAS	Coca-Cola Star Lake Amphitheatre Burggettstown, Pa.	Aug. 20	\$506,809 \$35/ \$26.50/ \$22	22,917 sellout	DiCesare-Engler Prods. PACE Concerts
STEELY DAN	Palace of Auburn Hills Auburn Hills, Mich.	Aug. 13	\$445,590 \$45/ \$25	16,590 sellout	Cellar Door Belkin Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND THE IGUANAS	Riverport Amphitheatre Maryland Heights, Mo.	Aug. 25	\$442,715 \$35/ \$27/ \$23	19,229 sellout	Contemporary Prods.
THE BEACH BOYS AMERICA	The Mark of the Quad Cities Moline, Ill.	Aug. 11-12	\$416,819 \$29.50/ \$25.50/ \$19.50	21,834 two sellouts	Legendary Concerts
SADE DIGABLE PLANETS	Pine Knob Music Theatre Clarkston, Mich.	Aug. 21	\$391,075 \$35/ \$20	14,243 15,253	Cellar Door Belkin Prods.
REBA MCENTIRE/BROOKS & DUNN HENRY CHO	Exhibition Place Canadian National Exhibition Toronto	Aug. 29	\$381,589 (\$504,384 Canadian) \$35/ \$28.50/ \$26.50/ \$19.50	17,010 20,000	Concert Prods. International
BETTE MIDLER	Coca-Cola Star Lake Amphitheatre Burggettstown, Pa.	Aug. 23	\$371,642 \$50/ \$30/ \$25	13,451 20,131	DiCesare-Engler Prods. PACE Concerts

Copyrighted and compiled by Amusement Business, a publication of BPI Communications. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Laura Stroh, (615)-321-4254.



Over There. Flying Fish band Killbilly, one of 80 U.S. acts being sponsored by the Anheuser-Busch beer brands, played the annual Tsingtao Festival Aug. 23 in Qingdao, China. The Dallas-based sextet, whose music is described as "metalliccountry," is believed to be the first country/bluegrass act to play in China.



On The Bus. Ashley Cleveland, who put out an album on Atlantic in 1991, hit the retail trail to promote her new Reunion set, "Bus Named Desire." She and husband Kenny Greenberg played acoustic sets at the Aug. 22 company picnic held by Beltsville, Md.-based chain Kemp Mill Music, and at Tower Records' June convention in Sacramento, Calif.



Off The Wagon. Rookie rap unit Tha Alkaholiks make a big splash, debuting at No. 23 on Top R&B Albums. The California-based act, which has been seen on The Box and BET, scored big West Coast sales, but also rolled big numbers in the East and Midwest. RCA says "21 And Over" fetched first-week orders of 25,000 units.

INTOXICATING: A packet of Alka-Seltzer, a small tube of toothpaste and a toothbrush, a packet of instant coffee (with sugar, creamer, and stirrer), and an alcohol breath tester, all contained in a custom-designed vomit bag. Those items, and a copy of **Tha Alkaholiks'** "21 And Over" cassette, comprise the "hangover kits" that Loud Records and RCA sent to radio, retail, BMG Distribution reps, and press on behalf of the rap title, which debuts this week at No. 23 on Top R&B Albums. The promotional mailing was the last pre-release step in what had been a long and careful setup for the rookie rap act, which received guest billing on "Got It Bad Ya'll," a track from King Tee's last album.

Earlier this summer, Street Team, the guerrilla marketing division of Loud parent The Steven Rifkind Co., passed out four-song cassette samplers of Tha Alkaholiks' album in urban communities in Dallas, Houston, Detroit, Cleveland, and several mid-Atlantic and West Coast markets. Closer to the album's Aug. 24 street date, Street Team spread flyers to independent hip-hop stores.

Greg Linn, RCA associate director of product development, says first-week sales were strong on the West Coast at Wherehouse and Blockbuster Music's Music Plus stores, and at one-stops Abbey Road and Valley Records. Philadelphia-area wholesaler Universal came in for reorders, and the album ranked No. 68 at mid-Atlantic web Nobody Beats The Wiz, No. 74 at St. Louis-based Streetside Records, and No. 181 at The Musicland Group, the nation's largest music chain.

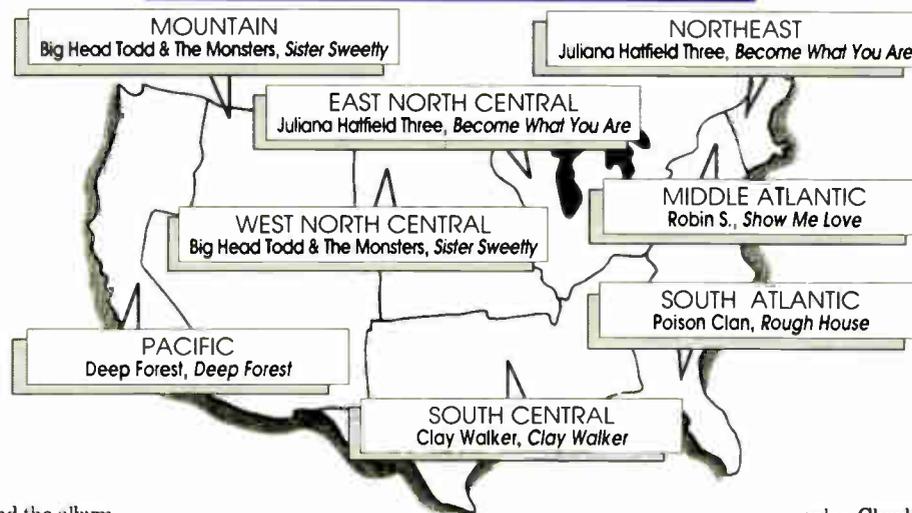
JAN'S JAM: College radio programmers found an unusual promo item in their July mail—a 12" vinyl picture disc of popular sitcom character Jan Brady, who was portrayed in the late '60s and early '70s by then-child actress Eve Plumb. The mystery record teased listeners with the sound of 550 Music/Epic alternative rockers Eve's Plum.

"We don't want to overplay the 'Brady Bunch' connection," says Epic associate director of marketing David Gottlieb. "Eve's Plum

is definitely not a novelty act. However, the Jan Brady vinyl promo was a definite hit with the college crowd."

Readers of the Barry Williams book, "Growing Up Brady," were first exposed to the band, erroneously referred to as "The Eve Plumb's," when that tome hit the stores last year. The act begins

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

PACIFIC	SOUTH CENTRAL
1. Deep Forest, <i>Deep Forest</i>	1. Clay Walker, <i>Clay Walker</i>
2. Shaggy, <i>Pure Pleasure</i>	2. Doug Supernaw, <i>Red And Rio Grande</i>
3. Juliana Hatfield Three, <i>Become What...</i>	3. Emilio Navaira, <i>Southern Exposure</i>
4. Candlebox, <i>Candlebox</i>	4. Techmaster P.E.B., <i>It Came From Outer...</i>
5. Rodney O & Joe Cooley, <i>F--K New York</i>	5. Brother Cane, <i>Brother Cane</i>
6. Robin S., <i>Show Me Love</i>	6. Joe, <i>Everything</i>
7. Pooh-Man, <i>Judgement Day</i>	7. Big Head Todd/Monsters, <i>Sister Sweetly</i>
8. Pennywise, <i>Unknown Road</i>	8. Radney Foster, <i>Del Rio, TX 1959</i>
9. Cracker, <i>Kerosene Hat</i>	9. Robin S., <i>Show Me Love</i>
10. O-Shot, <i>Shot Calla</i>	10. Brother Phelps, <i>Let Go</i>

a brief tour with Columbia's **Gumball** later this month. "Envy," an album title that die-hard "Brady Bunch" fans find appropriate, streeted Aug. 31.

PUT IT IN THE WANT ADS: "Gutsy inspired singer/songwriter wants you to hear her new music for free. Call for a free CD... No strings attached."

That was the copy in one of several personal ads that RCA ran in weekly freebies in 11 major markets to promote Reunion artist Ashley Cleveland. Those who called the ad's phone number received the four-song sampler that RCA spread to industryites last spring in support of Cleveland's "Bus Named Desire." RCA VP of artist development David Gales says the most calls "by far" came from Chicago's The Reader, but good responses also came from the D.C., Dallas, and Portland, Ore., markets.

HIGH TIDE: Sire/Reprise hopes the third time is the charm for alternative pop act the **Ocean Blue**, whose "Beneath The Rhythm And Sound" album hit stores Aug. 31. "We're putting the band into our developing artists program, alongside **Revoluting Cocks** and **Dead Can Dance**," says Warner Bros. VP of sales Charlie Springer. "These are acts that are ready to break through to the next level. The Ocean Blue has moved 100,000 units on each of its previous titles. We'll be concentrating heavy advertising region-by-region as the band begins to tour in October."

Modern-rock radio is warming to the band, as "Sublime" moves 15-14 on Modern Rock Tracks, scoring top five honors at WDRE New York and KXKR "X-96" Salt Lake City. "They produce very radio-friendly songs," says product manager Peter Standish. "Our goal is to get past '120 Minutes' and establish a presence on MTV." The video, shot in Iceland, hit MTV's "120 Minutes" Aug. 29.

Popular Uprisings is prepared by Geoff Mayfield and Brett Atwood with assistance from Anthony Columbo.

BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING SEPT. 11, 1993 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	1	8	ROBIN S.	SHOW ME LOVE
2	3	4	JULIANA HATFIELD THREE	BECOME WHAT YOU ARE
3	2	27	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
4	4	14	DOUG SUPERNAW	RED AND RIO GRANDE
5	6	4	CLAY WALKER	CLAY WALKER
6	7	4	BUJU BANTON	VOICE OF JAMAICA
7	5	11	DEEP FOREST	DEEP FOREST
8	—	1	CRACKER	KEROSENE HAT
9	10	2	JOE	EVERYTHING
10	8	4	TECHMASTER P.E.B.	IT CAME FROM OUTER BASS II
11	11	6	URGE OVERKILL	SATURATION
12	—	1	POISON CLAN	RUFFTOWN BEHAVIOR
13	9	4	ROBERT JAMES WALLER	THE BALLADS OF MADISON COUNTY
14	18	5	CANDLEBOX	CANDLEBOX
15	—	1	ULTRAMAGNETIC MC'S	THE FOUR HORSEMEN
16	12	12	RUPAUL	SUPERMODEL OF THE WORLD
17	—	1	SHAGGY	PURE PLEASURE
18	13	3	FAT JOE	REPRESENT
19	17	23	BUTTHOLE SURFERS	INDEPENDENT WORM SALOON
20	15	15	MIGHTY MIGHTY BOSSSTONES	DON'T KNOW HOW TO PARTY

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1993, Billboard/BPI Communications.

WEEK	ARTIST	TITLE
21	BROTHER CANE	BROTHER CANE
22	POOH-MAN	JUDGEMENT DAY
23	RADNEY FOSTER	DEL RIO, TX 1959
24	FUGAZI	IN ON THE KILLTAKER
25	BASS PATROL	NOTHIN' BUT BASS
26	CATHERINE WHEEL	CHROME
27	HOODRATZ	SNEEKE MUTHAFUKAZ
28	2 UNLIMITED	NO LIMITS
29	THE POSIES	FROSTING ON THE BEATER
30	GEORGE LYNCH	SACRED GROOVE
31	SHELBY LYNNE	TEMPTATION
32	JIMMIE DALE GILMORE	SPINNING AROUND THE SUN
33	CAPTAIN HOLLYWOOD PROJECT	LOVE IS NOT SEX
34	MARK COLLIE	MARK COLLIE
35	CRY OF LOVE	BROTHER
36	MCBRIDE & THE RIDE	HURRY SUNDOWN
37	NEMESIS	TEMPLE OF BOOM
38	BAD BRAINS	RISE
39	BIOHAZARD	URBAN DISCIPLINE
40	MARIA MCKEE	YOU GOTTA SIN TO GET SAVED

ARTISTS IN ACTION

(Continued from page 15)

extensive lesson in classic electric blues, ranging from his early sides on the Kent label to the hit track "Playin' With My Friends," from his latest MCA album, "Blues Summit."

At one point in his show, the former Memphis native exclaimed to a cheering audience, "Years ago, it wouldn't have been in my wildest dreams that I would be playing in front of such a large, mixed crowd."

It was then that King pulled up a chair and proceeded to transform a river bluff full of people into a surprisingly intimate atmosphere. It surely was a testament to his legendary status as an entertainer, and ample evidence as to why the blues has achieved such universal popularity.

Stylistically, Texas guitar wiz Johnson owes a lot more to Jeff Beck than Jimmy Reed. His soaring guitar

phrasing, enhanced by a battery of complex electronics and delays, gave even the hardest-rocking material a spacey, atmospheric quality.

Johnson upped the sonic assault in a three-way jam with Guy's lead guitar foil, Scott Holt, and Warner Bros. artist Shawn Lane, on the Jimi Hendrix classic "Spanish Castle Magic." He closed the set with his elegant instrumental rock hit "Cliffs Of Dover."

From beginning to end, Johnson's technique and dynamic integrity were something to behold, but his more academic style of rock seemed to alter the show's momentum a little too much, for many who had been pumped and grooving on Guy's previous take-no-prisoners set.

Guy changed gears rapidly, even in mid-song, from standards to his

newer work. At one point, Guy ran throughout the audience, drawing people like a crazed piper, while he played lead guitar. All in all, Guy's fiery lead work, expressive singing, and road-seasoned band established a high standard for the remaining acts to top.

The Alligator All-Stars opened the show with an old package tour-style set that allowed label artists Lonnie Brooks, Junior Wells, and Koko Taylor to shine on a couple of numbers each. Brooks turned in a solid performance, especially compared to Wells' spotty turn in the limelight. Koko Taylor closed the set with her signature, "Wang Dang Doodle," a spirited highlight of the opening segment.

RICK CLARK



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Willie Makes The Rounds; Justice's Quick Service

WHY NOT ME, WILLIE?: Thirty-four years after scoring a top 10 novelty hit with "Seven Little Girls In The Back Seat," writer/artist Paul Evans still has his tongue planted firmly in his cheek, thanks to his daughter Eden. "She gave me the title 'Willie's Sung With Everyone But Me,' and I loved it. She's got 25% of the copyright."

"Willie" is Willie Nelson. Evans says he thoroughly researched the number of other singers (not him, of course) who've sung with Nelson on recordings and came up with a list of some 75 names, most of whom are rattled off by Evans on the session. "I got a lot of help from the Willie Nelson office," Evans says, adding that Nelson will get to hear the song soon.

Evans, who has penned hits for other artists, including "When" by the Kalin Twins and "Roses Are Red" by Bobby Vinton, tried to get a Nashville label interested in distributing the session on his own Garden Of Eden label (also the name of his BMI-cleared publishing company). He approached Mike Shephard, who operates a music marketing and promotional company, Umbrella, in the city. Shephard recommended national distributor INDI, which agreed to handle the song on a four-track CD, due to be released in a few weeks. "I am amazed how the music industry has changed in terms of the few independent labels that are likely to handle this type of recording," says Evans. He hopes that some morning jocks, like Don Imus and Howard Stern, will catch the humor of the piece and help launch its success.

Evans' last major disc success was a novelty called "Joannie," which the Spring label released in 1981 and became a big hit in England.

In recent years, Evans has been a member of a vocal quintet Group 5ive and has worked in the jingles field.

Evans hopes for a happy ending on this project in terms of chart status and, obviously, the opportunity to make a recording with the very subject of his song. Until then, he adds, he may create a full-sized cardboard photo cut-out of Willie Nelson to use when he sings his plea on stage.

JUSTICE IS SERVED: Justice Music Corp. says it can provide movie and TV producers with faster access to original music with a one-stop approach. The North Hollywood-based publisher explains that it not only administers and serves as the licensing agent for two publishing firms, Equity Music (ASCAP) and Justice Artists Mu-

sic (BMI), but it also acts as the licensing agent on behalf of Houston-based Justice Records. "With Justice Music, all it takes is a single phone call," says Monte Thomas, CEO for Justice Music. The 2-year-old firm has placed many songs in film, TV, and video programs, including TV's "Melrose Place" and "L.A. Law." Feature films using Justice songs include "Twenty Bucks," "Harlem," "Farewell To Agnes" and the HBO special "And The Band Played On."

The music of Justice Music-administered catalogs is mostly mainstream jazz, R&B, alternative pop, and blues rock. Writers include Stefan Karlsson, David Craig, Ray Brown, Rebecca Coupe Franks, and Tab Benoit.

LISTEN & LEARN: The Songwriters' Hall of Fame is hosting its 11th Songwriter Showcase Thursday (9) at the The Lone Star Roadhouse in New York starting at 8 p.m. Projects director Bob Leone says the event will feature eight writers in live-to-track and acoustic performances. Admission is free... Hit songwriter Allan Rich will perform at 8 p.m. Thursday (9) at a concert at the Mayfair Theatre in Santa Monica to benefit the Los Angeles Songwriters Showcase, the national nonprofit service organization. Rich, making his first concert appearance in the Los Angeles area in four years, has written 1993 Oscar nominee "Run To You," performed by Whitney Houston in "The Bodyguard"; "I Live For You" by Natalie Cole; and "I Live For Your Love" by James Ingram. His songs have also been recorded by Barry Manilow, Smokey Robinson, Patti LaBelle, Dolly Parton, and Ray Charles, among others.

WORDS FOR MUSIC: The Kleban Foundation, created after the death of lyricist Ed Kleban to encourage the well-being of musical theater, is expanding its awards presentation this year to include librettists as well as lyricists. For an application or more information on the award—\$100,000 to each winner—write to: The Kleban Foundation Inc., c/o Zissu, Stein & Mosher, 270 Madison Ave., New York, N.Y. 10016.

PRINT ON PRINT: The following are the best selling folios from Music Sales Inc.:

1. The Bob Dylan Leatherette
2. 10,000 Maniacs, Our Time In Eden
3. 10,000 Maniacs, Anthology
4. Red Hot Chili Peppers, Blood Sugar Sex Magik
5. Tori Amos, Little Earthquakes.



by Irv Lichtman



A New Venture. Black Entertainment Television joins Rhino Records executives to celebrate a new, non-exclusive agreement: Rhino will be licensing, producing, and manufacturing new audio compilations for the newly created BET subsidiary, BET Direct. At Rhino Records' Los Angeles headquarters celebrating the new deal, from left, are Bob Emmer, executive VP, Rhino Records; Robert Johnson, president/CEO, BET Holdings; Janis Thomas, president, BET Direct; and Mark Pinkus, director of licensing, Rhino Records. The first product under the agreement, which, like all BET Direct product, will be sold exclusively on BET's cable network under the BET On Music label, is "BET On Music's Soul Hits Volume 1."

Isleys Return With Elektra Album For Label, Live Set Is 'Regular Release'

BY DANYEL SMITH

NEW YORK—"We've been saying and saying that we would do a live album, and how we wanted it to be special," says Ronald Isley, talking from Elektra Entertainment Los Angeles. "And once we got it together, and got such a great reaction, we knew we'd done the right thing."

True disciples of soul, the legendary Isley Brothers have been encoined for decades in the minds of fans as masters of the ballad and the soul-stirring dance jam. Classic singles like "Shout," "Twist And Shout," "It's Your Thing," and "Who's That Lady" are the bedrock of a 30-year career that includes five gold and five platinum albums.

The Isleys are starting their new relationship with Elektra Entertainment with a live album, their first since 1973, recorded at the Strand



THE ISLEY BROTHERS

Theatre in Redondo Beach, Calif. Titled "Live!," it is full of great songs from the Isleys' long career. The current Isley lineup includes Ronald on lead vocals, Ernie on lead guitar, and Marvin on bass. O'Kelly Isley died in 1985, and Rudolph left the group in 1989. Nine other players and vocalists fill out the ensemble.

"We're going to do an eight-month tour all over the world," Ronald Isley says. "We're going to do television like we've never done." Angela Winbush, an Isley collaborator since 1987's "Smooth Sailing" who recently became Ronald Isley's wife, will be opening for the brothers.

Their career may span 30 years, but the Isleys have been contemporary no matter the decade, right up to 1989's "Spend The Night." The brothers began in the '50s on the gospel circuit, performing with their mother, Sallye Berniece Isley, on piano. Today they are one of the most-sampled groups in urban music. They have influenced such current R&B icons as Prince and L.A. Reid & Babyface. Most recently, hip-hop star Ice Cube used a segment of "Footsteps In The Dark" in his huge hit from "The Predator," "It Was A Good Day."

"I don't like a lot of the profanity in today's music," Ronald says. "But as far as Ice Cube is concerned, we're fans of his. We don't like things in bad taste. That's not what real talent is. And he has real talent. I was glad the song was successful, for him and for us. We love the song."

"We try and keep our ears to the street," he adds. "I still listen to everybody. I watch groups like Jodeci and Boyz II Men. I admire them. It's good music—especially Boyz II Men, they remind me of the Temps and stuff like that. We're going to be producing new artists like them in the future."

The Isley Brothers formed T-Neck Records in 1964. The label was distributed first by Atlantic, then Buddah, then CBS. They recorded on T-Neck for many years. And now they've chosen Elektra for a simple reason: personnel. "Bob Krasnow [Elektra Entertainment CEO] and

us, we're fans of each other's," Ronald says. "He understands what we're trying to say musically. He understands us—everything, from 1959 to now. It's a joint thing with him and us, with Elektra and us."

Earl Hutchison, director of urban marketing for Elektra, says the Isleys' "Live!" is not just a "best of" project. "We're treating this like a regular release," Hutchison explains. Elektra is releasing a single, "Voyage To Atlantis," and is shooting for radio add dates of Sept. 13.

Hutchison reports that Elektra's radio promotion staff will focus on a broad range of stations. "We're going to go to the oldies stations, yes. But our targets are the urban stations, the college stations. This is the beginning of another fantastic stage in the Isley Brothers' careers. Not a culmination—a new beginning." Hutchison says initial orders for "Live!" are at 75,000 units.

Aside from the tour support for the album, the Isley Brothers will be doing the full range of prepromotion as well. They will be doing industry and press pretour performances at the Hard Rock Cafes in New York and Los Angeles, according to Beth Jacobson, director of East Coast press and A&R for Elektra. They also will appear on "The Today Show" Sept. 20 and the "Arsenio Hall Show" Sept. 14, the album release date." Jacobson says the medley-style video clip for "Voyage To Atlantis" includes rare archival footage of the Isleys.



Hot Buttered Soul Singers. Isaac Hayes joins A&M recording artist Vesta at New York's B. Smith's after her packed listening party. Vesta sang tracks from her new album, "Everything & More," and left the legendary Hayes, as well as the audience, all smiles.

UNV Breaks Down Spiritual & Secular; Janet & The Tonys; Backing Black Rock

IT'S A TRUE LOVE THING: That "Something's Going On" single, from Maverick recording artists UNV (United Nubian Voices), has snuck up on me quiet-like. The breakdown sounds like church music, plain and simple. It's like the very best gospel, except the song is as sensually secular as it wants to be. And with lyrics that are eerie and intimately sad, the song works me, and probably a lot of other die-hard slow-jam fans, to the core.

In an endless field of neo-doo-wop groups, UNV stands way out. It's that classic juxtaposition of mournful spirituality and the kind of angst that comes deep from the heart—and the loins. Which should mean more, which should matter more, which should get the most emphasis? The quest to be on a more spiritual plane? Or the quest to excel at the ever-evasive ideal love? As always, it's a quandary in life and in song. And it's that kind of tension and intensity that makes a great group, and even greater songs.

You know what I mean: UNV is singing as if they were singing "Be Grateful," but they are singing "Straight From My Heart." It works. I've heard that everything on the Maverick label passes by Miss Madonna's desk—she had her ears open when she heard/signed these brothers.

AH, YEAH. AND MUCH RESPECT: In response to the music industry's continued reluctance to sign black artists who don't play or speak hip-hop, R&B, or jazz, the Black Rock Coalition, founded in 1985 by Living Colour guitarist Vernon Reid, writer Greg Tate and artist manager Konda Mason, has announced the startup of its own label, Black Rock Coalition Records. The label's first release is a 12-song, 12-band compilation called "Blacker Than That." It will be distributed through the New Hampshire-based direct-marketing company, Wayne Green Inc. Bruce Mack,

who serves as president of the BRC, will also serve as label president.

SO YOU KNOW: Janet Jackson's "janet." tour, which was scheduled to begin Oct. 15 in Minneapolis, has been postponed until Nov. 15. I have it from a good source that Mercury recording artists Tony! Toni! Toné! will be openers... Max Gousse, former Giant Records East Coast A&R director (he signed Pudgee Tha Phat Bastard), has resigned to head up a production company in collaboration with the Atlanta-based Kaper/RCA Records. The new entity is called Mecca Don Bros. Entertainment. Gousse will serve as CEO, and Roget Romaine as president... Charm Warren-Celestine has resigned her position as president of



by Danyel Smith

Flavor Unit Records and has already started as national rap director at RCA Records, a newly created position. She says she's looking forward to working with Parrish Smith, Wu-Tang Clan and The Alkoholics... Janice Harvey and Serena Gallagher have started their own public relations firm, HGC Communications. Young veterans both, Harvey and Gallagher have worked with some of the biggest names in the entertainment industry: Uptown Records CEO Andre Harrell, Eddie Murphy, Janet Jackson, Full Force, and Rush Communications CEO Russell Simmons. Already they are working with A&M recording artist CeCe Peniston, Next Plateau recording artist Sybil, and Third Stone/Atlantic recording group Here & Now. You know they get a big GO GIRLS!... Virgin Records just signed former Epic recording artist Tony Terry. He is scheduled to do a duet with Anita Baker for his first Virgin project, due the first part of next year... Diana Ross' forthcoming boxed set includes three songs by producer Nick Martinelli—Luther Vandross and David Lasley do some guest vocals, and Gerald Albright adds a little sax.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	8	*** No. 1 *** RIGHT HERE (HUMAN NATURE)/DOWNTOWN B.A. MORGAN, G. PARKER (B.A. MORGAN, J. BETTIS, S. PORCARO, G. PARKER, G. GOMEZ, K. ORTIZ)	3 weeks at No. 1 ◆ SWV (C) (T) (V) (X) RCA 62614
2	4	12	5	DREAMLOVER M. CAREY, D. HALL, W. AFANASIEFF (M. CAREY, D. HALL)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77080
3	2	2	13	ANOTHER SAD LOVE SONG L.A. REID, BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4047/ARISTA
4	3	4	9	IF J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12676
5	7	7	12	I GET AROUND D. J. DARYL (SHAKUR, D. ANDERSON, R. TROUTMAN, L. TROUTMAN, S. MURDOCK)	◆ 2PAC (C) (M) (T) INTERSCOPE 98372/ATLANTIC
6	6	5	14	LOSE CONTROL/GIRL U FOR ME K. SWEAT, R. MURRAY (K. SWEAT, R. MURRAY, G. JENKINS)	◆ SILK (C) KEJA 64643/ELEKTRA
7	13	16	5	HEY MR. D.J. I. 18TH STREET PRODUCTIONS (GIST, BROWN, CRISS, ZHANE, BAHR, WARE, GREY)	◆ ZHANE (C) (T) FLAVOR UNIT 77121/EPIC
8	5	3	15	LATELY ● D. SWING (S. WONDER)	◆ JODECI (C) (T) (V) UPTOWN 54652/MCA
9	9	11	8	ALRIGHT J. DUPRI (J. DUPRI)	◆ KRIS KROSS FEATURING SUPERCAT (C) (M) (T) (V) (X) RUFFHOUSE 77103/COLUMBIA
10	8	13	15	ONE LAST CRY B. MCKNIGHT, B. BARNES (B. MCKNIGHT, B. BARNES, M. BARNES)	◆ BRIAN MCKNIGHT (C) MERCURY 862 404
11	14	18	6	FOR THE COOL IN YOU BABYFACE, L.A. REID, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ BABYFACE (C) (T) (V) EPIC 77109
12	16	15	11	RUFFNECK M. RILEY, A. DAVIDSON, W. SCOTT (MC LYTE, A. DAVIDSON, M. RILEY, W. SCOTT)	◆ MC LYTE (C) (M) (T) FIRST PRIORITY 98401/ATLANTIC
13	10	6	8	CHECK YO SELF ICE CUBE, D. J. POOH (ICE CUBE, E. FLETCHER, M. GLOVER, S. ROBINSON, C. CHASE)	◆ ICE CUBE FEATURING DAS EFX (M) (T) (X) PRIORITY 53830*
14	18	19	9	IT'S FOR YOU (FROM "THE METEOR MAN") M.A. SAULSBERRY, E. KIRKLAND (S. WILSON, M.A. SAULSBERRY, E. KIRKLAND)	◆ SHANICE (C) (T) MOTOWN 2207
15	11	10	20	SOMETHING'S GOIN' ON J. PENN (J. POWE, D. PEETE, J. CLAY)	◆ UNV (C) (V) MAVERICK/SIRE 18564/WARNER BROS.
16	12	9	17	WHOOPI! (THERE IT IS) ▲ TAG TEAM (TAG TEAM)	◆ TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
17	17	14	20	CRY NO MORE R. WHITE, K. JACKSON, D. WILEY (R. WHITE, K. JACKSON, D. WILEY)	◆ II D EXTREME (C) (M) (T) (V) (X) GASOLINE ALLEY 54650/MCA
18	22	24	9	I'M IN LUV J. DIBBS (J. DIBBS, B. ALLEN, T. DENSLOW)	◆ JOE (C) (T) MERCURY 862 462
19	20	27	17	BABY I'M YOURS C. MARTIN (C. MARTIN, M. GAY)	◆ SHAI (C) (M) (T) (V) (X) GASOLINE ALLEY 54574/MCA
20	23	32	6	SOMETHING IN YOUR EYES L.A. REID, BABYFACE, D. SIMMONS (K. EDMONDS)	◆ BELL BIV DEVOE (C) (V) MCA 54725
21	19	17	11	GET IT UP (FROM "POETIC JUSTICE") D. AUSTIN, TIM & BOB (PRINCE)	◆ TLC (C) (M) (T) LAFACE/EPIC SOUNDTRAX 77059/EPIC
22	15	8	14	IF I HAD NO LOOT ● TONY! TONI! TONE! (R. WIGGINS, J. BAUTISTA, W. HARRIS)	◆ TONY! TONI! TONE! (C) (T) (V) WING 859 056/MERCURY
23	27	25	10	VERY SPECIAL BIG DADDY KANE FEAT. SPINDERELLA, L. WILLIAMS & K. ANDERSON BIG DADDY KANE (W. JEFFERY, L. PETERS)	◆ L. WILLIAMS & K. ANDERSON (C) (D) (T) COLD CHILLIN' 18437/REPRISE
24	21	23	10	LICK U UP B. BURRELL (SHAZAM, DINO, G. STICK)	◆ H-TOWN (C) (M) (T) LUKE 163
25	26	21	21	WEAK ▲ B.A. MORGAN (B.A. MORGAN)	◆ SWV (C) (T) (V) RCA 62521
26	25	26	20	THAT'S THE WAY LOVE GOES ▲ J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12650
27	29	34	7	LAI D BACK GIRL F. BEVERLY (F. BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18422
28	31	39	6	BOOM! SHAKE THE ROOM MR. LEE (S. SMITH, H. HAGGARD, WILLIAMS, MAYBERRY, WEBSTER, PIERCE, NAPIER, MORRISON)	◆ JAZZY JEFF & FRESH PRINCE (C) (M) (T) (X) JIVE 42108
29	41	48	3	SUNDAY MORNING M. WHITE (WHITE, REYNOLDS, WILLIS)	◆ EARTH, WIND & FIRE (C) (D) REPRISE 18461
30	28	29	9	SOMEBODY ELSE WILL G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ THE O'JAYS (C) (D) (V) EMI 50462/ERG
31	24	20	22	WHOOT, THERE IT IS ▲ THE BASS MECHANICS (J. MCGOWAN, N. ORANGE)	◆ 95 SOUTH (M) (T) WRAP 0150/JCHIBAN
32	32	28	20	LOVE NO LIMIT D. HALL (K. GREENE, D. HALL)	◆ MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54639/MCA
33	34	30	25	ONE WOMAN V. BENFORD (V. BENFORD, R. SPEARMAN)	◆ JADE (C) (M) (T) GIANT 18606/REPRISE
34	33	31	24	KNOCKIN' DA BOOTS ▲ B. BURRELL (SHAZAM, DINO, G. STICK, R. TROUTMAN)	◆ H-TOWN (C) (M) (T) LUKE 161
35	37	40	12	CHIEF ROCKA K. DEF (A. WARDRICK, D. KELLY, M. WILLIAMS, K. HANSFORD)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 64631/ELEKTRA
36	36	35	15	LET ME BE THE ONE D. HALL (K. GREENE, D. HALL, H. BOHANNON)	◆ INTRO (C) (M) (T) ATLANTIC 87347
37	45	51	4	HEAVEN KNOWS L. VANDROSS, M. MILLER (L. VANDROSS, R. VERTELNEY)	◆ LUTHER VANDROSS (C) (T) LY 74996/EPIC
38	42	45	6	MEGA MEDLEY R. TROUTMAN (R. TROUTMAN, N. WHITFIELD, B. STRONG)	◆ ZAPP & ROGER (C) (M) (T) (X) REPRISE 18420
39	30	22	16	SLAM ▲ C. PARKER, JAM MASTER JAY (SCRUGGS, J. DINES, TAYLOR, PARKER)	◆ ONYX (C) (M) (T) (X) RAL/CHAOS 77053/COLUMBIA
40	38	36	19	SEEMS YOU'RE MUCH TOO BUSY VERTICAL HOLD (A. STONE, K. KHALEEL)	◆ VERTICAL HOLD (C) (T) A&M 0140
41	55	70	3	*** Power Pick/Sales *** COME INSIDE N. HODGE (K. GREENE, C. WIKE, N. HODGE)	◆ INTRO (C) ATLANTIC 87317
42	39	41	10	INSANE IN THE BRAIN ● D. J. MUGGS (L. FRIESE, S. REYES, L. MUGGERUD)	◆ CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA
43	50	53	5	I GOT YOU N. MORRIS, S. STOCKMAN, W. MORRIS (N. MORRIS, S. STOCKMAN, W. MORRIS)	◆ JOHNNY GILL (C) (M) (T) MOTOWN 2213
44	43	33	18	ABC-123 G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS, T. SCOTT)	◆ LEVERT (C) (D) (V) ATLANTIC 87366
45	46	47	9	WANT U BACK C. WARREN (C. WARREN)	◆ ME-2-U (C) (T) RCA 62565
46	44	44	15	UNCONDITIONAL LOVE (FROM "MENACE II SOCIETY") ART & RHYTHM (L. CAMPBELL)	◆ HI-FIVE (C) JIVE 42144
47	35	38	21	SHOW ME LOVE ● A. GEORGE, F. MCFARLANE (A. GEORGE, F. MCFARLANE)	◆ ROBIN S. (C) (M) (T) (X) BIG BEAT 10118/ATLANTIC
48	52	58	7	APHRODISIA L. ALEXANDER, PROF. T. (T. D. LEBERT, L. ALEXANDER)	◆ ALEXANDER O'NEAL (C) TABU 7718/A&M

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
49	61	66	6	CHERISH THE DAY SADE (ADU, HALE, MATTHEWMAN)	◆ SADE (C) (V) EPIC 74980
50	72	82	8	*** Power Pick/Airplay *** TRUST ME GURU (GURU)	◆ GURU WITH N'DEA DAVENPORT (C) CHRYSALIS 24849/ERG
51	56	62	6	ALWAYS M.J. POWELL (K. COLBERT)	◆ VESTA (C) A&M 0342
52	47	49	8	THAT'S WHAT LITTLE GIRLS ARE MADE OF C. ELLIOTT (C. ELLIOTT, M. ELLIOTT)	◆ RAVEN-SYMONÉ (C) (T) MCA 54625
53	49	43	18	DRE DAY ● DR. DRE (DR. DRE, SNOOP, C. WOLFE)	◆ DR. DRE (C) (M) (T) DEATH ROW/INTERSCOPE 53827/ATLANTIC
54	40	37	16	THE BONNIE AND CLYDE THEME P. CHILLY (S. G. III, ICE CUBE, ICE CUBE, POCKETS, QUINCY D. III)	◆ YO-YO (C) (M) (T) EASTWEST 98394
55	54	59	9	YOU BEEN PLAYED (FROM "MENACE II SOCIETY") C. STOKES (J. CARTER, C. STOKES)	◆ SMOOTH (C) (T) T.N.T. 42140/JIVE
56	48	50	11	STREI TH UP MENACE (FROM "MENACE II SOCIETY") MC EHT, DJ SLIP (A. TYLER, T. ALLEN)	◆ MC EHT (C) (M) (T) JIVE 42154
57	60	65	7	THERE'S NO LIVING WITHOUT YOU W. DOWNING, R. RIDEOUT (G. SMITH, D. MORRIS)	◆ WILL DOWNING (C) (T) MERCURY 862 548
58	53	57	8	WILL YOU BE THERE (FROM "FREE WILLY") M. JACKSON, B. SWEDEN (M. JACKSON)	◆ MICHAEL JACKSON (C) (V) MJJ/EPIC SOUNDTRAX 77060/EPIC
59	66	68	5	LOVE FOR LOVE A. GEDRGE, F. MCFARLANE (A. GEORGE, F. MCFARLANE)	◆ ROBIN S. (C) (M) (T) (X) BIG BEAT 98382/ATLANTIC
60	63	67	7	40 DOG G. LAWSON (G. FRANKLIN, L. ESTEEN, G. LAWSON, J. MONROE)	◆ SWEET N LO' (C) THIRD STONE 98400/ATLANTIC
61	51	42	12	RUN TO YOU (FROM "THE BODYGUARD") D. FOSTER (A. RICH, J. FRIEDMAN)	◆ WHITNEY HOUSTON (C) (D) (X) ARISTA 1-2570
62	73	89	3	ALL THRU THE NIGHT H. BELL (H. BELL, L. DEVLUG, T. SHIDER)	◆ P.O.V. (DUET WITH JADE) (C) (M) (T) (X) GIANT 18414/REPRISE
63	69	71	5	DREAM IN COLOR N. MARTINELLI (A. LANG, S. PEIKEN)	◆ REGINA BELLE (C) COLUMBIA 74975
64	58	54	12	IT'S ON NAUGHTY BY NATURE (V. BROWN, K. GIST, A. CRISS, D. BYRD)	◆ NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 569*
65	83	—	2	DO THE THANGS MARC G. (M. GORDON)	◆ LEVERT (C) ATLANTIC 87328
66	70	79	4	LIGHT OF LOVE S. HARVEY, G. BROWN (S. HARVEY, G. BROWN)	◆ ANGIE & DEBBIE (C) (X) CAPITOL 44953
67	75	—	2	COMING HOME TO LOVE KASHIF (M. JONES, A. WILLIS, S. STEIN)	◆ COMING OF AGE (C) ZOO 14099
68	85	88	4	FLOW JOE DIAMOND D. (J. CARTEGENA)	◆ FAT JOE (C) (T) VIOLATOR 1185/RELATIVITY
69	NEW	1	1	*** Hot Shot Debut *** BREAKADAWN DE LA SOUL, PRINCE PAUL (MERCER, JOLICOUER, MASON, HOUSTON, WONDER, GREENE)	◆ DE LA SOUL (M) (T) TOMMY BOY 586*
70	57	61	11	WHAT'S UP DOC? (CAN WE ROCK) ● K. CUT (R. ROACHFORD, J. JONES, L. MATUREN, K. MCKENZIE, S. O'NEAL)	◆ FU-SCHNICKENS WITH SHAQUILLE O'NEAL (C) (M) (T) (X) JIVE 42164
71	71	85	3	WE GETZ BUZY E. SERMON (L. EDWARDS, J. PHILLIPS, E. SERMON)	◆ ILLEGAL (C) (M) (T) (X) ROWDY 3-5024/ARISTA
72	62	60	15	BACK SEAT (OF MY JEEP)/PINK COOKIES IN A PLASTIC BAG M. MARL (J. T. SMITH, M. WILLIAMS, Q. D. III)	◆ L.L. COOL J (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA
73	NEW	1	1	JUST KICKIN' IT J. DUPRI (J. DUPRI, M. SEALS)	◆ XSCAPE (C) (T) SO SO DEF 77119/COLUMBIA
74	68	63	10	GOTTA GET MINE WARREN G., C. WOLFE, E. BREED (E. BREED, 2PAC, D.O.C., C. WOLFE, WARREN G.)	◆ MC BREED (C) (T) WRAP 93154/CHIBAN
75	79	86	4	COME GO WITH ME C. WILLIAMS, G. CAUTHEN (K. GAMBLE, L. HUFF)	◆ CHRISTOPHER WILLIAMS (C) UPTOWN 54704/MCA
76	65	52	10	LET ME ROLL B. JORDAN (B. JORDAN, G. DUKE)	◆ SCARFACE (C) RAP-A-LDT 53831/PRIORITY
77	76	81	8	RECIPE OF A HOE MIC PROFESSOR (L. LAWS, R. CAPLES, ISLEY BROTHERS, C. JASPER)	◆ BOSS (C) (M) (T) RAL/CHAOS 77081/COLUMBIA
78	80	83	4	GRAZIN' IN THE GRASS K. LEWIS (H. MASEKELA, H. ELSTON)	◆ GEORGE HOWARD (C) GRP 3046
79	91	—	2	SHU-B M.J. POWELL, C.C. CLOSSON (SMITH, IRONS, CLOSSON, GERDINE)	◆ GUESS (C) WARNER BROS. 18397
80	67	55	16	I DON'T WANNA FIGHT (FROM "WHAT'S LOVE GOT TO DO WITH IT") C. LORD, ALGE, R. DAVIES (S. DUBERRY, LULU, B. LAWRIE)	◆ TINA TURNER (C) (V) VIRGIN 12652
81	94	—	2	MAKE MY DAY D. KELLY (D. KELLY, M. MYRIE)	◆ BUJU BANTON (C) (T) MERCURY 862 558
82	92	—	2	AIN'T NUTHIN WRONG E. FERRELL, N. HODGE (K. GREENE, E. FERRELL, N. HODGE)	◆ REAL SEDUCTION (C) (T) ATLANTIC 87333
83	86	97	5	WHO DO I TURN TO L. STEWART (C. MOORE, P. L. STEWART, T. HAYNES)	◆ CHANTE MOORE (C) (T) SILAS 54721/MCA
84	77	76	18	THE FLOOR J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ JOHNNY GILL (C) (M) (T) (V) MOTOWN 2202
85	59	56	10	HEY THERE PRETTY LADY L. ALEXANDER, PROF. T. (L. ALEXANDER, T. TOLBERT)	◆ LO-KEY? (C) PERSPECTIVE 7426/A&M
86	NEW	1	1	I DON'T WANT TO DO ANYTHING D. SWING (D. SWING, D. PEARSON, J.J. HAILEY)	◆ MARY J. BLIGE (DUET WITH K-CI HAILEY) (C) (M) (T) UPTOWN 54709/MCA
87	NEW	1	1	WOULD YOU LIKE TO DANCE (WITH ME) G. LEVERT, R. CUNNINGHAM (R. CUNNINGHAM)	◆ MEN AT LARGE (C) EASTWEST 98440
88	NEW	1	1	PROTECT YA NECK/METHOD MAN PRINCE RAKEEM (DIGGS, HUNTER, HAWKINS, SMITH, WOODS, COLES, JONES, GRICE)	◆ WU-TANG CLAN (C) (T) LOUD 6254/RCA
89	74	80	5	PAYDAY R. KELLY (C. WINANS, W. TISDALE)	◆ THE WINANS (C) QWEST 18473/WARNER BROS.
90	NEW	1	1	INDO SMOKE WARREN G., R. TRAWICK, W. GRIFFIN)	◆ MISTA GRIMM (C) (T) EPIC SOUNDTRAX 77026/EPIC
91	89	100	16	DOLLY MY BABY W. MARRIAGE (W. MARRIAGE, T. SPARKS)	◆ SUPER CAT (M) (T) (X) COLUMBIA 74855*
92	88	91	19	LITTLE MIRACLES (HAPPEN EVERY DAY) L. VANDROSS, M. MILLER (L. VANDROSS, M. MILLER)	◆ LUTHER VANDROSS (C) (D) (V) LY 74945/EPIC
93	90	99	5	MAKE ROOM E. SWIFT (R. SMITH, E. BROOKS, J. ROBINSON)	◆ THA ALKAHOLIKS (C) (T) LDUD 62579/RCA
94	64	64	8	STICKS AND STONES P. MINDR, A. JOHNSON (P. MINDR, A. JOHNSON)	◆ WALTER & SCOTTY (C) CAPITOL 44964
95	81	78	7	OOH, WHATCHA GONNA DO THE BOMB SQUAD (J. SIMMONS, D. MCDANIELS, H. SHOCKLEE, G. RINALDO)	◆ RUN-D.M.C. (C) (T) PROFILE 5400
96	NEW	1	1	STAY IN MY CORNER J. NETTLESBEY, T. COFFEY (J. NETTLESBEY, T. COFFEY, K. WASHINGTON)	◆ KEITH WASHINGTON (C) QWEST 18393/WARNER BROS.
97	NEW	1	1	SWEAT (A LA LA LA LONG) I. LEWIS, T. HARVEY, R. LEWIS (I. LEWIS)	◆ INNER CIRCLE (C) (T) (V) BIG BEAT 98429/ATLANTIC
98	82	74	13	I LIKE IT BUFF LOVE (R. DEBARGE, EL DEBARGE)	◆ JOMANDA (C) (M) (T) (X) BIG BEAT 98413/ATLANTIC
99	93	—	2	NICKEL BAGS (OF FUNK) BUTTERFLY (DIGABLE PLANETS)	◆ DIGABLE PLANETS (C) (T) PENDULUM 64624/ELEKTRA
100	84	—	9	TRIGGA GOTS NO HEART (FROM "MENACE II SOCIETY") SKI, CMT, SPICE 1 (R. L. GREEN JR., S. ADAMS, M. OGLEDEN)	◆ SPICE 1 (M) (T) JIVE 42136*

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single, regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

Table with 5 columns: Rank, Title, Artist, Weeks on Chart, Last Week. Contains 'SO LOVE' by Men at Large, 'Baby Baby' by Baby Face, etc.

HOT R&B RECURRENT AIRPLAY

Tracks moving up the chart with airplay gains. © 1993, Billboard/BI Communications.

Main chart table with 5 columns: Rank, Title, Artist, Weeks on Chart, Last Week. Lists songs like 'Heaven Knows', 'Break the Chain', 'I'm in Love', etc.

Compiled from a national sample of airplay... are electronically monitored 24 hours a day, 7 days a week.

Hot R&B Airplay

Table with 5 columns: Rank, Title, Artist, Weeks on Chart, Last Week. Lists songs like 'That's the Way Love Goes', 'Sweet (A La La La)', 'I'm in Love', etc.

HOT R&B RECURRENT AIRPLAY

Singles with increasing sales. © 1993, Billboard/BI Communications and SoundScan, Inc.

Main chart table with 5 columns: Rank, Title, Artist, Weeks on Chart, Last Week. Lists songs like 'I'm in Love', 'Sweet (A La La La)', 'I'm in Love', etc.

Compiled from a national sub-sample of PDS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc.

Hot R&B Singles Sales

Rap Roundup: Atlanta's Shadz Of Lingo, Ed O.G. & Bulldogs, Daddy-O's Methods

AND NOW a short list of things I've been entertaining myself with lately:

• **Shadz Of Lingo:** "A View To A Kill" (Chrysalis). This group is another rap act from Atlanta, but it isn't about backwards gear, rural spirituality, or "Whoot, There It Is" escapism. Shadz Of Lingo is about rocking hard, grooving smooth, and revealing verbal skills plucked from some colorful garden of sound. The group makes late-night-on-the-corner/stoned-out-afternoon music; it was produced by Dallas Austin, Eric Sermon, Diamond D., and Solid Productions.

Vocalists Kolorado and Lingo perform double-time rhymes, roughneck locomotion, "Jafakean" chattering, and what they have dubbed the "cross-

fade flow." They swing around a microphone and have hardcore fun.

"Mad Flavaz" is the group's first single. A typical Eric Sermon production, it hammers hard on a single



by Havelock Nelson

funky riff. The track fuses whumping bass notes onto heavy rhythms that induce a sort of elastic paralysis.

On other tracks, including "Wherez

Tha Steel," "View 2 A Kill" and "Ill And Get Clowned," the rappers revel in the fine arts of macking and boasting. The effect is much like Onyx with a joyful old-school streak. The album arrives early November.

• **Ed O.G. & Da Bulldogs:** "Roxbury" (Chemistry). On its second album, which ships Oct. 5, the group is back shining the spotlight on the city where they're from. Two years ago the crew scored big with "I Got To Have It," from its debut album, "Life Of A Kid In The Ghetto."

From the opening cut, "Street Of The Ghetto" (which describes an urban gangster's rise and fall), the album drops everything from braggadocio, social commentary, and putdowns to romantic calls, homeboy advice, and tender remembrances.

"Love Comes And Goes" is a minor-key, oceanic eulogy to Ed's downed dad—it swims in soul grit and pop smoothness. "I Thought You Knew," which serves all MCs who think they're all that, rides atop crisp jazz loops. And "Try Me" pledges undying devotion over a groovy thump. The first single, "Honey Dip (Got It Goin' On)," macks hard.

As produced by Diamond, DJ Doc, Scott Foster, Desmond Powell and Rhythm Nigga Joe Mansfield, "Roxbury" is a sharply focused and vivid aural portrait.

HAVING COMPLETED "You Could Be A Daddy But Never Daddy-O," rapper Daddy-O says he's ready to blow up in listeners' ears like fireworks on the Fourth of July. "I just made jams, records to spark people up," he says of the songs on his forthcoming Brooktown/PLG album. The tracks jump around joyously, and are full of spectral shimmers and flowing basslines.

For all his enthusiasm about the set, Daddy-O says that at first he wasn't going to make a solo release. "I waited. I heard [Black Moon's] 'Who Got The Props' and peeped a bunch of young guys," he recalls. "I wanted these young guys to come. I sat there twiddlin' my fingers, but none of them came and rushed it. They seemed like they were scared. I don't know what it was, but nobody was stickin' their chest out. So I said, 'Yo! I'm makin' a joint. An undeniable joint.'"

Although he has supervised hits for the likes of Mary J. Blige, Audio 2, and others, the performer delegated much of the production responsibilities. "I wanted to concentrate on writing the flyest lyrics," he says. Redman, The Inner Sanctum, Fran Lover, La Vibe, and the Unknown Ruffnex contribute tracks.

Among the album's highlights: "Method Of My Madness," where Daddy-O rages over a rubbery and chaotic soundscape alongside Chuck D; "Kid Capri," where he pays respect to an uptown tape master; "East Coast Funk," a booming, greasy funkier; and first single "Brooklyn Bounce," an ode to his 'hood. In this track he says, "I'm comin' with a bomb, so watch me begin to explode!"



THE OBVIOUS: "Dreamlover," by Mariah Carey (Columbia), is vying to replace "Right Here/Human Nature," by SWV (RCA), for the No. 1 spot on the Hot R&B Singles chart. "Dreamlover" vaults 6-1, increasing nearly 23% on the singles sales chart, yet it is held at No. 5 behind four other bulleted songs on the airplay chart. (The top five songs on the Hot R&B Airplay chart make up an all-girl revue—a trio, a duo, and three solo artists.) "Dreamlover" is No. 1 at WQOK Raleigh, N.C., and WCKU Lexington, Ky., top five at 17 stations, and top 10 at 12 others. Both songs by SWV are bulleted on the airplay chart. "Right Here" is No. 1 at five stations, including WUSL Philadelphia, WQUE New Orleans, and WOWI Norfolk, Va. Top five exposure is logged at 17 and top 10 at 16 others. "Downtown" gains 57% in airplay points and skyrockets 25-8 on that chart. It is No. 1 at KKBT Los Angeles and WXOK Baton Rouge, La. By week's end, video outlets will receive a remixed version of "Right Here," which will include clips of Michael Jackson's live version of "Human Nature," from one of his European concerts. SWV's point total is 36% greater than Carey's. But you know, it ain't over 'til it's over!

THE NOT SO OBVIOUS: "Trust Me," by Guru (Chrysalis), jolts 57-41, mainly from rotation increases in New York City at WRKS and WBL. WRKS ups play more than 200% and the song ranks No. 14. WBL increases play more than 333%, and there it ranks No. 24. Six other stations in major markets are giving double-digit spins. During the past few months WBL has aired records, mainly rap, that were hits over the past two years, but not in New York. Because the station's audience is so large, some of these songs now being aired in heavy rotation have re-entered one of the charts. Two recent examples are "Back To The Hotel," by N2Deep (Profile), and "Trigga Gots No Heart," by Spice 1, from the Menace II Society soundtrack (Jive). The Miami bass records that were still hits in other markets have fared well, but most of the others seem to quickly fizzle out.

THE ALBUMS: Sales activity was keenly focused on new releases, yielding 11 debuts out of the 18 bulleted albums, vs. the average, which is about 23. The new albums run the gamut of musical tastes. There are two contemporary gospel album debuts: "All Out" by the Winans (Warner Bros) at No. 41, and their younger sisters, Angie & Debbie (Capitol), making their first appearance on the chart at No. 88 with their self-titled offering. Contemporary jazz has consistently fared well on the new charts: "East River Drive," by Stanley Clarke (Epic), comes on the chart at No. 62. The current single by Levert, "Do The Thang," enters the airplay chart at No. 73. My guess, though, is that the new surge in sales was spurred by the group's appearance on the Arsenio Hall show. "For Real Tho'" regains its bullet and moves up to No. 24.

SOUL FOR SALE: "Back To Basics," by Maze featuring Frankie Beverly (Warner Bros.), at No. 3 on the Top R&B Albums chart, is this week's Hot Shot Debut. On the Hot R&B Singles chart, "Laid Back Girl" experiences the now-typical singles sales pattern of an album's release week. Radio increases did not offset record buyers' passion for Maze, which has a long tradition as an album act. "Laid Back" moves to No. 35 on the airplay chart: It's No. 1 at KTOW Tulsa, Okla., and top five at WROU Dayton, Ohio; WWVZ Charleston, S.C.; WQQK Raleigh, N.C.; and WHUR in D.C.

Billboard® FOR WEEK ENDING SEPTEMBER 11, 1993

Hot Rap Singles™					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	6	*** NO. 1 ***	
1	2	5	6	ALRIGHT (C) (M) (T) (X) RUFFHOUSE 77103/COLUMBIA	◆ KRIS KROSS 1 week at No. 1
2	1	3	6	CHECK YO SELF (M) (T) (X) PRIORITY 53830*	◆ ICE CUBE FEATURING DAS EFX
3	5	7	7	LET ME ROLL (C) RAP-A-LOT 53831/PRIORITY	◆ SCARFACE
4	6	6	10	CHIEF ROCKA (C) (M) (T) PENDULUM 64631/ELEKTRA	◆ LORDS OF THE UNDERGROUND
5	7	8	7	GRAND GROOVE/AT LARGE (C) (T) TUFF BREAK 0082/A&M	◆ INTELLIGENT HOODLUM
6	3	2	11	BACK SEAT (OF MY JEEP)/PINK COOKIES... (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA	◆ L.L. COOL J
7	4	1	11	RUFFNECK (C) (M) (T) FIRST PRIORITY 98401/AG	◆ MC LYTE
8	9	10	8	GOTTA GET MINE (C) (T) WRAP 93154/CHIBAN	◆ MC BREED
9	11	12	6	FLOW JOE (C) (T) VIOLATOR 1185/RELATIVITY	◆ FAT JOE
10	13	13	5	RECIPE OF A HOE (C) (M) (T) RAL/CHAOS 77081/COLUMBIA	◆ BOSS
11	14	17	4	VERY SPECIAL/STOP SHAMMIN (C) (D) (T) COLD CHILLIN' 18437/REPRISE	BIG DADDY KANE
12	10	9	9	I GET AROUND (C) (M) (T) INTERSCOPE 98372/AG	◆ 2PAC
13	8	4	10	INSANE IN THE BRAIN (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA	◆ CYPRESS HILL
14	19	—	12	WE GETZ BUZY/HEAD OR GUT (C) (M) (T) (X) ROWDY 3-5024/ARISTA	◆ ILLEGAL
15	15	15	7	INDO SMOKE (C) (T) EPIC 77026	◆ MISTA GRIMM
16	17	23	4	DON'T GIVE ME NO BAMMER (M) IN-A-MINUTE 8001	R.B.L. POSSE
17	16	—	2	THE FUNKIEST/FREAK MODE (C) (M) (T) IMMORTAL 77045/EPIC	◆ FUNKDOOBIEST
18	24	—	2	VALLEY OF THE SKINZ (C) (T) MAD SOUNDS 2206/MOTOWN	◆ TRENDS OF CULTURE
19	20	26	3	BADD BOYZ (T) FLAVOR UNIT 74897/EPIC	◆ THE ALMIGHTY R.S.O.
20	27	—	2	BOOTLEGGA (M) (T) EPIC 77082*	◆ HOODRATZ
21	NEW ▶	1	1	OOH, WHATCHA GONNA DO (C) (T) PROFILE 5400	◆ RUN-D.M.C.
22	12	11	9	ALL SHE WANTED/HED RUSH (M) (T) EASTWEST 96042*/AG	◆ KNUCKLEHEDZ
23	28	—	2	BOOM! SHAKE THE ROOM (C) (M) (T) (X) JIVE 42108	◆ JAZZY JEFF/FRESH PRINCE
24	NEW ▶	1	1	LET THE DOGS LOOSE (C) (T) DA BOMB 862 406/MERCURY	◆ THREAT
25	22	24	4	ROLL W/ THE FLAVOR (C) (M) (T) MCA 54623	◆ YOUNG BLACK TEENAGERS
26	21	20	17	WHOOT, THERE IT IS (M) (T) WRAP 0150/CHIBAN	◆ 95 SOUTH
27	23	21	12	WHOOMP! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
28	NEW ▶	1	1	SOUL BY THE POUND (C) (T) RELATIVITY 1183	◆ COMMON SENSE
29	NEW ▶	1	1	SOMETHING SPECIAL (C) (D) (T) COLUMBIA 77054	◆ PRINCE MARKIE DEE
30	25	16	15	BONNIE & CLYDE/BEWIN' WIT MY CREWIN' (C) (M) (T) EASTWEST 98394/AG	◆ YO-YO

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

BUBBLING UNDER HOT R&B SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	14	3	CALL ME A MACK USHER (LAFACE/ARISTA)	14	8	10	SOMETHING SPECIAL PRINCE MARKIE DEE (COLUMBIA)
2	—	1	WHAT'S NEXT? LEADERS OF THE NEW SCHOOL (ELEKTRA)	15	—	1	SHIFFTEE ONYX (RAL/CHAOS/COLUMBIA)
3	10	3	YOU TOOK MY LOVE AWAY COLIN ENGLAND (MOTOWN)	16	19	2	HEAVEN MUST BE LIKE THIS PAUL JACKSON, JR. (ATLANTIC)
4	13	3	WHOOT, HERE IT IS! (THE ANSWER) DIS-N-DAT FEATURING 95 SOUTH (EPIC)	17	21	2	STOP, LOOK & LISTEN U-MYND (LUKE)
5	—	1	LET ME RIDE DR. DRE (DEATH ROW/INTERSCOPE)	18	—	1	PAINT THE WHITE HOUSE BLACK GEORGE CLINTON (PAISLEY PARK/WB)
6	—	1	STRAIGHT FROM MY HEART UNV (MAVERICK/SIRE/WARNER BROS.)	19	12	6	GRAND GROOVE INTELLIGENT HOODLUM (TUFF BREAK)
7	—	1	BETWEEN THE SHEETS FOURPLAY (WARNER BROS.)	20	—	1	YOUNG LUV DELANO (REPRISE)
8	15	4	SOUL BY THE POUND COMMON SENSE (RELATIVITY)	21	—	1	FANTASY LOVE STANLEY CLARKE (EPIC)
9	11	4	COME BABY COME K7 (TOMMY BOY)	22	—	1	BEYOND YOUR WILDEST DREAMS SYBIL (NEXT PLATEAU/LONDON/PLG)
10	16	3	THE VOICE MAVIS STAPLES (PAISLEY PARK/WB)	23	—	10	DROP DOWN E-LA-TE' (JAMMSVILLE/WARLOCK)
11	—	1	I JUST HAD TO HEAR YOUR VOICE OLETA ADAMS (FONTANA/MERCURY)	24	—	1	STAY REAL ERICK SERMON (DEF JAM/COLUMBIA)
12	—	1	DON'T GET CAUGHT SLIPPIN' CONDITION RED (O TOWN)	25	—	1	WHERE WILL YOU GO B.B.O.T.I. (A&M)
13	9	2	AS.A.P. VERTICAL HOLD (A&M)				

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING SEPT. 11, 1993

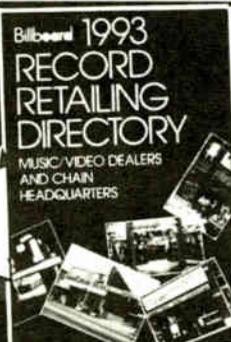
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	59	3	SCARFACE RAP-A-LOT 53861*/PRIORITY (9.98/15.98) 2 weeks at No. 1	THE WORLD IS YOURS	1
2	2	—	2	BABYFACE EPIC 53558* (10.98 EQ/15.98)	FOR THE COOL IN YOU	2
HOT SHOT DEBUT						
3	NEW	—	1	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
4	4	3	7	TONI BRAXTON LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	3
5	3	1	6	CYPRESS HILL RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
6	7	6	10	TONY! TONI! TONE! WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
7	6	4	15	JANET JACKSON ▲ ³ VIRGIN 87825 (10.98/16.98)	JANET.	1
8	5	2	4	KRIS KROSS RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2
9	8	5	14	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
10	9	8	44	SWV ▲ ² RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	2
11	11	10	28	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
12	12	13	41	SOUNDTRACK ▲ ⁹ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
13	14	11	37	DR. DRE ▲ ² DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
14	10	7	9	SOUNDTRACK ● EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	3
15	13	9	5	THE O'JAYS EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	7
GREATEST GAINER						
16	20	16	22	ONYX ● RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	8
17	15	—	2	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
18	18	14	21	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	14
19	NEW	—	1	ILLEGAL ROWDY 37002*/ARISTA (9.98/15.98)	THE UNTOLD TRUTH	19
20	17	17	60	BRIAN MCKNIGHT MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	17
21	19	15	43	SADE ▲ ² EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
22	16	12	13	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	3
23	NEW	—	1	THA ALKAHOLIKS LOUD 66280*/RCA (9.98/15.98)	21 & OVER	23
24	29	26	23	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	5
25	23	25	10	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	16
26	NEW	—	1	POISON CLAN LUKE 202 (9.98/14.98)	RUFFTOWN BEHAVIOR	26
27	26	19	14	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	3
28	28	24	4	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
29	22	21	41	KENNY G ▲ ⁵ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
30	32	29	4	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98)	VOICE OF JAMAICA	29
PACESETTER						
31	36	—	2	JOE MERCURY 518016 (9.98 EQ/13.98)	EVERYTHING	31
32	27	22	9	UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON	7
33	21	18	11	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
34	24	20	4	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	20
35	25	23	41	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
36	30	32	12	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
37	34	39	10	BELL BIV DEVOE ● MCA 10682 (10.98/15.98)	HOOTIE MACK	6
38	35	27	18	MC BREED WRAP 8120/CHIBAN (9.98/16.98)	THE NEW BREED	16
39	37	31	22	LORDS OF THE UNDERGROUND PENDULUM 61415*/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	13
40	31	28	21	H-TOWN ▲ LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	1
41	NEW	—	1	THE WINANS QWEST 45213/WARNER BROS. (10.98/15.98)	ALL OUT	41
42	33	30	15	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	15
43	40	42	36	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
44	42	45	6	GEORGE HOWARD GRP 9724 (9.98/15.98)	WHEN SUMMER COMES	32
45	39	34	25	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
46	43	33	6	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	28

47	41	36	90	MICHAEL JACKSON ▲ ⁵ EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
48	38	35	42	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
49	45	37	8	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE	37
50	44	38	11	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	14
51	50	41	24	95 SOUTH WRAP 8117/CHIBAN (9.98/15.98)	QUAD CITY KNOCK	20
52	46	52	3	FAT JOE VIOLATOR 1175/RELATIVITY (9.98/16.98)	REPRESENT	46
53	49	44	23	L.L. COOL J ● DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	1
54	52	51	7	SOUNDTRACK MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	49
55	NEW	—	1	ULTRAMAGNETIC MC'S WILD PITCH 89917*/ERG (9.98/15.98)	THE FOUR HORSEMEN	55
56	48	40	3	DMG RAP-A-LOT 53862/PRIORITY (9.98/15.98)	RIGORMORTIZ	40
57	47	47	13	VARIOUS ARTISTS UPTOWN 10858*/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	17
58	60	57	5	POOH-MAN RIGHTEOUS 3001*/SCARFACE (9.98/13.98)	JUDGEMENT DAY	57
59	56	46	11	LUKE LUKE 200* (9.98/14.98)	IN THE NUDE	8
60	61	53	25	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
61	51	43	10	YO-YO EASTWEST 92252/AG (10.98/15.98)	YOU BETTER ASK SOMEBODY	21
62	NEW	—	1	STANLEY CLARKE EPIC 47489 (10.98 EQ/15.98)	EAST RIVER DRIVE	62
63	53	48	47	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	20
64	55	50	28	REGINA BELLE COLUMBIA 48826 (10.98 EQ/15.98)	PASSION	13
65	59	56	57	MARY J. BLIGE ▲ ² UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	1
66	57	58	10	GEORGE BENSON WARNER BROS. 26685 (10.98/15.98)	LOVE REMEMBERS	50
67	54	54	41	JADE ● GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
68	63	60	5	VARIOUS ARTISTS TOMMY BOY 1074 (10.98/16.98)	MTV PARTY TO GO VOLUME 3	45
69	58	55	17	5TH WARD BOYZ RAP-A-LOT 53859*/PRIORITY (9.98/15.98)	GHETTO DOPE	19
70	65	—	2	VESTA A&M 0114 (9.98/13.98)	EVERYTHING-N-MORE	65
71	75	65	5	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/16.98)	MTV PARTY TO GO VOLUME 4	48
72	71	74	17	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	41
73	66	63	9	C-BO AWOL 719 (9.98/13.98)	GAS CHAMBER	53
74	73	71	10	B.B.KING MCA 10710 (10.98/15.98)	BLUES SUMMIT	64
75	72	62	14	BIG DADDY KANE COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98)	LOOKS LIKE A JOB FOR...	9
76	64	49	10	VERTICAL HOLD A&M 0010 (9.98/13.98)	A MATTER OF TIME	33
77	77	—	2	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD	77
78	70	64	28	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	1
79	NEW	—	1	HOODRATZ EPIC 53227* (9.98 EQ/13.98)	SNEEKE MUTHAFUKAZ	79
80	80	73	35	CHRISTOPHER WILLIAMS UPTOWN 10751/MCA (9.98/15.98)	CHANGES	12
81	69	66	9	D-SHOT SIC WIO IT 715 (9.98/13.98)	SHOT CALLA	52
82	62	68	35	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	23
83	74	77	23	P.M. DAWN ● GEE STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...?	23
84	67	61	17	WALTER & SCOTTY CAPITOL 92958 (9.98/15.98)	MY BROTHER'S KEEPER	14
85	NEW	—	1	SMOOTH T.N.T. 41523/JIVE (9.98/15.98)	YOU BEEN PLAYED	85
86	68	72	29	DIGABLE PLANETS ● PENDULUM 61414*/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
87	81	80	46	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
88	NEW	—	1	ANGIE & DEBBIE CAPITOL 95582 (9.98/13.98)	ANGIE & DEBBIE	88
89	RE-ENTRY	—	3	THREAT DA BOMB 518017/MERCURY (9.98 EQ/13.98)	SICKINNAHEAD	73
90	78	67	9	GANKSTA N-I-P RAP-A-LOT 53860/PRIORITY (10.98/15.98)	PSYCHIC THOUGHTS	30
91	76	70	17	RUN-D.M.C. ● PROFILE 1440* (10.98/15.98)	DOWN WITH THE KING	1
92	93	78	33	DUICE TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	26
93	89	88	15	CAMEO MERCURY 514824 (10.98 EQ/15.98)	THE BEST OF CAMEO	44
94	97	76	29	R.B.L. POSSE IN-A-MINUTE 8000 (9.98/14.98)	A LESSON TO BE LEARNED	60
95	86	86	3	MILES DAVIS & QUINCY JONES WARNER BROS. 45221 (10.98/15.98)	LIVE AT MONTREUX	86
96	92	96	75	EN VOGUE ▲ ² EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	1
97	79	69	32	SNOW ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	12
98	87	84	100	CYPRESS HILL ▲ RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/15.98)	CYPRESS HILL	4
99	84	75	42	UNDERGROUND KINGZ BIG TIME 41502/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
100	85	89	47	REDMAN ● RAL/CHAOS 52967*/COLUMBIA (9.98 EQ/15.98)	WHUT? THEE ALBUM	5

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Astenski indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact are titles removed from Heatseekers this week. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

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Lonnie Gordon Opens Her Creative Floodgates

Lonnie Gordon loves to be mistaken for a drag queen—and apparently it happens quite often.

"Don't get me wrong, I am *all* woman!" she giggles, strutting her petite form around an EMI Records conference room. "But when you get on stage, you've got to give 'em something larger than life. And you know that I am giving the boys and girls *serious* drama: eyelashes for days, wild wigs, the works. And that's what drag performers do; they give you all the glamour you can eat. They take you to the outer limits of fantasy."

And with that declaration Gordon sails into another in a long line of amusing anecdotes. This time, she is practically reliving a past gig at a leather disco, punctuating the tale with arm-flailing, multivoiced role-play. It is this whirlwind of energy and charm that sets Lonnie apart from the ever-crowded pack of club divas competing for turntable play. It is also an essential ingredient for her long-anticipated SBK/ERG debut, "Bad Mood."

Coming nearly two years after Gordon scored an international smash with the single "Gonna Catch You," this album, which is enhanced by the participation of producers Black Box, Roger Sanchez, Ellis Pacheco, and Todd Terry, cleanly surpasses the promise of that hit record with its mixture of vigorous house beats and saucy soul melodies. And while she excels at white-knuckled belting, Gordon also has softer vocal moods, balancing her ferocious attack on cuts like "Sing A Song" and "Do You Want It" with more pensive and affecting tones on "Little Ghetto Boy" and "Missing You," which she wrote the day her daughter, Rikki, was born.

Actually, the most striking aspect of "Bad Mood" is Lonnie's considerable songwriting chops.

"There was a time when the idea of writing a song seemed out of my reach," she says. "But I got over that in a hurry. I just sat myself down and started letting my life experiences take over. Honey, it was like opening the floodgates!"

Within moments, Gordon began immortalizing people in music. "Bad Mood" was inspired by a series of depressing conversations with an unsavory lawyer, while "Stay Together" was penned shortly before she separated from her husband.

"I'll never forget sitting in the living room in my pajamas," Gordon recalls. "The lyric started happening, and before I knew it, it was right. Writing that song made me happy. It gave me an outlet to express my feelings. And there is great joy in having the opportunity to take those feelings and put them

out there for other people to share."

Bringing Lonnie's music to the public has continually been fraught with complications and delays that include disagreements with producers and assorted legal entanglements. "It has truly been one thing after another," she says wearily. "But what's life without drama? I sure wouldn't know. But that's OK, because I use every experience as a source of creative inspiration and character development. Ultimately, I'm a better and smarter person due to every single thing that has happened to me."

Now that the album has started to circulate, picking up much-deserved kudos along the way, Lonnie has begun to hit the concert trail once again. She will be on the road for much of the next three months. Her now-classic Stock Aitken Waterman-produced 1989 hit, "Happening All Over Again" has just been released, sporting solid remixes by Jewel & Stone and Tony King. Waiting in the wings are Todd Terry's remixes of "I Will Survive," a reading of the Gloria Gaynor nugget that she cut in memory of her late manager and AIDS activist, Bob Caviano.

"He kept telling me that I had to sing it, which I wasn't too keen on at first," she says. "But now when I sing it, I think of Bob and his struggle to live. And now it doesn't feel like some disco cover to me anymore. It feels like an anthem for living your life to the fullest. Bob did, and so do I."

THE SINGLE LIFE: The London trance scene has gotten a lot cooler and more interesting with the onset of Spiritual Feel. This act has been working DJs-in-the-know with crafty remixes and original production for about a half-second now. They get their first moment of



CeCe Marches On. Veteran club vocalist CeCe Rodgers, pictured, works the crowd at New York's Jackie 60 with "Time Marches On," a single from Heavy Left Records, a new indie label he has formed with fellow house music legend Marshall Jefferson. Heavy Left will be distributed through New Jersey-based Metropolitan Records. Rodgers is also currently promoting his cuts on David Morales' Mercury debut, "The Program." (Photo: Tina Paul)

U.S. attention with "Forbidden Chant" (NovaMute), a dandy jam that proudly wears its influences, from Giorgio Moroder and Kraftwerk. Rapid-fire rhythms pop beneath knobby computer sounds, and faint vocal chants ... guaranteed to leave any rave punter heaving with happy exhaustion. Check out the **High Lonesome Sound System's** fun, spine-crawling remix. And while you're exploring, go for the slower, break-beated "Positive Vibrations" on the flipside.

Producer Ed Sauvage continues to tweak the brain and the body with his act, **Can't Stop**, which deserves to rise above cult status with "Where Do We Go From Here" (Nylon, U.K.). Featuring Priscilla Wattimena, this pillowy deep-houser tingles with warm strings and organs, rendering it fine fodder for dub-dominated programs. The original version is a weird, but pleasing, retro-funk ditty, framed by jagged rhymes and brassy horns. Give it a whirl.

Though many a "hipster" would be loathe to admit it, **Stacey Q** makes an irresistible return to the dancefloor with "Too Hot For Love" (Thump, Los Angeles). The chirpy, girlish voice behind the late-'80s camp twirlers "Two Of Hearts" and "We Connect" sounds nice and comfy at the center of a melange of twinkly synths, light piano rolls, and clicking disco beats. She purrs and whispers like a sex kitten, while diva-like "I'm hot for you" samples swirl about. Produced by Carlo Zanella, this single can be also be found on Thump's "Tribo-Retro-Disco" compilation.

Speaking of returning songbirds, **Kim Wilde** steps back into action



by Larry Flick

with an NRGetic rendition of the Yvonne Elliman evergreen, "If I Can't Have You" (MCA). This track from her forthcoming "Greatest Hits" album is a delicious guilty pleasure, oozing with over-the-top strings and angelic backing vocals. Kim works her program for all it's worth—and we're buying it big-time. Dive into Phil Kelsey's playful remix. Lots o' fun.

TID-BEATS: Hearty congrats to **Manny Lehman**, who has been upped to VP of A&R at A&M Records in Los Angeles. He was previously director of A&R at the label. Manny's illustrious dance-music history includes discovering CeCe Peniston and Malaika ... **Mojo Nicosia** has been named director of dance/crossover at RCA Records. He was previously manager of dance promotion at the label. Mojo will soon relocate to New York from Los Angeles ... Enduring diva **Jody Watley** resurfaces early next month with "Intimacy," her fourth album for MCA Records. Joined by **Art & Rhythm**, **David Morales**, **Jon Nettlesbey**, and **Terry Coffey**, Watley effectively dabbles in delicate R&B rhythms and slinky dance beats. Her voice has grown tremendously, as exhibited on the

spicy houser "Ecstasy," and on "When A Man Loves A Woman," which combines soulful hip-hop grooves with a bracing observation of men who do the right thing ... Speaking of soulful club divas, **Dina Carroll's** latest, "Ain't No Man" (A&M), a 1992 European hit that has been refashioned for the States by **Todd Terry**. Maybe this sturdy, highly crossable cut will generate some energy and commitment from the label's pop department ... **Columbia ace A&R dude Dave Shaw** dons his remix hat to pump house/garage juice into **Tashan's** underrated "Love Is Forever" (Chaos). In its new form, it's an uplifting gem that ships to DJs later this month. Get on it ... If you need more from the **Deborah Harry** swinger "I Can See Clearly Now" (Sire/WB), skate on over to your favorite import shop and snag a copy of the import pressing, which has a smashing, Euro-trance mix by **D;Ream**, and two spare deep-house versions by the **Murk Boys**. By the by, it bears repeating that "Depravation," her new album, is pure genius ... Revered New York raver **DJ Keoki** makes an inspired debut as a recording artist with "We Are One" on local indie **Adrenalin/MicMac Records**. He has concocted a colorful and quirky set of futuristic jams that speed along at a frenetic pace. Just when you thought old-school techno was dead, Keoki brings it back with a few new twists and a batch of infectious hooks. Check out the title cut, as well as "I Slapped The Jack" and "Perpetuate."

Avex Exec Raves About Label's Expansion Plans

TOKYO—Following the massive success of the Aug. 7 Avex Rave at the Tokyo Dome, which drew more than 50,000 people, Tokyo-based dance music label Avex Trax has started taking steps toward expanding its base of operations.

Avex chairman Tom Yoda has formed Creative Systems Japan, a subsidiary that will concentrate on concert and event promotion and artist management. Operations will commence Sept. 1 under the guidance of Sony Kimura, who previously has worked with Franklin Booking International (FBI).

"This means we are committing ourselves to artists," says Yoda, whose company owes some of its success to licensing techno tracks from various parts of the world. These tracks have been most prominent in a well-received series of compilation albums that have been marketed under a tie-in with Tokyo's popular Juliana's disco.

Yoda also says that Avex will be the umbrella for a new, "cutting-edge" dance music label in the near future.

"We are in the middle of expanding our group concept," he says.

Since Yoda and his five partners started Avex in 1988, sales have risen from 100 million yen (\$780,000 in U.S. currency) during its first year to a projected 7 billion yen (\$65 million) in the fiscal year ending Aug. 31, 1993. Avex releases roughly 100 titles a year.

Avex Rave '93, which featured such acts as Rage, Praga Khan, and L.A. Style, was the first free concert ever held at the Tokyo Dome. The event garnered widespread media coverage here, in large part because many of the young women who flocked to the event were dressed in revealing fashions.

"It was an unexpected success," says Yoda of the event, which was actually more a mega-sized disco in content than a proper rave. He adds that the label is "a little embarrassed" by the emphasis placed on the attendees' clothing, adding that if another rave is held next year, a dress code likely will be enforced.

STEVE McCLURE

Billboard. **Dance** **HOT Breakouts**

FOR WEEK ENDING SEPT. 11, 1993

CLUB PLAY

1. DREAMS GABRIELLE LONDON
2. I CAN SEE CLEARLY DEBORAH HARRY SIRE
3. HOUSE OF LOVE SMOOTH TOUCH STRICTLY RHYTHM
4. LUV 4-2 MICHAEL WATFORD EASTWEST
5. HAPPENIN' ALL OVER AGAIN LONNIE GORDON SBK

MAXI-SINGLES SALES

1. DON'T STOP SHAKIN' STYLZ AND THE JIZ BRUTAL
2. JUST ANOTHER VICTIM HELMET & HOUSE OF PAIN EPIC
3. YOU'RE MY ONLY MAN RAINA PAIGE LONDON
4. THAT'S HOW IT IS CASUAL JIVE
5. I DON'T WANT TO DO ANYTHING MARY J. BLIGE UPTOWN

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
*** No. 1 *** 2 weeks at No. 1					
1	1	4	6	IF VIRGIN 12675	◆ JANET JACKSON
2	13	23	4	LOVE FOR LOVE BIG BEAT 10133/ATLANTIC	◆ ROBIN S.
3	11	20	4	WORLD (THE PRICE OF LOVE) QWEST 40966/WARNER BROS.	◆ NEW ORDER
4	10	12	6	JOY WARNER BROS. 40955	ULTRA NATE
5	6	9	8	WHO DO YOU THINK YOU ARE WARNER BROS. 40910	◆ SAINT ETIENNE
6	12	16	5	SLIDE ON THE RHYTHM VIRGIN 12682	ARIZONA FEATURING ZEITIA
7	9	10	8	CRITICAL (IF YOU ONLY KNEW) EIGHT BALL 014	WALL OF SOUND FEATURING GERALD LETHAN
8	2	3	11	HUMAN BEHAVIOUR ELEKTRA 66299	◆ BJORK
9	5	1	9	GIMME LUV (EENIE...) MERCURY 862 327	◆ DAVID MORALES & THE B.Y.C. W/ PAPA SAN
10	4	7	9	SPECIAL KIND OF LOVE A&M 0062	◆ DINA CARROLL
11	17	18	5	MI TIERRA EPIC 77062	◆ GLORIA ESTEFAN
12	14	14	7	DO U FEEL 4 ME IMAGO 25031	EDEN
13	3	2	11	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2583	◆ TAYLOR DAYNE
14	18	28	4	CHAINS IMMORTAL 77028/EPIC	◆ HIS BOY ELROY
15	25	36	3	A SHADE SHADEY (NOW PRANCE) TOMMY BOY 578	◆ RUPAUL
16	16	15	8	SING HALLELUJAH! LOGIC 1-2597/ARISTA	◆ DR. ALBAN
17	7	5	10	LOOK GOOD RELATIVITY 1186	◆ JOHNNY P.
18	21	27	6	WHAT IS LOVE ARISTA 1-2574	◆ HADDAWAY
19	20	26	4	CAN'T PLAY AROUND CUTTING 278	KATHY BROWN
20	8	8	10	CAN YOU FORGIVE HER? EMI 56279/ERG	◆ PET SHOP BOYS
21	15	6	11	KILLER/PAPA WAS A ROLLIN' STONE HOLLYWOOD 66289/ELEKTRA	◆ GEORGE MICHAEL
22	19	19	7	U GOT ME UP CAJUAL 206	DAJAE
23	28	34	4	FIRE UP EIGHT BALL 016	◆ THE GIRL!
24	27	33	4	INSANE IN THE BRAIN RUFFHOUSE 77019/COLUMBIA	◆ CYPRESS HILL
25	22	25	6	AMBER GROOVE LIQUID MUSIC 3505/INSTINCT	SAS
26	29	38	3	CHANGE IS WHAT WE NEED FREEZE 50039	HOUSE OF GYPSIES
27	26	31	6	WHAT'S UP DOC? (CAN WE ROCK) JIVE 42127	◆ FU-SCHNICKENS WITH SHAQUILLE O'NEAL
28	30	45	3	AFFAIR MCA 54648	◆ MAHOGANY BLUE
29	36	—	2	HEY MR. D.J. FLAVOR UNIT 77121/EPIC	◆ ZHANE
30	23	11	12	TRIBAL DANCE RADIKAL 12423/CRITIQUE	◆ 2 UNLIMITED
*** Power Pick ***					
31	48	—	2	LOVE IN MOTION COLUMBIA 77047	◆ BIZARRE INC
32	38	—	2	FUK DAT MAXI 2014	SAGAT
33	35	42	3	TAKE ME AWAY (PARADISE) MOONSHINE MUSIC 55304	MIX FACTORY
34	33	40	3	HARMONY ZYX 7010	TC 1993
35	32	30	8	STATE OF MIND WARNER BROS. 40924	SOFIA SHINAS
36	24	24	6	RUNNING OUT OF TIME DEF AMERICAN 40934/WARNER BROS.	DIGITAL ORGASM
37	37	46	3	SILICON JESUS WAX TRAX 8696/TVT	PSYKOSNIK
38	45	—	2	ONLY WITH YOU IMAGO 25041	◆ CAPTAIN HOLLYWOOD PROJECT
39	31	35	4	WE ARE FAMILY '93 RHINO 96019/ATLANTIC	SISTER SLEDGE
40	43	—	2	RAINCRIY HARDKISS 004	GOD WITHIN
*** Hot Shot Debut ***					
41	NEW	1	1	MOVE ELEKTRA PROMO	◆ MOBY
42	50	—	2	ALRIGHT RUFFHOUSE 77102/COLUMBIA	◆ KRIS KROSS FEATURING SUPERCAT
43	NEW	1	1	HAVE WE LOST OUR LOVE BIG BEAT 10134/ATLANTIC	LANCE ELLINGTON
44	NEW	1	1	DROWNING MAN CAPITOL 15995	DURAN DURAN
45	40	29	7	YA YAE YA YO YO YO MAX BILT 83002	VOICES OF KWAHN
46	42	43	3	STUCK MAX BILT 83000	◆ MONA LISA OVERDRIVE
47	44	32	8	STEP IT UP GEE STREET/ISLAND 862 431/PLG	◆ STEREO MC'S
48	46	41	7	LOVE CAN SAVE STRICTLY RHYTHM 011	COOKIE WATKINS
49	NEW	1	1	I'M IN LUV MERCURY 862 463	◆ JOE
50	NEW	1	1	ANOTHER KIND OF FIND CONTINUUM 12303	RED RED GROOVY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
*** No. 1 *** 2 weeks at No. 1					
1	1	2	3	HEY MR. D.J. (T) FLAVOR UNIT 77121/EPIC	◆ ZHANE
2	2	1	7	CHECK YO SELF (M) (T) (X) PRIORITY 53830	◆ ICE CUBE FEATURING DAS EFX
3	3	—	2	DREAMLOVER (M) (T) (X) COLUMBIA 77079	◆ MARIAH CAREY
4	4	4	10	I GET AROUND (M) (T) INTERSCOPE 96036/AG	◆ 2PAC
5	5	3	3	RIGHT HERE (HUMAN NATURE)/DOWNTOWN (T) (X) RCA 62615	◆ SWV
6	18	28	5	COME BABY COME (M) (T) (X) TOMMY BOY 580	◆ K7
7	6	7	5	LOVE FOR LOVE (M) (T) (X) BIG BEAT 10133/AG	◆ ROBIN S.
8	8	8	7	ALRIGHT (M) (T) (X) RUFFHOUSE 77102/COLUMBIA	◆ KRIS KROSS FEATURING SUPERCAT
9	9	9	10	INSANE IN THE BRAIN (M) (T) (X) RUFFHOUSE 77019/COLUMBIA	◆ CYPRESS HILL
10	7	5	6	MEGA MEDLEY (M) (T) (X) REPRISE 40982/WARNER BROS.	ZAPP & ROGER
11	10	11	10	RUFFNECK (M) (T) FIRST PRIORITY 96038/AG	◆ MC LYTE
12	16	14	10	SLAM (M) (T) (X) RAL/CHAOS 74882/COLUMBIA	◆ ONYX
13	11	6	10	WHOO! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
14	14	37	10	WHAT IS LOVE (M) (T) (X) ARISTA 1-2574	◆ HADDAWAY
15	13	10	8	IF (T) (X) VIRGIN 12675	◆ JANET JACKSON
*** Hot Shot Debut ***					
16	NEW	1	1	SHIFFTEE (T) RAL/CHAOS 74982/COLUMBIA	◆ ONYX
17	17	17	10	CHIEF ROCKA (M) (T) PENDULUM 66302/ELEKTRA	◆ LORDS OF THE UNDERGROUND
18	12	12	6	BOOM! SHAKE THE ROOM (M) (T) (X) JIVE 42107	◆ JAZZY JEFF & FRESH PRINCE
19	15	15	10	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110/AG	◆ ROBIN S.
20	22	35	4	SING HALLELUJAH! (M) (T) (X) LOGIC 1-2597/ARISTA	◆ DR. ALBAN
21	21	—	2	JOY/SHOW ME (T) (X) WARNER BROS. 40955	ULTRA NATE
22	25	16	10	IT'S ON (M) (T) (X) TOMMY BOY 569	◆ NAUGHTY BY NATURE
23	NEW	1	1	FOR THE COOL IN YOU (T) EPIC 77151	◆ BABYFACE
24	NEW	1	1	VERY SPECIAL (T) COLD CHILLIN' 40940/WARNER BROS.	BIG DADDY KANE
25	20	13	4	RAIN (M) (T) (X) MAVERICK/SIRE 40988/WARNER BROS.	◆ MADONNA
26	19	20	10	WHAT'S UP DOC? (CAN WE ROCK) (M) (T) (X) JIVE 42127	◆ FU-SCHNICKENS W/ SHAQUILLE O'NEAL
27	27	43	10	PLASTIC DREAMS (T) (X) EPIC 74992	◆ JAYDEE
28	RE-ENTRY	2	2	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
29	23	27	10	DRE DAY (M) (T) DEATH ROW 53829/INTERSCOPE	◆ DR. DRE
30	35	40	3	INDO SMOKE (M) (T) EPIC 77026	◆ MISTA GRIMM
31	NEW	1	1	CHERISH THE DAY (T) (X) EPIC 77117	◆ SADE
32	NEW	1	1	GIVE IT UP (T) FFRR 350 039/PLG	THE GOODMEN
33	43	19	4	LOVE IN MOTION (T) (X) COLUMBIA 77047	◆ BIZARRE INC
*** Power Pick ***					
34	46	39	10	THE BONNIE & CLYDE THEME/IBWIN' WIT MY CREWIN' (M) (T) EASTWEST 96054	◆ YO-YO
35	24	18	10	WHOOT, THERE IT IS (M) (T) WRAP 0150/CHIBAN	◆ 95 SOUTH
36	32	41	10	ANOTHER SAD LOVE SONG (M) (T) (X) LAFACE 1-4047/ARISTA	◆ TONI BRAXTON
37	29	31	10	DAZZEY DUKS (T) TMR 3089/BELLMARK	◆ DUICE
38	26	21	5	DOLLY MY BABY (M) (T) (X) COLUMBIA 74855	SUPER CAT
39	37	23	10	2 THE RHYTHM (T) (X) RCA 62569	SOUND FACTORY
40	33	32	9	LOVE NO LIMIT (M) (T) (X) UPTOWN 54640/MCA	◆ MARY J. BLIGE
41	28	22	10	CAN'T GET ENOUGH OF YOUR LOVE (M) (T) (X) ARISTA 1-2583	◆ TAYLOR DAYNE
42	38	45	3	TRIBAL DANCE (M) (T) (X) RADIKAL 12423/CRITIQUE	◆ 2 UNLIMITED
43	39	50	3	WE GETZ BUZY/HEAD OR GUT (M) (T) (X) ROWDY 1-5009/ARISTA	◆ ILLEGAL
44	NEW	1	1	WHAT'S NEXT? (M) (T) ELEKTRA 66309	◆ LEADERS OF THE NEW SCHOOL
45	41	24	9	GET IT UP (FROM "POETIC JUSTICE") (M) (T) LAFACE/EPIC SOUNDTRAX 77073/EPIC	◆ TLC
46	30	26	4	WORLD (THE PRICE OF LOVE) (M) (T) (X) QWEST 40966/WARNER BROS.	◆ NEW ORDER
47	50	30	10	ON THE RUN (M) (T) (X) COLD CHILLIN' 2010/WARNER BROS.	◆ KOOL G RAP & D.J. POLO
48	42	29	10	IF I HAD NO LOOT (T) WING 859 057/MERCURY	◆ TONY! TONI! TONE!
49	RE-ENTRY	5	5	ONLY WITH YOU (M) (T) (X) IMAGO 25041	◆ CAPTAIN HOLLYWOOD PROJECT
50	NEW	1	1	NOBODY MOVE (T) PROFILE 7404	◆ POOR RIGHTEOUS TEACHERS

○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart: (M) Cassette maxi-single availability, (T) Vinyl maxi-single availability, (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

Between the
dusk of reality
and the dawn
of fantasy lies
D:REAM.
D:REAM
the debut

ON
album



Featuring the

No.1 Billboard

Dance Single

"U R The Best Thing"

Tunesmiths Get Turn In Spotlight Series Places Writers In Acoustic Setting

BY PETER CRONIN

NASHVILLE—While “unplugged” performances have lately become de rigueur for rock bands, in Nashville the idea is as old as the hills. In the beginning, there was the “guitar pull,” a spontaneous and informal back-porch picking session with country songwriters trading ideas and sharing songs. That concept was formalized with great success by Amy Kurland, owner of Nashville’s Bluebird Cafe (which recently was immortalized in Peter Bogdanovich’s film “The Thing Called Love”), with her venue’s ongoing and ever-popular “Writers In The Round” series.

In that tradition, the Beacham Agency, a Nashville-based booking agency, has announced the “Writers On The Road” series. Still in the planning stages, and scheduled to kick off sometime this fall, each of the series’ shows will feature four songwriters (picked from a pool that currently numbers 20 and is growing daily) performing acoustic versions of the country hits they’ve written for others.

Despite a rise in the number of country artists who perform their own material, the genre’s non-writing artists (who still constitute a majority) generate enough demand for quality songs to keep Nashville’s thriving songwriting community very busy.

“In Nashville, these writers are superstars,” says Steve Thurman, a Beacham Agency VP. “But the general public doesn’t know the writers, they know the songs.”

That song-recognition factor will figure heavily in the publicity surrounding the series, with the writers’ names sharing equal billing with a list of some of the bigger hits they’ve written.

CMT Steps In With Support For Country Concerts & Fairs

NASHVILLE—Country Music Television is in the midst of a campaign in which it sponsors 20 country music concerts and two state fairs in eight markets.

A spokesperson for CMT declined to reveal the dollar amount of the network’s sponsorship, other than to say it was in the “six-figure” range. The series began in July and will run through September.

Among the packages and individual acts involved are Vince Gill/Mary-Chapin Carpenter; Dwight Yoakam/Suzy Bogguss; Travis Tritt/Trisha Yearwood; Clint Black/Wynonna; Lorrie Morgan/Doug Stone/Sammy Kershaw/Billy Ray Cyrus/Kentucky Headhunters; Reba McEntire/Brooks & Dunn; Tracy Byrd; and George Strait/Lorrie Morgan.

The concerts have been or will be held in Philadelphia, Pittsburgh, Cincinnati, Detroit, Atlanta, and Portland, Ore.; and the state fairs are in Indianapolis and Milwaukee.

All the shows were already booked

Thurman says he believes “the songs are basically going to sell the package.”

Thurman originally was approached with the idea by Micki Foster, daughter of legendary Nashville songwriter Fred Foster and currently coordinator of A&R for Liberty Publishing.

“I grew up with Kristofferson, Mickey Newbury, Dolly Parton, Johnny Cash, and Roy Orbison around the house, so I’m a real songwriter gherm,” Foster says. “It’s magic to me, and when these things work they really work. I feel a certain responsibility to see that this is done correctly and with some sense of dignity.”

While Foster has been discussing the idea for years with local writers, a “wildly successful” night of Nashville songwriters held at Denver’s Grizzly Rose convinced her that “Writers On The Road” could be successful.

Of paramount importance to that success, Thurman says, will be the careful selection of venues. While the Bluebird’s writer’s nights are frequented by industry people and fans who know the routine, the general public may not be used to the “listening room” aspect of these performances.

“Real hardcore cowboy dance clubs will probably not be appropriate,” he says. “It will have to be a venue similar to the Bluebird, and not every market has those.”

Among the major markets that are “very enthusiastic” about the “Writers” series are Chicago, Los Angeles, New York, Dallas, and Denver.

“Country music fans in most markets probably have never been to something like this, and if we get people out to one of them, a series will be established because they’ll have such a great time,” Thurman says. “Besides hearing the songs as they were con-

ceived in the living room, these guys all have great senses of humor, so it’s a very entertaining evening.”

Thurman eventually hopes to bring different groups of writers to each participating market four times a year. Songwriters currently committed to “Writers On The Road” include Jim Photoglo, Kathy Louvin, Allen Shamblin, Russell Smith, Jim Rushing, Bernie Nelson, Alex Harvey, Aaron Barker, Dennis Atkins, George McCorkle, Scott Miller, Wayne Carson, Gary Burr, Bob DiPiero, Gerald Smith, Kent Blazy, Pat McLaughlin, and Craig Wiseman.



Happy Together. George Jones, right, and Sammy Kershaw laugh it up during their rendition of “Never Bit A Bullet Like This Before,” a duet the two are recording for Jones’ next MCA album, due out in late October.

Dancing The Night Away In Fremont, Ohio Como & Crosby Crowd Sings Along With Garth

TRICKLE-DOWN TREASURES: The most random of circumstances have led us this Saturday evening to the Eagles club in Fremont, Ohio. And, like Minnie Pearl, we’re just so proud to be here. There’ll be bingo and dancing tonight, with music by the Main Street Band.

It is always instructive—and often inspirational—to take temporary leave of the place country music is made and visit those places where it is simply cherished. Places like this. No one would mistake the Eagles club for a rowdy Texas roadhouse or a hip urban two-step shrine. The revelers here, by the most charitable estimate, look to be in their 50s and 60s. Some are obviously much older. These are the people who grew up on the sounds of Guy Lombardo, Glen Miller, Perry Como, Bing Crosby, and maybe Roy Acuff, Kitty Wells, and Eddy Arnold.

But tonight, they are dancing almost exclusively to modern country music. The band sees to that. Still, when you notice that the dancers are mouthing the words to the songs, you know they are not being force-fed. Even in Fremont, Garth Brooks reigns. Before the evening is over, the band will have covered “If Tomorrow Never Comes,” “Friends In Low Places,” “What She’s Doing Now,” and “The Dance.” At the first strains of “Boot Scootin’ Boogie” and “Achy Breaky Heart,” the dancers swarm on to the floor and allow their enthusiasm to compensate for any gaps in technique.

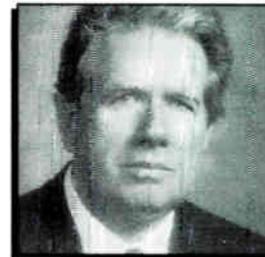
The four-piece band has done its homework. Its members have bought the records, transcribed and memorized the lyrics, and learned to simulate all the signature licks. On goes the night with heartfelt versions of “Anymore,” “Money In The Bank,” “Wher’m I Gonna Live,” and “Here’s A Quarter (Call Someone Who Cares).” The menu isn’t entirely new country. Now and again the band slips in such hoary rockers as “Matchbox,” “The Twist,” and “Woolly Bully” to placate the inveterate hedonists in the crowd. At the break, one of the dancers approaches the band leader and requests Vince Gill’s “Look At Us” for friends who are celebrating their wedding anniversary. No one in the band knows all the words, so the members scurry to their friends in the crowd in search of a line . . . a phrase. The patchwork they come up with does not quite coincide with what came out of the studio, but they perform it with all the fervor and honesty that infused the original. And for the celebrants, it says it all.

REMEMBERING WITH RALPH: Friends and admirers of DJ/talk show host Ralph Emery recently convened for a party at the Country Music Hall Of Fame & Museum. The occasion was two-fold: to celebrate the release of Emery’s

second autobiography, “More Memories,” and to observe Emery’s presentation of a unique artifact to the museum. During his research for the second book, Emery met Bill Whitmore, who, as an investigator for the Federal Aviation Administration, combed through the plane wreck that took the lives of Patsy Cline, Hawkshaw Hawkins, Cowboy Copas, and Randy Hughes. From the wreckage, Whitmore retrieved and kept the plane’s clock, which had apparently stopped at the moment of impact. Whitmore gave the clock to Emery, and Emery, in turn, gave it to the museum.

Among Emery’s well-wishers were Chet Atkins, Tom T. Hall, Steve Wariner, Bill Anderson, MCA Records chief Bruce Hinton, Emery’s literary agent Mel Berger, and his manager Bill Carter. Tom Carter, who helped Emery write this book and the last, was sidelined from the ceremonies with a broken ankle.

MAKING THE ROUNDS: Pat Martin, president of Turquoise Records, Whitesburg, Ky., has established the Crystal Agency there to book bluegrass acts. Initially, she will represent Special Consensus on a non-exclusive basis . . . At Country Club Enterprises, Greg Dean has been named manager of national club promotion, and Jody Jackson has been promoted to



by Edward Morris



the post of director of national club promotion . . . Members of the Amalgamated Clothing And Textile Workers Union have been picketing selected Diamond Rio concerts to protest the group’s affiliation with Laredo Boots. The boots are manufactured and marketed by Genesco of Nashville, which is embroiled in a dispute with the ACTWU, a union spokesman says, over contract concessions . . . Nashville publicist Martha Moore has been named talent coordinator for the “Heart To Heart” and “Americana Digest” series on the Americana Television Network . . . Walt Trott has authored an informative and fascinating “dual biography” on Kitty Wells and Johnny & Jack. It’s called “The Honky Tonk Angels” and is published by Nova Books.

MARK YOUR CALENDAR: The 10th annual “Harlan Howard Birthday Bash” is to get under way Sept. 14 at 6:30 p.m. in the BMI parking lot in Nashville. The lineup of performers includes Pat Alger, Marc Beeson, Guy Clark, Rodney Crowell, Steve Davis, Nanci Griffith, Stewart Harris, Freddie Hart, Hillary Kanter, Jackson Leap, Sandy Knox, Kostas, Kathy Louvin, Delbert McClinton, Larry John McNally, Ronnie Milsap, Hugh Prestwood, John Prine, Ronnie Rogers, Thom Schuyler, Victoria Shaw,

(Continued on page 33)

TOGETHER WE CAN MAKE IT HAPPEN



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TRACY LAWRENCE

ACADEMY OF COUNTRY MUSIC AWARDS BEST NEW
MALE VOCALIST + BILLBOARD'S TOP NEW MALE ARTIST
THE FOLLOW UP TO HIS PLATINUM DEBUT
ALBUM STICKS AND STONES.
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CMA HORIZON AWARD NOMINEE



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"WHEN YOU LEAVE THAT WAY" AND "TRASHY WOMEN"
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CMA HORIZON AWARD NOMINEE

**AND BE SURE TO WATCH
THE COUNTRY
MUSIC AWARDS
SEPTEMBER 29th ON CBS**

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Sammy KERSHAW

Six Straight Top Ten's

"Don't Go Near The Water" Platinum

"Haunted Heart" Gold

CMA Horizon Award Nomination

Thanks to everyone
for your support.



Management: Jim Dowell Mgmt. / Lucks Mgmt. Group
Produced By Buddy Cannon and Norro Wilson

Country

ARTISTS & MUSIC

CMA Names Performers, Nominees For SRO Event

NASHVILLE—Two dozen new and veteran country acts will perform in a series of four showcases during the SRO '93 conference, at the Nashville Convention Center Sept. 30-Oct. 2. Sponsored by the Country Music Assn., the event covers all facets of the touring industry.

In connection with the conference, the CMA also has announced the nominees for its annual SRO awards.

The first showcase will be held Thursday, Sept. 30, from 3-6 p.m. and will feature performances by Larry Stewart, Stephanie Davis, Lari White, Doug Supernaw, Toby Keith, Tim McGraw, and Leroy Van Dyke.

Also on Thursday, from 7:30-10 p.m., Great Plains, Shawn Camp, Junior Brown, Kelly Willis, Michael Martin Murphey, and the Gibson/Miller Band will showcase.

The talent lineup on Friday, Oct. 1, from 1:30-4 p.m. consists of Robin Lee, Tracy Byrd, Billy Joe Royal, Lynn Anderson, Andy Childs, and Celinda Pink.

Working the final showcase on Saturday, Oct. 2, from noon-3 p.m. will be Rick Vincent, Brother Phelps, Joy White, Johnny Rodriguez, Palomino Road, and Bobbie Cryner.

The award categories and nominees are:

Talent Buyer/Promoter Of The Year: Joe Gehl, the Gehl Group, Fort Lauderdale, Fla.; Ron Jett, the Grand Palace, Branson, Mo.; Jim McCormick, Valley Forge Music Fair, Devon, Pa.; Cindy Mills, Concerts In The Country, Cumming, Ga.; George Moffett, Variety Attractions, Zanesville, Ohio; Bob Romeo, the Don Romeo Agency, Omaha, Neb.; and Tom Trzos, the Palace At Auburn Hills, Auburn Hills, Mich.

New Touring Artist Of The Year: Suzy Bogguss, Billy Dean, Tracy Lawrence, Little Texas, John Michael Montgomery, and Aaron Tippin.

Touring Artist Of The Year: Garth Brooks, Brooks & Dunn, Billy Ray Cyrus, Vince Gill, and Travis Tritt.

Road Manager Of The Year: Leonard Arnold (for Trisha Yearwood), Tim Bowers (Ricky Van Shelton), Kelly Brooks (Garth Brooks), Carson Chamberlain (Alan Jackson), Mark Chamberlain (Travis Tritt), Mike Copeland (Marty Stuart), Terry Elam (Vince Gill), Graeme Lagden (Reba McEntire), and Gene Roy (Kenny Rogers).

Support Services Company Of The Year: Audio Visions, Omaha, Neb.; Bandit Lites, Knoxville, Tenn.; Ra Roth Lighting, Tucker, Ga.; Showco, Dallas; and Vari-

Lites, Dallas.

Festival/Special Event Of The Year: Farm Aid, Ames, Iowa; Houston Livestock Show & Rodeo, Houston; Jamboree In The Hills, Wheeling, W.Va.; June Jam, Fort Payne, Ala.; and West Fest, Copper Mountain, Colo.

Club/Theatre Of The Year: Cheyenne Saloon, Cheyenne, Wyo.; Coyote's, Louisville, Ky.; Crazy Horse Steak House, Santa Ana, Calif.; Grizzly Rose, Denver; and Toolies Country, Phoenix.

Venue Of The Year: Billy Bob's, Fort Worth, Texas; Dollywood, Pigeon Forge, Tenn.; the Grand Palace, Branson, Mo.; Lanierland, Cumming, Ga.; Opryland USA, Nashville; the Palace At Auburn Hills, Auburn Hills, Mich.; and Radio City Music Hall, New York.

Talent Agency Of The Year: Buddy Lee Attractions, Creative Artists Agency, Monterey Artists, the William Morris Agency, and World Class Talent, all of Nashville.

Artist Manager Of The Year: Narvel Blackstock, Starstruck Entertainment, Nashville; Ken Krage, Krage & Co., Los Angeles; Jack McFadden, McFadden Artists Corp., Nashville; Stan Moress, Moress Nanas Shea Entertainment, Nashville; Bob Titley, Bob Titley & Assocs., Nashville.

Talent Agent Of The Year: Steve Dahl, Monterey Artists; Joan Saltel, Buddy Lee Attractions; Dave Schuder, Buddy Lee Attractions; Rick Shipp, William Morris Agency; and Bob Younts, Bobby Roberts Entertainment.

Publicist Of The Year: Jennifer Bohler, Starstruck Entertainment; Cathy Gurley, Gurley & Co.; Pam Lewis, PLA Media; Nancy Russell, Shock Ink; and Evelyn Shriver, Evelyn Shriver Public Relations.

Radio/Small Market: KFGO Fargo, N.D.; KMIX Turlock, Calif.; KTTS Springfield, Mo.; WLWI Montgomery, Ala.; WOVK Wheeling, W.Va.; and WWNC Asheville, N.C.

Radio/Medium Market: KWEN Tulsa, Okla.; WAMZ Louisville, Ky.; WCOS Columbia, S.C.; WESC Greenville, S.C.; WMSI Jackson, Miss.; WSIX Nashville; WSM Nashville; WUSY Chattanooga, Tenn.; and WZZK Birmingham, Ala.

Radio/Large Market: CISS Toronto; KMP5 Seattle; KNIX Phoenix; KSAN Fort Worth, Texas; WQYK St. Petersburg, Fla.; WUSN Chicago; WWWW Detroit; WYAY Atlanta; and WYNY New York.

Information on SRO '93 is available from Dave DeBolt at the CMA in Nashville.

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COUNTRY CORNER



by Lynn Shults

MAKE IT TWO CONSECUTIVE weeks that "Thank God For You," by Sawyer Brown, has rested atop Billboard's Hot Country Singles & Tracks chart, and call it a first for Sawyer Brown. The group's current grip on the No. 1 slot represents more than just a chart number—it symbolizes a chart consistency the band once had trouble maintaining. "Betty's Bein' Bad" reached No. 5 in December 1985, but it wasn't until December 1988 that the band scored its next top five single. Five releases later, in November 1989, the act returned to the top five with "The Race Is On." Their next five releases peaked at 33, 33, 40, 70, and 68.

Some changes obviously were necessary. While the group opted to stay with its current production team (band leader Mark Miller and Randy Scruggs), it decided to change managers, going with T.K. Kimbrell, then Steve Wariner's road manager. The group changed labels as well, leaving Curb/Liberty to become a purely Curb-marketed act, with distribution by CEMA. Miller also took a more hands-on approach in promoting and marketing the band.

The group returned to the top five in October 1991, with "The Walk," and its last seven singles all have hit the top five. Mike Curb, president of Curb Records, says, "The prioritization we have given Sawyer Brown, and the cooperation we have had from them in terms of coordinating their promotion and marketing, has been the key."

THE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is "She Used To Be Mine" (60-44), by Brooks & Dunn, followed by "Almost Goodbye" (68-53), by Mark Chesnutt; "Cowboy Boogie" (75-56), by Randy Travis; "Easy Come, Easy Go" (26-16), by George Strait; "Does He Love You" (39-28), by Reba McEntire with Linda Davis; "Holdin' Heaven" (10-4), by Tracy Byrd; "I Fell In The Water" (51-43), by John Anderson; "Reckless" (debut-62), by Alabama; "Ain't Going Down (Til The Sun Comes Up)" (8-5), by Garth Brooks; and "Only Love" (13-10), by Wynonna.

ALBUM SALES CONTINUE to drop. However, there is no panic on the streets of Nashville, as most label execs attribute the low numbers to a late-summer seasonal cycle, and expect that the new fall releases will be a more valid indicator of consumer appetites for country product. This week's Greatest Gainer is "Wind In The Wire" (37-24), by Randy Travis. Earning the PaceSetter award is "Wynonna" (29-29), by Wynonna. New to the chart are "A Bridge I Didn't Burn" (debut-25), by Ricky Van Shelton, and "Spinning Around The Sun" (debut-64), by Jimmie Dale Gilmore.

ANICHE FORMAT, "Positive Country," is working its way into Sunday morning programming. In Nashville, WSIX began programming a mixture of country gospel and mainstream "positive" country music from 6-10 a.m. on Sundays. The station's ratings for that time period increased by 6 points. PD Doug Baker says, "We pulled a 16 on Sunday morning, which placed us No. 1 in the market 25-54. It is amazing to come in here on Sunday morning and watch the phone lines. They stay lit." The "Positive Country" concept has been presented to all 2,600 country stations via a special two-CD promotional package serviced by CDX. CDX president Paul Lovelace says, "We have gotten over 700 response cards returned to us in the first week. We also have gotten over 200 from gospel or religious stations... Country stations seem to have been looking for something like this."

JOHN MICHAEL MONTGOMERY

LIFE'S A DANCE

HORIZON AWARD NOMINEE

PLATINUM DEBUT ALBUM

3 HIT SINGLES AND VIDEOS

Life's a Dance

I Love The Way You Love Me

#1 for 3 weeks

Beer & Bones

Thanks to everyone who has supported me and my music.

And a special thanks for the Horizon Award nomination; it is a dream come true.

THE HALLMARK DIRECTION COMPANY

ATLANTIC

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist

- 5 **AIN'T GOING DOWN (TIL THE SUN COMES UP)** (Sophie's Choice, BMI/Sony Cross Keys, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL/CPP
- 53 **ALMOST GOODBYE** (Rondor, BMI/PRS, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP)
- 74 **AMERICAN HONKY-TONK BAR ASSOCIATION** (EMI April, ASCAP/The Old Professor's, ASCAP)
- 42 **A BAD GOODBYE** (Blackened, BMI) CPP
- 22 **BEER AND BONES** (Acuff-Rose, BMI/Lazy Gator, BMI) CPP
- 39 **THE BUG** (Chariscourt, ASCAP/Almo, ASCAP) CPP
- 9 **CAN'T BREAK IT TO MY HEART** (Loggy Bayou, ASCAP/Mike Dunn, ASCAP/JMV, ASCAP)
- 63 **CAN YOU FEEL IT** (Hoosier Hills, BMI/Milene, ASCAP) CPP
- 24 **CHATTANOOCHEE** (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM
- 60 **CLEOPATRA, QUEEN OF DENIAL** (Sony Tree, BMI/Little Big Town, BMI/American Made, BMI/Duck House, BMI) HL/WBM
- 58 **A COUPLE OF GOOD YEARS LEFT** (MCA, ASCAP/Gary Burr, ASCAP) HL
- 56 **COWBOY BOOGIE** (Judith, BMI)
- 19 **A COWBOY'S BORN WITH A BROKEN HEART** (Farrenuff, ASCAP/Full Keel, ASCAP/Curb, ASCAP/Farren Curtis, BMI/Mike Curb, BMI) WBM
- 75 **DANCE WITH THE ONE THAT BROUGHT YOU** (Sony Tree, BMI/WB, ASCAP) HL/WBM
- 28 **DOES HE LOVE YOU** (PKM, ASCAP/Golden Reed, ASCAP/New Clarion, ASCAP)
- 59 **DOWN ON MY KNEES** (BMG, ASCAP) HL
- 50 **DO YOU KNOW WHERE YOUR MAN IS** (Artist Vision, ASCAP/MCA, ASCAP/Maypop, BMI/Wildcountry, BMI)
- 31 **EASIER SAID THAN DONE** (Polygram Int'l, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI) HL
- 16 **EASY COME, EASY GO** (O-Tex, BMI/Acuff-Rose, BMI) CPP
- 25 **EVERY LITTLE THING** (Sony Cross Keys, ASCAP/Tortured Artist, ASCAP/Bash, ASCAP/This Big, ASCAP) HL
- 73 **EVERY TIME I ROLL THE DICE** (Irving, BMI/Hardscratch, BMI/WB, ASCAP/East 64th, ASCAP)
- 55 **FALLIN' NEVER FELT SO GOOD** (Patricia Janus, ASCAP/WB, ASCAP) WBM
- 49 **THE GRAND TOUR** (Al Gallico, BMI/Algee, BMI) CPP
- 37 **HALF ENOUGH** (Englishtown, BMI/Longtude, BMI/Moon & Stars, BMI) WBM/CPP
- 51 **HAUNTED HEART** (Acuff-Rose, BMI/Sony Cross Keys, ASCAP) CPP/HL
- 21 **HE AIN'T WORTH MISSING** (Songs Of PolyGram, BMI/Tokco, BMI) HL
- 4 **HOLDIN' HEAVEN** (Tom Collins, BMI/Music Corp. Of America, BMI) HL/CPP

- 36 **HURRY SUNOOWN** (Warner-Tamerlane, ASCAP/Zomba, BMI/WB, ASCAP/Denny Hanson, ASCAP) WBM/CPP
- 43 **I FELL IN THE WATER** (W.B.M., SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI)
- 23 **IF I DIDN'T LOVE YOU** (Warner-Tamerlane, BMI/Minnesota Man, BMI/Bob White, ASCAP) WBM
- 65 **I GOT A LOVE** (Harlan Howard, BMI/Sony Tree, BMI) HL
- 34 **I'LL CRY TOMORROW** (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP
- 57 **I'M NOT BUILT THAT WAY** (Zomba, ASCAP/G.I.D., ASCAP) CPP
- 70 **I'M THE ONLY THING (I'LL HOLD AGAINST YOU)** (Sony Cross Keys, ASCAP/Zomba, ASCAP/Sony Tree, BMI/Songwriters Ink, BMI/Regular Joe, BMI) HL/CPP
- 3 **IN THE HEART OF A WOMAN** (WB, ASCAP/Warner-Tamerlane, BMI/Brupo, BMI) WBM
- 27 **IT SURE IS MONDAY** (EMI Blackwood, BMI/Linde Manor, BMI) WBM
- 48 **IT'S YOUR CALL** (Starstruck Writers Group, ASCAP/Burch Brothers, BMI)
- 47 **JANIE BAKER'S LOVE SLAVE** (EMI Blackwood, BMI/Linde Manor, BMI) WBM
- 29 **JUST LIKE THE WEATHER** (Famous, ASCAP/Loyal Dutchess, ASCAP/Lazy Kate, BMI) HL/CPP
- 72 **LAY AROUND AND LOVE ON YOU** (Sony Cross Keys, ASCAP/Royalhaven, BMI)
- 20 **LET GO** (Jicue Brown, ASCAP)
- 71 **LISTEN TO THE RADIO** (Irving, BMI/Ponder Heart, BMI) CPP
- 18 **LOOKING OUT FOR NUMBER ONE** (Sony Tree, BMI/Post
- 64, BMI/WB, ASCAP/East 64th, ASCAP) WBM/HL
- 12 **MAMA KNOWS THE HIGHWAY** (Uncle Pete, BMI/Foreshadow, BMI) CLM
- 40 **MONEY IN THE BANK** (Alabama Band, ASCAP/Wildcountry, ASCAP/Little Big Town, BMI/American Made, BMI/MCA, ASCAP) HL/WBM
- 66 **MOONLIGHT DRIVE-IN** (Coburn, BMI/Nocturnal Eclipse, BMI)
- 54 **MY BABY LOVES ME** (Sony Cross Keys, ASCAP) HL
- 67 **MY SECOND HOME** (Mike Dunn, ASCAP/Golden Reed, ASCAP/Sony Tree, BMI)
- 35 **NOTHIN' BUT THE WHEEL** (Music Corp Of America, BMI/Brand New Town, BMI/Old Wolf, BMI) WBM/HL
- 17 **NO TIME TO KILL** (Blackened, BMI) CPP
- 15 **ONE MORE LAST CHANCE** (Benefit, BMI/Sony Cross Keys, ASCAP) HL/WBM
- 10 **ONLY LOVE** (Careers-BMG, BMI/Murrah, BMI/Tom Collins, BMI) HL/CPP
- 46 **ON THE ROAD** (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL
- 13 **PROP ME UP BESIDE THE JUKEBOX (IF I DIE)** (Songwriters Ink, BMI/Texas Weege, ASCAP)
- 61 **QUEEN OF MY DOUBLE WIDE TRAILER** (EMI Blackwood, BMI/Linde Manor, BMI)
- 62 **RECKLESS** (WB, ASCAP/Jeff Stevens, BMI/Warner-Tamerlane, BMI/Flying Dutchman, BMI)
- 6 **RENO** (Supernaw, ASCAP)
- 69 **RIP OFF THE KNOB** (Bellamy Bros., ASCAP)
- 68 **SHAME SHAME SHAME SHAME** (BMG, ASCAP/Judy Judy Judy, ASCAP/Harlan Howard, BMI/Sony Tree, BMI) HL
- 44 **SHE USED TO BE MINE** (Sony Tree, BMI)
- 64 **TEXAS TATTOO** (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL
- 1 **THANK GOD FOR YOU** (Traveler's Zoo, ASCAP/Beginner, ASCAP) WBM
- 45 **THAT SUMMER** (Bat And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP/CLM
- 38 **THAT WAS A RIVER** (W.B.M., SESAC/Long Acre, SESAC/Great Cumberland, SESAC/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP
- 26 **THIS ROMEO AIN'T GOT JULIE YET** (Warner-Tamerlane, BMI/Taxicaster, BMI/Pickanbo, ASCAP) WBM
- 2 **A THOUSAND MILES FROM NOWHERE** (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
- 32 **TRASHY WOMEN** (Rhythm Wrangler, BMI/Groper, BMI)
- 30 **TRUE BELIEVER** (Careers-BMG, BMI/Whistling Moon Traveler, BMI) HL
- 41 **WE GOT THE LOVE** (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) CPP/WBM
- 33 **WE'LL BURN THAT BRIDGE** (Sony Tree, BMI) HL
- 7 **WHAT MIGHT HAVE BEEN** (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
- 14 **WHAT'S IT TO YOU** (Stroudvarious, ASCAP/Kids, ASCAP/EMI April, ASCAP) CPP/WBM/HL
- 52 **WHEN DID YOU STOP LOVING ME** (Acuff-Rose, BMI) CPP
- 11 **WHY DIDN'T I THINK OF THAT** (Polygram, ASCAP/Ranger Bob, ASCAP/Unichappel, BMI) HL
- 8 **WORKING MAN'S PH.D.** (Acuff-Rose, BMI/Careers-BMG, BMI/BMG, ASCAP/Mickey Hiter, ASCAP) HL/CPP

Billboard **HOT COUNT**

FOR WEEK ENDING SEPT. 11, 1993

ES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 113 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	6	11	THANK GOD FOR YOU M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN (C) CURB 76914
★★★ No. 1 ★★★ 2 weeks at No. 1					
2	7	9	12	A THOUSAND MILES FROM NOWHERE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (C) (D) (V) REPRISE 18528/WARNER BROS.
3	4	7	11	IN THE HEART OF A WOMAN J.SCAIFE,J.COTTON (K.HINTON,B.CARTWRIGHT)	◆ BILLY RAY CYRUS (C) (V) MERCURY 862 448
4	10	13	13	HOLDIN' HEAVEN T.BROWN (B.KENNER,T.MCHUGH)	◆ TRACY BYRD (C) (V) MCA 54659
5	8	10	6	AIN'T GOING DOWN (TIL THE SUN COMES UP) A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS (V) LIBERTY 17496
6	5	4	17	RENO R.LANDIS (SUPERNAW,BUCKLEY,DELEON,CRIDER,KING,HUFF,WHITE)	◆ DOUG SUPERNAW (V) BNA 87356
7	2	3	16	WHAT MIGHT HAVE BEEN J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,B.SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18516
8	11	14	12	WORKING MAN'S PH.D S.HENDRICKS (A.TIPPIN,P.DOUGLAS,B.BOYD)	◆ AARON TIPPIN (V) RCA 62520
9	3	1	15	CAN'T BREAK IT TO MY HEART J.STROUD (K.ROTH,T.LAWRENCE,E.CLARK,E.WEST)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87330
10	13	16	9	ONLY LOVE T.BROWN (M.HUMMON,R.MURRAH)	◆ WYONNNA (C) (V) CURB 54689/MCA
11	6	2	13	WHY DIDN'T I THINK OF THAT D.JOHNSON (B.MCDILL,P.HARRISON)	DOUG STONE (V) EPIC 77025
12	9	8	13	MAMA KNOWS THE HIGHWAY A.REYNOLDS,J.ROONEY (P.WASNER,C.J.QUARTO)	◆ HAL KETCHUM (C) CURB 76915
13	14	23	8	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J.SLATE,B.MONTGOMERY (R.BLAYLOCK,K.K.PHILLIPS,H.PERDEW)	◆ JOE DIFFIE (C) (V) EPIC 77071
14	18	22	10	WHAT'S IT TO YOU J.STROUD (C.WRIGHT,R.E.ORRALL)	◆ CLAY WALKER (C) (V) GIANT 18450
15	16	24	7	ONE MORE LAST CHANCE T.BROWN (V.GILL,G.NICHOLSON)	◆ VINCE GILL (V) MCA 54715
★★★ AIRPOWER ★★★					
16	26	33	4	EASY COME, EASY GO T.BROWN,G.STRAIT (A.BARKER,D.DILLON)	GEORGE STRAIT (V) MCA 54717
17	20	29	5	NO TIME TO KILL J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 62609
18	17	18	9	LOOKING OUT FOR NUMBER ONE G.BROWN (T.TRITT,T.SEALS)	TRAVIS TRITT (C) (V) WARNER BROS. 18463
19	21	21	13	A COWBOY'S BORN WITH A BROKEN HEART C.FARREN (J.STEEL,C.FARREN)	◆ BOY HOWDY CURB ALBUM CUT
20	22	26	11	LET GO R.L.PHELPS,D.PHELPS (D.BROWN)	◆ BROTHER PHELPS (C) (V) ASYLUM 64614
★★★ AIRPOWER ★★★					
21	24	28	11	HE AIN'T WORTH MISSING N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (C) (V) MERCURY 862 262
★★★ AIRPOWER ★★★					
22	23	25	10	BEER AND BONES D.JOHNSON (S.D.SHAFFER,L.WILLIAMS)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87326
★★★ AIRPOWER ★★★					
23	25	27	11	IF I DIDN'T LOVE YOU S.HENDRICKS (J.YEZNER,J.WHITE)	◆ STEVE WARINER (C) (V) ARISTA 1-2578
24	19	12	18	CHATTAHOOCHEE K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (C) (V) ARISTA 1-2573
25	12	5	16	EVERY LITTLE THING H.EPSTEIN (C.CARTER,A.ANDERSON)	◆ CARLENE CARTER (C) (V) GIANT 18527
26	28	31	8	THIS ROMEO AIN'T GOT JULIE YET M.POWELL,T.DUBOIS (J.OLANDER,E.SILVER)	◆ DIAMOND RIO (C) (V) ARISTA 1-2580
27	15	11	17	IT SURE IS MONDAY M.WRIGHT (D.LINDE)	◆ MARK CHESNUTT (C) (V) MCA 54630
28	39	59	3	DOES HE LOVE YOU T.BROWN,R.MCENTIRE (S.KNOX,B.STRITCH)	◆ REBA MCENTIRE WITH LINDA DAVIS (V) MCA 54719
29	34	41	6	JUST LIKE THE WEATHER J.BOWEN,S.BOGGUSS (S.BOGGUSS,D.CRIDER)	SUZY BOGGUSS (V) LIBERTY 17495
30	30	32	10	TRUE BELIEVER R.MILSAP,R.GALBRAITH (J.HIATT)	RONNIE MILSAP LIBERTY PROMO SINGLE
31	27	20	14	EASIER SAID THAN DONE S.FISHELL,R.FOSTER (R.FOSTER)	◆ RADNEY FOSTER (V) ARISTA 12564
32	33	38	8	TRASHY WOMEN B.BECKETT (C.WALL)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87357
33	29	19	18	WE'LL BURN THAT BRIDGE D.COOK,S.HENDRICKS (R.DUNN,D.COOK)	BROOKS & DUNN (C) (V) ARISTA 12563
34	36	40	11	I'LL CRY TOMORROW S.HENDRICKS,L.STEWART (S.BOGARD,R.GILES)	LARRY STEWART (V) RCA 62546
35	37	43	9	NOTHIN' BUT THE WHEEL E.GORDY,JR. (J.S.SHERRILL)	◆ PATTY LOVELESS (V) EPIC 77076
36	38	42	7	HURRY SUNDOWN S.GIBSON,T.BROWN (K.STEGALL,D.HENSON,B.MASON)	◆ MCBRIDE & THE RIDE (V) MCA 54688
37	43	48	7	HALF ENOUGH R.LANDIS (W.WALDMAN,R.NIELSON)	◆ LORRIE MORGAN (V) BNA 62576

HOT

1	1	1	4	BLAME IT ON YOUR HEART E.GORDY,JR. (H.HOWARD,KOSTAS)	◆ PATTY LOVELESS EPIC
2	2	2	8	SHOULD'VE BEEN A COWBOY N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH MERCURY
3	3	3	7	I LOVE THE WAY YOU LOVE ME D.JOHNSON (V.SHAW,C.CANNON)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
4	4	4	5	LOVE ON THE LOOSE, HEART ON THE RUN S.GIBSON,T.BROWN (KOSTAS,A.L.GRAHAM)	MCBRIDE & THE RIDE MCA
5	6	7	11	SHE DON'T KNOW SHE'S BEAUTIFUL B.CANNON,N.WILSON (B.MCDILL,P.HARRISON)	◆ SAMMY KERSHAW MERCURY
6	5	5	7	AIN'T THAT LONELY YET P.ANDERSON (KOSTAS,J.HOUSE)	◆ DWIGHT YOAKAM REPRISE
7	7	6	3	HOMETOWN HONEYMOON J.LEO,L.M.LEE,ALABAMA (J.LEO,J.PHOTOGL0)	ALABAMA RCA
8	8	8	4	TELL ME WHY T.BROWN (K.BONOFF)	WYONNNA CURB
9	10	9	8	TENDER MOMENT S.HENDRICKS,B.BECKETT (L.R.PARNELL,R.M.BOURKE,C.MOORE)	◆ LEE ROY PARNELL ARISTA
10	11	12	10	ALIBIS J.STROUD (R.BOUDEAUX)	◆ TRACY LAWRENCE ATLANTIC
11	13	13	14	NOBODY WINS S.FISHELL,R.FOSTER (R.FOSTER,K.RICHEY)	◆ RADNEY FOSTER ARISTA
12	15	15	6	HONKY TONK ATTITUDE B.MONTGOMERY,J.SLATE (J.DIFFIE,L.BOGAN)	◆ JOE DIFFIE EPIC
13	16	16	10	HEARTS ARE GONNA ROLL A.REYNOLDS,J.ROONEY (H.KETCHUM,R.SCAIFE)	HAL KETCHUM CURB

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	44	49	6	THAT WAS A RIVER G.FUNDIS,J.HOBBS (S.LONGACRE,R.GILES)	◆ COLLIN RAYE (V) EPIC 77118
39	45	50	4	THE BUG J.JENNINGS,M.C.CARPENTER,S.BUCKINGHAM (M.KNOPFLER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77134
40	35	36	20	MONEY IN THE BANK J.STROUD,J.ANDERSON (J.JARRARD,B.DIPIERO,M.SANDERS)	◆ JOHN ANDERSON (C) (V) BNA 62507
41	31	15	17	WE GOT THE LOVE J.LEO,RESTLESS HEART (S.BOGARD,R.GILES)	RESTLESS HEART (V) RCA 62510
42	41	35	18	A BAD GOODBYE J.STROUD,C.BLACK (C.BLACK)	◆ CLINT BLACK WITH WYONNNA (C) (V) RCA 62503
43	51	68	3	I FELL IN THE WATER J.STROUD,J.ANDERSON (J.SALLEY,J.STEVENS)	◆ JOHN ANDERSON (V) BNA 62621
44	60	—	2	SHE USED TO BE MINE D.COOK,S.HENDRICKS (R.DUNN)	BROOKS & DUNN (V) ARISTA 12602
45	42	37	19	THAT SUMMER A.REYNOLDS (P.ALGER,S.MAHL,G.BROOKS)	GARTH BROOKS (V) LIBERTY 17324
46	50	55	4	ON THE ROAD S.HENDRICKS (B.MCDILL)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2588
47	32	17	15	JANIE BAKER'S LOVE SLAVE D.COOK (D.LINDE)	◆ SHENANDOAH (V) RCA 62504
48	40	34	18	IT'S YOUR CALL T.BROWN,R.MCENTIRE (L.HENGBER,S.HARRINGTON-BURKHART,B.BURCH)	◆ REBA MCENTIRE (C) (V) MCA 54496
49	49	52	7	THE GRAND TOUR S.LINDSEY (G.RICHEY,C.TAYLOR,N.WILSON)	◆ AARON NEVILLE (C) (V) A&M D312/MERCURY
50	58	66	3	DO YOU KNOW WHERE YOUR MAN IS P.WORLEY,E.SEAY (C.CHASE,D.GIBSON,R.SMITH)	PAM TILLIS (C) (V) ARISTA 1-2606
51	46	39	19	HAUNTED HEART B.CANNON,N.WILSON (B.BROCK,K.WILLIAMS)	◆ SAMMY KERSHAW (C) (V) MERCURY 862 096
52	47	45	20	WHEN DID YOU STOP LOVING ME T.BROWN,G.STRAIT (M.HOLMES,D.KEES)	GEORGE STRAIT (C) (V) MCA 54642
53	68	—	2	ALMOST GOODBYE M.WRIGHT (B.LIVSEY,D.SCHLITZ)	◆ MARK CHESNUTT (V) MCA 54718
54	52	56	7	MY BABY LOVES ME P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	◆ MARTINA MCBRIDE (V) RCA 62299
55	53	57	7	FALLIN' NEVER FELT SO GOOD M.WRIGHT (S.CAMP,W.SMITH)	◆ SHAWN CAMP (C) (V) REPRISE 18465/WARNER BROS.
56	75	—	2	COWBOY BOOGIE S.GIBSON (R.BLYTHE)	◆ RANDY TRAVIS WARNER BROS. ALBUM CUT
57	54	62	4	I'M NOT BUILT THAT WAY J.BOWEN,B.DEAN (G.TERRER,D.PFRIMMER)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
58	57	60	4	A COUPLE OF GOOD YEARS LEFT S.BUCKINGHAM (G.BURR)	◆ RICKY VAN SHELTON (V) COLUMBIA 77130
59	48	30	14	DOWN ON MY KNEES G.FUNDIS (B.N.CHAPMAN)	◆ TRISHA YEARWOOD (V) MCA 54670
60	56	53	20	CLEOPATRA, QUEEN OF DENIAL P.WORLEY,E.SEAY (P.TILLIS,B.DIPIERO,J.BUCKINGHAM)	◆ PAM TILLIS (C) (V) ARISTA 1-2552
61	72	—	2	QUEEN OF MY DOUBLE WIDE TRAILER B.CANNON,N.WILSON (D.LINDE)	◆ SAMMY KERSHAW (V) MERCURY 862 600
★★★ HOT SHOT DEBUT ★★★					
62	NEW ▶	1	1	RECKLESS J.LEO,L.M.LEE,ALABAMA (J.STEVENS,M.CLARK)	ALABAMA (C) (V) RCA 62636
63	61	61	8	CAN YOU FEEL IT C.HOWARD (R.L.GREGG,D.SAMPSON)	◆ RICKY LYNN GREGG (V) LIBERTY 17399
64	55	44	14	TEXAS TATTOO D.JOHNSON (D.GIBSON,B.MILLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74991
65	62	54	13	I GOT A LOVE R.SCRUGGS (J.LEAP)	◆ MATTHEWS, WRIGHT & KING COLUMBIA ALBUM CUT
66	63	65	5	MOONLIGHT DRIVE-IN K.STEGALL (Z.TURNER,T.NICHOLS,B.KIRSCH)	◆ TURNER NICHOLS (V) BNA 62577
67	73	—	2	MY SECOND HOME J.STROUD (T.LAWRENCE,K.BEARD,P.NELSON)	TRACY LAWRENCE (C) (V) ATLANTIC 87313
68	59	47	15	SHAME SHAME SHAME SHAME D.COOK (M.COLLIE,J.LEAP)	◆ MARK COLLIE (C) (V) MCA 54668
69	67	67	6	RIP OFF THE KNOB E.SEAY,BELLAMY BROTHERS (D.BELLAMY)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND
70	65	63	5	I'M THE ONLY THING (I'LL HOLD AGAINST YOU) D.COOK (K.WILLIAMS,J.DIFFIE,L.WILSON)	CONWAY TWITTY (V) MCA 54716
71	64	64	4	LISTEN TO THE RADIO B.MAHER (N.GRIFFITH)	KATHY MATTEA (V) MERCURY 862 650
72	NEW ▶	1	1	LAY AROUND AND LOVE ON YOU R.CROWELL,L.WHITE,S.SMITH (B.DAVID,D.GILLON)	LARI WHITE (V) RCA 62622
73	NEW ▶	1	1	EVERY TIME I ROLL THE DICE J.BOWEN,J.CRUTCHFIELD (M.D.BARNES,T.SEALS)	CHRIS LEDOUX LIBERTY ALBUM CUT
74	NEW ▶	1	1	AMERICAN HONKY-TONK BAR ASSOCIATION A.REYNOLDS (B.KENNEDY,J.RUSHING)	GARTH BROOKS LIBERTY ALBUM CUT
75	66	58	11	DANCE WITH THE ONE THAT BROUGHT YOU H.SHEDD,N.WILSON (S.HOGIN,G.PETERS)	◆ SHANIA TWAIN (C) (V) MERCURY 862 346

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 15 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 2000 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

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14	12	10	4	SOMEBODY ELSE'S MOON G.FUNDIS,J.HOBBS (P.NELSON,T.SAPIRO)	COLLIN RAYE EPIC
15	9	—	2	TELL ME ABOUT IT J.CRUTCHFIELD (B.LABOUNTY,P.MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON LIBERTY
16	17	17	8	ALRIGHT ALREADY S.HENDRICKS,L.STEWART (B.HILL,J.B.RUDD)	◆ LARRY STEWART RCA
17	14	11	3	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B.BECKETT (S.CLARK,J.MACRAE)	◆ CONFEDERATE RAILROAD ATLANTIC
18	24	21	17	HEARTLAND T.BROWN (S.DORFF,J.BETTIS)	◆ GEORGE STRAIT MCA
19	18	14	49	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN ARISTA
20	19	19	15	IT'S A LITTLE TOO LATE J.CRUTCHFIELD (P.TERRY,R.MURRAH)	◆ TANYA TUCKER LIBERTY
21	20	18	15	WHEN MY SHIP COMES IN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
22	21	22	23	QUEEN OF MEMPHIS B.BECKETT (D.GIBSON,K.LOUVIN)	◆ CONFEDERATE RAILROAD ATLANTIC
23	—	25	29	I CROSS MY HEART T.BROWN,G.STRAIT (S.DORFF,E.KAZ)	◆ GEORGE STRAIT MCA
24	25	24	29	LIFE'S A DANCE D.JOHNSON (A.SHAMBLIN,S.SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
25	—	—	3	TROUBLE ON THE LINE R.SCRUGGS,M.MILLER (M.A.MILLER,B.SHORE)	SAWYER BROWN CURB

◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

Sales Trail Artistry In Canadian Country

■ BY LARRY LEBLANC

TORONTO—Country Music Week, Sept. 16-19 in Hamilton, Ontario, is expected to attract over 500 national delegates. Discussion almost certainly will center on the changing world of Canadian country music, the emergence of a domestic country video channel next year, and the unparalleled chart success of BMG/Arista newcomer Charlie Major.

Spearheaded by artists such as Major, Michelle Wright (Arista), Prairie Oyster (BMG), Jim Witter (fre), Cassandra Vasik (Epic), Shania Twain (Mercury), Patricia Conroy (WEA), and George Fox (WEA), Canadian country has gained an unprecedented national profile over the past 18 months. Much of this is due to widespread Canadian radio support, as well as sizable media spillover from the U.S., which has brought attention to country music in general.

Canadian country programmers are giving heavy airplay to tracks by such domestic acts as Ian Tyson (Stony Plain), Rita MacNeil (Virgin), the Rankin Family (EMI), Gary Fjellgaard (Savannah), Joan Kennedy (MCA), Anita Perras (Savannah), the Johner Brothers (Sceptre), Terry Kelly (Gun), Ron Hynes (EMI), the Barra MacNeils (PolyGram), Tracey Prescott and Lonesome Daddy (Columbia), One Horse Blue (Savannah), Blue Shadows (Columbia), Lisa Brokop (Liberty), Don Neilson (Einstein Brothers), and Cindy Church (Polygram).

"Canadian country music is better than Canadian music of any other genre right now," says Rawlco Communications consultant Doug Pringle, who was responsible for launching country radio powerhouse CISS here earlier this year. "There's a whole musical movement in embryonic form which is beginning to sprout."

"This industry is growing at a time when a lot aren't," says Chris Hughes, president of the Canadian Country Music Assn. "There's just so much talent in this country."

Denise Donlon, director of Music Programming for the national music video network MuchMusic, says, "In the past five years there's been some dramatic changes in the country music market. Record companies now market country acts more like they do rock acts."

If such talk makes it sound as

though Canadian country is a successful industry, it is a bit misleading. Despite the high profile of many artists, there's still one thing missing: sales. Not only have there been few sales triumphs—



MAJOR

notably Wright, Prairie Oyster, Fox, and Ian Tyson—but labels are unlikely to recoup on country albums unless publishing is involved. "We don't have enough of a star system yet," says radio consultant Dave Charles, president of Joint Communications. "We have a lot of airplay stars, but we don't have many artists who are selling. There's not the faith [in Canadian country] at the rack level or at retail. The artists we're seeing with chances of cutting through are ending up in Nashville."

"It's a tough market," says Kim Cooke, VP of A&R at Warner Music Canada. "With the exception of Michelle Wright and Prairie Oyster being platinum-level artists [100,000 unit sales] one time around, it's a difficult genre to move a lot of quantity in. It tends to take quite a few albums, and a lot of artist development over a period of time, before any numbers start to come."

Attention currently is focused on the Aylmer, Quebec-born Major. When his lead-off single, "I'm Gonna Drive You Out Of My Mind," from his debut BMG/Arista album, "The Other Side," reached No. 1 on The Record's country chart the week of Aug. 30, he became the first Canadian male vocalist to reach that position, as well as the first Canadian artist to do so with a debut single.

What's so ironic about Major's feat is that before he signed with BMG Canada, he was passed over by several labels here. It took him almost two years to lock in a contract with BMG.

"When I first came to Canada over two years ago, Alan Kates was on my case about Charlie Major," says Bob Jamieson, president/GM of BMG Music Canada Inc. "When we went ahead, my attitude was, 'We've got a great songwriter—let's make a record that's competitive and can be picked up by the Americans, and not be an embarrassment.'"

"I wanted to work with BMG," says Kates, who is Major's manager and also handles BMG Canada act Prairie Oyster. "People there, like Carol Wright [VP of artist marketing] and Ken Bain [manager of country radio promotion], were unbelievably supportive, but things kept stalling when it came down to getting Charlie signed. Finally, I went to Bob and said, 'Sign Charlie, let us make the record how we want to make it, and it will be of international stature.' He said, 'If it doesn't work, I'm going to kick your ass across the Skydome.'"

Kates credits former BMG Music/RCA VP Mary Martin with introducing him to Major three years ago. "She flew me to Ottawa to see Charlie at the Ottawa Pacific National Exhibition. Then Mary and Bob Kirsch [former VP of PolyGram Music] (Continued on page 58)



Here's Your Receipt. Country Music Foundation director Bill Ivey, right, gives Step One Records' Clinton Gregory a certificate of appreciation for his donations to the Country Music Hall Of Fame collection. Gregory donated two fiddles, a stage jacket, and a hat.

Does This Mean We Have To Rent A Tux?



Dear Billboard Magazine:

On behalf of the entire staff and air talent of NASCAR Country, we are honored to receive your nomination for Billboard's 1993 Country Music Network/Syndicator Nationally Distributed Program.

Whether we win or lose, this nomination is especially exciting because NASCAR Country has only been in existence since September of 1990! Congratulations and very special thanks go to our staff, sponsors, affiliates and all the loyal listeners who helped make this nomination possible.

Thanks again for your invitation and we will see ya' at the banquet!

Best personal regards,

Sid Morris
Executive Director

NASHVILLE SCENE

(Continued from page 28)

Even Stevens, Joy White, and Norro Wilson. Tickets are \$15. Proceeds will be divided between Nashville Songwriters Assn. International and the Nashville Songwriters Hall Of Fame . . . The city of Glendale, Ariz., will host its second annual "Tribute To Marty Robbins" Sept. 26 at the Glendale Municipal Amphitheater. The free event begins at 7 p.m.

Friends of songplugger Steve Dukes will hold an "unplugged" benefit concert on his behalf Oct. 12 at Nashville's 328 Performance Hall. Dukes was seriously injured in a bicycle accident in May, and income from the concert will be used to pay some of his medical expenses. Already scheduled to perform at the event are Joe Diffie, Tracy Byrd, Mike Reid,

Rob Crosby, Tim McGraw, and Matthews, Wright & King. Radio station WSIX will promote the benefit. In addition, event sponsors are planning a silent auction as part of the fund-raising activities. Additional information is available from Diana Henderson at Image Management in Nashville. . . The Oak Ridge Boys will star in a Family Channel special Oct. 22 at 7 p.m., Eastern time. It's called "The Oak Ridge Boys At Branson" and was taped at Branson's Crystal Palace.

SIGNINGS: Ronnie Milsap to William Morris for concert bookings . . . The Osborne Brothers to Pinecastle Records of Orlando, Fla.

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING SEPT. 11, 1993

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** NO. 1 ***						
1	1	1	47	ALAN JACKSON ▲ ² ARISTA 18711 (10.98/15.98) 5 weeks at No. 1	A LOT ABOUT LIVIN'	1
2	2	2	10	BILLY RAY CYRUS MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
3	3	3	7	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
4	4	4	16	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
5	5	6	42	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
6	7	11	3	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
7	6	5	50	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
8	8	7	67	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
9	9	8	37	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
10	10	10	23	DWIGHT YOAKAM ● REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
11	12	13	70	CONFEDERATE RAILROAD ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	11
12	11	9	27	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
13	16	20	3	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
14	13	12	25	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
15	15	14	155	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
16	14	16	16	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	14
17	17	15	49	GARTH BROOKS ▲ ⁹ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
18	18	17	107	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
19	19	19	19	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	17
20	21	21	10	MARK CHESNUTT MCA 10851 (9.98/15.98)	ALMOST GOODBYE	13
21	20	22	52	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
22	23	25	19	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
23	22	18	61	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
*** GREATEST GAINER ***						
24	37	—	2	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	24
*** HOT SHOT DEBUT ***						
25	NEW	—	1	RICKY VAN SHELTON COLUMBIA 48992 (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	25
26	25	23	47	LORRIE MORGAN ● BNA 66047 (9.98/13.98)	WATCH ME	15
27	24	24	226	GARTH BROOKS ▲ ⁴ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
28	26	26	103	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
*** PACESETTER ***						
29	29	31	74	WYNONNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYNONNA	1
30	28	29	19	PATTY LOVELESS EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
31	27	27	13	DOUG SUPERNAW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	27
32	31	46	4	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	31
33	32	28	7	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21
34	33	33	54	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
35	30	30	52	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
36	35	37	25	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
37	34	32	10	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	42	44	53	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
39	40	34	19	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
40	36	38	77	AARON TIPPIN ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
41	38	36	27	DOLLY PARTON ● COLUMBIA 53199/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
42	39	35	10	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	35
43	41	39	55	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
44	43	41	120	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
45	44	40	5	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
46	45	42	81	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
47	46	43	55	DOUG STONE EPIC 52436/SONY (9.98 EQ/15.98)	FROM THE HEART	19
48	47	45	48	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
49	48	47	18	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24
50	51	49	22	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
51	55	50	18	K.T. OSLIN RCA 66138 (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31
52	50	51	37	RADNEY FOSTER ARISTA 18713 (9.98/13.98)	DEL RIO, TX 1959	46
53	53	55	100	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
54	49	48	70	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
55	52	52	42	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
56	54	53	46	RESTLESS HEART RCA 66049 (9.98/15.98)	BIG IRON HORSES	26
57	56	56	47	TANYA TUCKER ● LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
58	57	59	44	DIAMOND RIO ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24
59	60	61	124	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
60	62	64	112	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
61	65	62	50	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
62	67	58	6	SHELBY LYNNE MORGAN CREEK 22018/MERCURY (9.98/14.98)	TEMPTATION	55
63	64	54	5	STEVE WARINER ARISTA 18721 (9.98/13.98)	DRIVE	51
64	NEW	—	1	JIMMIE DALE GILMORE ELEKTRA 61502 (10.98/15.98)	SPINNING AROUND THE SUN	64
65	63	65	91	COLLIN RAYE ● EPIC 47468*SONY (9.98 EQ/13.98)	ALL I CAN BE	7
66	58	57	33	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE	38
67	68	73	12	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN	53
68	61	63	118	TRAVIS TRITT ▲ ² WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
69	59	60	23	WILLIE NELSON COLUMBIA 52752/SONY (10.98 EQ/15.98)	ACROSS THE BORDERLINE	15
70	66	66	129	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
71	69	69	178	DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12
72	70	74	54	SOUNDTRACK ● EPIC SOUNDTRAX 52845/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
73	RE-ENTRY	—	2	BROTHER PHELPS ASYLUM 61544 (9.98/15.98)	LET GO	73
74	RE-ENTRY	—	81	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
75	72	71	57	CHRIS LEDOUX ● LIBERTY 98818 (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact are titles removed from Heatseekers this week. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan** FOR WEEK ENDING SEPTEMBER 11, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98) 110 weeks at No. 1	GREATEST HITS	121
2	5	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	4
3	4	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	12
4	2	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	119
5	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	121
6	7	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	121
7	6	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	106
8	—	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	1
9	8	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	120
10	11	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	66
11	10	CLINT BLACK ▲ ² RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	2
12	15	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	119
13	12	ANNE MURRAY ▲ ⁴ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	112

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	18	REBA MCENTIRE ▲ ² MCA 10016 (9.98/15.98)	RUMOR HAS IT	4
15	13	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	61
16	17	ALABAMA ● RCA 6825 (7.98/11.98)	ALABAMA LIVE	3
17	19	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	104
18	20	DWIGHT YOAKAM ● REPRIS 25989*WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	78
19	14	HANK WILLIAMS, JR. ▲ ² CURB 60193*WARNER BROS. (9.98/13.98)	GREATEST HITS	108
20	9	LYLE LOVETT ● CURB 42263/MCA (9.98/13.98)	LYLE LOVETT & HIS LARGE BAND	14
21	16	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	119
22	22	TRAVIS TRITT ▲ WARNER BROS. 26094 (9.98/13.98)	COUNTRY CLUB	4
23	21	CONWAY TWITTY FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF	12
24	—	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	107
25	23	CONWAY TWITTY MCA 6391 (4.98/11.98)	GREATEST HITS #3	12

Catalog albums are older titles which are registering significant sales. © 1993, Billboard/BPI Communications and SoundScan, Inc.

Sony Starts Latin Push For Spin Doctors

LOS SPIN DOCTORS: Sony Music Intl. is preparing a Latin American TV campaign, as well as a probable tour of the region, for the Spin Doctors in support of the smash Epic album "Pocket Full Of Kryptonite," which is certified for sales of 3 million in the U.S. Footage of the group's Sacramento, Calif., show on Aug. 20, which was covered by MTV Brazil and Argentina's cable channel Music 21, is currently being assembled by Sony as part of a one-hour special to be pitched in the next few weeks to TV stations in Latin America.

Al Zamora—Sony's VP of marketing, English-language product—remarks that the Spin Doctors' strong showing in the U.S. has reverberated to Latin America, where a buzz has emerged on the album, released in most Latin American territories just five months ago.

"The radio airplay is very good, and sales are starting to come around," Zamora says, "but we felt that doing a TV



by John Lannert

project would give the consumers a look at the group and whet their appetite for when the band goes down there. And, from what I understand, they'll be touring in November or at the beginning of the year."

CALLING ALL LABELS: In order to provide more accurate information, Broadcast Data Systems (BDS) is asking all Latino labels to send their product to BDS c/o Kirsten Clarke, 8100 N.W. 101st Terrace, Kansas City, Mo. 64153. BDS is a BPI Communications company that uses a computerized tracking system to

monitor radio airplay.

SOSA EXITS MTV LATINO: Manuel Sosa has resigned as GM of MTV Latino, barely one month before the channel was scheduled to make its Oct. 1 bow. Senior VP of MTV International Tom Hunter, who has launched four other MTV channels, has been named interim GM.

MTV spokeswoman Carol Robinson eschewed specifics about Sosa's resignation, saying there apparently was little "chemistry" between Sosa and his managerial staff. "So, better to move forward now with Tom in charge and the management team in place," she says. "I think that Manuel thought that it would be best." Sosa was unavailable for comment at press time.

MICHAEL'S ROAD SHOW: Michael Jackson's inaugural Latin American tour is tentatively set to kick off Oct. 6 in Santiago, Chile, with subsequent concerts scheduled in Buenos Aires (Oct. 9-10), Rio de Janeiro (Oct. 15), São Paulo (Oct. 17), Caracas, Venezuela (Oct. 20), San Juan, Puerto Rico (Oct. 23), and Mexico City (Oct. 27-Nov. 1).

ON THE ROAD: Among jazz notables scheduled to play Buenos Aires in the coming weeks are Mike Stern (Friday and Saturday [10-11]) and Pat Metheny (Sept. 17), who makes his home in nearby Rio de Janeiro... PolyGram Brazil's superbly flamboyant singer/artiste Ney Matogrosso, along with standout backing crew Aguarda Carioca, are booked to make their New York debut Saturday (11) at Town Hall. Matogrosso is then booked to play Sept. 14-25 at the Ballroom... Michael Bolton is to appear Sept. 14-15 at the National Auditorium (Auditorio Nacional) in Mexico City... Peter Gabriel is set to play Sept. 24-26 at Sports Palace (El Palacio de los Deportes) in Mexico City... Tickets for the Buenos Aires shows by Gabriel (Oct. 1) and Madonna (Oct. 24) are selling for \$30-\$150... Bon Jovi is slated to perform Oct. 29 at the Sports Palace... Madonna is scheduled to appear at the New Concert Forum, a new 50,000-seat outdoor venue opened by Ogden/OCESA that is located in a Mexico City auto speedway called the Autodromo... Frank Sinatra is booked to return to the National Auditorium for two shows Dec. 4-5.

K.C. CAN'T STOP: Always-in-demand producer K.C. Porter continues to lend credence to the time-honored adage, "If you want to get something done, give it to a busy person." On the heels of finishing up projects with Las Triplets (formerly the Triplets), Barrio Boyzz, and Los Fabulosos Cadillacs, Porter now finds himself finishing tracks for Patti LaBelle, as well as adding vocal expertise on Robby Rosa's forthcoming record.

Handling the engineering chores on the Rosa project is noted board wizard Brad Gilberman, with whom Porter would like to collaborate in the future. "We're going to carry some heavy R&B into the Latin territory," Porter says enthusiastically.

For the moment, however, Porter is working on Luis Angel's current project, and is slated to begin recording with Ednita Nazario in November. A frequent producer for English-to-Spanish crossover hopefuls, Porter recently produced "No Volveré A Respirar," a Span-

(Continued on page 40)

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
				COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.	
				★ ★ ★ NO. 1 ★ ★ ★	
1	1	1	12	GLORIA ESTEFAN EPIC/SONY	MI TIERRA 6 weeks at No. 1
2	3	7	5	CRISTIAN MELODY/FONOVISA	NUNCA VOY A OLVIDARTE
3	4	3	8	LOS FANTASMAS DEL CARIBE RODVEN	ELLA ES
4	6	5	7	VICENTE FERNANDEZ SONY DISCOS/SONY	LASTIMA QUE SEAS AJENA
5	5	4	14	SELENA EMI LATIN	NO DEBES JUGAR
6	2	2	14	LUIS MIGUEL WEA LATINA	AYER
7	11	27	3	EDNITA NAZARIO EMI LATIN	MIRAME
8	16	28	3	JOSE Y DURVAL POLYGRAM LATIN/PGD	GUADALUPE
9	10	21	5	JON SECADA SBK/EMI LATIN	TIEMPO AL TIEMPO
10	14	8	9	RICARDO ARJONA SONY LATIN/SONY	PRIMERA VEZ
11	8	9	12	EDGAR JOEL RODVEN	HASTA EL SOL DE HOY
				★ ★ ★ POWER TRACK ★ ★ ★	
12	23	32	4	JOHNNY RIVERA RMM/SONY	POR ESO ESTA CONMIGO
13	20	24	5	RICARDO MONTANER RODVEN	HONDA
14	18	14	12	LOS CARLOS LUNA/ONOVISA	PIDEME LA LUNA
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
15	NEW ▶		1	LUIS MIGUEL WEA LATINA	HASTA QUE ME OLVIDES
16	15	13	12	LA MAFIA SONY DISCOS/SONY	AHORA Y SIEMPRE
17	13	22	6	JOHNNY VENTURA SDI/SONY	PITASTE
18	17	20	7	SERGIO DALMA POLYGRAM LATIN/PGD	AVE LUCIA
19	7	6	10	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	CORONITA DE FLORES
20	26	30	4	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	CASCOS LIGEROS
21	24	17	7	MIJARES EMI LATIN	AHORA SE ME VA
22	27	29	5	EROS RAMAZZOTTI ARISTA/BMG	COSAS DE LA VIDA
23	12	11	9	YURI SONY LATIN/SONY	POLIGAMIA
24	29	25	5	JOSE LUIS PERALES SONY LATIN/SONY	AMOR SIN LIMITE
25	9	12	12	GUILLERMO DAVILA RODVEN	CUANDO SE ACABA EL AMOR
26	31	35	3	CHAYANNE SONY LATIN/SONY	ISLA DESNUDA
27	30	—	2	LOS BUKIS FONOVISA	MORENITA
28	22	19	7	ALVARO TORRES EMI LATIN	ESTOY ENAMORADO DE TI
29	25	23	9	ROCIO JURADO Y ANA GABRIEL SONY LATIN/SONY	AMOR CALLADO
30	38	—	2	DANIELA ROMO EMI LATIN	DE MIL COLORES
31	NEW ▶		1	FRANKIE RUIZ RODVEN	TU ME VUELVES LOCO
32	21	10	15	RICKY MARTIN SONY LATIN/SONY	ME AMARAS
33	28	33	4	PANDORA EMI LATIN	PUEDO SER GENIAL
34	19	15	13	LUCERO MELODY/FONOVISA	SOBREVIVIRE
35	37	—	2	OLGA TANON WEA LATINA	CONTIGO O SIN TI
36	NEW ▶		1	LOS BUKIS FONOVISA	ACEPTO MI DERROTA
37	NEW ▶		1	GRUPO WAO SONY TROPICAL/SONY	PA' TO' EL AÑO
38	35	40	3	GRUPO LATINO EMI LATIN	PANTALON VAQUERO
39	34	26	10	BRONCO FONOVISA	TRES HERIDAS
40	36	—	2	VICTOR MANUELLE SONY TROPICAL/SONY	ESTAS TOCANDO FUEGO

Records with the greatest airplay gains this week. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

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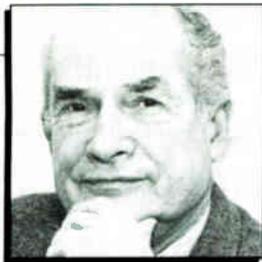
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Classical KEEPING SCORE



by Is Horowitz

SHIFTING TIES: Delos Records, which has recorded the Seattle Symphony (under musical director Gerard Schwarz) exclusively for the past eight years, may share the orchestra with as many as three other labels beginning next season.

Delos president Amelia Haygood has denied rumors that the label's long association with the orchestra might be terminated. In Tokyo last week, where Schwarz was on tour with the Mostly Mozart Orchestra, the conductor underscored Haygood's statement.

Schwarz said he had every intention of continuing his relationship with Delos, particularly on the Great American Composers recordings, which have been among the classical industry's more successful series in recent years. He also confirmed that talks with other labels are under way.

Haygood notes that the Seattle Symphony will begin recording the sixth volumes of both the Howard Hanson and David Diamond cycles for Delos in November and December. Past entries in each series frequently have charted. Other titles by American composers have been recorded and await release.

Also scheduled for a December recording in Seattle, Haygood says, is a concerto disc with violinist Nai-Yuan Hu, a Queen Elizabeth Contest laureate.

Dorian is known to be among the labels that have been negotiating with Schwarz and the Seattle Orchestra, though a contract had yet to be signed as of press time. The other contenders have not been identified, but they are believed to include at least one multinational.

Like many other American orchestras, the Seattle is

operating under financial strain. Operating costs keep rising, and contributions, both governmental and private, are harder to come by. Musicians in the orchestra recently rejected a management plea that they accept a substantial pay cut, and talks with the players are continuing. An active recording program is seen as one way to ease the strain.

OUT OF THE PAST: A 1917 recording by the Boston Symphony Orchestra, under Karl Muck, of a movement from Tchaikovsky's Fourth Symphony will be among the first titles released in a projected series of CDs produced by the orchestra under its own imprint, BSO Records.

Unlike historical series assembled by other orchestras (Chicago and Cleveland, for example), BSO titles will be made available commercially. Allegro has been named as distributor.

The initial disc also will feature Muck in excerpts from Berlioz's "Symphonie fantastique." Muck's tenure as musical director of the BSO came to abrupt end when he was arrested as an enemy alien during World War I.

The first BSO album also is expected to include works by Stravinsky and Ravel, conducted by Serge Koussevitzky in 1928. Neither the Muck nor Koussevitzky title has been available on authorized transfers for decades—70 years in the case of Muck.

Early BSO titles, all originally recorded by the Victor Co., will be licensed from BMG Classics. It's understood that negotiations now under way only involve recordings which BMG itself has no plans to reissue.

Brian Bell, a producer of Boston Symphony broadcasts for WGBH Boston, has been named producer of the series. He says that later releases will include some material that has never before appeared on disc. Among these are test recordings and broadcasts by the orchestra dating back to the '40s. Also being considered are the first recordings made by Koussevitzky at Tanglewood.

Transfers of the vintage material will be supervised by Ward Marston. The initial release target is January.

Jazz BLUE NOTES



by Jeff Levenson

A BEUMP IS NOT A BEUMP: Bobby McFerrin has the honor of appearing in one of the worst films of the year (oh, let's forget *year*—make that *all time*). The movie is Blake Edwards' "Son of The Pink Panther," and McFerrin stars in the opening credits—which, it turns out, are the movie's only highlight. Through the magic of multiple-imaging, we see a quintet of McFerrins in a recording studio, running through Henry Mancini's celebrated "Panther" theme song; each of the Bobbys is "playing," in vocalese, a different instrument—an inventive use of the imagistic McFerrin and his music. (A piece of advice: Purchase your popcorn in time to catch the opening, then split the theater and rent "A Shot In The Dark.")

THEY DID IT WITHOUT THE FEZ ON: It's reassuring to know that Walter Becker and Donald Fagen are officially strutting the closet-jazzbo sides of their personalities. On tour this summer, the Steely Dan band consisted of hardcore jazz players—saxophonists Cornelius Bumpus, Bob Sheppard, and Chris Potter; pianist Warren Bernhardt; guitarist Drew Zingg; bassist Tom Barney; drummer Peter Erskine; and vibist/percussionist Bill Ware.

The effect? In New York, at least, a three-hour presentation long on musicianship (Zingg was mighty impressive), yet lacking requisite definition and drama (too many monochromatic, latter-day Dan offerings, too few early-period rousers). The evening's high point was a garage-band version of "Reelin' In The Years," with the reeds handling the

patented guitar licks—decidedly songful and unslick compared to its high-production counterpart on record.

Is this tour, which wraps up in Philadelphia Sept. 20, a Royal Scam of sorts? Not to arena faithfuls, I'm sure, though terminal cynics Becker and Fagen undoubtedly are enjoying the spoils (and a laugh) for being the newly dubbed show-biz-kids-cum-legends.

BIRD LORE: There is no greater legend in jazz than Charlie Parker. Gargantuan talent, appetites, presence, and influence are the more tangible elements of his life underscoring his ongoing deification. Who can ever really explain why the reputations of people like Bird continue to flower after their deaths? It's been 38 years since he departed, and the curiosity void that his legend attempts to fill doesn't appear to be shrinking much at all.

On August 29, New York City renamed three blocks of Avenue B in the East Village, along Tompkins Square Park between 7th and 10th streets, "Charlie Parker Place." Bird lived there in the latter part of his life, and he remains the area's adopted native son. The current owner of his former residence, an Avenue B brownstone, is trying to get the building listed on the National Register of Historic Places.

BIG HEROES ON THE LITTLE SCREEN: Rhapsody Films, my vote for the company most devoted to quality jazz videos, has just added five issues to its formidable catalog of titles: "Texas Tenor," the Arthur Elgort film on the life of Illinois Jacquet (Bill Clinton's favorite tenorist, regardless of reports to the contrary); "The Spirit Of New Orleans," a socio-musical documentary on jazz's incubator, as exemplified by bass-playing pioneer Chester Zardis; "Space Is The Place," featuring none other than extraterrestrial Sun Ra; "Last Date," the final recording session of multi-reed virtuoso Eric Dolphy; and "Thelonious In Oslo," a 1966 recording that is precisely what you might expect from the title.

Top Classical Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
1	1	69	★ ★ ★ NO. 1 ★ ★ ★ GORECKI: SYMPHONY NO. 3 NONESUCH 79282 UPSHAW, LONDON SINFONIETTA (ZINMAN)	27 weeks at No. 1
2	2	45	IF YOU LOVE ME LONDON 4362672	CECILIA BARTOLI
3	3	29	AN ENGLISH LADYMASS HARMONIA MUNO (FRANCE) 907080	ANONYMOUS FOUR
4	6	155	IN CONCERT ▲ LONDON 4304332 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
5	4	39	TOUS LES MATINS DU MONDE VALOIS V4640/HARMONIA MUNO	JORDI SAVALL
6	9	11	SENSUAL CLASSICS TELOEC 90055-2	VARIOUS ARTISTS
7	5	7	GLASS: ITAIPU SONY CLASSICAL SK46352	ATLANTA SYMPHONY (SHAW)
8	8	7	GORECKI: STRING QUARTETS 1 & 2 NONESUCH 79319-2	KRONOS QUARTET
9	7	5	RACHMANINOFF: PIANO CONCERTO NO. 3 RCA 6154B-2	EVGENY KISSIN
10	10	19	HEAVY CLASSIX ANGEL 64769	VARIOUS ARTISTS
11	17	3	HOVHANESS: MOUNT ST. HELENS OELOS DE3137 SEATTLE SYMPHONY (SCHWARZ)	
12	12	71	ROSSINI HEROINES LONDON 436075	CECILIA BARTOLI
13	14	27	PHILIP GLASS: LOW SYMPHONY POINT MUSIC 4381502/PHILIPS BROOKLYN PHILHARMONIC (DAVIES)	
14	11	69	MOZART: ARIAS LONDON 430513	CECILIA BARTOLI
15	16	7	UN COEUR EN HIVER ERATO 45920-2	KANTOROW, MULLER, ROUVIER
16	NEW ▶		HANDEL: SEMELE DG 4357B22	KATHLEEN BATTLE
17	13	9	PERGOLES: STABAT MATER LONDON 4362092	ANDERSON/BARTOLI/DUTOIT
18	NEW ▶		MADE IN AMERICA SONY CLASSICAL 53126	YO-YO MA
19	15	15	GORECKI: BEATUS VIR ARGO 4368352/DECCA CZECH PHILHARMONIC ORCH. (NELSON)	
20	18	71	BAROQUE DUET SONY CLASSICAL SK 46672	KATHLEEN BATTLE, WYNTON MARSALIS
21	19	39	OPERA'S GREATEST MOMENTS RCA 61440	VARIOUS ARTISTS
22	25	3	FINZI: AN ENGLISH SUITE NIMBUS 5366 ENGLISH STRING ORCHESTRA (BOUGHTON)	
23	NEW ▶		GLASS: VIOLIN CONCERTO DG 4370912	VIENNA PHILHARMONIC
24	NEW ▶		THE ULTIMATE OPERA COLLECTION 2 ERATO 91715-2	VARIOUS ARTISTS
25	22	5	MAHLER PLAYS MAHLER I.M.P. 101/ALLEGRO THE WELTE-MIGNON PIANO ROLLS	

TOP CROSSOVER ALBUMS™

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1	1	15	★ ★ ★ NO. 1 ★ ★ ★ UNFORGETTABLE SONY CLASSICAL SK 53380	11 weeks at No. 1 BOSTON POPS (WILLIAMS)
2	2	23	KIRI SINGS KERN ANGEL 54527	KIRI TE KANAWA
3	3	23	PAVAROTTI & FRIENDS LONDON 4401002	VARIOUS ARTISTS
4	10	47	THE KING AND I PHILIPS 4380072 HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
5	4	29	ILLUSIONS LONDON 4367202	UTE LEMPER
6	5	81	HUSH SONY MASTERWORKS SK 48177	YO-YO MA/BOBBY MCFERRIN
7	11	5	ELMER BERNSTEIN BY ELMER BERNSTEIN OENON CD-75288/ALLEGRO ROYAL PHILHARMONIC POPS (BERNSTEIN)	
8	9	5	HOLLYWOOD'S GREATEST HITS: VOL. 2 TELARC 80319 CINCINNATI POPS (KUNZEL)	
9	6	73	DIVA! SILVA AMERICA 1007/KOCH INTERNATIONAL	LESLEY GARRETT
10	7	19	ANDREW LLOYD WEBBER: LOVE SONGS SILVA AMERICA 1022/KOCH INT'L	LESLEY GARRETT
11	NEW ▶		KIRI ON BROADWAY LONDON 4402802	KIRI TE KANAWA
12	8	17	KURT WEILL SONGS: VOL. II LONDON 4364172	UTE LEMPER
13	12	11	THE DAEMON LOVER DORIAN 90174/ALLEGRO	THE BALTIMORE CONSORT
14	15	3	ANNIE LAURIE: FOLKSONGS OF THE BRITISH ISLES EMI CLASSICS 54904	THE KING'S SINGERS
15	NEW ▶		AMERICAN CLASSICS PHILIPS 4386632 HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	

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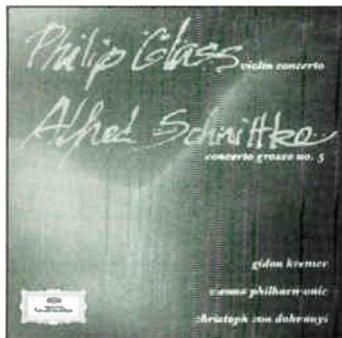
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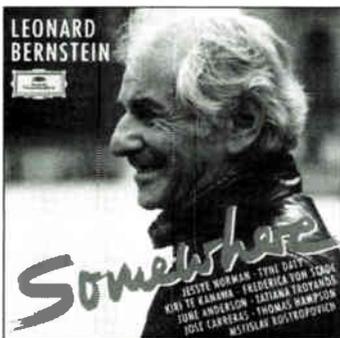
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FOR WEEK ENDING SEPTEMBER 11, 1993

Top Jazz Albums™

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			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	11	NATALIE COLE ELEKTRA 61496	*** No. 1 *** 7 weeks at No. 1 TAKE A LOOK
2	9	3	MILES DAVIS & QUINCY JONES WARNER BROS. 45221	LIVE AT MONTREUX
3	2	11	HORACE SILVER COLUMBIA 53812	IT'S GOT TO BE FUNKY
4	4	9	JOEY DEFRANCESCO COLUMBIA 53805	LIVE AT THE FIVE SPOT
5	3	13	DAVE GRUSIN GRP 9715	HOMAGE TO DUKE
6	5	15	MICHEL CAMILO COLUMBIA 53754	RENDEZVOUS
7	7	9	JAZZ FUTURES NOVUS 6315B/RCA	LIVE IN CONCERT
8	16	3	NINA SIMONE ELEKTRA 61503	A SINGLE WOMAN
9	12	7	ERNESTINE ANDERSON QWEST 45249/REPRISE	NOW AND THEN
10	15	5	DON PULLEN & THE AFRICAN-BRAZILIAN CONNECTION BLUE NOTE B9233/CAPITOL	ODE TO LIFE
11	6	23	JOE SAMPLE WARNER BROS. 45209	INVITATION
12	8	15	KEITH JARRETT TRIO ECM 513 074	BYE BYE BLACKBIRD
13	10	15	DIANE SCHUUR GRP 9713	LOVE SONGS
14	14	9	BOB BERG STRETCH 1105/GRP	ENTER THE SPIRIT
15	11	13	MILT JACKSON QWEST 45204/REPRISE	REVERENCE AND COMPASSION
16	NEW ▶		CHARLES FAMBROUGH CTI 67235	BLUES AT BRADLEY'S
17	19	5	JEFF BEAL TRILOKA 7197	THREE GRACES
18	13	27	JOE HENDERSON VERVE 517 674	SO NEAR, SO FAR
19	21	5	ROBERT HURST DIW 5729B/COLUMBIA	ROBERT HURST PRESENTS: ROBERT HURST
20	25	7	SUSANNAH MCCORKLE CONCORD 4547	FROM BESSIE TO BRAZIL
21	17	11	GONZALO RUBALCABA BLUE NOTE 80054/CAPITOL	SUITE 4 Y 20
22	NEW ▶		NNENNA FREELON COLUMBIA 53566	HERITAGE
23	NEW ▶		LAURA FYGI VERVE FORECAST 514 724/VERVE	BEWITCHED
24	18	9	STEPHEN SCOTT VERVE 517 996	AMINAH'S DREAM
25	20	13	BRANFORD MARSALIS COLUMBIA 52461*	BLOOMINGTON

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			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	GEORGE BENSON WARNER BROS. 26685	*** No. 1 *** 5 weeks at No. 1 LOVE REMEMBERS
2	2	7	DAVE KOZ CAPITOL 98892	LUCKY MAN
3	NEW ▶		FOURPLAY WARNER BROS. 45340	BETWEEN THE SHEETS
4	4	5	PAT METHENY GEFEN 24601	THE ROAD TO YOU
5	8	5	GEORGE HOWARD GRP 9724	WHEN SUMMER COMES
6	9	9	ART PORTER VERVE FORECAST 517 997/VERVE	STRAIGHT TO THE POINT
7	6	9	THE RIPPINGTONS GRP 9718	LIVE IN L.A.
8	3	19	JEFF LORBER VERVE FORECAST 517 998/VERVE	WORTH WAITING FOR
9	5	19	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021	THE JAZZMASTERS
10	17	3	JEAN LUC PONTY ATLANTIC B2500	NO ABSOLUTE TIME
11	10	13	PIECES OF A DREAM MANHATTAN B1496/CAPITOL	IN FLIGHT
12	15	5	PETER WHITE SIN-DROME 1807	PROMENADE
13	13	39	KENNY G ARISTA 18646	BREATHLESS
14	7	19	MICHAEL FRANKS REPRISE 45227	DRAGONFLY SUMMER
15	12	25	LEE RITENOUR GRP 9697	WES BOUND
16	18	7	STRAIGHT AHEAD ATLANTIC B2492	BODY & SOUL
17	11	11	ALEX BUGNON ORPHEUS 52995/EPIC	THIS TIME AROUND
18	14	13	ERIC MARIENTHAL GRP 9691	ONE TOUCH
19	21	3	JIM CHAPPELL REAL MUSIC 0137	OVER THE TOP
20	16	13	AL DI MEOLA WORLD SINFONIA MESA 79052/RHINO	HEART OF THE IMMIGRANTS
21	19	7	STEVE BACH VALLEY VUE 22003	CITY MAGIC
22	24	3	JIMMY HASLIP GRP 9726	ARC
23	NEW ▶		WARREN HILL RCA 66321	DEVOTION
24	NEW ▶		JOHN PATITUCCI GRP 9725	ANOTHER WORLD
25	25	3	SOUNDTRACK GRP 2007	THE FIRM

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Music Video

ARTISTS & MUSIC

Film Maker Steps Away From Videos Turns Attention To New Visual Technology

BY JIM BESSMAN

NEW YORK—The 10th annual MTV Video Music Awards has come and gone, leaving 1986 MTV Video Vanguard Award-winning-director Zbigniew Rybczynski increasingly distanced from the art form he trailblazed in the mid-'80s.

It's been five years since the Academy Award-winning film maker has lensed a music clip. His credits include more than 25 videos for the likes of the Pet Shop Boys, Simple Minds, Yoko Ono, Nona Hendryx, and Lou Reed, and the Art Of Noise video "Close (To The Edit)," which won MTV's Most Experimental Video award in 1985.

"My goal since I started making films was to develop techniques to achieve complete freedom of image, to create new reality," the Polish filmmaker says. Music video, however, is no longer the means, he says.

"When I started with Art Of Noise, I was lucky to get the best music, and a band that wasn't involved in the production," Rybczynski says, noting that it appeared the music video medium had set the stage for a new movement in art.

"But it turned into shallow, empty, ugly, awful kitsch," says Rybczynski. "Famous musicians would tell me, 'Zbig, I want to look much younger and beautiful.' I'm not saying you should look ugly or old, but this is not art."

Rybczynski studies mathematics and computer language to further his own skill and says he is disappointed by an apparent lack of motivation among artists in music video.

"The development of technology and communication involves learning and study," he says. "Music video deals with the most amazing and advanced technology existing today, but you have to spend a lot of time and study."

Rybczynski realizes his views on contemporary artists, musicians, and music videos are not exactly popular. "I just flick through MTV and I'm not struck

by anything. Artists and musicians should be the intellectual elite of society, but here there is this amazing technological revolution of the last 20 years, and it's most used for marketing and sales instead of creation.

"I've been in the U.S. for 10 years, and have met many artists and film makers in the commercial industry," he continues. "And I've never met one person who is happy, who loves their job. So why do they do it? What culture do we create when everybody involved hates what they do? This is why I escaped from Poland! It's worse than socialism."

The film maker emigrated to the U.S. in 1983, a year after his homeland fell under martial law. His music video career introduced mindboggling special effects to the format via technical innovations such as the "instant video" process. The procedure, used on Cameo's "Candy," Mick Jagger's "Let's Work," and Herb Alpert's "Keep Your Eye On Me," required virtually no post-production.

Performance footage—including special effects—was shot live, in-studio against a blue screen, and ultimattted onto a preshot background. By the end of the shoot, the video was finished. The approach gave the illusion of a single, perpetual take, as well as the layering-in of infinite shots of the same image.

In 1987, Rybczynski turned his attention to music-based longform video. His

work was recently made available by the Santa Monica, Calif.-based Voyager Co., in a \$99.95 double laserdisc package featuring a number of his groundbreaking music films, including "Tango," "Steps," "The Fourth Dimension," and the HDTV opus "The Orchestra."

Rybczynski is preparing to relocate to Germany, where he has formed a high-definition company with Paul Bielicki, owner of Berlin HD factory VTTV, and Gerald Schmidt, owner of the Gemini Films production facilities in Cologne.

A main objective of the new enterprise, says Rybczynski, is the creation of a studio for special effects based on the Motion Master motion-control system he's been developing over the last three years. This will permit the integration of computer-generated visual elements with live-action material.

"Until now, there's been no connection between the camera lens and computer graphics," he says. "Now I can take images by Magritte, Dali, Breughel, and Velasquez, and create their worlds in full motion with all kinds of other effects, without having to draw them frame by frame."

Rybczynski has already applied the invention to an award-winning one-hour Kafka biography for French television. His next project will be a feature film based on a classic Russian novel by Mikhail Bulgakov.

PRODUCTION NOTES

LOS ANGELES

• De La Soul's new Tommy Boy video, "Breakadawn," was directed by Mark Gerard. Ulla Holler produced.

• PANIC Films director Marty Thomas is the eye behind POV's debut clip, "Anutha Luv," for Giant. Kim Haun directed photography; Bruce Spears produced.

• F.M. Rocks director F. Gary Gray directed Johnny Gill's "Cute, Sweet Love Addiction" for Motown, as well as Cypress Hill's "Ain't Goin' Down Like That" for Columbia/Ruffhouse. Craig Fanning executive-produced both clips.

NEW YORK

• James Brummel and Treach of Naughty By Nature co-directed Da Youngstas' new video, "Iz Ya Wit Me?," for Atlantic. Tom Forrest produced the Flashframe Films production. Flashframe's Brummel also directed Mellow-T's "Keep It Real" video for Columbia. Robert Howell produced.

• Pamela Birkhead of Sound-track City directed MC Lyte's "I Go On" video for Atlantic. Allyson Bari produced.

• Tom Surgal directed and produced the Jon Spencer Blues Explosion video "Afro" for Matador Records.

• Director Diane Martel is the eye behind Mariah Carey's Columbia video "Dreamlover." Gina Harrell produced the shoot for The End. Jim Fealy directed photography.

OTHER CITIES

• Alice In Chains' new Columbia clip, "Down In A Hole," is a Propaganda Films production directed by Nigel Dick. Tima Surmelioglu produced the Mojave Desert-based shoot.

The Box Bows On Satellite; BET Bans Guns; MVA Report

FUNKY REQUEST: Miami-based VJN, which operates the viewer-programmed music video network The Box, closed its anticipated deal with StarNet/CEA Partners II (Billboard, Aug. 7) Aug. 27, and commenced satellite distribution of the interactive network Aug. 30.

The noon satellite launch was marked with the premier of "Interactive," a funky new track written, recorded, and produced by that Paisley Park artist formerly known as Prince. The artist is a big fan of The Box, and he wrote the tune at the request of the network's VP of programming, Les Garland.

The five-minute music-video interlude served as the key element in The Box's Aug. 30 sign-on segment, as the network infiltrated 3.8 million households equipped with satellite dishes and about 600,000 households subscribing to small cable systems. The Box now can be seen in more than 18 million homes in the U.S., Puerto Rico, and the U.K.

GUN CONTROL: Black Entertainment Television plans to ban videos depicting guns during the month of September. BET spokesperson Craig Muckle explains the network's temporary "no guns" status as BET's way of addressing violence on TV and the prevalence of guns in the African American community.

Muckle refutes the notion that BET's temporary action could be perceived as a form of censorship.

"This is not a censorship issue," he says. "It is a fine line, but we're not asking anyone to change their presentation. It's like anything else. You have to have some standards, and this would be a standard."

SELL-OUT: The Music Video Assn. recently released the results of its first college research project, conducted by Univ. of Wisconsin marketing major Nicole L. Waite.

"Music Video: Its Power and Influence Over Record Sales and Success Of Musicians" surveyed 100 high school and college students, and revealed that music video has a greater influence on the purchasing patterns of high school students.

Sixty-six of the 100 high school respondents indicated they watch a music video program regularly, and the survey reveals the more music videos they see, the more money they spend on audio products. In fact, high school students watching more than 15 hours of music video per week spend no less than \$100 per month on audio recordings, the study says.

Waite reports, however, that she found no similar correlation between record sales and the video viewing patterns of college students. Sixty-

three of the 100 college respondents said they watch a video program on a regular basis, but the money they spent remained consistent—\$10-\$20 per month—no matter how many hours they viewed.

High school students, the survey indicates, tend to buy albums charting on the Billboard 200. Collegiate respondents tend to purchase more catalog product and music that receives little or no video play, according to the study.

FIGHTING BACK: The Music Video Assn.'s Ethics/Fair Practices committee recently drafted a letter to

The Manhattan Neighborhood Network in response to a policy that could threaten the production and distribution of local music video programs (Billboard, Aug. 14). Shows that use 50% or more "pre-produced" material, including music videos provided by record labels, may not fit the network's criteria for locally produced programming and could be bumped off the air.

"Public access is a good stepping stone for new producers who want to get involved in this business," says committee co-chairman Mark Weinstein of R N'R Freelance. "To see them getting short shrift just because they use pre-existing material isn't fair."

Weinstein says MNN brass maintain that the policy isn't new. But the MVA is working to obtain a copy of MNN's franchise agreement in order to determine whether or not the policy is consistent with that agreement, Weinstein says.

REEL NEWS: L.A.-based F.M. Rocks has signed D.J. Webster... High Five Productions has moved to 3723 W. Olive Ave. in Burbank, Calif.

SHOW TIME: Oakland, Calif.-based R&B video programmer "Soulbeat" will hold its 16th annual Hollywood Awards Ball and Dinner Oct. 23... St. Louis-based urban video show "Eddie D. Live" can now be seen on L.A.'s Continental Cable.

FALL SEASON: "Crave Tee Vee" is a new dance-music video show, set to program authentic house and techno music clips beginning in October. The playlist includes everything from "Dominant" by Human Resource to current clips by Robin S. Videos will be mixed with fashion, culture, and club news.

Creator/producer Aldo Bender says the late-night, half-hour show will debut in about 24 markets via CBS-owned and -operated affiliates. The weekly program is being produced at the KRCA TV studios in Burbank, Calif.

THE EYE



by Deborah Russell



Heaven Sent. Director Sean Alquist, far left, of L.A.-based E2 is the eye behind Sun-60's new Epic video, "Never Seen God." Pictured on the set of the shoot, from left, are Alquist; Sun-60's Craig Levitz, Dave Russo, Joan Jones, Eddie Russo, and Brett Jensen; Epic's director of marketing, Lori Lambert; and producer Greg Everage with Sun-60's dog, Cymbil.

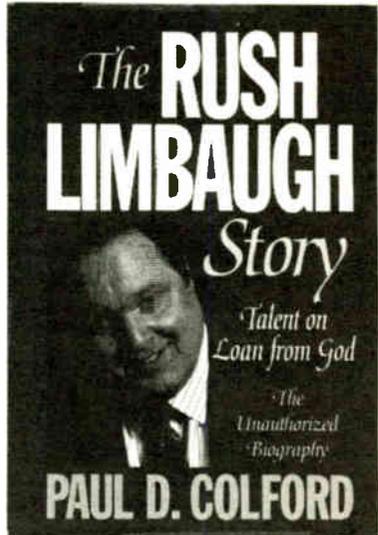
Billboard. Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 ★★ NEW ADDS ★★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD

the Medialine™

IN PRINT

THE RUSH LIMBAUGH STORY
 By Paul D. Colford
 (St. Martin's Press, hardcover; \$19.95)



Although it is an unauthorized biography, this book will do little to strike fear in the heart of talk show king Rush Limbaugh (the true King of All Media). Author Paul Colford does toss occasional professional and personal jabs: Conservative cornerstone Limbaugh failed to register to vote until after Ronald Reagan's re-election to the White House; at his peak, Limbaugh tipped the scales at 310 pounds, and had a girth of approximately 44 inches. But for the most part Colford plays it straight, and walks readers through Limbaugh's ascension from Cape Girardeau, Mo., to the top of the talk show hill, all in a few more than 200 pages.

Colford does an admirable job telling the tale, and he's particularly good at dissecting the radio business and at capturing its nomadic spirit. But there are two hurdles.

First, Limbaugh, never one to shy away from a quick self-promotion buck, has said he's too young to pen his own life story. That means that even for a reporter as thorough as Newsday media columnist Colford, there just is not enough here to play with. In a nutshell, Limbaugh was an unsuccessful top 40 jock who dropped out of the business, re-emerged years later behind a microphone, and caught the ear of ABC Network exec Ed McLaughlin, who helped map his road to success.

That there is so little to relay makes the second problem more troublesome. Colford rarely takes issue (or allows others to take issue) with Limbaugh's provocative statements. Nor does he adequately uncover what makes the jock so phenomenally popular. After all, radio today seems awash in conservative talkers. Why has Limbaugh been able to tap into what no one before him could?

Since Limbaugh declined to be interviewed, Colford did not have the opportunity to delve into topics his subject has made a career of discussing. This failure to undertake much detailed analysis of Limbaugh's opinions is unfortunate, since one of the book's most interesting passages occurs when someone does just that.

The scene Colford describes took place at a YMCA-sponsored public forum in New York City hosted by Jeff Greenfield of ABC News. Greenfield asked Limbaugh why he uses the term "feminazi." After all, said Greenfield, "Nazi" recalls such a deadly and vile part of modern history. Limbaugh responded that he's only targeting about 20 radical feminists, such as Gloria Steinem, who will stop at nothing to pressure women to choose abortion over birth. Greenfield pressed on: If only 20 "feminazis" exist, why does Limbaugh spend so much time attacking them, and does he really believe that when Steinem hears about the birth of a child, deep in her soul she is angry? Hearing this, Limbaugh backed down a bit.

More topical give-and-take of that sort would have been welcome in "The Rush Limbaugh Story."

ERIC BOHLERT

leased or not (yet, at least; as Roberty notes, there is some awfully inviting stuff here). Such as throw-away asides ("around this time [Cream] also recorded two tracks for a Falstaff beer commercial, which were never released") and found truths ("the long-rumored shortened version of 'Crossroads' is in fact the correct length"). Such as extensive track commentary from Clapton, as well as from the likes of Harrison, Phil Collins, Ronnie Wood, Steve Winwood, and other fellow players and producers.

Such as that. The author of "Slowhand: The Life And Music Of Eric Clapton," Roberty was given unprecedented access to PolyGram's vaults to research Clapton's recorded history. It shows in the details.

MARILYN A. GILLEN



Black Entertainment Television
 14 hours daily
 1899 9th Street NE,
 Washington, DC 20018

- 1 2Pac, I Get Around
- 2 Babyface, For The Cool In You
- 3 MC Lyte, Ruff Neck
- 4 Kris Kross, Alright
- 5 H-Town, Lick U Up
- 6 Ice Cube, Check Yo Self
- 7 TLC, Get It Up
- 8 Mariah Carey, Dreamlover
- 9 Toni Braxton, Another Sad Love...
- 10 Alexander O'Neal, Aphrodisia
- 11 Janet Jackson, If
- 12 Jodeci, Lately
- 13 Shanice, It's For You
- 14 SWV, Downtown
- 15 Brian McKnight, One Last Cry
- 16 Angie & Debbie, Light Of Love
- 17 Earth, Wind & Fire, Sunday Morning
- 18 Sade, Cherish The Day
- 19 Levert, Do The Things
- 20 Natalie Cole, Take A Look
- 21 Maze Feat. Frankie Beverly, Laid...
- 22 Marva Staples, The Voice
- 23 Jazzy Jeff & Fresh Prince, Boom!
- 24 Silk, Girl U For Me
- 25 Nikki D, Freak Out
- 26 Fat Joe, Flow Joe
- 27 Common Sense, Soul By The Pound
- 28 Oleta Adams, I Just Had To Hear...
- 29 Johnny Gill, I Got You
- 30 Bell Biv DeVoe, Something In...

★★ NEW ADDS ★★
 Me 2 U, Want U Back
 Zhane, Hey Mr. D.J.



CMT
 COUNTRY MUSIC TELEVISION

Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Little Texas, What Might Have Been
- 2 Shenandoah, Janie Baker's Love...
- 3 Dwight Yoakam, A Thousand...
- 4 Aaron Tippin, Working Man's Ph.D
- 5 Steve Wariner, If I Didn't Love You
- 6 Sawyer Brown, Thank God For You
- 7 Wynonna, Only Love
- 8 Hal Ketchum, Mama Knows The...
- 9 Tracy Byrd, Holdin' Heaven
- 10 Rodney Foster, Easier Said Than...
- 11 John Michael Montgomery, Beer...
- 12 Billy Ray Cyrus, In The Heart...
- 13 Tracy Lawrence, Can't Break It...
- 14 Brother Phelps, Let Go
- 15 Andy Childs, Broken
- 16 Joe Diffie, Prop Me Up Beside...

- 17 Boy Howdy, A Cowboy's Born...
- 18 Faith Hill, Wild One
- 19 Randy Travis, Cowboy Boogie
- 20 R. McEntire/L. Davis, Does...†
- 21 Mark Chesnut, Almost Goodbye
- 22 Sammy Kershaw, Queen Of My...†
- 23 Clinton Gregory, Master Of...†
- 24 Vince Gill, One More Last Chancet
- 25 John Anderson, I Fell In The...†
- 26 Kieran Kane, I'm Here To Love...†
- 27 Gibson/Miller Band, Texas Tattoo
- 28 Doug Supernaw, Reno
- 29 Billy Dean, I'm Not Built That Way
- 30 Lee Roy Parnell, On The Road
- 31 Bellamy Brothers, Rip Off The Knob
- 32 Collin Raye, That Was A River
- 33 Ricky Van Shelton, A Couple Of...
- 34 Confederate Railroad, Trashy...
- 35 Patty Loveless, Nothin' But The...
- 36 Diamond Rio, This Romeo Ain't...
- 37 Ricky Lynn Gregg, Can You Feel It
- 38 Sharon Camp, Fallin' Never Felt...
- 39 Aaron Neville, The Grand Tour
- 40 McBride & The Ride, Hurry...
- 41 Dennis Robbins, Looking For A...
- 42 Lorrie Morgan, Half Enough
- 43 Stephanie Davis, It's All In...
- 44 Charlie Floyd, I've Fallen In Love
- 45 John Berry, Kiss Me In The Car
- 46 Billy Burmette, The Bigger The Love
- 47 Toby Keith, He Ain't Worth Missing
- 48 Clay Walker, What's It To You
- 49 Jimmy Buffett, Another Saturday...
- 50 Twister Alley, Dance

† Indicates Hot Shots
 ★★ NEW ADDS ★★
 Hank Fleming, Baby It's You
 Jim Witter, Distant Drum
 Kelly Willis, Heaven's Just A Sin Away



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Aerosmith, Cryin'
- 2 Blind Melon, No Rain*
- 3 Soul Asylum, Runaway Train
- 4 UB40, Can't Help Falling In Love
- 5 Stone Temple Pilots, Wicked...*
- 6 Tony! Toni! Toné!, If I Had No Loot
- 7 Shak, Baby I'm Yours
- 8 Red Hot Chili Peppers, Soul To...
- 9 Janet Jackson, If
- 10 R.E.M., Everybody Hurts
- 11 U2, Numb
- 12 Mariah Carey, Dreamlover
- 13 Michael Jackson, Will You Be There
- 14 Cypress Hill, Insane In The Brain*
- 15 Gin Blossoms, Hey Jealousy*
- 16 Smashing Pumpkins, Cherub Rock
- 17 SWV, Right Here/Human Nature
- 18 Onyx, Slam
- 19 Tag Team, Whoop! There It Is
- 20 Madonna, Rain
- 21 Spin Doctors, How Could You...
- 22 Dr. Dre, Let Me Ride

- 23 Ice Cube, Check Yo Self
- 24 Rod Stewart, Reason To Believe
- 25 Def Leppard, Two Steps Behind
- 26 Duran Duran, Too Much...
- 27 Tool, Sober
- 28 Radiohead, Creep
- 29 Unga Overkill, Sister Havana
- 30 Lenny Kravitz, Believe
- 31 Terence Trent D'Arby, Delicate
- 32 Janet Jackson, That's The Way...
- 33 En Vogue, Free Your Mind
- 34 Dr. Dre, Nuthin' But A "G" Thing
- 35 Juliana Hatfield Three, My Sister
- 36 John Mellencamp, Human Wheels
- 37 Pearl Jam, Jeremy
- 38 Mariah Carey, Emotions
- 39 Arrested Development, People...
- 40 Pearl Jam, Jeremy
- 41 R.E.M., Man On The Moon
- 42 Aerosmith, Livin' On The Edge
- 43 P.M. Dawn, The Ways Of The Wind
- 44 Stereo MC's, Step It Up
- 45 Bjork, Human Behaviour
- 46 Janet Jackson, Black Cat
- 47 Metallica, Enter Sandman
- 48 Queensryche, Silent Lucidity
- 49 Lenny Kravitz, Are You Gonna...
- 50 Tears For Fears, Break It Down...

** Indicates MTV Exclusive
 * Indicates Buzz Bin

★★ NEW ADDS ★★



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Billy Ray Cyrus, In The Heart...
- 2 Diamond Rio, This Romeo Ain't...
- 3 Reba McEntire/Linda Davis, Does...
- 4 Dwight Yoakam, A Thousand...
- 5 Carolee Carter, Every Little Thing
- 6 Boy Howdy, A Cowboy's Born...
- 7 Tracy Lawrence, Can't Break It...
- 8 Sawyer Brown, Thank God For You
- 9 Joe Diffie, Prop Me Up Beside...
- 10 Hal Ketchum, Mama Knows The...
- 11 Tracy Byrd, Holdin' Heaven
- 12 Vince Gill, One More Last Chance
- 13 Toby Keith, He Ain't Worth Missing
- 14 Shenandoah, Janie Baker's Love...
- 15 Ronnie Reeves, Never Let Him See...
- 16 Trisha Yearwood, Down On My...
- 17 Aaron Tippin, Working Man's Ph.D
- 18 Robert Ellis Orrall, Every Day...
- 19 Steve Wariner, If I Didn't Love You
- 20 Patty Loveless, Nothin' But The...
- 21 Ricky Lynn Gregg, Can You Feel It
- 22 McBride & The Ride, Hurry...
- 23 Lorrie Morgan, Half Enough
- 24 Ricky Van Shelton, A Couple Of...
- 25 John Anderson, I Fell In The Water
- 26 Mark Chesnut, Almost Goodbye
- 27 Sammy Kershaw, Queen Of My...
- 28 Jeff Knight, Easy Street

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPT. 4, 1993.



Continuous programming
 12000 Biscayne Blvd, Miami, FL 33181

- AMERICA'S NO. 1 VIDEO**
 Dr. Dre, Let Me Ride
- BOX TOPS**
- 95 South, Whoot, There It Is
 - D.B.G.'z, Body Like M.F.
 - Geto Boys, Straight Gangsterism
 - Kris Kross, Alright
 - SWV, Downtown
 - Scarface, Let Me Roll
 - TLC, Get It Up

- ADDS**
- Alexander O'Neal, Aphrodisia
 - Bad Religion, American Jesus
 - Basstruts, No Equal
 - Biohazard, Shades Of Grey
 - Buju Banton, Make My Day
 - David Morales, Gimme Lov
 - De La Soul, Breakadaw
 - E-Dawg, Drop Top
 - Earth, Wind & Fire, Sunday Morning
 - H-C, Got It Like That
 - Intelligent Hoodlum, Grand Groove
 - John Mellencamp, Human Wheels
 - Johnny Gill, I Got You
 - Juliana Hatfield Three, My Sister
 - Lenny Kravitz, Believe
 - Masta Ace, Inc., Slaughterhouse
 - Michael McDermott, Just West Of...
 - Morbid Angel, Rapture
 - Onyx, Shiftee
 - Patra, Think (About It)
 - P.O.V., All Thru The Nite
 - Raw Breed, Rabbit Stew
 - RuPaul, A Shade Shady
 - Smooth, Female Mac
 - Souls Of Mischief, 93 Til Infinity
 - Terence Trent D'Arby, Delicate
 - Trends Of Culture, Valley Of The Skinz
 - Vesta, Always
 - Wu-Tang Clan, Method Man
 - Yo Yo, Westside Story

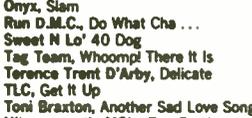


Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- TELEVISION**
- The Story, So Much Mine (Live)
 Red Hot Chili Peppers, Soul To...
 Ancestors, Syd
 Tribe After Tribe, Ice Below
 SWV, Right Here
 Snap, Do You See The Light
 Kid Rock, Back From The Dead
 Steven Angel, The Erotic God
 E.Y.C., Feelin' Alright
 Lenny Kravitz, Believe
 P.J. Harvey, Mansize
 Ceremony, Could've Been Love
 Pattie Scalfia, As Long As I Love You
 J. Spencer, Hot Pants
 Meat Loaf, I'd Do Anything For Love
 Onyx, Slam
 Therapy, Screamer
 Guru, Trust Me
 Fortrain-5, Time To Dream
 Type "O" Negative, Black No. 1



- Three hours weekly
 110 E 23rd St, New York, NY 10010
- Babyface, For The Cool In You
 - Cypress Hill, Insane In The Brain
 - Jazzy Jeff & Fresh Prince, Boom!
 - Earth, Wind & Fire, Sunday Morning
 - Fat Joe, Flow Joe
 - Guru, Trust Me
 - Janet Jackson, If
 - Jazzmasters, Summer
 - Kris Kross, Alright
 - LL Cool J, Back Seat Of My Jeep
 - MC Lyte, Ruffneck
 - Mary J. Blige, I Don't Want To Do...



Five 1/2-hour shows weekly
 Signal Hill Dr, Wall, PA 15148

- Margaret Becker, Keep My Mind
- The Winans, Payday
- Phil Keaggy, I Will Be There
- DOC/Bride, God Gave Rock & Roll
- Geoff Moore, Evolution
- B.E. Taylor, Without Love
- Russ Taff, I Cry
- Kelli Reisen, The Wind Blows
- Dakota Motor Co., Wind An' Sea
- Midnight Oil, Forgotten Years
- Midnight Oil, Outbreak Of Love
- Midnight Oil, Bedlam Bridge
- Midnight Oil, Dream World
- Midnight Oil, Truzanini
- Michael W. Smith, Give It Away



- One hour weekly
 216 W Ohio, Chicago, IL 60610
- New Order, World
 - Muffs, Lucky Guy
 - Black Pets, Living Is...
 - Lenny Kravitz, Believe
 - Sheep On Drugs, 15 Min. Of Fame
 - Smashing Pumpkins, Cherub Rock
 - Smashing Pumpkins, Disarm (Live)
 - Mercury Rev, Bronx Cheer
 - Gutterball, Trial Separation Blues
 - Sumacream, Broken English
 - Silverfish, Crazy
 - Juliana Hatfield Three, My Sister
 - Breeders, Cannonball
 - Fall, League Of Baldheaded Men



One hour weekly
 330 Bob Hope Dr, Burbank, CA 91523

- Aerosmith, Cryin'
- Earth, Wind & Fire, Sunday Morning
- Jazzy Jeff & Fresh Prince, Boom!
- Janet Jackson, If
- Duran Duran, Too Much Information



30 hours weekly
 P O BOX 398, Branson, MO 65616

- Roseanne Cash, The Wheel
- Bobby Caldwell, Back To You
- Diamond Rio, This Romeo Ain't...
- Clint Black/Wynonna, A Bad Goodbye
- Neil Diamond, Hooked On The...
- Darryl & Don Ellis, Ten Minutes Till
- Stephanie Davis, It's All In The Heart
- Patty Loveless, Nothin' But The Wheel
- Robert Ellis Orrall, Everyday When...
- Brother Phelps, Let Go
- Desert Rose Band, What About Love
- Phil Driscoll, The Greatest Love
- Rodney Foster, Easier Said Than Done
- Alison Krauss, Every Time You Say...
- Sawyer Brown, Thank God For You
- Kelly Willis, Whatever Way The Wind...
- Andy Childs, I Wouldn't Know
- Yanni, Rerefections Of Passion
- Trisha Yearwood, Down On My Knees
- Tish Hinojosa, In The Real West

BOSTON'S BACK ON THE MUSIC BUSINESS MAP

(Continued from page 1)

metal (Strip Mind, Sam Black Church), punk blues (Come), and folk-rock (Patty Larkin, the Story, and newcomer Melissa Ferrick). There's even a country-rock movement in Yankee land, with Capricorn Records' the Swinging Steaks recently becoming the first Boston band to land on that Southern-dominated label.

"The local scene is teeming with adventurous new bands," says WBCN disc jockey Albert O., who runs the station's Sunday night "Nocturnal Emissions" show. He also guides its annual Rock'n'Roll Rumble, a battle-of-the-bands contest once won by 'Til Tuesday. That band's former lead singer, Aimee Mann, added to the city's laurels by mounting a solo comeback this year with the hit, "I Should've Known," from her album "Whatever."

But this streak of attention is a turnabout. Only a year ago, Boston was rocked by a number of band breakups and roster droppings that dampened enthusiasm. The Neighborhoods, which recorded for Atlantic, split, and their guitarist, David Minehan, is now in Paul Westerberg's touring band. Long standing acts such as



MELISSA FERRICK

Volcano Suns and the Bags also dissolved. On the heels of their demise, two highly touted local bands, O Positive and Heretix, were dropped by Epic and Island, respectively.

The situation has changed dramatically with a new rash of label signings. The Swinging Steaks' Capricorn debut, "Southside Of The Sky," will be out in mid-September; Columbia just signed hard-rock act Stompbox for a reported \$250,000; and Elektra picked up the Story, featuring Amherst College graduates Johnatha Brooke and Jennifer Kimball, whose angular harmonies evoke Suzanne Vega. The Story's recently issued Elektra album, "The Angel In The House," is garnering strong reviews.

"When record deals collapse, there can be a psychological, subliminal depression to a scene. Bands get disillusioned," says Jodi Goodman, an agent for the Don Law Company, which books local clubs the Paradise, T.T. The Bear's, Axis, and Avalon. "But it also works in reverse. When you see your comrades making it, you get inspired. And I think that's what's happening now. There's a really positive flow going through Boston. Bands are writing more and believing in themselves."

Max Tolkoff, PD at modern rock WFNX, says Boston is emerging from a slow period. "Things are getting juicy again," he says. "And Boston is one of those cities where it seems that everybody you know is in a band. There are zillions of bands playing all the time. For the size of the city, it's really musically active. We're not as big as New York or Los Angeles or Chicago, but just as much goes on here."

There are approximately 2,000 working bands in the Boston area, according to local paper the Boston



THE STORY

Phoenix.

Berklee College of Music and the New England Conservatory lend to the city's musical atmosphere.

Ferrick, a 22-year-old wunderkind whose dad named her after the Allman Brothers song "Melissa," is part of Boston's new wave. Her Atlantic album, "Massive Blur," justifies the glowing notices she received while touring Europe with British mope-rocker Morrissey two years ago. A high-energy belter, Ferrick obviously has studied Chrissie Hynde of the Pretenders.

Another attention-grabbing act is Morphine, a bohemian rock-jazz group that has proven immensely popular in clubs. Featuring the two-string bass guitar of Mark Sandman (formerly of the RCA group Treat Her Right), Morphine released an album, "Good," on Russ Gershon's Accurate Distortion label last year. It came to the attention of National Public Radio, which lauded the group on its "All Things Considered" program. That sent a wave of consumers scurrying to record stores, and caught the ear of Salem-based indie Rykodisc. Morphine's second album, "Cure For Pain," will be out Sept. 14 on Rykodisc, the label that boosted the group Sugar to unexpected heights last year.

"Morphine is an antidote to grunge," says Ryko's Carrie Svinigen. "The band straddles a lot of genres, plus you can dance to it."

A band more in keeping with Boston's hard-rock tradition is Strip Mind, formerly known as Seka until a porn star by that name reportedly threatened a lawsuit. Strip Mind won the 1991 WBCN Rock Rumble, which was judged by Sire Records executive Howie Klein, who quickly signed the band. "We're influenced as much by Black Flag as by Black Sabbath," says manager David Robertson, who once worked for Aerosmith. Strip Mind's album, "What's In Your Mouth," featuring the single "Bastard," rolls into stores Sept. 14. The band will play the Concrete Foundation Forum in Los Angeles Friday (10), opening for the Scorpions.

Boston pundits also are predicting crossover success for rock trio Buffalo Tom. On its new set, "Big Red Letter Day," the band further develops the melodic sense apparent on its last few records, and retains its intense guitar sound. The album is due Sept. 21 on EastWest/Beggars Banquet.

Up-and-coming modern rock act the Swirlies has created a buzz with several indie releases, and the group's agent, Howie Cusack of Pretty Polly Productions, notes that it was the only New England band invited to play at the New England appearance of the Lollapalooza festival this summer.

Boston has a thriving all-ages scene that has churned out hardcore groups such as Sam Black Church (Taang! Records), Slapshot (We Bite America Records), and Only Living Witness (Century Media). Slapshot and Sam Black Church will tour the U.S. this fall. The all-ages scene is

chiefly organized by Sean McNally of Cringe Productions, who now runs weekly Sunday events at the city's most acclaimed, if wondrously scuzzy, new rock venue, the Causeway, which is located near Boston Garden. "Alternative hardcore is all I ever do," McNally says.

LOCAL SUPPORT

The key to Boston's creative scene is its continued support from commercial and college radio stations, as well as strong play in daily newspapers such as the Boston Herald and the Boston Globe. The latter started a special "Music Section" in the past year, with customized Billboard charts tailored to local consumers. There are also weekly papers, such as the Boston Phoenix, and specialty magazines Boston Rock, the Noise, Campus Calendar, Improper Bostonian, Metronome, New England Performer, and the Rock Rag.

Influential commercial stations abound. WBCN sponsors the aforementioned Rock'n'Roll Rumble; WFNX's "Best Music Poll" has been won by Hatfield, the Lemonheads, and others; WAAF championed hard-rockers Extreme, prompting the band to perform a listeners-only show in Boston to kick off its last tour. WXKS-FM (Kiss 108) sponsors the annual "KISS Party" at Great Woods Center for the Performing Arts, where acts have included NKOTB and former J. Geils Band singer Peter Wolf; and WBOS, a softer-sounding station, books a Copley Square summer series that has featured Rosanne Cash, Marc Cohn, Shawn Colvin, and others.

There also is a wealth of college stations in Boston, which has the most students per capita of any city in the country. Within its boundaries are 35 colleges, and their influence is felt daily in the music scene.

One mover and shaker is WHRB (Harvard Univ.), known for digging out "the weirdest and freakiest stuff" around, says station manager Doug DeMay. A Harvard senior, DeMay is disc jockey on "Ultra Sound," a Wednesday night show devoted to Boston music.

"We play old local stuff from the early '80s hardcore days of Gang Green, the Freeze, and bands like that, up to the most current underground local rock," DeMay says. "We don't play Aerosmith, even though they're a Boston band, but we play hardcore bands like Chloe, Red Bliss, and Cudgel, and some indie bands like Helium, Queer, Spore, and the Swirlies. We like to think we're a year or two ahead of the charts."

At WMBR (M.I.T.), Bob Dubrow, who DJs its Wednesday show, "Dirty Water," is high on such new bands as Smackmelon (featuring Duke Roght, formerly of Bullet LaVolta), Flying Nuns, Apollo Landing, Dirt Merchants, and Grind, along with poppier acts like Miles Dethmuffin and Twig. He also has an "Unplugged" segment during his show, on which Hatfield recently performed.

Other significant college stations include WZBC (Boston College), WERS (Emerson College), WBUR (Boston Univ.), WMFO (Tufts), and WBRS (Brandeis). Outlying college stations likewise have their constituencies, such as Salem State's WMWM and the Univ. of Lowell's WJUL.

WHAT'S IN STORE

Boston also boasts a strong retail

component. Numerous chains are represented, including Tower, Sam Goody, HMV, Strawberries, Newbury Comics, and Coconuts. One of the hippest, Newbury Comics, still carries a lot of small-label vinyl records that are scooped up by college DJs who can't find them elsewhere.

As might be expected for a college city, there is an active used-record store scene. Some of these stores gross more than \$1 million annually, according to one store owner. They include In Your Ear, Disc Digger, Mystery Train, Looney Tunes, Cheapo, Second Coming, Nuggets, Planet Records, Pipeline, Stereo Jack's (known for folk and blues),



MORPHINE

and The Kids Will Have Their Say, which is basically an outlet store for Taang! Records.

Almost as numerous as used-record stores are local clubs. Many have come and gone in recent years, but the ones that drive the city are rock oriented (the Middle East, Causeway, T.T. The Bear's, Axis, the Paradise, the Rat, Tam, Nostalgia, Avalon, Avenue C) or blues-and-roots leaning (Harpers Ferry, Johnny D's, Ed Burke's, and the new Harvard Square-based House of Blues, owned by Hard Rock Cafe founder Isaac Tigrett).

The city also has several recording studios, including Q Division, Blue Jay (in nearby Carlisle), and Fort Apache. The latter is among the busiest alternative-rock studios in the country. Located in Cambridge, it's in the same building as Rounder Records, a nationally known label and distributor.

"It's a studio run by artists," says Gary Smith, who co-owns the 24-track Fort Apache with British singer/songwriter Billy Bragg. "We have a left-of-center bent, and Billy is a left-of-center musician, so it's a perfect fit."

While most Boston studios survive on jingles and voiceovers, Fort Apache has kept to music. "We've never even advertised," says Smith. "We've tried to run the studio as you would a band. We were all in bands once, and we've tried to apply a punk



STRIP MIND

ethic to this. Many people would say that point of view is anathema to running a business, but we want to let the artists do what they want."

And they've done that in droves. The Pixies recorded "Come On Pilgrim" at Fort Apache; The Lemonheads cut two records there, "Famous Spanish Dishes" and "Lovey"; and Hatfield used the studio to record her first solo disc, "Hey Babe." The studio also has hosted Dinosaur Jr., Throwing Muses, Buffalo Tom, 360's, Blake Babies, Volcano Suns, and Big Dipper.

"There's a lively atmosphere here," says Smith, who also manages Hatfield and Belly. "There's no corporate studio vibe."

While the youth movement is being served, many veteran bands also are staging comebacks. O Positive, which has been around since the new wave era, just issued the engagingly off-beat "Home Sweet Head" on its own label, Smashing Records; a single, "Hey Dave," has become a college radio hit, according to the band's agent. And Heretix, a former winner of the WBCN Rumble, is about to release an album on the Cherrydisc label.

Boston has no shortage of feisty indie labels. Cherrydisc also has released a record by Big Catholic Guilt, which won the 1992 'BCN Rumble. Taang! Records has scored with garage-rock discs by the Lyres and Voodoo Dolls, and is riding high with the Swirlies' new set, "Blonder Tongue Audio Baton."

Other indies making waves include Sonic Bubblegum (with releases by Bulkhead, Cold Water Flat, and the Tulips) and Zippah Records, which just put out a "Son Of Godzippah" compilation featuring the Tsunami Poets, a challenging new progressive group not to be confused with Tsunami, the Virginia band.

"There's always going to be a lot of bands coming out of Boston," says local rock manager Andy Doherty. "There's a strong club scene and a lot of studios. The city has a track record that you can't deny."

Steve Morse is music editor at the Boston Globe.

LATIN NOTAS

(Continued from page 35)

ish-language version of Toni Braxton's lovely, forthcoming single on LaFace entitled "Breathe Again."

MISCELLANEA: Rodven has announced that a Venezuelan judge has thrown out a petition by its superstar Ricardo Montaner asking that he be released from his long-term deal with the label... EMI Latin's rap act Coyote is in the studio cutting its label premiere with Andy Panda.

CHART NOTES: The Hot Latin Tracks' No. 1-2 tandem of Gloria Estefan ("Mi Tierra") and Luis Miguel ("Ayer") ends its amazing five-week

run this week with Cristian's "Nunca Voy A Olvidarte"—now a bulleted No. 2—expected to battle for the top slot with "Ella" by Los Fantasma Del Caribe. Luis Miguel can take heart, however. At No. 15, his Juan Luis Guerra-penned, sophomore single, "Hasta Que Me Olvides," is the highest-debating Hot Latin Tracks single of the year... Josse Y Durval—known as ChitOaozinho E Xoroso to non-Latinos—notches its initial top 10 hit this week as the titular theme from the novela "Guadalupe" soars from No. 16 to No. 8. The song also is the first top 10 entry for PolyGram Latino.

COLOR KEY

- Black w/ Black trim
- Blue w/ Gray trim
- Gray w/ Black trim
- Red w/ Gray trim
- Black w/ Teal trim
- Black w/ Purple trim

All products are available in master packs of 12 except where noted.

Compact Disc Organizers

- Hold CDs without jewel boxes
- Zippered closures
- Keep liner notes with CDs
- Index cards for listing CDs

CDW-100
• 100 disc capacity
• Master Pack: 6

CDW-72
• 72 disc capacity
• Master Pack: 6

CDW-48
• 48 disc capacity
• Master Pack: 6

CDW-36
• 36 disc capacity
• Master Pack: 6

CDW-24
• 24 disc capacity

CDW-12
• 12 disc capacity

CD Organizers



CD Cases

CD-60

- 60 disc capacity
- Holds 8 double CDs
- Detachable shoulder strap with pad
- Compact design
- Master Pack: 6

CD-30

- 30 disc capacity
- Adjustable shoulder strap
- Holds 4 double CDs

PSCD-30

- 30 disc capacity
- Large zippered pocket
- Adjustable shoulder strap
- Holds 4 double CDs

CD-15

- 15 disc capacity
- Pocket holds jewel box for CD in use
- Holds 2 double CDs

CD-8

- 8 disc capacity
- Detachable shoulder strap
- Multi-use case
- Belt loop



Cassette Cases

CL-120

- 120 tape capacity
- Detachable shoulder strap with pad
- Two back-to-back compartments
- Master Pack: 6

CL-60

- 60 tape capacity
- Adjustable shoulder strap
- Compact design with two back-to-back compartments

CP-30

- 30 tape capacity
- Zippered pocket

CLS-36

- Holds 36 cassette singles or 30 boxed tapes
- Adjustable shoulder strap

PSC-30

- 30 tape capacity
- Large zippered pocket
- Shoulder strap

CP-20

- 20 tape capacity
- Zippered pocket
- Shoulder strap

CL-10

- Holds 10 tapes or 14 cassette singles
- Detachable shoulder strap
- Multi-use case
- Belt loop

CL-15

- 15 tape capacity
- Convenient size
- Fits under car seat



DM-1

- Portable CD player case
- Adjustable shoulder strap
- Zippered access to jacks
- Velcro® closure
- Extra pocket for CDs or accessories
- Perfect companion to the CDW-12 Disc Wallet

DM-2

- Deluxe portable CD player case
- Detachable shoulder strap converts case to belt pack
- Zippered access to jacks
- Two zippered pockets for accessories/CDs
- Perfect companion to the CDW-12 Disc Wallet

DM-3

- Portable CD player case
- Zippered access to jacks
- Belt loop
- Sturdy carrying handle
- Master Pack: 6

DM-24

- Compact Disc Traveler case and CD holder
- Holds 24 CDs without jewel boxes
- Zippered pocket for accessories
- Zippered access to power jacks
- Master Pack: 6

DM-12

- Compact Disc Traveler case and CD holder
- Holds 12 CDs without jewel boxes
- Zippered access to power jacks
- Master Pack: 6

CPK-1

- Combo Pack (Portable CD player case and Disc Wallet)
- See DM-1 and CDW-12
- Master Pack: 6

CSC-1

- Car stereo case
- Adjustable shoulder strap
- Pocket for radar detector
- Velcro® closure
- Master Pack: 6

FP-1

- Removable car stereo faceplate case
- Sturdy carrying strap
- Zippered access
- Master Pack: 6

PS-2

- Music TransPort cassette player case
- Form-fitting neoprene belt pack
- Two zippered compartments hold cassette player, cassettes and accessories
- Adjustable belt
- Master Pack: 6

PS-1

- Cassette player case
- Two zippered compartments
- Adjustable/removable belt
- Headphone opening
- Convenient strap for headphones, keys

GC-2

- Home video game case (Nintendo™, Super Nintendo™, Sega Genesis™, and NEC TurboGrafx-16™)
- Interior mesh pocket for game cartridges and accessories
- Front zippered pocket holds cables, accessories and more
- Master Pack: 6

GC-1

- Video game case for hand-held games (Nintendo Game Boy™, Sega Game Gear™, NEC TurboExpress™, Atari Lynx™)
- Two accessory pockets hold game cards, cables, etc.
- Adjustable shoulder strap
- Adjustable Velcro® interior divider
- Master Pack: 6

PH-1

- Portable phone case
- Holds even largest cellular phone
- Organizer panel holds business/personal items
- Carrying strap
- Belt loop
- Master Pack: 6

CVC-1

- Compact video camcorder and 35mm camera case
- Adjustable, removable shoulder strap converts case to a belt pack
- Detachable accessory pack holds battery recharger, cables, etc.
- Master Pack: 6

VC-4

- Video camcorder case
- Holds 8mm and VHS-C camcorders
- Padded interior dividers
- Interior and exterior pockets for accessories
- Adjustable shoulder strap
- Master Pack: 4

NB-2

- Notebook computer briefcase
- Holds computer and accessories
- Two zippered compartments for files
- Master Pack: 6

PC-1

- Portable computer briefcase
- Holds laptop or notebook computer, portable printer, accessories and personal business items
- Three zippered pockets plus convenient front organizer panel
- Master Pack: 3

NB-1

- Notebook computer briefcase
- Holds notebook computer, accessories and personal business items
- Two zippered pockets for easy organization
- Convenient front organizer panel
- Master Pack: 6

3.5" Diskette Organizers

- Zippered closures
- Fit conveniently in the PC-1 and NB-1 computer briefcases

DK-10

- 10 disk capacity

DK-20

- 20 disk capacity
- See-through pockets for easy disk selection

DK-40

- 40 disk capacity
- See-through pockets for easy disk selection
- Master Pack: 6

Equipment Cases



Special Cases



Video Cases



Computer Cases



PD-30

- 30 disc capacity cabinet
- Door closes to protect CDs
- Six slots for double CDs
- Free-standing or wall mount
- Stackable
- Master Pack: 6

CD-99

- 99 disc capacity cabinet
- Three slots for double CDs
- Free-standing or wall mount
- Stackable
- Master Pack: 4

PD-99

- Multi-use cabinet holds 99 CDs, or a combination of CDs, cassettes and video tapes
- Doors close securely
- Six adjustable shelves
- Free-standing or wall mount
- Stackable
- Master Pack: 4

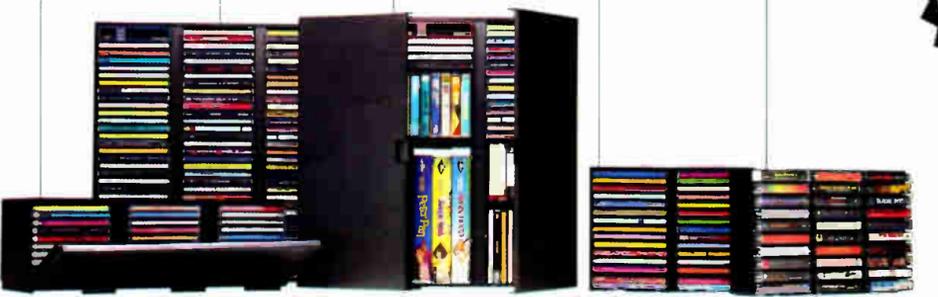
TCD-30

- 30 disc capacity tray
- Four slots for double CDs
- Free-standing or wall mount
- Stackable

T-30

- 30 tape capacity tray
- Free-standing or wall mount
- Fits on bookshelf

Home Storage



SkyDisc® CD Towers

- Sleek, space-efficient design
- Full-length doors

SD-50

- 50 disc capacity
- Master Pack: 4

SD-80

- 80 disc capacity
- Master Pack: 4

SD-120

- 120 disc capacity
- Master Pack: 2

SkyRack™ CD Towers

- Sleek, space-efficient design

SR-50

- 50 disc capacity
- Master Pack: 4

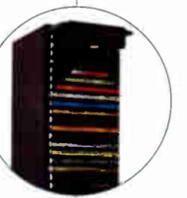
SR-80

- 80 disc capacity
- Master Pack: 4



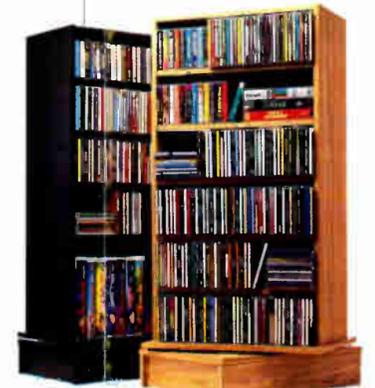
CDL-1

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- Illuminates your CD collection
- Fits into any slotted CD storage system
- Battery operated



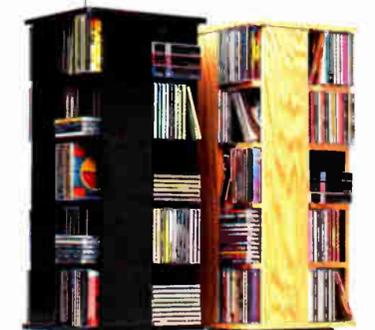
CDT-500

- Rotating CD Tower
- 500 disc capacity
- Multi-use cabinet holds CDs, videos, cassettes and more
- Adjustable shelves with unique slider system
- Available in oak and black woodgrain finishes
- Master Pack: 1



CDT-240

- Revolving CD Tower
- 240 disc capacity
- Holds double CDs and most CD magazines
- Adjustable shelves with unique slider system
- Available in oak and black woodgrain finishes
- Master Pack: 1



Compact Media Cabinets

- Hold CDs, cassettes, 8mm/VHS-C video cassettes, CD magazines and video games
- Adjustable slider on each level
- Available in oak and black woodgrain finishes

CMC-100

- 100 disc capacity
- Master Pack: 4

CMC-150

- 150 disc capacity
- Master Pack: 4

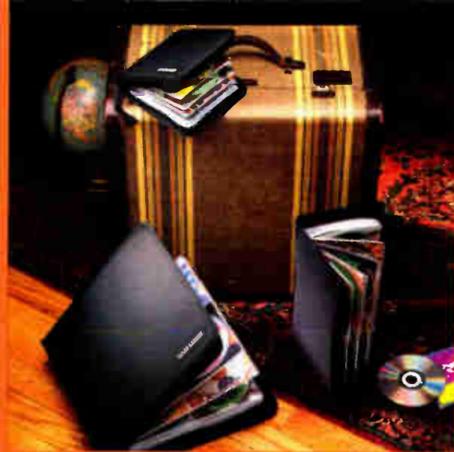
CMC-250

- 250 disc capacity
- Master Pack: 2



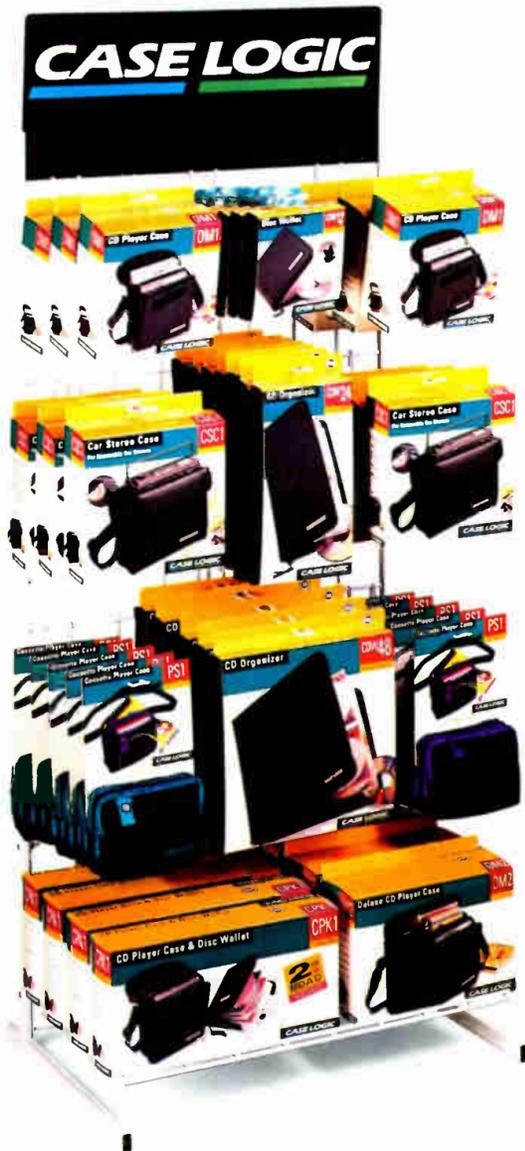
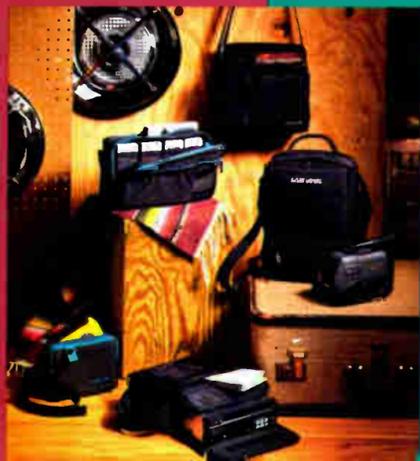
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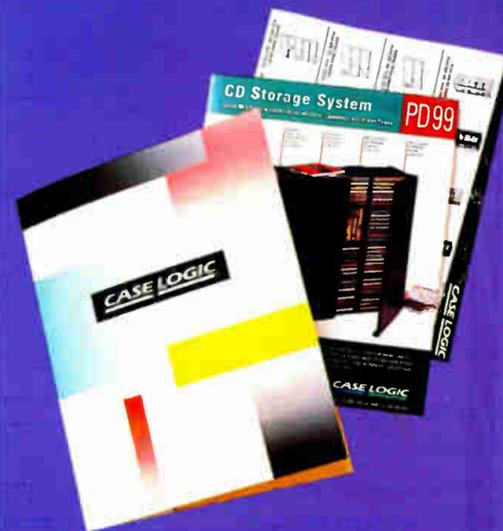


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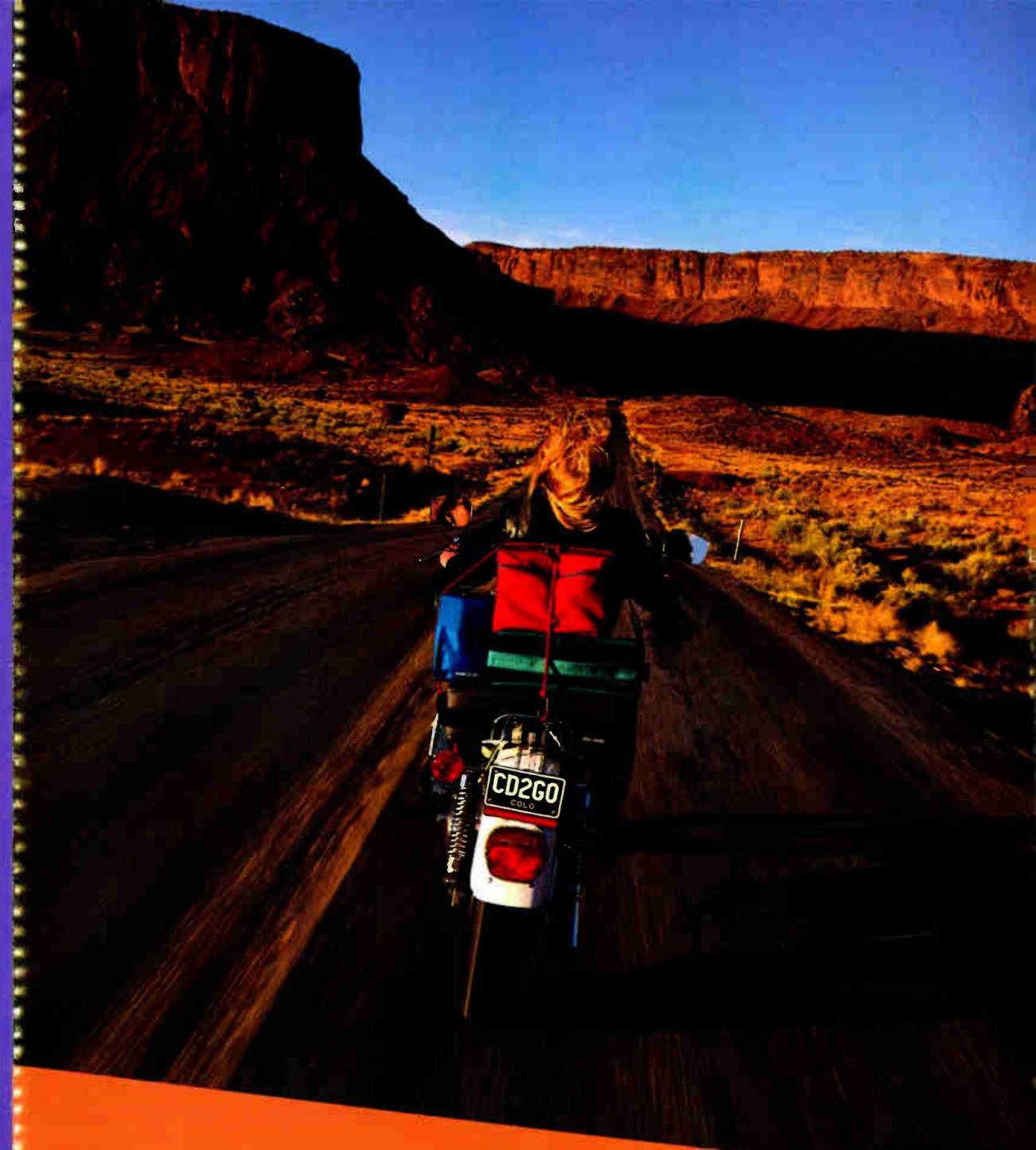


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Retail

Bright Future For Home Shopping Interactivity Will Bring Niche Channels

■ BY DON JEFFREY

NEW YORK—The coming interactive digital revolution will revolutionize the growing home-shopping business, spawning numerous niche-shopping channels, according to executives at a seminar held here Aug. 17.

Michael Boyd, president of QVC, one of the two biggest home-shopping programmers, said that expansion of cable systems to 500 and more channels will result in a variety of shopping channels, each devoted to a particular commodity such as books, exercise, or music.

TV home shopping was a \$2.5 billion market in 1992. That amounts to about one-tenth of 1% of the nearly \$2 trillion retail sales marketplace, or 5% of the \$48 billion direct-marketing industry, according to figures provided by the U.S. Dept. of Commerce. Paul Kagan Associates, which sponsored the seminar, estimates that home shopping will be a \$10 billion business within 10 years.

Boyd said QVC is exploring interactivity, and has held talks with more than 70 companies involved in the emerging industry. He stressed that the expanded capacity provided by an electronic superhighway—which is to consist of fiber-optic transmission lines and high-speed switching networks to create rapid two-way interactivity—would yield “limitless” selling opportunities on TV in three to five years.

But Alan Gerson, executive VP/marketing of Home Shopping Network (soon to be merged with QVC, its biggest competitor), warned that the costs of interactive programming might not justify the prices consumers would be charged for products. That, he said, could lessen the diversity of goods offered and diminish profits.

Executives on the home-shopping panel listed other benefits of the business, such as alleviating product shortages, increasing impulse buying, and providing strong, unregulated revenue streams for cable operators worried about the effects of new government regulation.

Although he quipped that interactivity might amount to “a solution looking for a problem,” Robert Johander, chairman of shopping network ValueVision International, noted that interactive systems would connect users at home directly to a seller's inventory. That might solve what he saw as a frequent problem in the TV shopping business: shortages of product.

Johander also said interactivity might increase impulse buying of goods, if consumers need only press a button on a TV remote control to purchase an item; this, he added, could lead to significant gains in sales.

However, the downside of that gain is increased returns. All the executives agreed that returns are a problem, especially since home-shopping channels have branched into soft

goods like apparel.

Boyd said QVC has an 18%-19% return rate. Gerson noted the phenomenon of “sports buying,” in which a consumer purchases five varieties of an item and returns one. He said Home Shopping Network was monitoring such buyers and “encouraging them to change their ways.”

Most observers believe it is possible that major music and video retailers will buy time on cable shopping programs or roll out their own channels in expanded systems. If so, they would be following the lead of R.H. Macy & Co. The department-store chain will be on cable this fall with TV Macy's, a channel airing 24 hours a day and seven days a week, and focusing on selling the retailer's merchandise. The enterprise will be a joint venture with Cablevision Systems, Home Shopping Network, and Don Hewett Associates.

Eugene Rohrer, group VP/business development for Macy's, said the company decided to try TV because it

will wind up spending the same amount of money—“tens of millions of dollars”—as it would to open a new store, but will reach a much wider audience.

He said Macy's had considered the catalog business, but rejected it as “saturated, bloody, and crowded.” He added that catalog retailing had the most to lose from growth in TV shopping.

The Macy's executive conceded that returns were a “big hurdle” that might keep a lot of retailers out of TV shopping. However, he said, Macy's plans to allow customers to return merchandise to its stores. That way, he stressed, additional sales might be achieved.

Another point raised at the panel was the impact of shipping and handling charges on consumers' TV purchasing habits.

Boyd said QVC loses money on shipping and handling, preferring to view the service as a convenience for

(Continued on page 49)

NARM Report: Sell-Thru Picks Up At Vid Stores

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—A recent NARM survey shows that audio stores are increasingly adding sell-through video to their product line. It also suggests that one-stops' share of the music business has decreased markedly.

According to the survey (based on information from 23 retail chains, nine rackjobbers, and seven one-stops), the percentage of stores selling audio and video jumped from 44% in 1991 to 73% in 1992, while the percentage of audio-only stores dropped from 34% to 10%. Stores renting and selling audio and video dropped from 15% to 9%, and video-only stores remained relatively unchanged. Correspondingly, the total units of audio product per store fell, while units of video product rose.

NARM communications director Jim Donio notes that the increase in video is “a continuation of a trend we've seen over several years, where stores are taking on more of an umbrella as ‘home entertainment retailers’ instead of just music. More and more, stores are branching out. We've seen that over the past couple of years, but from last year to this year it was a much more dramatic change.”

For one-stops, the average number of companies serviced fell from 498 to 437, and the average number of storefronts serviced fell from 752 to 596. The average number of employees dropped from 55 to 35, and the total number of units carried declined from 316,500 to 220,000. Donio notes that this is “a change from last year, but I

(Continued on page 49)

Smash Records Resists Majors, Cultivates Loyalty

■ BY PAUL VERNA

NEW YORK—While most record stores live and die by the superstars, Smash Records in New York's East Village thrives on alternative rock acts like God Street Wine, Phoebe Legere, Björk, Smashing Pumpkins, Suede, Liz Phair, the Juliana Hatfield Three, Blind Melon, Bettie Serveert, and Dead Can Dance.

Smash owner Gary Rosenowitz's ethic—typical of indie retailers nationwide—is to live by his own rules rather than by those the music industry tries to impose on him.

More often than not, that means going against the grain. When Smash opened its doors as Zig Zag Records in the early '80s, it was one of the first stores to specialize in CDs. It also distinguished itself by employing jewel-box-only merchandising in an era when the bulk of U.S. retailers used the now-extinct longbox.

Historically, Rosenowitz has been an outspoken advocate of indie retail, taking strong, anti-major positions in Billboard commentaries on such issues as imports and some labels' reissue decisions in the



Smash Records founder and owner Gary Rosenowitz shows off the store's streamlined racks. (Billboard photo.)



early days of the compact disc.

“Years ago, [the majors] made it sound like imports were the worst thing that could happen,” Rosenowitz says. “Meanwhile, we were getting all the industry people coming in the store to see who's selling, buy the import, sign them up, then put a band out, and [later] say, ‘Oh, you can't sell that.’”

It is not surprising, then, that Rosenowitz has strong opinions about used CDs, by far 1993's hottest retail issue. He is undaunted by some majors' policies of withholding ad dollars from accounts that sell second-hand CDs, because Smash didn't use co-op in the first place.

Furthermore, Rosenowitz vigorously defends his used-CD business on the basis of customer service. His argument is that if he didn't sell used product, his customers would go down the street to either of the stores near Smash that do.

Rosenowitz says he can't afford to lose his loyal customers any more than he can afford to give up his crucial used-CD revenue, so he takes great pains to accommodate his longtime clients.

He spends hours each week scanning and clipping the leading trade and consumer music magazines for capsule reviews that he tapes onto his display jewel boxes. This technique, he says, helps shoppers keep pace with the rapidly changing music world.

“There's thousands of bands out there changing all the time,” he says. “It's hard to keep up. I can't even keep up, so how does the average person keep up? They can't know everything.”

Perhaps the ultimate service he offers to his most loyal and knowledgeable customers is to hire them, as he did with Ro-

bert Eichman, a longtime Smash fan who is now a manager.

“Hiring customers is a good policy,” Rosenowitz says. “You see who your major music fans are, and you get to trust them. You interview them when they don't know it. You get to know them as a customer.”

Another devotee is Joey Calderon, who rents sidewalk space in front of Smash to sell vinyl albums for \$2.99, or 10 for \$25.

“We have our loyal customers, people who've been coming in here every week for years,” says Rosenowitz.

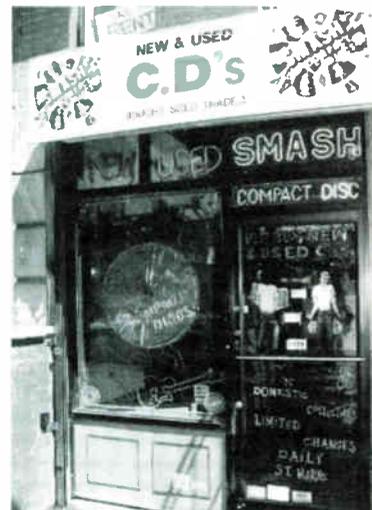
Accordingly, Rosenowitz maintains business relationships with his own mentor in retail, Alan Meltzer, owner of Titus Oaks and CD One-Stop. “I thought Alan was God,” says Rosenowitz, “because he collected ‘Satanic Majesties’ covers.”

Rosenowitz started his retail career while he was in college, working for Meltzer at the Titus Oaks store in Brooklyn. Now he buys approximately 90% of his domestic stock from Meltzer's Bethel, Conn.-based one-stop.

He left Titus Oaks to open his own store, Zig Zag, which moved from Brooklyn to the Upper East Side of Manhattan in the early '80s and soon became Smash. The shop moved to St. Marks Place in the East Village because Rosenowitz wanted to take advantage of the foot traffic, the tourists, and the late-night crowds in the vibrant East Village. A few years ago, the store moved down the street a few doors, where it now occupies a 900-square-foot space that, like the surrounding neighborhood, is cluttered, noisy, intense, and full of music people.

Some of Smash's celebrity shoppers have been Cher, Rick Rubin, Jules Shear, Iggy Pop, Al Kooper, Richard Butler of the Psychedelic Furs, Peter Dinklage of R.E.M., and members of the Ramones, the Spin Doctors, the B-52's, and Deee-Lite.

Rosenowitz says he plans to expand the operation in the coming year, either rent-



Smash Records, located at 33 St. Marks Place, in the heart of New York's East Village. (Billboard photo)

ing the floor above him to enlarge the store or opening an additional outlet on the Upper West Side or Upper East Side.

When Smash expands, it will continue to use the Lift jewel-box display system, which it has employed for 10 years, Rosenowitz says. The system allows him to keep theft to a minimum, since live product is kept behind the register counter or is locked in cabinets underneath the bins, while empty jewel boxes are placed in the flip-through browser bins.

Jewel-box merchandising saved Rosenowitz the headache of converting his store from the longbox to the jewel box—a problem most retailers have confronted this year.

In fact, Rosenowitz likes to keep all headaches to a minimum. Above all, he likes to avoid contact with the major labels, which account for at least 60% of Smash's business.

“I don't like dealing with them,” he says. “I stay in my own world.”

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Following A Losing Quarter, Trans World Loses Its CFO

SEVERAL DAYS after Jeffrey A. Jones had to report to Wall Street and the press on the worst quarter in the history of Trans World Music Corp., it was announced that he had resigned as senior VP and CFO for the 659-unit chain to "pursue other opportunities."

In a brief news release, chairman Bob Higgins said: "We wish Jeff well in his future endeavors. A search for a replacement has begun. In the interim, my office will assume the duties of investor and banking relations, and our controller, John Sullivan, will assume additional financial responsibilities."

Paul Cardinal, Trans World's general counsel, denies any link between the disappointing second quarter figures and Jones' resignation. "It has nothing to do with the company's recent financial results." He added, "The parting was on a friendly basis."

Jones had been with the music and video chain for about three years. Sullivan, who will serve as acting CFO, has been with the company about two years.

Trans World lost \$2.05 million, or 21 cents per share, for the quarter that ended July 31. But the company said it was willing to pay that price in order to implement a number of changes in preparation for the future.

In an interview before his resignation, Jones said the installation of a new \$12 million merchandise-replenishment system had distracted management and store personnel during the quarter, resulting in the poor performance. But Jones added that the system will provide the company with invaluable information that will improve performance in the future.

Trans World reported total sales of \$96.64 million during the quarter, a 7% gain over the \$90.3 million in sales the company generated during the same period last year. For that quarter, it showed a profit of \$332,000, or four cents per share. Despite this sales increase over 1992, comparable-store sales for stores open more than a year decreased 3%, leading to the loss.

In the first half of the company's fiscal year, Trans World generated a net loss of \$2.38 million, or 24 cents a share, on sales of \$199.9 million. Last year's first six months saw a net income of \$791,000, or earnings of 9 cents per share, on sales of \$181.88 million.

The stock market responded predictably to the company's unexpectedly poor performance, sending Trans World's share price down \$1.375 to close at \$13.25 on the day that earnings were announced.

Craig Bibb, an analyst with New York-based PaineWebber,

issued a report saying the 21-cent loss per share was greater than his 12-cent loss estimate, and consequently he was adjusting his earnings estimate for the year from \$1.45 to \$1.30, and for next year from \$1.90 from \$1.80.

During an Aug. 24 conference call with the press, Jones said, "The focus by management and the transition between systems led to some lost sales. During the quarter, the company took more than 500 inventories to start perpetual inventories. And like many things of this magnitude, it disrupted the company."

While the merchandise-replenishment system actually was installed last year, it was only during

the most recent quarter that the company began bringing the system online, which led to the negative performance. In fact, Jones said that Trans

World is likely to experience more pain during the third quarter because of the new system, but he expects it to have a positive impact during the Christmas selling season and beyond.

As a result of the poor comp-store sales, gross profit and selling, general, and administrative expenses were also negatively affected. Gross profit, as a percentage of sales, decreased to 37.7% from 40.1%, while SG&A expenses rose to 39.9% from 37.7%.

The new management-information system should decrease SG&A, as well as bring many other benefits to the company, Jones said.

In addition to going live with its merchandise-replenishment system in the second quarter, the company also was refinanced during that period. Trans World executives negotiated a larger revolving-credit facility, and obtained \$50 million by selling securities in the private placement market.

Moreover, the company has continued to remodel its stores, changing 58 outlets to jewel box-only merchandising during the second quarter. During the current quarter, the company plans to remodel another 100 stores. So far, the changeover is yielding about a 10% increase in sales, but the transition itself is causing disruptions that negatively impact sales, Jones reported.

The music side of the business was the crux of the company's problem during the second quarter, but Jones said the company's *Saturday Matinee* video concept is having a "sensational" year so far. Video sales increased from 10.7% in the preceding second quarter to 11.8% of the company's total sales, he reported.

Assistance in preparing this column was provided by Don Jeffrey.

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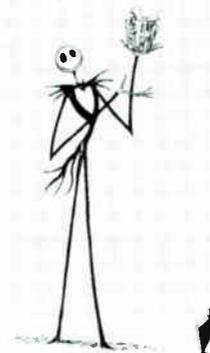
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SELL-THRU PICKS UP*(Continued from page 47)*

think we'll really have to look at the next couple of years to see if it's a trend or just a change this year."

The independent music retailer continues to be the one-stop's main customer; that type of store accounted for 63% of outlets serviced by one-stops. But chain retailers jumped 14 percentage points to account for 34% of the outlets serviced by one-stops.

In terms of genre popularity, the survey found that although the rock/pop/R&B/oldies category continues to lead the way, urban singles sales and country/western/folk album sales have increased markedly.

SoundScan data show that the rock/pop/R&B/oldies category's share of album units sold declined from 58% to 54%, while country/western/folk's share jumped from 11.9% to 15.2%. For singles, rock/pop/R&B/oldies fell from 80% of all units sold to 69.6%, while urban music jumped from 16.7% to 25.5%.

As for formats, CDs led the way with 52.4% of dollar sales, with cassettes at 42.2%.

Additionally, the survey found that customers are increasingly using cash or checks for purchases (up 3.1 percentage point to 76.4% of purchases), while credit purchases are down (to 23.6%).

HOME SHOPPING*(Continued from page 47)*

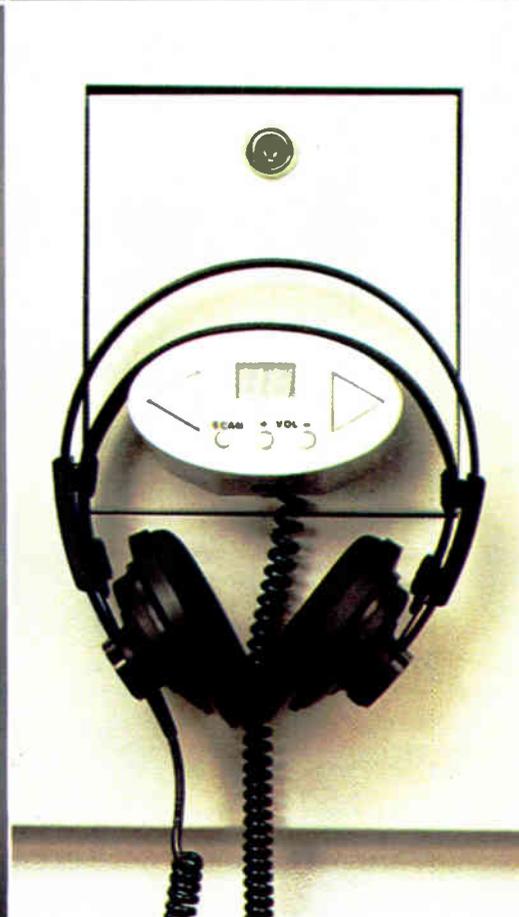
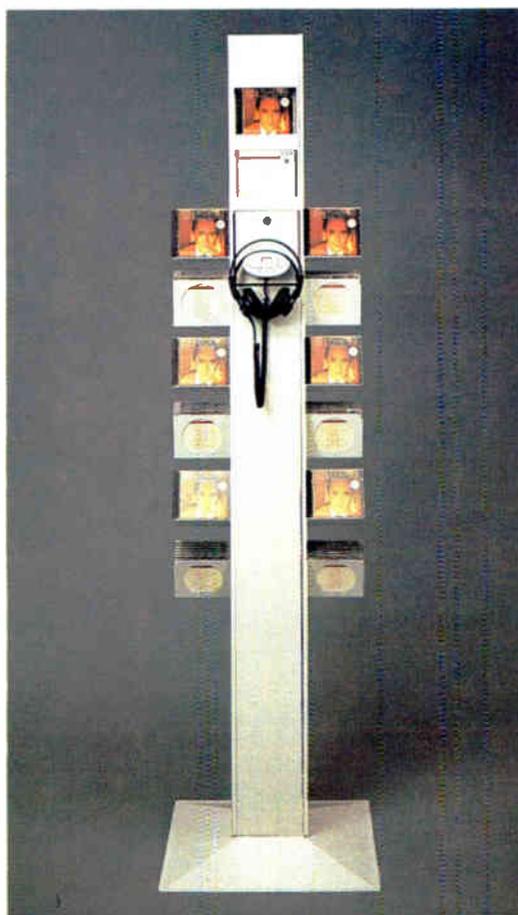
the customer rather than as a profit center for the company. Johander said ValueVision has charged a flat fee for unlimited purchases within a 24-hour period.

Most of the executives said they believe that the telephone company is a formidable competitor for cable shopping networks. Gerson said the test for any new system would be its superiority to the telephone. Johander pointed out that the anticipated roll-out of video phones may make it possible for consumers to shop at their favorite stores via live, televised sales pitches over the phone.

All the executives agreed convenience was driving the business and, as Gerson said, no matter what kind of technology emerges to provide interactivity, the products "are going to remain the real stars."

Mark Riely, of the investment firm MacDonald Grippo Riely, pointed out that cable operators find home shopping attractive because, as the government establishes restrictions on what cabling can charge consumers, new unregulated sources of revenues, such as a cut on TV shopping sales, are being sought.

Riely also noted that percentage revenue growth for TV home shopping had been in the "mid-single digits" for the past four years, adding that "expanded channel capacity" would "open up the business." He agreed that high-capacity systems would result in "fragmentation, more and more networks, with no one serving more than 30-to-40% of the population."



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DEALERS REFLECT ON JEWEL-BOX TRANSITION

(Continued from page 6)

prefer to sell off longbox product instead of breaking down the boxes.

As expected, most chains are using keepers for security reasons, but they indicate they are anxious to switch to jewel box-only merchandising when the security issue is finally settled by the six majors.

Some, like WaxWorks, are experimenting with jewel box-only in some stores, but they also are awaiting a security system resolution.

The National Assn. of Recording Merchandisers has recommended acousto-magnetic technology for source tagging—the implementation of an electronic article-surveillance

tag—at the time of manufacturing a music carrier. But the six majors are still testing EAS technology to see if it can be done. Even while that testing is going on, Gold Mountain, a major artist management company, has come out against acousto-magnetic technology (Billboard, Aug. 28), claiming it damages some cassette product.

CEMA president Russ Bach says, "We are still doing our testing, but we should be done this month, and then we will be ready for a meeting with the [Recording Industry Assn. of America]." At that meeting, the six majors will discuss the issue before

making a recommendation.

Some chains are converting to jewel box-only merchandising in stores that do not have high shrinkage problems. For example, at Bellwood, Ill.-based Rose Records/Stirling Ventures, Dave Roger, CEO of the 50-unit chain, says, "We started using keepers, and we will continue that in our high-theft stores. But in the stores where theft isn't a problem we started going to the jewel box-only. Within a year, half of our stores will be jewel box-only, while the other half will have keepers."

While Torrance, Calif.-based Wherehouse Entertainment would like to go jewel box-only because it "looks better than keepers," the 339-unit chain is only testing that type of merchandising in a few stores because of the theft factor, reports Chuck Lee, assistant VP of purchasing at the chain.

Like many other retailers using keepers, Lee says stores looked better when CDs were packaged in the longbox, which had far superior graphics to jewel box-only packaging. "We still haven't found a good merchandising look with the keeper," he complains. "Also, there is the noise; when you get a lot of people in the store, all you can hear is the clack, clack, clack of the keepers."

Conversely, Compact Disc World's Lang says the keepers have cut his chain's shrinkage rate in half. "The casual shoplifter has a problem with the keeper," he says.

While Lang is happy about the keeper's role in reducing shrinkage, Randy Davis, VP at St. Louis-based Streetside, extols the virtues of jewel box-only merchandising—to which the 24-unit chain has converted—by pointing out a 17% capacity in the chain's bins. He says that Streetside will order product to fill the bins as the holiday selling season draws closer.

Retailers are unsure, however, whether jewel box-only merchandising has boosted sales. Overall, 659-unit Trans World Music Corp. reported a 3% comparable-store decrease in its most recent financial reporting period (see Retail Track, page 48). However, a spokesman says that in 100 of the chain's "small-store concept" outlets in malls, sales increased by 10%.

In fact, Trans World is so pleased with the sales uptick that it plans to convert another 150 stores from the keeper to jewel box merchandising in the coming quarter, Jones says. But at Streetside, Davis says the chain hasn't noticed any sales increase due to jewel box merchandising.

Meanwhile, merchants hope that the labels will move quickly to help make shopping their stores easier. "The labels have to get the names on the top spine; that's imperative," says Woodward. Five of the six majors say they are working on that; WEA says it will wait and see what the other majors come up with.

At PolyGram Group Distribution, Jim Caparro, president says, "Our labels have chosen to support the top spine. Prototypes are complete, and we are just doing financial analysis on them." He says his company is about 90 days away from coming out with top spine titles.



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THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
*** NO. 1 ***				
1	1	BOB MARLEY AND THE WAILERS ▲ TUFF GONG/ISLAND 846210*/PLG (9.98/16.98)	LEGEND 17 weeks at No. 1	110
2	2	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	121
3	4	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	121
4	3	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	121
5	9	ERIC CLAPTON ▲ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	121
6	5	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	98
7	7	MEAT LOAF ▲ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	121
8	8	BILLY JOEL ▲ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	121
9	10	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	121
10	6	AEROSMITH ▲ COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	119
11	12	THE EAGLES ▲ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	121
12	14	METALLICA ▲ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	112
13	13	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	121
14	15	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	121
15	20	U2 ▲ ISLAND 842298*PLG (9.98/16.98)	THE JOSHUA TREE	89
16	11	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	80
17	17	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	33
18	18	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	119
19	19	THE DOORS ▲ ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	110
20	21	METALLICA ▲ ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	106
21	22	METALLICA ▲ ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	107
22	23	GUNS N' ROSES ▲ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	121
23	16	BEASTIE BOYS ▲ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	59
24	26	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	112
25	39	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	115
26	25	ALICE IN CHAINS ● COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	5
27	24	UB40 ▲ A&M 4980 (9.98/15.98)	LABOUR OF LOVE	5
28	32	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	39
29	34	PETER GABRIEL ▲ Geffen 24088 (9.98/13.98)	SO	23
30	37	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	100
31	29	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	16
32	33	DEF LEPPARD ▲ MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	111
33	40	ENYA ▲ ATLANTIC 81842/AG (7.98/11.98)	ENYA	76
34	44	THE POLICE ▲ A&M 3902 (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	100
35	28	MICHAEL JACKSON ▲ EPIC 38112 (9.98 EQ/15.98)	THRILLER	33
36	27	UB40 ▲ VIRGIN 86146 (7.98/11.98)	LABOUR OF LOVE II	6
37	38	LED ZEPPELIN ▲ ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	117
38	35	THE BLACK CROWES ▲ DEF AMERICAN/REPRISE 24278*/WARNER BROS. (9.98/15.98)	SHAKE YOUR MONEY MAKER	4
39	46	QUEENSRYCHE ▲ EMI 92806/ERG (9.98/15.98)	EMPIRE	5
40	41	PATSY CLINE ▲ MCA 12* (4.98/10.98)	GREATEST HITS	121
41	42	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	54
42	31	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	38
43	50	THE BEATLES ▲ CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	53
44	—	R.E.M. ▲ WARNER BROS. 26496* (9.98/15.98)	OUT OF TIME	1
45	30	SADE ▲ EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	18
46	—	PETER GABRIEL ● Geffen 24326 (9.98/15.98)	SHAKING THE TREE - 16 GOLDEN GREATS	5
47	47	SIMON & GARFUNKEL ▲ COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS	13
48	43	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	35
49	48	REO SPEEDWAGON ▲ EPIC 44202 (9.98 EQ/15.98)	HITS	32
50	—	RIGHTEOUS BROTHERS ▲ CURB 77381 (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	115

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan Inc.

Tower's National Distrib Formula Foreshadows Indie Shuffle

THE HUSTLE IS ON: The 1993 National Assn. of Recording Merchandisers' Wholesalers Conference, set for Oct. 15-20 at the Arizona Biltmore in Phoenix, is a mere six weeks away. The confab's independent distributors and manufacturers' conference, scheduled for the first three days, promises to be an affair as fraught with intrigue as a Tom Clancy novel.

As noted in an eye-opening front page story in this publication last week, Tower Records' tilt toward purchasing from national distribution alliances instead of traditional regionals has served as the starting gun in what looks to be a major scramble among indie distributors.

Several well-entrenched regionals who thus far haven't been lured by the siren song of national distribution appear to be re-evaluating their options and pondering whether to band together with other regionals to form nationwide webs.

This year's NARM Wholesalers Conference—probably the biggest annual faceoff between indie distributors and their labels—may serve as an introduction to newly forged distribution alliances. So swiftly is the terrain changing that some agreements, in fact, may actually get hammered out at the conference itself. One thing is unmistakable: *Everybody* is carefully weighing options at the moment.

On the label side, the word "exclusive" probably will be cropping up more frequently in some imprints' vocabularies, as the number of companies stacking their chips with one national distributor continues to grow.

Most recent example: Durham, N.C.-based Sugar Hill Records, which is being handled exclusively by

Westbury, N.Y.-based distributor Koch International as of this week. The folk- and country-oriented company joins Shanachie, Hightone, and Smithsonian/Folkways among Koch's burgeoning list of non-classical lines.

Sugar Hill president Barry Poss, echoing the sentiments expressed by other labels that have gone the exclusive route, says he signed with Koch "to try to get some consistency and stability in the marketplace." Noting the still-exploding trend toward nationalization of distribution, he adds, "There are a lot of different distributors calling on the same accounts. The flux of all this was increasing."

No kidding. And it won't come as any surprise if a number of indie labels announce that they have sealed exclusive deals in the aftermath of the Wholesalers Conference.

Anticipating that event, and surveying an independent marketplace that makes the uncertain universe of six months ago look absolutely stable in comparison, one can't help recalling the immortal words of Bette Davis in "All About Eve": "Fasten your seat belts—it's going to be a bumpy ride."

MOVIN' ON: It looks like Bayside Record Distribution's consolidation at Tower is nearly complete. The phone at Bayside's former headquarters in San Rafael, Calif., has been disconnected, and the company now has offices at Tower's Sacramento, Calif., headquarters. For the time being, at least, Bayside has its own line, suggesting that it hasn't yet been completely rolled into TRIP, Tower's in-house distribution unit.

DANCING WITH MR. B.: Mono-



by Chris Morris

gram Entertainment Network, a Canadian-based label run by dance-pop producer Tony Green, has made an exclusive pact in the U.S. with Miami-based Jerry Bassin Distribution. Monogram, which will have its American offices in Miami, will issue new releases later this year by Freddie James (best known for "Get Up And Boogie") and France Joli (who, as a 16-year-old, scored a 1979 top 15 hit with "Come To Me").

FLAG WAVING: Okay, Rosie Flores is a goddess, but the guitar-flaring country-rock vocalist hasn't always had the easiest time getting exposure in her current hometown of Los Angeles.

"It is very tough to get heard in L.A., because the major radio stations won't play you unless you're very mainstream," Flores says. She adds that she has gotten play on the alternative airwaves, "but it doesn't really count for going up the charts."

Well, listen up—Flores' new Hightone album, "Once More With Feeling," exhibits her at her best, as an adept writer and soulful singer of hard-edged, well-crafted neo-traditionalist country and a picker who can hold her own with the best anywhere.

The album, which includes vocal appearances by Joe Ely, Katy Moffatt, and local L.A. hero James

Intveld, reflects Texas-born Flores' depth of experience. Through the '70s, she fronted her own band, Rosie & the Screammers, and played with the all-girl cowpunk unit the Screaming Sirens. As a solo artist, she cut an excellent album for Warner Bros. in 1986. After spending two years living in Austin, Texas, she returned to L.A., landing a deal with the rootsy Hightone imprint.

Although many view Nashville as country's answer to Mecca, Flores likes L.A.'s club scene just fine. "You get more honky tonks in L.A.," she says. "I can go out and play guitar in somebody else's band. I've still had to struggle, so for me L.A.'s still the best place to play."

While playing with her own band (which includes her producers, guitarist Greg Leisz and bassist Dusty

Wakeman, and drummer Donald Lindley), Flores also took the guitar chair last year in the delightfully entertaining all-girl blues band the Blue Bonnets, which also included ex-Go-Go and fellow Texan Kathy Valentine.

"I loved doing it," she says. "It's made me want to put a blues band together if and when I move to Austin. I'd do some Jimmy Reed, some Robert Johnson, even some Hendrix."

Flores says she may try to split her time between L.A. and Austin. "My heart belongs in Texas," she says. "I love L.A., but I also want cleaner air and a slower pace."

The touring pace could quicken for Flores this fall: There's the possibility that she will tour with fellow Hightone artist Dave Alvin or hit the road on her own.

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Handleman Reports \$2.7 Million Loss Firm Blames Weak Spending, Decrease In Racks

BY DON JEFFREY

NEW YORK—Handleman Co. reports that weak consumer spending and a decrease in the number of departments it racks led to declines in music and video sales in the first fiscal quarter.

Those declines resulted in lower overall revenues and a loss for the quarter, which ended July 31. The nation's biggest rackjobber reports a net loss of \$2.7 million on net sales of \$194 million. In the same period last year, the company saw a profit of \$4.5 million on sales of \$212.3 million.

Larry Edwards, VP/treasurer for Handleman, says the company lost 270 departments during the quarter. Many of these were at Wal-Mart, which earlier had announced that it gradually would turn over many music and video departments to Western Merchandisers, a rackjobber that it owns.

Music sales declined 13.5% in the quarter, to \$113.3 million from \$131 million a year ago. Besides the decrease in departments ser-

vised, the company attributes the falloff to three factors: a decrease in sales of budget recordings, which carry higher profit margins; a reduction in prompt-payment discounts by labels because purchases decreased; and difficulty in matching results for 1992, when Handleman first stocked budget CDs in some major accounts.

Video sales were off 10.9% in the quarter, to \$57.2 million from \$64.2 million a year ago. A big reason was an increase in the proportion of megahit sell-through titles, which have lower margins than other product.

The poor results were not unexpected. Handleman announced on July 21 that it would post lower sales and a loss for the quarter. The actual results were a little better than expected.

Another reason for the net loss was that, despite a reduction in sales, expenses went up. Selling, general, and administrative expenses rose 4.3%, to \$46.2 million from \$44.3 million last year.

To get costs under control, Handleman announced this sum-

mer that it had reduced the number of employees by 8%, eliminated paid overtime, and revised expense budgets.

The company says it expects better results for the rest of the year, citing anticipated new releases from music and video suppliers, the expansion of home-entertainment departments by its accounts, and the growth of CD sales at mass merchandisers, which are Handleman's major customers.

Edwards says Kmart has allocated 50%-100% more space for Handleman-supplied products in 600 departments, and that Walmart "has given us about 25% more space in selected stores."

The bright spots in the first quarter were books and home-computer software. Book sales rose 25%, to \$16.1 million, and software sales jumped 68%, to \$8.4 million.

Handleman's shares closed at \$10.50 each in New York Stock Exchange trading at press time, 34% below their 52-week high of \$16.

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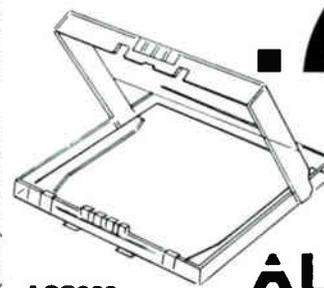
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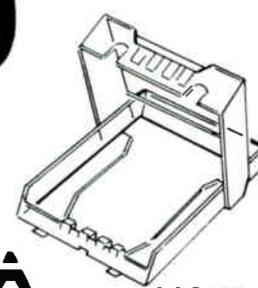
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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

★ LOS LOBOS

Just Another Band From East L.A.
PRODUCER: none listed
Slash/Warner Bros. 45367

Celebrating the 20th anniversary of this magnificent Los Angeles outfit, two-CD compilation proves this is anything but just another band. Set's 41 tracks cover Lobos' evolution from a Hispanic traditionalist unit to the sophisticated rock band that crafted last year's almost hallucinatory "Kiko." Package includes rare early material, soundtrack and compilation-album numbers (including hit cover of "La Bamba"), and exciting live tracks, not the least of which is a powerful version of Marvin Gaye's "What's Going On." This is one of the great American groups.

UNREST

Perfect Teeth

PRODUCER: Simon Le Bon
4AD 45401

Washington, D.C., trio has nabbed its share of raves as an indie act, and steps into the big leagues with this engaging album. Sporting a pointed instrumental attack and boasting two excellent, unaffected singers in Mark Robinson and Bridget Cross, group can rock convincingly; still, its strong suit is softer numbers, redolent of the Velvet Underground's ballad style, like "Angel I'll Walk You Home," "Soon It Is Going To Rain," and "Stylized Ampersand." Those tracks may be modern rock's best avenue of entry to this good young band.

★ JAYNE COUNTY

Goddess Of Wet Dreams
PRODUCER: Jayne County
ESP Disk 2002

A New York underground cult figure for more than a decade as the cross-dressing Wayne, the now-female Ms. County lets loose with a fistful of fangs-out rockers in the spirit of CBGB's golden age of punk. Raunchy and hilarious "Cream In My Jeans" and "F*** Off" are the most memorable of the batch; other highlights include New York Dolls covers "Lookin' For A Kiss" and "Private World," as well as County's tribute to late Dolls guitarist Johnny Thunders, "Johnny Gone To Heaven." Essential listening. Contact: 516-467-8250.

TIM FINN

Before & After

PRODUCERS: Various
Capitol 94904

Solo debut by the onetime member of Split Enz and (briefly) Crowded House bears a comfortable resemblance to the latter band's superb "Woodface" album, a pop gem of 1991. Here, Finn brings his impeccable songwriting sensibilities into the forefront on such cuts as "Hit The Ground Running," "In Love With It All," and "Many's The Time (In Dublin)," featuring members of Hothouse Flowers. Also appearing, as co-writers, are Richard Thompson and brother Neil.

★ NOEL COWARD

The Masters' Voice
PRODUCER: Not Listed
Angel 54919

Noel Coward, the great English songwriter, singer, actor, and playwright, plies all four of his "talents to amuse" in this excellently annotated 4-CD boxed set covering his entire HMV recording career, from 1925 to 1952. Bridging the gap between operetta and musical theater, Coward wrote many wonderful songs, like "Mad Dogs And Englishmen," "I'll See You Again," "A Room With A View," and "Someday I'll Find You." Always respectful of other writers' works, he also performs several songs by Irving Berlin, Cole Porter, and

SPOTLIGHT



JOHN MELLENCAMP

Human Wheels

PRODUCERS: J. Mellenkamp, M. Burn, D. Leonard, M. Wanchic
Mercury 314518

Mellenkamp has created an album of hits and heart-stoppers whose hallucinatory vividness will compel old and new fans to listen with fresh ears. The element of bold surprise that made Mellenkamp's best previous albums ("American Fool," "Scarecrow," "The Lonesome Jubilee") so memorable is in dramatic evidence again on "Human Wheels," a strikingly original evocation of the street scenes and secret ceremonies that make up our uncertain culture. The record explodes like a full-swing urban block party with "When Jesus Left Birmingham," a percussive and incantatory vision that rocks funkier than anything he's ever done—with the possible exception of another new R&B-fired gem called "French Shoes." This prismatic record's imaginative arrangements are filled with ingenious touches that combine organ, guiro and djembes, dobro and melodicas, and a wealth of riveting guitar textures that are certain to be widely copied. Whether it's taut storytelling like "Junior" and "Case 795 (The Family)," the ominous beauty of "Sweet Evening Breeze" and "Suzanne And The Jewels," or the inspirational shiver of the title track and the concluding "To The River" (co-authored with Janis Ian), Mellenkamp has restored the rock album to the status of a special journey.

Jerome Kern, among others. Another era, another world, and altogether a delight.

DANCE

► LONNIE GORDON

Bad Mood

PRODUCERS: Various
SBK/ERG 54323

It's been a couple of years since Gordon wooed club citizens with worldwide smash "Gonna Catch You." Empowered with a ferocious, heartfelt vocal delivery, she easily lives up to the promise of that single with an album that overflows with hard beats, contagious pop melodies, and sweet retro-soul vibes. Title tune recently topped U.S. dance charts, with gems like the just-released "Happening All Over Again" and "Sing A Song" waiting in the wings. Gordon displays a talent for mainstream urban/pop ballads with the melancholy "Missing You," on which she momentarily douses her vocal fire with soft, fluid tones.

JAZZ

► JAZZ FUTURES

Live In Concert

PRODUCER: Larry Clothier
Novus 63158

George Wein assembled the most notable of young lions into an octet composed of trumpeters Roy Hargrove and Marlon Jordan, saxophonists Antonio Hart and Tim

Warfield, guitarist Mark Whitfield, pianist Benny Green, bassist Christian McBride, and drummer Carl Allen. This live recording features originals from several Futures, most notably McBride's soul-deep "Sterling Sylvia" and Whitfield's sharp "Medgar Evers Blues." Among fine covers are "Stardust," "Blue Moon," "Bewitched, Bothered And Bewildered," and the album's highlight, a propulsive version of McCoy Tyner's "Mode For John."

► J.J. JOHNSON

Let's Hang Out

PRODUCERS: J.J. Johnson & Jean-Philippe Allard
Verve 514 454

With his retirement years fading, the master trombonist/composer/arranger has fully re-emerged as one of the jazz giants of our day, this time backed by an excellent crew that includes Terence Blanchard, Ralph Moore, Jimmy Heath, Stanley Cowell, and Renee Rosnes. Johnson's top-notch compositions include the four-movement "Friendship Suite" and the cool, funky "May I Have Dis Dance?" His taste in standards is similarly sharp, with "It Never Entered My Mind," "It's You Or No One," and "I Got It Bad (And That Ain't Good)."

WORLD MUSIC

► HENRY KAISER & DAVID LINDLEY

A World Out Of Time Vol. 2

PRODUCERS: Birger Gesthuisen & Henry Kaiser
Shanachie 64048

A second helping of 1991 tracks recorded in Madagascar by American guitarists Kaiser & Lindley, this excellent collection again spotlights brilliant but little-known Malagasy artists. Featured are flute virtuoso Rakoto Frah; poignant songsmiths Mahaleo and Dama & D'Gary; dance music savant Roger Georges; nimble-fingered string players Tovo, Sylvestre Randafison, and Germain Rakotomavo; and re-appearing favorites Rossy and Tarika Sammy.

RAP

► SCARFACE

The World Is Yours

PRODUCERS: N.O. Joe, John Bido, Brad "Scarface" Jordan
Rap-A-Lot 53861

From Cypress Hill (who bragged of being "Insane In The Brain") to Onyx's "mad-face invasion," there's much psychosis in hard-edged rap circles these days. Now comes Scarface's second solo album, which blasted onto the Billboard 200 in its first week. The Geto Boys rapper dramatizes the states of depression and paranoia with coarse, face-

VITAL REISSUES

THE WILD MAGNOLIAS

PRODUCER: Philippe Rault
Polydor Chronicles 314519 418

Funk hardly ever gets as thick as it did on this convulsive 1974 album, which introduced New Orleans' Mardi Gras Indians to the world (the Wild Tchoupitoulas' record would come two years later). Big Chiefs Bo Diddis and Monk Boudreaux lead the chants, while a foot-busting band featuring keyboardist Willie Tee and guitarist Snooks Eaglin lays down monster grooves. Perfect material for anyone's next lease-breaking party.

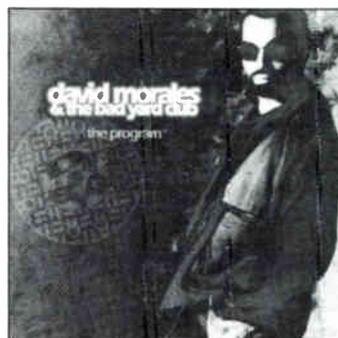
THE KENTUCKY COLONELS

Appalachian Swing!

REISSUE PRODUCER: Ken Irwin
Rounder SS 31

Reissue of the bluegrass band's 1964 World Pacific album restores to print a work commonly identified as one of the classic instrumental sets in the genre. Fronted by mandolinist Roland White and his brother, master guitarist Clarence (who went on to refresh the Byrds' sound before his death

SPOTLIGHT



DAVID MORALES & THE BAD YARD CLUB

The Program

PRODUCER: David Morales
Mercury 314 518 015

Exalted dance producer/remixer takes his long-anticipated bow as a recording artist with a virtually flawless collection that successfully casts him as a club-savvy equivalent to Quincy Jones. Morales leads a brigade of divas, belters, and toasters like a hip Pied Piper, framing each vocalist in rich grooves and lushly executed melodies that aim to entice dancefloor punters, as well as radio programmers. So far, "Gimme Luv" has met with deserved international club kudos, though the wildly infectious "Sunshine," with its urban/R&B flavors, and the tribal-esque title cut are likely to prove more suitable for top 40 crossover.

front rhymes. He frames the madness in his soul and outside his door in tracks with lots of boom and cinematic shimmer. The songs conjure up violent scenes, some extremely offensive to women, like "I Need A Favor," in which the narrator pimps his girlfriend.

LATIN

► LAS TRIPLETS

Algo Más Que Amor

PRODUCER: K.C. Porter
EMI Latin 27349

Two years after notching a top 20 pop hit with "You Don't Have To Go Home Tonight," this sweet-singing Mexican trio returns with its sophomore Spanish-language pop set, whose smart musical arrangements and poignant verse assure multi-generational appeal. Gingerly paced, titular first single is a winner, along with a smorgasbord of appealing mid-tempo entries and ballads headed up by "El Día

Llegará," "Amar Muerte," "Amor Callado," "Atado A Mi Piel," and "Mi Mundo Entero," plus "Jane," a touching, majestic tune dedicated to the girls' mother.

BARRIO BOYZ

Dondequiera Que Estés

PRODUCERS: K.C. Porter, Emilio Estefan, G-Man, Wolf & Epic, ATN
EMI Latin 27344

Could yet another cover of Bread's touchy-feely yesterhit "Make It With You" possibly sound fresh? Well, si, if crooned by one of New York's smoothest vocal quintets. Likeable album also features faithful doo-wop remake of "In The Still Of The Night" ("Una Noche De Amor"), a soulful take of ballad classic "Dias Como Hoy," plus sexy, chugging title cut, complete with steamy vocal accompaniment from label mate Selena.

COUNTRY

► RICKY VAN SHELTON

A Bridge I Didn't Burn

PRODUCER: Steve Buckingham
Columbia 48992

Through this fad and that, Shelton remains one of country music's most reliable and moving vocalists. And when he has strong material to work with—as he does here—the results are particularly powerful. There are a couple of relatively light pieces, such as "Linda Lu" and "If They Turn Off The Lights," but the album's primary mood is somber and reflective. Among the standouts are the guilt-ridden title cut, the all-to-pieces "My First Reaction," and the pantheistic "Talking To God."

► STEPHANIE DAVIS

PRODUCER: Kyle Lehning
Asylum 61546

Long admired and respected as a songwriter, Davis currently is opening shows for Garth Brooks, with whom she wrote "We Shall Be Free." In this, her first album, she walks the stylistic line between folk and country. But the overwhelming element is the depth and directness of her songs. (She wrote seven of the selections.) The best cuts include Davis's current single, "It's All In The Heart," "Wind" (on which Brooks provides harmony vocals), "Looks Like Lonesome," and "Just A Cup Of Coffee."

CLASSICAL

► BERNSTEIN, COMDEN, GREEN: ON THE TOWN

Michael Tilson Thomas, London Philharmonic Orchestra
Deutsche Grammophon 437516

Here is crossover at its best: the right performers in a joyous presentation—including four previously unrecorded numbers—of the still fresh, still youthfully exuberant songs and orchestral music of the first Broadway musical by Leonard Bernstein, Betty Comden, and Adolph Green, celebrating its 50th birthday next year. The bright cast includes Frederica von Stade, Thomas Hampson, Samuel Ramey, Tyne Daly, Cleo Laine, and others. New York, New York, it's a belluva "On The Town!"

★ TAKEMITSU: A WAY A LONE

BARBER: STRING QUARTET, OP.11

BRITTEN: STRING QUARTET NO.2

Tokyo String Quartet
RCA Victor Red Seal 61387

A smart example of programming that offsets the reasonably familiar Barber and Britten works with the inventive and absorbing Takemitsu, a piece commissioned by the performers that speaks even more directly to today's curious listener. The second movement of the Barber, of course, is his ubiquitous "Adagio For Strings," a circumstance that can only help at retail. Playing by the Tokyo ensemble, as well as the engineering, is top-notch.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JD): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► DR. DRE Let Me Ride (4:20)

PRODUCER: Dr. Dre
WRITERS: RBX, Snoop
PUBLISHER: Warner Chappell, BMI
Death Row/Priority/Interscope 7029 (c/o Atlantic) (cassette single)

Dre doesn't need to ask if he can ride: Latest cut from double-platinum collection "The Chronic" is undeniable. He is in smooth form here, rolling rhymes over slick retro-style synth segments and sharp beats, backed by unbeatable vocals in a killer chorus.

► RICK ASTLEY Hopelessly (3:24)

PRODUCERS: Gary Stevenson, Rick Astley
WRITERS: R. Astley, R. Fisher
PUBLISHER: BMG Songs, ASCAP
RCA 62596 (c/o BMG) (cassette single)

A relatively healthy bow on the Hot 100 last week holds promise for the future of this stately, piano-driven ballad from Astley's new set, "Body & Soul." That warm baritone, which crowded top 40 airwaves during the late '80s, remains in fine form, flexing nicely while a grand arrangement of harps and other assorted strings swirl sweetly about. Quite pretty.

► STING Nothing 'Bout Me (3:18)

PRODUCERS: Hugh Padgham, Sting
WRITER: Sting
PUBLISHER: Blue Turtle, ASCAP
REMIXERS: Stoker, S&M
A&M 8138 (c/o PGD) (cassette single)

Latest single from "Ten Summoner's Tales" is a swinging delight, made more delectable by the remix's addition of neat/discreet horn fanfares and saucy'n'soulful female backing vocals. Coupled with the engaging wit of the lyric, it's a way-cool winner that shimmers and bops with maximum top 40 and AC finesse. And it's sure to gather more fans for the swell album from which it sprang.

THE JULIANA HATFIELD THREE My Sister (3:22)

PRODUCER: Scott Litt
WRITER: J. Hatfield
PUBLISHER: Juliana Hatfield, BMI
Mammoth/Atlantic 5148 (cassette single)

Indie-rock darling Hatfield charges out of her major-label debut with this cute modern-rocker, proving she's got a way with guitar melody as well as weakness for vivid lyrics—stretching to rhyme "all-ages show" with "Del Fuegos" ("Foo-way-goes"). If there's irony there, it just doesn't stick.

ACE OF BASE All That She Wants (3:31)

PRODUCERS: Deniz Pop, Joker, Buddha
WRITERS: Joker, Buddha
PUBLISHERS: Megasong
Arista 2614 (c/o BMG) (cassette single)

Swedish quartet wears its Alba influences proudly on this shuffling, reggae-splashed ditty. High-ended swing-ish beats and spare synths are a tad too thin for current radio trends; a harder beat-attack would help push track over the top. Factor in curious and vague lyrics, and you have a left-of-center offering that may entice quirky minds, but will probably leave most scratching their heads.

LORI RUSSO Rolling Ocean (4:01)

PRODUCER: Tom Wer
WRITERS: J. Clegg, S. Mavuso
PUBLISHER: not listed
Major 93071 (CD single)

It takes an earnest ingenue like Russo to make something this unflinchingly happy and spiritual palatable. You can almost hear her smiling with glee as she chirps the song's heavy-handed lyrics, which are supported by a glossy, percussive pop/dance arrangement. A harder remix would help make waves at crossover radio, though tune certainly could make a few friends at top 40 and AC formats. Contact: 1214 Orleans Road, Chatham, Mass. 02633.

R & B

★ MICA PARIS Whisper A Prayer (3:54)

PRODUCER: Jon Lind
WRITERS: J. Lind, P. Goldstein, W. Waldman
PUBLISHERS: Virgin Songs/Big Mystique/Willesden/Lightning Field, BMI; PolyGram International/Kazzoom, ASCAP
Island 6789 (c/o PGD) (cassette single)

With this title track from her current

collection, Paris displays a considerable growth and maturity in both her range and style. Most striking is her ability to render this romantic, optimistic R&B ballad dramatic and accessible without indulging in the vein-poppin' histrionics that other urban radio divas do. Crystal-clear production is another plus for a single that is ready to be embraced at several radio formats.

LEVERT Do The Thangs (4:00)

PRODUCER: Marc G.
WRITER: M. Gordon
PUBLISHER: Trycep/Willesden, BMI
Atlantic 5159 (cassette single)

Surely, you can imagine some of the "thangs" Mr. Levert and his cohorts want to do on this slow, seductive jam. Although smarter lyrics would have been nice, there is no denying the potency of the groove, the melody, and—perhaps most importantly—the vocals. A hip-grinding lead performance is surrounded by tightly woven (but not overpowering) doo-hop harmonies. Single from "For Real Tho'" is a fine quiet-storm entry.

AHMAD! Who Can? (no timing listed)

PRODUCER: Kendal
WRITERS: A.A. Lewis, S.K. Gordy
PUBLISHERS: Interscope/Ahmad/Kendal/U/AWB, ASCAP
REMIXER: Madness 4 Real
Motown 1115 (c/o PGD) (cassette single)

Quirky lil' rap item from the soundtrack to "Meteor Man" has a high degree of novelty charm, but it really isn't of much interest to anyone who hasn't already checked out the Robert Townsend flick. A kitchen-sink construction of funk, hip-hop, pop, and jazz elements (with odd tempo shifts and sound effects), gives Ahmad! plenty of room to work his lyrical program. He handles the limited nature of the track with a cheeky wit that likely will leave many anxiously awaiting his next effort.

AZ-ONE Let My Love Inside (4:10)

PRODUCERS: Jeff Gill, Martin Kember, DJ Rogers Jr.
WRITERS: L.A. Dre, M. Kember, J. Gill
PUBLISHER: not listed
Scotti Bros. 75363 (c/o BMG) (cassette single)

Photogenic male quartet tries once again to

NEW & NOTEWORTHY

RED RED GROOVY Another Kind Of Find (4:32)

PRODUCER: Brett Edgar
WRITERS: Edgar, Larson
PUBLISHERS: Continuum/Rong Rong
Continuum 12303 (CD single)

Talk about hedging your bets. Single by exciting new trio bows with no less than nine vastly different remixes. It really wasn't necessary, since the tune sports a classic pop hook and an endlessly engaging vocal by Lori Larson. In its original form, the chorus chugs away with jiggly guitars that will remind some of disco-era Blondie and Duran Duran's salad days. Other versions dabble playfully in rave, house, and modern-pop moods to fine effect. Should start at crossover radio and club levels before spreading to top 40. Get on it. Contact: 908-709-0011.

MIKE WALSH Had It, Done It, Been There, Did That (6:10)

PRODUCERS: De Harris, Mike Walsh
WRITER: M. Walsh
PUBLISHER: Warner-Tamerlane, BMI
Imago 25049 (c/o BMG) (12-inch single)

Salacious pop/house twirler sports a phrase that could easily become the defining anthem for the jaded '90s. Walsh chats his way over a spine-crawling groove that would work equally well on dancefloors and over radio airwaves. His casual, deep-voiced delivery will remind some of LaTour's hit, "People Are Still Having Sex," but this one is far more daring and intriguing. Club DJs are starting to work it feverishly, so now's the time to give pop and crossover radio a tidy edit. A clever and fun novelty item.

nip a piece of the dwindling doo-hop pie. Finger-poppin' groove ballad is better than the act's past efforts—thanks mostly to the song's catchy chorus. The guys sing admirably, and are complemented by music that is smooth and pleasing to the ear. Give it a second or two to grow on you.

COUNTRY

► WILLIE NELSON Still Is Still Moving To Me (3:30)

PRODUCER: Don Was
WRITER: W. Nelson
PUBLISHER: Full Nelson/Longitude, BMI
Columbia 77184 (c/o Sony) (7-inch single)

To an uptempo arrangement that pulsates with vitality, Nelson waxes philosophical about the nature of human existence. Memorable melody and an irresistible beat.

JEFF KNIGHT Easy Street (3:37)

PRODUCERS: Bud Logan, Harold Shedd
WRITERS: T.J. Knight, C. Wright
PUBLISHERS: Songs Of PolyGram/Music Of The World/
David N'Will, BMI/ASCAP
Mercury 977 (c/o PolyGram) (CD promo)

Knight manages to convey dignity, envy, anger, and despair in this blue-collar essay on class distinctions. Great vocals and a searing guitar drive the point home.

KIERAN KANE I'm Here To Love You (2:59)

PRODUCERS: Harry Stinson, Kieran Kane
WRITER: not listed
PUBLISHERS: Kieran Kane/Sony Cross Keys, ASCAP
Atlantic 5216 (cassette single)

Those who loved the music of the O'Kanes (of which Kane was one-half) will have a rush of nostalgia when they hear this single. The lyrics are simple and straightforward, the instrumentation and harmonies light and delicate.

KELLY WILLIS Heaven's Just A Sin Away (2:30)

PRODUCERS: Don Was, Tony Brown
WRITER: J. Gillespie
PUBLISHER: Blue Lake, BMI
MCA 54733 (c/o Uni) (7-inch single)

This is the song that brought the Kendalls from obscurity to four weeks at No. 1 on the country charts in 1977. Willis' reading of the lyrics, however, is considerably more carnal than rueful.

RONNA REEVES He's My Weakness (3:43)

PRODUCERS: Clyde Brooks, Harold Shedd
WRITERS: G. Sklerov, R. Tapp
PUBLISHERS: Gloria Sklerov/Robin Tapp/ABC Circle, BMI
Mercury 976 (c/o PolyGram) (CD promo)

A contemplative, stately, and terribly lonely confession of vulnerability. Designed for weeping and slow dancing.

DANCE

► LONNIE GORDON Happenin' All Over Again (6:20)

PRODUCER: Stock Aitken Waterman
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Jewel & Stone, Tony King, Stock Aitken Waterman
SBK/ERG 54352 (c/o CEMA) (12-inch single)

If this one sounds faintly familiar, it's because this track was a hi-NRG import smash a few years ago. Vigorously revamped with a slammin' house bassline, track is now ready to follow its U.S. predecessor, "Bad Mood," to the top of the club charts. Lonnie's fierce, sweet'n'sour performance is diva-supreme. Wise crossover radio programmers will delve into Tony King's chunky hip-hop remix.

► TEN CITY Fantasy (6:12)

PRODUCERS: Ten City
WRITERS: Ten City
PUBLISHERS: EMI-Blackwood, BMI; EMI-April, ASCAP
REMIXERS: Ten City, "Little" Louie Vega, Kenny "Dope" Gonzalez, Timmy Regisford, Simon Law
Columbia 77104 (c/o Sony) (12-inch single)

Some things are truly worth waiting for. Slinky Chicago-house affair won the hearts of tastemakers earlier this year on bootleg tape. Finally available commercially, act shines like the dance music legends they are on a song that blends a well-structured, catchy tune with a spine-crawling groove. Double-pack of remixes effectively aims for across-the-board play, with Simon Law's and the act's own versions standing out.

Diehards will dig the inclusion of another new track, "Joy & Pain," on the flipside.

★ B-TRIBE Fiesta Fatal (7:35)

PRODUCERS: The Barcelona Tribe Of Soulters
WRITER: not listed
PUBLISHER: not listed
REMIXERS: The Barcelona Tribe Of Soulters
Atlantic 2028 (12-inch single)

Flamenco guitars, sexy Spanish chants, a tribal/trance groove, and hard rave synths are combined to astonishingly great effect on this intense and invigorating underground romp. Four highly varied remixes take the track from a hypnotic mind-trip to a frenetic blast, with an ambient/hip-hop interlude tossed in for good measure. A refreshing respite from standard club fare, track is poised to become a sleeper smash.

STACEY Q Two Hot For Love (no timing listed)

PRODUCER: Carlo Zanella
WRITER: not listed
PUBLISHER: not listed
Thump 1049 (CD promo)

The chirpy, girlish voice behind the camp pop/NRG classics "Two Of Hearts" and "We Connect" sounds well at home on this slinky retro-disco stroller. Stacey purrs and whispers amid rollicky piano lines, clicking beats, and a diva-like "I'm hot for you" sample. Festive and infectious enough to make the remaining days of summer a twirlin' good time.

IRA LEVI Nothin' (Stop Me Now) (5:14)

PRODUCERS: Gary Storm, Lionel "Nova" Herman
WRITERS: L. Herman, G. Storm
PUBLISHERS: Strictly Rhythm/Get Reck, ASCAP
REMIXER: Erick "More" Morillo
Strictly Rhythm 013 (12-inch single)

Promising belter who wooed DJs last year with "Free Your Mind" is back with a butt-shaggin' deep-house jam that frames his rich voice with chipper female backing chants and familiar organs. Sing-along chorus will help further Levi's budding relationship with mainstream folks, while Erick Morillo's tougher mixes have the muscle to click with hipper heads. Contact: 212-246-0026.

ROCK TRACKS

► SOUL ASYLUM Without A Trace (3:32)

PRODUCER: Michael Beinhorn
WRITER: D. Pirner
PUBLISHERS: WB/LFR, ASCAP
Columbia 5274 (c/o Sony) (CD promo)

With this cut, which is being worked solely as a CD promo to rock radio, we give in to the temptation to say Soul Asylum is like a "runaway train" at this point in its career, and programmers would be unwise to stand in the way. Riding on a string of successful singles, band should take this tight, tuneful cut high on the album-rock chart.

► MELISSA ETHERIDGE I'm The Only One (4:15)

PRODUCER: Hugh Padgham
WRITER: M. Etheridge
PUBLISHERS: MLE/Almo, ASCAP
Island 6790 (c/o PGD) (CD promo)

Preview of the forthcoming "Yes I Am" collection is a swaggering, blues-drenched rocker that inspires one of Melissa's stronger performances to date. Typical acoustic undercurrent gives the track a contrasting cushion to its muscular rhythm base and heavy-handed electric riffs. A pleasure for longtime fans, highly potent single has the muscle to open more than a few previously closed doors at album-rock radio.

R.E.M. Everybody Hurts (4:46)

PRODUCERS: Scott Litt & R.E.M.
WRITERS: Berry, Buck, Mills, Slipe
PUBLISHER: Night Garden, BMI
Warner Bros. 18638 (cassette single)

This spare, honest, and emotional track from the band's "Automatic" outing seems an unlikely choice for a single. It may have problems finding a home initially, but it should find a foothold among certain album-rock outlets, because when the strings kick in, there's no denying this song's power. Listen for

echoes of the pop classic "Bridge Over Troubled Water" to really get a handle on it.

★ BUFFALO TOM Sodajerker (3:42)

PRODUCERS: The Robb Brothers
WRITERS: Buffalo Tom
PUBLISHER: Scrawny, BMI
Beggars Banquet/EastWest 5214 (c/o Atlantic) (CD promo)

Deliciously contagious, pop-juiced rocker will take you back to the days when you could crank your local college radio station and actually hum along. Shuffling by with a swaying acoustic subtext, track is a crafty blend of light harmonies, ringing electric guitars, and head-bobbing rhythms. Excellent first single from the forthcoming "Big Red Letter Day" is primed for alternative radio breakthrough, but mainstream pop and album-rock punters should have a good time with it, too. By the by, CD single has two cool non-album jams.

★ STEREO LAB Jenny Ondioline (Part 1) (3:50)

PRODUCERS: Phil Wright
WRITERS: Sadler, Gane
PUBLISHER: Incomplete, BMI
Elektra 8830 (CD promo)

U.K. band keeps to its successful formula on major-label bow, building a super pop cut on a base of about two chords. No-frills approach makes for a sweet, simple, and memorable track. A great bet for modern-rock and college outlets.

SEASON TO RISK Mine Eyes (no timing listed)

PRODUCERS: Season To Risk
WRITERS: S. Tulipana, D. Trower, P. Malinowski
PUBLISHER: Give Me Back My Hand, ASCAP
Columbia 74888 (c/o Sony) (CD single)

Act leaps right into a subtle mix of metal and melody on this lead cut from its forthcoming self-titled album. Vocals veer from a distorted, old-timey gramophone style to raw wailing. Hard-edged modern-rock outlets may want to leap in, too.

CLUTCH A Shogun Named Marcus (2:52)

PRODUCER: Steven Haigler
WRITERS: Clutch
PUBLISHER: Freon Justice, ASCAP
EastWest 5177 (c/o Atlantic) (CD single)

Aggressive, muscular, and polished hard-core style cut is marked with frightening vocal that more or less raps its way through the track. The right doses of attitude and edge may make this one attractive to metal listeners.

RAP

► DIGITAL UNDERGROUND The Return Of The Crazy One (3:58)

PRODUCERS: D-Flo Production Squad
WRITERS: E. Humphrey, J. Jackson, G. Jacobs, G. Clinton, W. Collins, B. Worrel
PUBLISHERS: GLG Two/Publowyalike/Willesden/
Bridgeport/Rubberland/Right Song, BMI
Tommy Boy 590 (12-inch single)

It's been a hot second since act regaled punters with its sly and clever lyrical science. First peek into its new album, "The Body-Hat Syndrome," lays chest-pounding rhymes over a densely textured hip-hop beat-base. Classic funk feel comes from sound-bites and elements borrowed from Parliament/Funkadelic. A hearty party jam that will remind you that some good things truly are well worth waiting for.

KRS-ONE Outta Here (4:12)

PRODUCER: DJ Premiere
WRITER: L. Parker
PUBLISHERS: Zomba Enterprises/BDP, ASCAP
Jive 42146 (c/o BMG) (12-inch single)

While some old-school dudes are falling by the wayside, KRS-One is out to show that he can still throw as hard as any young Turk. There is just one thing: does anyone outside the music industry want to hear a whole track about how he is still plugged in? Instead of talking about being dope, he should just be dope. Punters are better off with the quirky, cool, and comical "I Can't Wake Up" on the flipside. From the forthcoming "Return Of Da Boom Bap" album.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Majors Eye India's Potential PolyGram May Establish Subsidiary

■ BY ANIL CHOPRA

BOMBAY—India's music market is poised to receive major-label attention after the relaxation of rules on foreign investment.

PolyGram appears to be in the lead in the race for India, and is planning to establish a full subsidiary here soon, sources say. Sony Music is also looking at prospects in India, although its entry into the market is not thought to be imminent.

PolyGram entered the Indian market in 1972 with a majority stake in the local Polydor company, which then changed its name to Music India.

Now local sources say PolyGram has agreed to buy the remaining stake in Music India, which will then change its name to PolyGram India. Reports here suggest the deal is being finalized, although no word has come from PolyGram or Music India. PolyGram International executive VP Maurice Oberstein

visited India earlier this year on a fact-finding mission.

Vijay Lazarus, currently VP/marketing for Music India, is likely to become the first president of PolyGram India. Lazarus has been overseeing much of the company's work in the past decade and is strongly identified with the PolyGram licensee.

Four other majors—EMI, Sony, BMG, and WEA—are all marketing their catalog through licensing agreements. Yet this is almost certain to change given that India has a market of 880 million people

and is the second most populated country after China. English is still the official language in India, with the third-largest English-speaking middle class in the world after the U.S. and U.K.

IFPI figures for the Indian market in 1992 put total sales at \$254.7 million, with CD sales of 500,000 units and cassette sales of 240 million, although the cassette figure is still being re-evaluated and is thought to be lower than stated.

With MTV Asia receiving a significant viewing figures in the territory, India is
(Continued on page 55)

Belgium Tries 2-Track CD After Cassette Single Misses

■ BY MARC MAES

BRUSSELS—Belgian record companies are preparing to follow their European counterparts with the full-scale launch of the 2-track CD single in September and October.

Until two years ago, Belgium was one of few European territories with substantial vinyl singles sales. The thriving market was mainly due to the success of local talent production, propelled by programming on Flemish TV station VTM.

The 1991 launch of the cassette single proved a miss: The fact that the industry was not offering a constant flood of hit releases on cassette single kept the consumer interest low, and the project was abolished soon after its birth.

But, says Bert Cloeckart, managing director of PolyGram Belgium and president of IFPI Belgium, "The fact that today we see

an increase of 72% in units for the CD single format is something to build on. And we've learned a lesson from the cassette single. We now have consumer interest as a firm basis and the price difference between CD single and the multitrack CD maxi as communication tool."

Prior to the industry campaign, both EMI Belgium (with the Radios' "Non, Non Rien A Changé,") and, more recently, Indisc released one-track CD singles in search of an alternative to the vinyl single.

"CD singles haven't taken over the market," says Indisc general manager Richard Dedapper, who decided not to wait for IFPI's two-track campaign, "and initiatives like our Jo Vally and Isabelle A.'s new single releases are attempts to keep the singles market from bleeding to death."

Dedapper adds, "The CD-single should be available at the price paid for vinyl, offering one digital-quality track."

The industry itself plans a campaign toward the consumer clearly indicating the difference between the 2-track CD single (sold at less than \$6 in cardboard sleeve) and the slim jewel box-packed CD maxi-single with three or more tracks, for a price of approximately \$9.

"We have made solid arrangements within the industry to start releasing repertoire on a massive basis in September on 2-track CD," says Cloeckart, "and we have also designed 200 special displays for POS use, creating a CD-single chart."

October is planned as "CD Single/CD Maxi Month" in Belgium, with IFPI concluding promotion deals with key media. A special IFPI sub-committee, chaired by former IFPI president Charles Licoppe, is preparing the media launch of the 2-track CD singles.

At 24-store Free Record Shop chain, general manager Lou Boon confirms full support for the industry's campaign to launch the 2-track CD. Just like in Holland, where Free Record Shop was instrumental in promoting the new format to
(Continued on page 57)



They Will Always Love Her. Whitney Houston receives a double-platinum disc for 160,000 sales of "The Bodyguard" in Denmark. From left are Dietmar Glodde, BMG/Genlyd managing director; promotion manager Annetta Elmo; Houston. Arista label manager Susanne Kier; and Jesper Bey, director of A&R and marketing. Houston played two concerts in Denmark, Aug. 13 and 15, attended by more than 65,000 fans.

BMG Victor Creates Sales Arm New Division Set For Oct. Startup

■ BY STEVE McCLURE

TOKYO—BMG Victor is setting up its own sales network as it continues to adopt a higher profile in the Japanese music industry.

Victor Entertainment, formed this year when sales/distribution company Japan AVC merged with Victor Musical Industries, will handle BMG Victor's product until October, when the company's new sales division will take over the task of selling to retailers nationwide. "BMG Victor is growing up as a record company," says president Osamu Sato, explaining the move, which will see 80 new employees recruited by BMG Victor to staff the new sales division.

"In the software business, the most important thing is to distribute information to retailers," Sato says. "The 'pipeline' between us and them must be short and strong, so we want to have our own distribution network, instead of going through Japan AVC."

Physical distribution of BMG product will still be handled by JVC affiliate NRC, which along with Jared Inc. distributes most music software in Japan.

Another reason for setting up an independent sales team, Sato says, is that Japan AVC continued to charge the same percentage fee for handling BMG Victor's product, despite the company's recent quantum leap in sales. Sato says the company's sales totaled 33.6 billion yen (\$223 million) in the year ending June 31, up 37% from the previous term.

One reason for that impressive performance is the extraordinary success of the soundtrack album of "The Bodyguard" in the Japanese market. The album has now sold 1.85 million copies here, making it Japan's all-time top-selling foreign album. That distinction was previously held by Michael Jackson's "Thriller," with 1.6 million copies.

Strong results by domestic acts such as B'z, whose latest album, "Friends," has sold 1.9 million copies since its December 1992 release, have also been crucial in BMG Victor's development into a

major player in the Japanese music industry. Other top-selling BMG Victor domestic artists include Toshi (lead singer of glam-rock band X Japan), Fumina Hisamatsu and Toshiki Kadomatsu.

Domestic product now accounts for
(Continued on next page)

Bootlegs Spur Danish Suit

■ BY KAI ROGER OTTESEN

COPENHAGEN—Denmark's only CD plant, Dandisc, has been sued by the local IFPI affiliate in a case that could help clamp down on "protection gap" bootlegs.

IFPI is seeking undisclosed damages in the case, expected to be tried in early 1994.

The lawsuit is IFPI's reaction to cases where live concerts by
(Continued on page 57)



Disney Goes East. At a recent conference at the company's headquarters in Burbank, Calif., the Asia/Pacific music management team of Disney Consumer Products met with its licensees to discuss Disney's expansion in the region. Among those who received recognition during the conference were Disney's licensee in the Philippines, Universal Records, for sales of the "Aladdin" soundtrack. Gathered at the award presentation, from left, are Geline Eugenio of Universal Records; Chris Montan, senior VP of music for Walt Disney Pictures; Greg Rogers, director of music for Disney Consumer Products; Belle Tan of Universal Records; and Victoria Salazar of Fun Characters, Disney's marketing licensee in the Philippines.

Greek Pride Boosts Sales For Local Acts

■ BY JOHN CARR

ATHENS—Blame it on the Balkan conflict. The Greeks, newly aware of their position as the only stable democracy in the Balkans, are taking a more visible pride in their own music.

Leading music executives are happily waving the flag along with the rest. "There's a new nationalist feeling in the air," says BMG Greece managing director Miltos Karadas. "It's translating into sales."

In the past two years, BMG's domestic repertoire has shot up from 13% to 35% of the company's total sales, as buyers turn to actively marketed local artists. Minos EMI, a traditional domestic repertoire leader, has seen its share jump about 10 points, up to about 60% of overall sales, in the space of a year. Other labels report similar increases. Nationwide, domestic repertoire accounts for 55% of overall sales and is rising.

For the past year-and-a-half, tensions between Greece and its
(Continued on page 57)

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SPAIN: He's called El Cabrero (the Goatherder), and that's what he is. Living with his 100 goats in the mountains near the village outside Seville where he was born 45 years ago, Jose Dominguez looks like a spaghetti western



Clint Eastwood with his cowboy hat and beard. But he is also one of the country's best singers of pure flamenco, although he rarely performs outside the southern Andalusia region. Suddenly all that has changed. Peter Gabriel heard an old tape of El Cabrero, contacted his agents, and the result was El Cabrero performing at the three-day WOMAD festival at St. Austell, England, at the end of August. Through September, El Cabrero will be singing in the U.S. and Canada. But none of that fazes him. "I don't know Gabriel or his music, but he must like quality, and flamenco has it. Flamenco is a university without walls. I'm not a man of great ambition. The goats give me satisfaction

and grief, but no money. Herding is like few things in the world." El Cabrero is not enamored of the New Flamenco fusion taking root in Spain. "Why put violins in if a rudimentary guitar is enough? It's like trying to insert a cork oak in a sour cherry tree." HOWELL LLEWELLYN

SCOTLAND: The publication at the end of this month of "A History Of Scottish Rock & Pop" by Brian Hogg (Guinness), charting the country's popular music history—from Lulu & the Luvvers to Simple Minds and beyond—comes at a time when young Scottish bands are making themselves heard throughout Britain. Influential independent label Creation's August subsidiary unveils a new quartet called 18 Wheeler with the Sept. 6 release of the band's debut single, "Nature Girl," a bright, three-minute burst of upbeat pop. Four 18-year-olds hailing from Aberdeen, Airdrie, Inverness, and Perth, the group is working on an album for release next year, as is its more rock-oriented August labelmate Eugenius, formerly known as Captain America. The Creation label itself is home to BMX Bandits, who recently released a light-hearted paean to a certain Antipodean pop queen titled "Kylie's Got A Crush On Us," and to the more established Teenage Fanclub, whose acclaimed 1991 album, "Bandwagonesque," will be followed by their third album, "13," to be released next month. Several members of the above bands hail from Bellshill, the Glasgow suburb that previously has brought forth international achievers as varied as Sheena Easton and the Soup Dragons. Meanwhile, on the east coast, eight miles from Edinburgh in the town of Penicuik, the Lost Soul Band has been winning praise for its folk-inflected rock. Following the impromptu release of a live-in-the-studio album, "Friday The 13th And Everything's Rosie," Silvertone will issue the group's "official" debut set next month, "The Land Of Do As You Please." PAUL SEXTON

JAMAICA: At the recent launch in Kingston of his new album, "Visa," singer Junior Reid said the title is an attempt to highlight his continuing struggle to gain entry to the U.S. An enlarged picture of Reid's visitor's visa, canceled June 9, 1987, adorns the album's cover. But Reid claims that no valid reason for the cancellation has been given, and he has retained a U.S. immigration attorney to appeal the decision, in the hope that he can tour America to promote the album. Also at the launch, Reid performed a live set that included the first single from "Visa," a number called "Gun Court" which is currently No. 2 on the chart here. MAUREEN SHERIDAN

EGYPT: The list of contributors to the multi-artist collection "Alamiyat" (roughly meaning "international songs") on the High Quality label is enough to guarantee success in the Arab world for this fascinating album. It includes names like Farouk Muhammad Hassan (accordion), Samir Surour (saxophone), Hassan Anwer (riq, Arab tambourine), and Magid Surour (qanoun, Arab zither), a roll call of superb and popular instrumentalists that stands in marked contrast to the lack of convincing singers in Egypt today. The album itself is a collection of instrumental versions of global classics ranging from Cheb Khaled's "Didi" to "Love Story," (incorporating a segment of the James Bond theme) and even "Happy Birthday." The numbers have been specially arranged by Hossni Hossni to combine the traditional dance rhythm of the Raqs Sharqi (the belly dance widely known outside the Arab world) with elements of modern youth music. It's a mixture that initially found favor in the '70s, when the late Omar Khorshed popularized the repertoires of Western instrumental groups like the Shadows with his unmistakably Egyptian style of guitar playing. Although some people may find it incongruous to hear "Happy Birthday" ringing out from cars and market stalls for no particular reason or celebration, it is one of many songs that will move your hips and put a smile on your face, especially if you are one of the ever-growing Arabic dance army in the West. MUHAMMAD HIJAZI

Hong Kong Movies Are Hot Ticket For P'Gram TedPoly Looks To Break Away From Typical Fare

BY MIKE LEVIN

HONG KONG—If PolyGram's entertainment diversification is to include movies, its Far East president, Norman Cheng, couldn't be happier to oblige. Not only is he sitting in Asia's film mecca, but after a quick phone call to fellow Teddy & the Playmates (a '60s pop band) member Teddy Robin Kwan, he had the services of one of Hong Kong's top independent movie producers.

Set up only 18 months ago, PolyGram's newest Asian division—TedPoly Films—has one movie in the can and an invitation to show "Temptation Of A Monk" at the Venice International Film Festival. The film's early critical success shows it might be possible for local movies to break away from the tired mold of kung-fu dramas and slapstick comedies.

The company's move into movie theaters seemed obvious. "It was so natural for us because people are familiar with the interlinking between the music and movie industries," says Cheng. "So many top singers [in Asia] become movie stars; many go the other way as well."

Movies made in Hong Kong are the hottest tickets throughout the region. The colony's production houses put out between 80 and 120 films each year, earning about \$600 million. About 70% of

revenues come from distribution in Southeast Asia, Taiwan, and China.

As Southeast Asia's top record company, PolyGram has a ready-made entry into the entertainment market for almost any product bearing its name. But movies are far from the sure thing that Chinese pop idols represent. "Music business depends completely on an artist's name here," says Cheng. "Stars are also valuable in movies, but equally important is a story that people can identify. It's usually a very cultural thing."

"Temptation Of A Monk," in Mandarin, was made for less than \$3 million and follows a popular Chinese movie formula of historical romance: Tang Dynasty warrior becomes fugitive, finds girl, loses girl, becomes a monk. "The invitation to Venice shows that people think it's an artsy movie, but I think it has to be commercial as well," says Kwan.

Ironically, there is no soundtrack for PolyGram to market because Chinese movies rarely use anything more than canned music. The "Temptation" theme is sung by CinePoly's Faye Wong (CinePoly is a music joint venture between PolyGram and film producer Cinema City).

Yet Kwan says that the company's movies are an obvious vehicle to promote Chinese artists, and that he's sure he could score with an animated musical us-

ing PolyGram stars, the same way Filipino Lea Salonga did with the theme to Disney's "Aladdin."

Cheng admits his film experience is limited and that he has given full creative control of TedPoly to Kwan. But until the film unit turns a profit, financial control by PolyGram, which owns between 50% and 75% of the division, will remain tight.

"It's a much higher risk than music," says Cheng. "We can't ever compete with local industry leaders, Golden Harvest and Shaw Brothers, but there's no reason that [percentage] returns from the film division couldn't eventually outstrip record returns."

The company's two-year goal is to produce as many films as the market will accept and create a distribution deal that will include U.S.-made movies. New video, audio-visual, and karaoke products will strengthen an assault on Southeast Asia's entertainment industry that analysts figure is growing 35%-50% a year. Cheng also believes Japan and South Korea could become target markets.

An inevitable next step for TedPoly is a U.S. joint venture that would produce films for international audiences. "My goal is to make films that appeal to the west as well as the east," says Kwan. Growing overseas Chinese populations throughout the world could help the crossover attempts.

However, one ethnic-Chinese director who has worked in Hollywood says that break will have to wait until western partners are willing to relinquish even a little artistic control to Asian creative teams, which has rarely happened in the past. "Up to now, Asians are a source of money—that's it," he says.

By using a wide music network in Asia and the parent company's Manifest distribution arm in the U.K., PolyGram's Chinese products have a chance to be seen by larger audiences than those of most other Asian producers. As Kwan puts it: "I feel we can now do just as good a job, with the right marketing."

BMG VICTOR SETS UP SALES ARM

(Continued from page 54)

80% of BMG Victor's sales.

BMG Victor was set up in 1987 by BMG International, which owns 90% of BMG Victor, and JVC, which owns the remaining 10%. BMG Victor's predecessor in the Japanese market was RVC Corp., which was owned on a 50/50 basis by JVC and RCA. BMG Victor's sales in its first business year were 10 billion yen (\$86 million at today's rates).

Among foreign acts whose product is licensed to BMG Victor, top sellers in Japan include Kenny G, David Bowie, Jeremy Jordan, and Take That. The company will become Windham Hill's Japanese licensee in January.

Since last year BMG has set up a

number of joint ventures with local production/management companies to further develop domestic repertoire. Last September, in the first such venture, the company established record label BMG Rooms with production company Being to handle product by acts such as B'z, Mi-Ke, and the B.B. Queens, among others.

Sato says BMG Victor is trying to emphasize the importance of A&R by setting up such companies. "I want to get strong, creative people in order to make new companies," he says. "Before, record companies would simply try to hire such people directly, but I want our joint ventures to have their own identity."

MAJORS EYE INDIA'S POTENTIAL

(Continued from page 54)

rapidly becoming a viable market.

Apache Indian, the British ragga/rap artist, has toured India and is reported to have seen legitimate sales of more than 100,000 album units as a result.

In July 1991, the Indian government liberalized its rules on foreign investment with the "New Industrial Policy," which allowed foreign companies to control between 51% and 100% of their Indian subsidiaries. Rules on joint ventures have also been relaxed, with administration procedures being drastically curtailed or abolished completely. As a result, foreign investment in India in the first half of this year is 10 times higher than it was in 1992, according to Arvind Gupta, economics commissioner at the Indian High Commission in London.

Sony Music International's director of European business development, David Main, says Sony is eyeing the Indian market but is staying cautious: "We want

to make sure that there is some stability and that we can be assured that the laws on export of funds will be respected."

Sony's entry into India will take local market factors into account, says Main: "At least half the market there is film music, so it would make sense to approach it from that angle. At present there's no other major involved in that area apart from EMI."

CD sales in India have until now been held back by punitive import taxes, which until recently have exceeded 200%. Those taxes are likely to fall sharply in the new economic climate.

While investment rules have been relaxed, India's strict regulations governing imports have also been eased, which could affect the flow of pirate product in and out of the country.

Assistance in this story provided by Dominic Pride in London.



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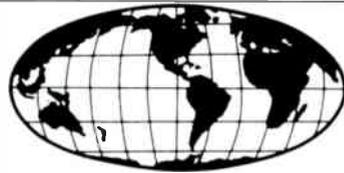
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HITS OF THE WORLD



EUROCHART HOT 100 8/31/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	MR. VAIN CULTURE BEAT DANCE POOL
2	2	WHAT'S UP 4 NON BLONDES INTERSCOPE
3	6	LIFE HADDAWAY COCONUT
4	4	WHAT IS LOVE? HADDAWAY COCONUT
5	3	CAN'T HELP FALLING IN LOVE UB40 DEP INTERNATIONAL
6	5	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
7	7	ALL THAT SHE WANTS ACE OF BASE MEGA
8	12	DARLA DIRLADADA G.O. CULTURE SCORPID
9	9	DREAMS GABRIELLE GO! DISCS
10	8	TWO PRINCES SPIN DOCTORS EPIC
ALBUMS		
1	1	U2 ZOOROPA ISLAND
2	2	UB40 PROMISES AND LIES DEP INTERNATIONAL
3	5	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
4	7	BON JOVI KEEP THE FAITH JAMBCO/POLYGRAM
5	5	EROS RAMAZZOTTI TUTTE STORIE DDD
6	4	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC
7	10	BILLY JOEL THE RIVER OF DREAMS COLUMBIA
8	6	ACE OF BASE HAPPY NATION MEGA
9	9	SOUNDTRACK THE BODYGUARD ARISTA
10	11	2 UNLIMITED NO LIMIT BYT

AUSTRALIA (Australian Record Industry Assn.) 8/29/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN/EMI
2	6	THE RIVER OF DREAMS/NO MAN'S LAND BILLY JOEL COLUMBIA/SONY
3	4	WHAT'S UP? 4 NON BLONDES WARNER
4	2	SWEAT (A LA LA LA LA LONG) INNER CIRCLE WARNER
5	3	CAN'T HELP FALLING IN LOVE UB40 VIRGIN
6	6	FREAK ME SILK WARNER
7	NEW	NUMB U2 ISLAND/POLYGRAM
8	7	WEST END GIRLS EAST 17 POLYDOR/POLYGRAM
9	9	RAIN MADONNA WARNER
10	10	THREE LITTLE PIGS GREEN JELLY BMG
11	8	KILLING IN THE NAME RAGE AGAINST THE MACHINE EPIC
12	5	CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYNE BMG
13	12	AIN'T NO LOVE (AIN'T NO USE) SUB SUB FEATURING MELANIE WILLIAMS LIBERATION/FESTIVAL
14	11	IN THESE ARMS BON JOVI PHONOGRAM/POLYGRAM
15	16	EVERYBODYS HURTS R.E.M. WARNER
16	NEW	THE FLOOR JOHNNY GILL MOTOOWN/POLYGRAM
17	17	CAN YOU FORGIVE HER? PET SHOP BOYS EMI
18	13	INFORMER SNOW WARNER
19	NEW	THIS IS IT DANNII MUSHROOM/FESTIVAL
20	14	HAVE I TOLD YOU LATELY ROD STEWART WARNER
ALBUMS		
1	NEW	BILLY JOEL RIVER OF DREAMS COLUMBIA/SONY
2	1	DIESEL THE LOBBYIST EMI
3	3	U2 ZOOROPA ISLAND/POLYGRAM
4	6	SOUNDTRACK SLEEPLESS IN SEATTLE SONY
5	4	UB40 PROMISES AND LIES VIRGIN/EMI
6	10	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! WARNER
7	12	JIMI HENDRIX THE ULTIMATE EXPERIENCE POLYDOR/POLYGRAM
8	7	ROD STEWART UNPLUGGED... AND SEATED WARNER
9	5	BON JOVI KEEP THE FAITH PHONOGRAM/POLYGRAM
10	9	ERIC CLAPTON UNPLUGGED WARNER
11	8	TAYLOR DAYNE SOUL DANCING ARISTA/BMG
12	11	JAMES BLUNDELL TOUCH OF WATER EMI
13	20	MEAT LOAF BAT OUT OF HELL EPIC/SONY
14	13	SOUNDTRACK THE BODYGUARD ARISTA/BMG
15	17	VAN MORRISON TOO LONG IN EXILE POLYDOR/POLYGRAM
16	15	LED ZEPPELIN REMASTERS WARNER
17	16	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
18	18	JANET JACKSON JANET. VIRGIN
19	14	CYPRESS HILL BLACK SUNDAY COLUMBIA/SONY
20	NEW	WALTHAMSTOW EAST 17 POLYDOR/POLYGRAM

GERMANY (Der Musikmarkt) 8/10/93

THIS WEEK	LAST WEEK	SINGLES
1	1	WHAT'S UP? 4 NON BLONDES INTERSCOPE
2	2	LIFE HADDAWAY COCONUT
3	3	MR. VAIN CULTURE BEAT DANCE POOL
4	4	SOMEBODY DANCE WITH ME D.J. BOBO EAMS
5	5	CAN'T HELP FALLING IN LOVE UB40 VIRGIN
6	8	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
7	7	HAPPY NATION ACE OF BASE METRONOME
8	6	TWO PRINCES SPIN DOCTORS EPIC
9	NEW	NIGHT IN MOTION U 96 POLYDOR
10	NEW	LIVING ON MY OWN FREDDIE MERCURY EMI
11	10	SUMMER SUMMER LOFT RCA
12	11	GIVE IT UP CUT 'N' MOVE ELECTROLA
13	12	WILL YOU BE THERE MICHAEL JACKSON EPIC
14	15	DREAMS GABRIELLE GO BEAT/METRONOME
15	13	WHAT IS LOVE HADDAWAY COCONUT
16	14	THREE LITTLE PIGS GREEN JELLY ZOO
17	NEW	GIVE IT UP GOOD MEN INTERCORD

18 NEW THE JUNGLE BOOK GROOVE DISNEY CAST INTERCORD

THIS WEEK	LAST WEEK	SINGLES
19	NEW	KEEP ON DANCING DJ BOBO EAMS
20	16	TRIBAL DANCE 2 UNLIMITED ZYX
ALBUMS		
1	1	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! ATLANTIC
2	2	BON JOVI KEEP THE FAITH JAMBCO/POLYGRAM
3	4	ACE OF BASE HAPPY NATION METRONOME
4	3	UB40 PROMISES AND LIES VIRGIN
5	NEW	SEILTANZERTRAU PUR INTERCORD
6	NEW	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
7	7	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC
8	6	SOUNDTRACK GUTE ZEITEN SCHLECHTE ZEITEN 2 EDL
9	8	U2 ZOOROPA ISLAND
10	12	CULTURE BEAT SERENITY DANCE POOL/SONY MUSIC
11	10	EROS RAMAZZOTTI TUTTE STORIE DDD
12	11	HERBERT GROENEMEYER CHAOS ELECTROLA
13	NEW	GRAVE DANCERS UNION SOUL ASYLUM COLUMBIA
14	13	TOTEN HOSEN KAUF MICH VIRGIN
15	16	DANGEROUS MICHAEL JACKSON EPIC
16	17	SOUNDTRACK THE BODYGUARD ARISTA
17	15	JANET JACKSON JANET. VIRGIN
18	18	2 UNLIMITED NO LIMITS ZYX
19	19	JAMIROQUAI EMERGENCY ON PLANET EARTH COLUMBIA
20	20	EARTH, WIND & FIRE THE VERY BEST OF... COLUMBIA

JAPAN (Music Labo) 9/6/93

THIS WEEK	LAST WEEK	SINGLES
1	1	SONS AND DAUGHTERS CHAGE & ASKA AARDVARK/PONY CANYON
2	2	MANATSUNO YONO YUME YUMI MATSUTOYA EXPRESS/TOSHIBA EMI
3	3	EROTICA SEVEN SOUTHERN ALL STARS TAISHITA VICTOR
4	NEW	FRIENDS UIDEAKI TOKUNAGA APOLLON
5	NEW	MOONSHINE DANCE ACCESS FUN HOUSE
6	5	NATSUNO HINO 1993 CLASS M DNE/APOLLON
7	4	MAKE-UP SHADOW YOSUI INOUE FDR LIFE
8	6	SHIMAUTA (ORDINAL VERSION) THE BOOM SONY
9	7	POCKET BELIGA NARANAKUTE MARI KUNITAKE MELDACC
10	9	TSUBASAWO HIROGETE DEEN B GRAM

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	MR. VAIN CULTURE BEAT EPIC
2	3	IT KEEPS RAININ' (TEARS FROM MY EYES) BITTY McLEAN BRILLIANT
3	5	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
4	2	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
5	7	RIGHT HERE SWV RCA
6	4	THE KEY THE SECRET URBAN COOKIE COLLECTIVE PULSE B
7	6	NUFF VIBES (EP) APACHE INDIAN ISLAND
8	8	HIGHER GROUND UB40 DEP INTERNATIONAL
9	10	DREAMLOVER MARIAH CAREY COLUMBIA
10	NEW	FACES 2 UNLIMITED PWL INTERNATIONAL
11	17	SLAVE TO THE VIBE AFTERSHOCK VIRGIN
12	14	DISCO INFerno TINA TURNER PARLOPHONE
13	9	WHAT'S UP? 4 NON BLONDES INTERSCOPE
15	12	I WILL ALWAYS LOVE YOU SARAH WASHINGTON ALMIGHTY
18	24	SHE KISSED ME TERENCE TRENT D'ARBY COLUMBIA
19	16	TEASE ME CHAKA DEMUS & PLIERS MANGO
20	21	WHEEL OF FORTUNE ACE OF BASE LONDON
21	34	HEAVEN HELP LENNY KRAVITZ VIRGIN
22	15	PRAY TAKE THAT RCA
23	25	PAYING THE PRICE OF LOVE BEE GEES POLYDOR
24	NEW	PLUSH STONE TEMPLE PILOTS ATLANTIC
25	18	TUESDAY MORNING THE POGUES PM/WEA
26	37	REAL LOVE MARY J. BLIGE MCA
27	NEW	WORLD (THE PRICE OF LOVE) NEW ORDER LONDON
28	29	AIN'T NO CASANOVA SINCLAIR DOME
29	27	I CAN'T HELP MYSELF JOEY LAWRENCE EMI
30	20	DREAMS GABRIELLE GO! DISCS
31	19	UNDER THE GUN SISTERS OF MERCY MERCIFUL RELEASE/EAST WEST
32	31	SLAM ONYX COLUMBIA
33	17	LOOKING UP MICHELLE GAYLE RCA
34	NEW	SOMEBODY TO SHOVE SOUL ASYLUM COLUMBIA
35	13	OPAL MANTRA THERAPY? A&M
36	22	LUV 4 LUV ROBIN S CHAMPION
37	NEW	BOMBTRACK RAGE AGAINST THE MACHINE EPIC
38	28	DON'T TALK ABOUT LOVE BAD BOYS INC A&M
39	NEW	BLACKERTHRETRACKER CURVE ANXIOUS
40	23	ALMOST UNREAL ROXETTE EMI

ALBUMS

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	X JAPAN ART OF LIFE ATLANTIC/MMG
2	NEW	ANRI HALF & HALF FDR LIFE
3	5	ZARD YURERU OMOI B GRAM
4	1	TMN TMN CLASSIX 1 EPIC/SONY
5	2	TMN TMN CLASSIX 2 EPIC/SONY
6	4	THE BOOM FACELESS MAN SONY
7	3	YUMI TANIMURA AISURU HITOE SONY
8	NEW	ANZEN CHITAI HITORIBOTTINO YELL KITTY
9	6	VARIOUS JULIANA'S TOKYO VOL.6 AVEA TRAX
10	NEW	PROMISES & LIES UB40 VIRGIN/TOSHIBA

FRANCE (Nielsen/Europe 1) 8/31/93

THIS WEEK	LAST WEEK	SINGLES
1	1	DARLA DIRLADADA G.O. CULTURE SCORPID/POLYGRAM
2	2	WHAT IS LOVE HADDAWAY SCORPID/POLYGRAM
3	4	MR VAIN CULTURE BEAT SONY MUSIC
4	3	ALL THAT SHE WANTS ACE OF BASE BARCLAY/POLYGRAM
5	6	REGG'LYSS... METS DE L'HUILE REGG'LYS VIRGIN
6	7	CAN'T HELP FALLING IN LOVE UB40 VIRGIN
7	NEW	C'EST OKET LES VISITEURS REMARK
8	5	INFORMER SNOW CARRERE
9	10	TRIBAL DANCE 2 UNLIMITED SCORPID/POLYGRAM
10	9	SING HALLELUJAH DR ALBAN ARIDLA
11	8	NO LIMIT 2 UNLIMITED SCORPID/POLYGRAM
12	13	CHRONOLOGIE JEAN-MICHEL JARRE DREYFUS/SONY
13	12	JE SERAI LA JOHNNY HALLYDAY PHONOGRAM
14	14	PARISIAN WALKWAYS GARY MOORE VIRGIN
15	15	TU TATUTA TUTA TA PIN-NOCCIO FLAR/MUSICDISC
16	18	BIG GUN AC/DC WARNER
17	17	ENCORE DIRE STRAITS VERTIGO
18	11	ZIGGY CELINE DION COLUMBIA/SONY
19	NEW	IL ME DIT QUE JE SUIS BELLE PATRICIA KAAS COLUMBIA
20	NEW	LOVE SEES NO COLOUR U 96 POLYDOR
ALBUMS		
1	1	JOHNNY HALLYDAY AU PARC DES PRINCES PHONOGRAM
2	2	U2 ZOOROPA ISLAND
3	4	JEAN-MICHEL JARRE CHRONOLOGIE DREYFUS/SONY
4	6	PATRICIA KAAS JE TE DIS VOUS COLUMBIA
5	7	U2 WAR ISLAND/POLYGRAM
6	3	MAGAZINE 60 MEDLEY 60'S SLOW POLYGRAM

ITALY (Musica e Dischi) 9/1/93

THIS WEEK	LAST WEEK	SINGLES
1	2	ALL THAT SHE WANTS ACE OF BASE METRONOME
2	1	GLI SPARI SOPRA (REMIX) VASCO ROSSI EMI
3	5	SAN MARTINO FIORELLO (F.R.I.) FLYING
4	4	WHAT IS LOVE HADDAWAY COCONUT
5	3	SWEAT U.S.U.R.A TIME
6	7	DREAMS GABRIELLE MEDIA/G F B
7	9	CAN'T WE GET ENOUGH? BG THE PRINCE OF RAP SONY MUSIC
8	8	BATTITO ANIMALE RAF CGD
9	NEW	CAN'T HELP FALLING IN LOVE UB40 VIRGIN/EMI
10	6	MORE AND MORE CAPTAIN HOLLYWOOD DIG IT
ALBUMS		
1	2	883 NORD SUD OVEST EST RTI MUSIC/F R I
2	1	VARIOUS FESTIVALBAR '93 MERCURY
3	3	FIORELLO SPIAGGE E LUNE F R I
4	5	RAF CANNIBALI CGD
5	4	U2 ZOOROPA ISLAND
6	6	LAURA PAUSINI LAURA PAUSINI CGD
7	7	EROS RAMAZZOTTI TUTTE STORIE DDD
8	9	GLI SPARI SOPRA VASCO ROSSI EMI
9	NEW	HITS ON FIVE 6 VARI F R I
10	8	STING TEN SUMMONER'S TALES A&M

SPAIN (TVE/AFYVE) 8/31/93

THIS WEEK	LAST WEEK	SINGLES
1	1	WHAT IS LOVE HADDAWAY ARIOLA
2	2	FIVE LIVE GEORGE MICHAEL & QUEEN EMI ODEON
3	NEW	LIFE HADDAWAY ARIDLA
4	NEW	MR VAIN CULTURE BEAT BLANCO Y NEGRO
5	8	ELLA VICEVERSA MAX MUSIC
6	4	BATUCADA D.J.DERO GINGER MUSIC
7	NEW	GIVE IT UP C. 'N' MOVIE HISPAVOX
8	3	ALL THAT SHE WANTS ACE OF BASE POLYGRAM IBERIC
9	6	ENCORES DIRE STRAITS POLYGRAM IBERIC
10	5	LOVE SEE NO COLOUR U96 POLYGRAM MAX
ALBUMS		
1	1	GLORIA ESTEFAN MI TIERRA EPIC
2	2	VARIOUS LO MEJOR DEL SOUL ARCADE ESPANA
3	3	VARIOUS MEGATRON MAX MUSIC
4	4	VARIOUS LO MAS DURO 2 MAX MUSIC
5	6	EL ULTIMO DE LA FILA ASTRONOMIA RAZONABLE EMI/ODEON
6	5	VARIOUS EURODANCE POLYGRAM/IBERIC
7	NEW	UB40 PROMISES & LIES VIRGIN ESPANA
8	NEW	ANA BELEN VENENO PARA CORAZON ARIOLA
9	7	VARIOUS REGGAE, REGGAE ARCADE ESPANA
10	10	VARIOUS LA RUTA DEL BACALAO ARIDLA

CANADA (The Record) 8/30/93

THIS WEEK	LAST WEEK	SINGLES
1	2	OH CAROLINA SHAGGY VIRGIN/CEMA
2	4	RAIN MADONNA SIRE/WEA
3	3	IF I HAD NO LOOT TONY! TONI! TONE! MERCURY/PGD
4	NEW	DREAMLOVER MARIAH CAREY COLUMBIA/SONY
5	1	CAN'T HELP FALLING IN LOVE UB40 VIRGIN/CEMA
6	5	ALRIGHT KRIS KROSS COLUMBIA/SONY
7	6	CAN YOU FORGIVE HER PET SHOP BOYS CAPITOL/CEMA
8	7	WILL YOU BE THERE? MICHAEL JACKSON EPIC/SONY
9	NEW	IF JANET JACKSON VIRGIN/CEMA
10	NEW	INSANE IN THE BRAIN CYPRESS QUALITY
ALBUMS		
1	1	U2 ZOOROPA ISLAND/PGD
2	3	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN/CEMA
3	2	ROD STEWART UNPLUGGED AND SEATED WARNER BROS./WEA
4	4	AEROSMITH GET A GRIP GEFEN/UNI
5	5	JANET JACKSON JANET. VIRGIN/CEMA
6	6	UB40 PROMISES AND LIES VIRGIN/CEMA
7	7	VARIOUS ARTISTS SLEEPLESS IN SEATTLE SOUNDTRACK EPIC/SONY
8	8	MOXY FROUVOS BARGAINVILLE WEA/WEA
9	10	BILLY JOEL RIVER OF DREAMS COLUMBIA/SONY
10	NEW	CYPRESS HILL BLACK SUNDAY COLUMBIA/SONY

DANISH CD PLANT SUED ON BOOTLEGS

(Continued from preceding page)

artists such as Bruce Springsteen and Nirvana have been taped in the U.S.—without the artists' permission—and released on CD in Denmark two weeks later.

"It is a problem for IFPI because the U.S. hasn't signed the Rome Treaty, which protects artists from this," says IFPI Denmark secretary Johan Schlueter.

GREEK PRIDE

(Continued from page 54)

northern neighbor, the former Yugoslavian republic of Macedonia, have given gestures of support in song for northern Greece a glamorous spin. Veteran balladeer Dimitris Mitropanos had only to issue an album last year titled "Looking For You In Salonica" to chalk up double-platinum sales of more than 120,000 units. Salonica is the main city of northern Greece and an emotional center of tension with Macedonia.

At a time when even Michael Jackson can barely top Greek sales of 45,000 units and the average foreign act manages about half that, such figures could point the way to a more lasting Greek music revival.

"People now want the genuine Greek article," says Makis Matsas, managing director of Minos EMI. That means, in numerical terms, that Greek traditional is outselling Greek pop 3-to-2. Warner Music has signed such veteran heavy-weight artists as Yannis Voyatzis and Stamatis Kokotas. "It's clean stuff," says Minos EMI A&R manager Vangelis Yannopoulos. "No drugs, no alcohol, suggestiveness, or anything like that."

BMG, on the other hand, is cultivating local pop with such artists as Dante, Constantina, Stephanos Korkolis, and the Cyprus-born Alexia.

Warner Music is playing both sides of the field, with Glykeria on the traditional side and pop group Zig Zag on the other.

The national interest in native music has even invaded the once-impregnable stronghold of foreign pop—the discos. Even Greek hits from even the early '60s are being trundled out in milder moments to widespread acclaim. "Youth is tuning back in to Greece," says Karadas. "The trend isn't going to stop now."

2-TRACK CD SINGLE

(Continued from page 54)

the buyers, Boon is willing to step into possible campaigns here as well, such as price cuts for 2-trackers.

"If the consumer wants to limit his budget for CDs, the record industry itself should also perhaps reconsider its price policies. The problem is that artists, record companies, and retailers serve different interests. But I strongly believe in a common campaign, like 'Giving The Gift Of Music' or the 'Nationale Plateniendaagse' in Holland, where all parties involved team up to promote releases supported by the campaign."

"Therefore, we're fighting this through the Marketing Act [of 1992] and elementary business principles. We want to find out if the plant's production and distribution of bootleg recordings is illegal."

The general clause in Denmark's Marketing Act "forbids actions that are in conflict with professional marketing practices."

In one of IFPI's original moves against the pressing plant, the or-

ganization forbade its members to do business with DanDisc. In response, the official authority regulating competition in Denmark, Konkurrenceradet, found no reasonable grounds to accept IFPI's action. Schlueter adds that IFPI does not agree with Konkurrenceradet's decision and will appeal through the courts.

Says DanDisc chairman Torben Frantzolet, "We haven't made any illegal moves. DanDisc is a fully in-

dependent pressing plant operating without control from the record companies. We manufacture CDs for those [clients] who come to us, but they must have the copyright and not [have] done anything illegal. If there is something illegal involved [in a client's order], we will have nothing to do with [that client]."

"It's not illegal to release these bootlegs, IFPI and DanDisc agree on that. This is not piracy. IFPI wants to

proceed with the trial to see if it is possible to stop the pressing of these bootlegs based on the Marketing Act, which I find very strange. Neither I nor my legal adviser can imagine why this would interfere with the marketing laws in any way. Theoretically, if this is illegal, we will stop [manufacturing] immediately. We are sorry that IFPI looks at this the way it does. We would like to have a good, positive dialog with IFPI on the issue."

Her groundbreaking career has spanned 3 decades, and she continues to reign as one of the most beautiful voices in music today. From her unforgettable hits with the Supremes, through her film, television, and then solo recording career, Billboard's October 23rd special is an exclusive tribute to her record-setting accomplishments, with an eye toward the future, the music continues as she releases her CD-boxed set "Forever Diana".

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Sales Trail Artistry In Canada's Homegrown Country Market

(Continued from page 33)

helped to pick the songs for the album."

Martin wasn't the only Nashville industry insider to notice Major early on. Another major supporter over the years has been singer Ricky Van Shelton, who recorded Major's song "Backroads" (up for SOCAN Song of the Year at the CCMA Awards Sept. 18) and took it to No. 1 on Billboard's Hot Country Singles chart in the summer of 1992. Van Shelton also passed Ma-

Major's nine-song demo tape around Nashville.

Ironically, despite being hailed as one of Canada's brightest newcomers, Major now finds himself without an American commitment for "The Other Side." It hasn't been for lack of trying on the parts of BMG Canada and Kates.

While Major was recording the album with producer Steve Fishell (Radney Foster, the Mavericks) in Nashville earlier this year, Jamieson and Kates played tracks to their contacts at

Arista and RCA in Nashville, looking for support. "We had enough positive feedback that I knew we were on the right track," Jamieson says, "and I'm still very confident we are going to end up with Nashville being involved in this record."

Because the U.S. is the predominant international marketplace for country music, and because it is increasingly difficult to recoup in Canada, it has become essential for Canadian labels like BMG Canada to join with American firms in recording and promoting Can-

adian acts. Without U.S. label support, radio airplay, and video exposure—including spillover from CMT and TNN—it is extremely difficult for an artist to build a substantial sales base here.

Even so, "The Other Side" is selling. "Charlie has already sold more than most people who've had two or three albums," Kates says. "We had a real good [advance] order of between 20,000 and 25,000, and we're now starting to sell product."

Meanwhile, the hopes of many other

Canadian artists and managers are riding on the development of a domestic country video service within the next year. Currently, Canadian country videos are limited to such weekly shows as CBC-TV's "The Country Beat" and MuchMusic's "Outlaws and Heroes," or some airplay on TNN and CMT. Five broadcasting groups, including Standard Broadcasting Corporation, Shaw Radio, and MuchMusic, have said they will be filing applications this month with the Canadian Radio-Television and Telecommunication Commission for a Canadian country video service. Considering the need for hearings and deliberations, however, it is unlikely that such a service will be in operation before the summer of 1994.

"If you can't get your video played in decent rotation on CMT, occasional rotations on 'The Country Beat,' and on 'Outlaws and Heroes,' [you can't] get a [sales] return," says Brian Ferriman, president of Savannah Records and manager of Wright, Fjellgaard, and Perras.

MuchMusic's Donlon adds, "Ultimately, we need a Canadian country service that deals with our [domestic] acts. CMT and TNN play some Canadian country acts, but we'll play a lot more."

"If Canadian country music is to get up there with Canadian rock music, it's needs to have all the same advantages that Canadian rock has had, and video is necessary," adds Rawleo's Pringle.

Gary Slaight, president/CEO of Standard Broadcasting Corporation, charges that "TNN and CMT boom in here, take out a huge amount of money, and put absolutely nothing back into our industry. There should be a Canadian country music video channel, instead of American ones. We don't expect them to be gone totally. We expect that they would be bumped to another tier."

Whichever broadcaster ends up with the country music video license is almost certain to have included incentives in its application to stimulate the production of Canadian country music videos.

"There's more videos being produced now, but we have always had trouble finding Canadian videos," says Steve Glassman, producer of CBC-TV's "Country Beat."

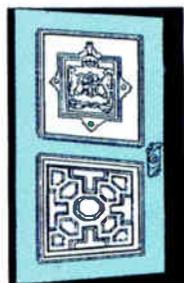
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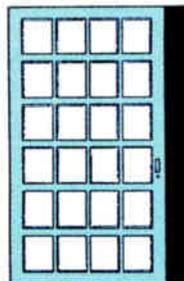


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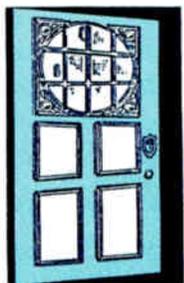
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MAPLE BRIEFS

THE ERIC CLAPTON album "Unplugged" has been certified diamond for Canadian sales in excess of 1 million units.

CANADIAN FILM production company Astral Communications Inc. is expanding its operations to the United States and will open a compact disc and videocassette manufacturing plant in Boca Raton, Fla., in 1994. While the plant initially will manufacture only audio CDs, CD-ROM, and CD-I, video discs are expected to be manufactured there in the future.

POLYGRAM VIDEO Canada has linked with distributor J.L. Bowerbank & Associates to enter the video rental market.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Store Monitor: Blockbuster's Kidprint 63 Laser Scans: 'Indecent Proposal' 64
 Video People 63 Video Previews: Clannad Collection 65

PICTURE THIS

By Seth Goldstein



MIDDLEMAN: Never mind a good five-cent cigar. What this country needs is a home video job broker—or so says George Spitzer, an Irvington, N.Y., consultant who until now has helped move inventory rather than people. Spitzer just formed a "management and executive search division," essentially a fax service that alerts clients at both ends of the job market to what and who is available. A recent issue carried listings for a national sales manager (rental only) "for an established independent label," an operations director for a mail-order company, and a salesman for a used-tape broker.

Spitzer claims mid-sized companies, his target, have had nothing like this. The big search firms, like Korn Ferry International, go after the big jobs with commensurate fees. His clients represent "too small a niche," he says. They're active, though: his first effort produced 40 faxed resumés for eight openings. Queries are kept confidential, but Spitzer has created a database of company and personal information.

"I'm surprised at how high salaries are" for regional and national sales positions, he notes. "I see people getting \$70,000-\$80,000" in jobs he evaluated at half that. But because of home video consolidation, Spitzer believes people "want stability. They're willing to sacrifice salary." Stability isn't much in evidence. Of the 100 or so job seekers who've reached him, Spitzer estimates 50% are out of work and 50% want change. The best openings are for those "who like to sell, the old-fashioned way," not sit at a desk. "I've placed a few," he adds guardedly. As for clients, he says, "I'm not telling you, I'm not telling anybody."

Brokering jobs may be better business these days than brokering cassettes. "It's very dry," says Spitzer. "There are far more buyers than sellers." The chief reason: "One-million unit mistakes no longer are the case. It's closer to 10,000-to-30,000 unit mistakes." Spitzer also thinks sellers want too much. "Prices have stiffened," scaring off buyers. This hurts holders of inventory because "the first offer is always the best offer."

(Continued on page 62)

Wednesday's The Day For Video Universal Street Date Gains Retail Favor

BY TRUDI MILLER ROSENBLUM

NEW YORK—The common street date for rental titles is common currency in the video business.

Two years ago, when the National Assn. of Video Distributors began campaigning in earnest for deliveries to be restricted to a single day of the week, acceptance seemed an uphill battle. The studios had their schedules, generally Tuesday through Thursday, and no changes were contemplated—until NAVD pushed.

Now, even after a test conducted by the association in Charleston, S.C., proved inconclusive, the distributors' choice of Wednesday has become a foundation of the trade.

The chief reason, of course, is that retailers are happy with the choice—as indicated by an informal survey of store owners and managers. They support all the points NAVD touted to suppliers, including speed, efficiency, and savings. Apparently, only a dearth of midweek promotional opportunities keeps Wednesday from being a complete hit.

That, at least, was the response shared by 10 of 12 retailers surveyed at random. In a distinct minority was one store that says same-day deliveries have no effect, and another that says Wednesday-only hurts because it takes business away from Monday and Tuesday.

"Wednesday used to be a quiet day; now they're all coming in to see the new releases," says Tom Weldon, VP of Video

Box Office in Orange, Conn.

"It gets the people who want brand-new movies to come in during the week; then the movie is there, ready for the weekend," agrees Steve Blackman, VP of Hollywood Video in Charleston, S.C.

Retailers also cited other advantages—the convenience of unpacking videos once, instead of several times a week; the ability to more easily detect missing tapes, and get problems corrected before the weekend; and the savings in shipping costs for distributors.

"It takes time to prep 45 tapes. If you have to pull people off the floor every day, you lose customer service," says Gator Lanphear, manager of Video Maniacs in Reno, Nev. "This way, we can do it all at one shot."

Carlos Aguilar, assistant manager of Moonlight Video in Houston, picks up orders rather than having them shipped. With the common street date "we pick them up on one day, instead of two or three times a week—you could say it's helped us have a personal life," he laughs.

Interestingly, most of the stores have not done anything special to promote the Wednesday street date; customers simply have recognized it over time. A few outlets have put up signs reading "Wednesday Is New Release Day," and some have tied it into other promotions. For example, Jeff Scoggins, owner of Mountain Video in Oakhurst, Calif., occasionally has run a Tuesday special with 99-cent rentals. "People came in for that;

then they had to come in Wednesday to return them, and when they saw that all the new videos had come in, they stayed to rent them," he says.

Video Box Office's Tom Weldon always has done a Wednesday special of "rent two, get one free." But before the common street date, most people rented just one cassette. Now, many customers opt to take two new movies and round it off with a catalog release, Weldon observes.

One minor disadvantage is that "everyone runs in at 8 or 9 Wednesday morning looking for new movies, and it can cause a bottleneck," says Herman Junkerman, owner of Movie Man Video in Glasboro, Del. "But I'd rather they all run in on Wednesday than not come in at all!"

Last October, NAVD did a month-long promotion of the common street date in Charleston. The results were a mixed bag, and the association decided not to try to finance national advertising in USA Today (Billboard, April 3). However, Charleston retailers contacted say the promotion was a big help. "It was wonderful—they spent about 50 grand in

(Continued on page 63)

Book Pubbery Adds Might To Kid-Vid Push

BY MOIRA MCCORMICK

CHICAGO—Los Angeles-based book publisher Price Stern Sloan, whose Wee Sing children's line has sold in the millions, has been called "the best-kept secret" in the business, in the words of Doug Cass, PSS' director of sales and marketing for video products. With PSS' recent purchase by New York's Putnam Berkeley Publishing Group, Price Stern Sloan is poised to establish its cassettes as a major presence in video stores.

"We began selling in bookstores, then evolved into toy stores," says Cass. "Now we're taking the next step, into video retail. Our sales force had previously never had the ability to go in there."

"We've never had a separate video division," he notes. "We've always been a book publisher that carried video. We're trying to ad-

(Continued on page 61)



They Are Worthy. Paramount Home Video has recognized those who've made the strongest efforts on behalf of "Time Out: The Truth About HIV, AIDS And You." Shown, from left, top row, are Jack Kanne, Paramount; Gary Messenger, North American Video; Rich Eychaner, Movies To Go; Chuck Baddeley, Video Station; Bill Kinsman, Video Station; Andy Burton, Movies To Go; and Eric Doctorow, Paramount. In front row, from left, are Deborah Messenger, North American Video; Hollace Brown, Paramount; Diane Quon, Paramount; and Sheila Burton, Movies To Go. Representatives of Novatech, the Video Room, Flash Electronics, Star Flicks, and Wherehouse Entertainment were not present.

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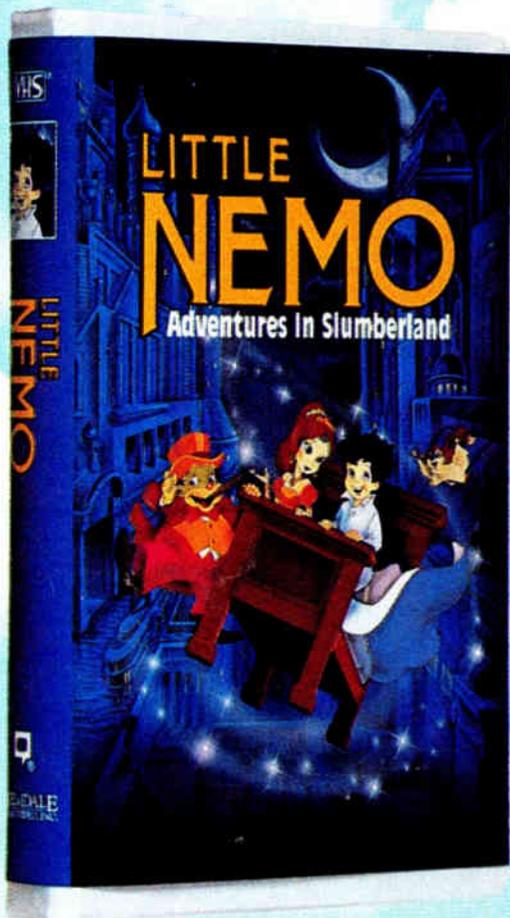
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Single Clamshell	#7140	\$24.95
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12-Pack	#7112	\$299.40
24-Pack	#7142	\$598.80
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Laserdisc	#8140	\$34.95

All Configurations Available is Spanish Dubbed Version

Pre-Order: Sept 22

Street: Oct 13

*Additional purchases required. See Details on mail-in certificate inside video box. Offers Expire March 31, 1994. Void where prohibited.
**Additional purchase required. Expires March 31, 1994.

Billboard®

FOR WEEK ENDING SEPTEMBER 11, 1993

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** NO. 1 ***								
1	1	5	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
2	2	6	TEENAGE MUTANT NINJA TURTLES III	New Line Home Video Columbia TriStar Home Video 52433	Paige Turco Elias Koteas	1992	PG	24.95
3	3	168	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G	24.99
4	5	44	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
5	6	2	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
6	4	15	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
7	7	24	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
8	13	5	KISS: KONFIDENTIAL	PolyGram Video 4400876033	Kiss	1993	NR	19.95
9	9	17	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
10	12	13	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	Various Artists	1993	NR	14.95
11	11	15	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
12	8	2	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
13	10	12	OZZY OSBOURNE: LIVE & LOUD ●	Epic Music Video 29V-49151	Ozzy Osbourne	1993	NR	29.98
14	16	73	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
15	14	16	PLAYBOY 1993 VIDEO PLAYMATE REVIEW	Playboy Home Video Uni Dist. Corp. PBV0736	Various Artists	1993	NR	19.95
16	18	22	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
17	20	12	2001: A SPACE ODYSSEY (25TH ANNIV.)	MGM/JA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95
18	15	16	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
19	24	21	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
20	22	7	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	14.98
21	NEW ▶		U2: NUMB	Island Video PolyGram Video 44008816331	U2	1993	NR	7.95
22	19	19	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
23	17	31	BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	39.99
24	23	2	PLAYBOY'S SECRET CONFESSIONS	Playboy Home Video Uni Dist. Corp. PBV0745	Various Artists	1993	NR	19.95
25	25	2	PLAYBOY'S EROTIC WEEKEND GETAWAYS	Playboy Home Video Uni Dist. Corp. PBV0741	Various Artists	1993	NR	29.95
26	NEW ▶		PENTHOUSE: THE GREAT PET HUNT PART II	Penthouse Video A*Vision Entertainment 50424	Various Artists	1993	NR	19.95
27	21	18	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
28	NEW ▶		PENTHOUSE: PET OF THE YEAR WINNERS	Penthouse Video A*Vision Entertainment 50423	Julie Strain	1993	NR	24.95
29	30	2	THAT DARN CAT	Walt Disney Home Video 58	Hayley Mills Dean Jones	1965	G	19.99
30	35	2	HERBIE RIDES AGAIN	Walt Disney Home Video 42	Helen Hayes Keenan Wynn	1974	G	19.99
31	27	29	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
32	39	34	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
33	RE-ENTRY		BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
34	38	2	THE SHAGGY DOG	Walt Disney Home Video 43	Fred MacMurray Annette Funicello	1959	G	19.99
35	26	18	PENTHOUSE: KAMA SUTRA	Penthouse Video A*Vision Entertainment 50686-3	Various Artists	1993	NR	29.98
36	29	16	PLAYBOY: THE GIRLS OF THE CABARET ROYALE	Playboy Home Video Uni Dist. Corp. PBV0737	Various Artists	1993	NR	19.95
37	37	35	BEYOND THE MIND'S EYE ▲ 2	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
38	36	18	PENTHOUSE: SATIN & LACE II	Penthouse Video A*Vision Entertainment 50371-3	Various Artists	1993	NR	19.98
39	28	28	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.95
40	31	4	MAKING F#*!NG VIDEOS: PARTS I & II	Geffen Video Uni Dist. Corp. 39542	Guns N' Roses	1993	NR	34.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

KID-VID PUSH

(Continued from page 59)

just to the fact that we've evolved into a studio."

The Wee Sing line was created by a pair of mothers, Susan Nipp and Pam Beall, who could not find collections of childhood songs anywhere for their own kids. They first put together songbooks, which spawned audiocassettes (also multimillion bestsellers), and finally video. The first Wee Sing video, "We Sing Together," was released in 1985, and one title per year has been released thereafter. The titles are billed as "children's musicals" and rightfully so: They are live-action productions, featuring classic and original children's songs linked by a storyline, and are 60 minutes in length. Suggested retail price is \$14.98.

A total of seven Wee Sing titles on the market now have sold more than 4 million copies, according to Cass. Last year, he says, four Wee Sing titles sold more than 100,000 units each. An eighth title, "The Wee Sing Train," is due for release Sept. 15. Liz Stahler, Wee Sing product manager, says the one-a-year schedule—a relatively slow release pace designed to help maintain the product's quality—will likely increase to one every nine months. "We don't want to dilute the quality," Stahler says, "but we do have to build the line."

This past spring, PSS released its first non-Wee Sing title, an original production called "Lost In Dinosaur World." Additionally, the publisher recently acquired distribution rights to the award-winning line of children's videos by independent manufacturer KidVidz in Newton, Mass. Cass says Price Stern Sloan is looking to make similar arrangements with other, smaller studios provided their output "complements what we do."

The Wee Sing line was "a major, major part" of what influenced Putnam to acquire Price Stern Sloan, according to Rena Wolner, VP of the Putnam Berkeley Group, and now senior VP of PSS. "We've identified room for improvement and increased visibility at the video retail level, and we're working on plans to penetrate that area."

"My job is to build the video retail business," says Cass. "I've been doing a lot of networking, calling major chains directly. We have a field sales force that's calling as well." Wee Sing has had some video store penetration, he notes, particularly in Blockbuster. "Local franchises have brought our product in last year, and we went to the corporate stores and placed the whole line in their fourth quarter sell-through programs," Cass says. "They did well, but on a shelf full of hundreds of video titles, getting prominent placement has been the biggest issue."

Cass says that until now, Toys 'R' Us has sold more Wee Sing titles than any other retailer. The line had been racked by Pittsburgh-based Rank Retail Services. When Paul Pasquarelli left Rank to form Visual Expressions, which handles the chain's new store-within-a-store Movies 'R' Us, Wee Sing switched. The expanded section will be in 180 Toys 'R' Us outlets by mid-September, says Cass.

According to Stahler, a number of retail promotions are in the works for "the Wee Sing Train," including in-store events employing characters from the video. The storyline is fun and

(Continued on page 65)

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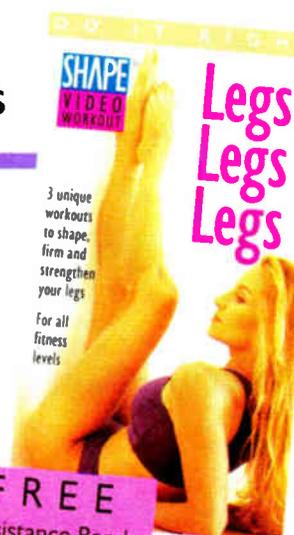
"Legs, Legs, Legs"

Features three unique workouts rolled into one 60-minute program. Designed to develop and define the legs.

All Fitness Levels

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Retail price: \$19.95



FREE
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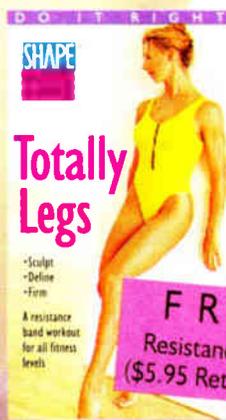


"Power Legs"

A step and conditioning workout to strengthen and tone the legs.

Catalog #50463-3

Running Time: 30 minutes



"Totally Legs"

A resistance band workout to sculpt and firm the legs.

Catalog #50464-3

Running Time: 30 minutes

FREE
Resistance Band
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Pre-Order Date: September 28, 1993

Street Date: October 13, 1993

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24 Count Counter/Floor Display

Each display contains 12 units of "Totally Legs" and 12 units of "Power Legs."

Dimensions as Assembled

Height 48 3/4" w/sign
Width 18 1/4"
Front to Back 14"
Weight Display & Carton—19 lbs

Shipping Carton Dimension

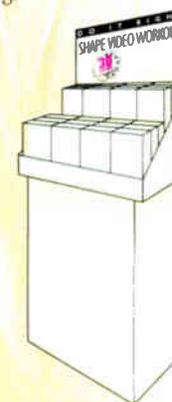
18 1/2" x 15" x 9 1/2"

Catalog #50487-3

Price \$310.95

Order Date: September 28, 1993

Contact Your Local WEA Representative



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Blockbuster Gets Kudos For 'Kidprint' ID Program

BIG B'S KIDS: Even the most jealous critics of Blockbuster Video admit the giant chain has a public relations coup in its "Kidprint" promotion, which offers consumers free ID videos of their children.

"We're the first to congratulate Blockbuster when it's doing something good," says Wayne Bailey, owner of Video Unlimited in Aurora, Colo.

Bailey says Kidprint "makes every Blockbuster store a hero in the community" with incredible word-of-mouth. It's also an idea on which any video store can capitalize, Bailey says.

In Ft. Lauderdale, Fla., Wally Knief, head of public relations for Blockbuster Entertainment, says Kidprint has gotten even better because everything is free. Previously, consumers were asked to buy blank tapes.

This year, tapes that were used previously for another promotion have been bulk erased and are being given out to customers. Don Simons, director of community relations and promotions at Blockbuster, says that since Kidprint's inception in 1990, approximately 350,000 parents and their children have taken advantage of the free videotaping service.

"We're getting requests from organizations to do mass sessions," says Knief. "We're going off-site to do photo shoots this year." In New England, photo sessions are being done at Blockbuster's Discovery Zone children's centers.

Blockbuster is working with the National Center For Missing & Exploited Children, and again will make a donation to the organization. Since 1990, Kidprint has raised more than \$35,000 for the center.

According to U.S. Department of Justice figures quoted by Blockbuster, each year 1.4 million children are reported abducted, become runaways, or are otherwise missing. Over the past seven years in the U.S., 27,350 missing children have been reported to the missing children's center—more than 10 per day.



by Earl Paige

AT THE MEETING: Here's the slate of upcoming Video Software Dealers Assn.

regional meetings: Central California chapter, Sept. 13, University Peccadillo, Fresno, Calif.; Kansas City, Sept. 15, Arrowhead Football Stadium, Kansas City, Mo.; New England, Sept. 28, Days Inn, Woburn, Mass.; Wisconsin, Sept. 29-30, Country Inn Hotel, Pewaukee, Wis.; Central Ohio/Northern Ohio/Indiana trade show, Nov. 4, Hara Arena Conference & Exhibition Center, Dayton, Ohio; and Upstate New York, Nov. 9, Holiday Inn, Syracuse.

THAT OTHER MEETING: The curiously-named Laennac Group continues to flourish, according to founder Wayne Bailey of the aforementioned Video Unlimited. Bailey won't say if a second section might be added. A meeting Oct. 16-17 in Indianapolis is sold out, with 52 re-

(Continued on page 65)

PICTURE THIS

(Continued from page 59)

is always the best offer." Spitzer doesn't blame a declining store count, which he thinks is actually on the rise.

GOING ONCE: Faxes are helpful in other ways. Joseph Butcher, of Seattle-based North Coast Enter-

tainment, and a silent partner, employed by one of the studios, have created the Electronic Auction for cassette inventories. It's a spinoff of the Discount Video Buyers Club they started about three years ago. DVBC charges 5% to bring together via fax buyers and the seller, who ships direct, taking cash only and no returns. Most of the suppliers are small players like Barr Entertainment, but "I'm constantly soliciting the majors," says Butcher. "Sooner or later someone's going to give us a crack." The studios, of course, have to worry about distributor relations. However, Butcher thinks they'll overcome their inhibitions, even to the point of auctioning limited quantities of a new title. The numbers at present range from a few hundred to 15,000 for Orion titles bought from an Atlanta retailer; prices can vary from \$1 a tape to \$5-\$8. Butcher wants a tad more for his '53 Rolls Royce Silver Dawn listed in a recent Electronic Auction. His minimum bid: \$24,000.

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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★★★ NO. 1 ★★★							
1	1	7	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
2	4	4	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
3	5	4	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG
4	2	7	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R
5	3	8	A FEW GOOD MEN	Columbia TriStar Home Video 27893-5	Tom Cruise Jack Nicholson	1992	R
6	12	2	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
7	7	3	SOMMERSBY	Warner Bros. Inc. Warner Home Video 12649	Richard Gere Jodie Foster	1993	PG-13
8	6	7	THE CRYING GAME	Live Home Video 69039	Stephen Rea Jaye Davidson	1992	R
9	20	2	BENNY & JOON	MGM/UA Home Video M903007	Johnny Depp Mary Stuart Masterson	1993	PG
10	18	2	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G
11	13	3	SNIPER	Columbia TriStar Home Video 70753	Tom Berenger Billy Zane	1993	R
12	9	4	NOWHERE TO RUN	Columbia TriStar Home Video 52373	Jean-Claude van Damme	1993	R
13	15	3	UNTAMED HEART	MGM/UA Home Video M902813	Christian Slater Marisa Tomei	1993	PG-13
14	8	9	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R
15	11	11	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG
16	10	5	MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13
17	25	2	THE VANISHING	FoxVideo 1997	Jeff Bridges Kiefer Sutherland	1993	R
18	19	5	AMOS & ANDREW	New Line Home Video Columbia TriStar Home Video 53263	Nicolas Cage Samuel L. Jackson	1993	PG-13
19	NEW ▶		MAD DOG AND GLORY	Universal City Studios MCA/Universal Home Video 81278	Robert De Niro Bill Murray	1993	R
20	21	3	ARMY OF DARKNESS	Dino DeLaurentis Communication MCA/Universal Home Video 81288	Bruce Campbell	1992	R
21	14	8	LEAP OF FAITH	Paramount Pictures Paramount Home Video 32792	Steve Martin Debra Winger	1992	PG-13
22	16	10	BODY OF EVIDENCE	MGM/UA Home Video M102987	Madonna Willem DaFoe	1993	NR
23	NEW ▶		BAD LIEUTENANT	Live Home Video 69948	Harvey Keitel	1992	NC-17
24	22	9	JENNIFER 8	Paramount Pictures Paramount Home Video 32495	Andy Garcia Uma Thurman	1992	R
25	17	6	LORENZO'S OIL	Universal City Studios MCA/Universal Home Video 81290	Nick Nolte Susan Sarandon	1992	PG-13
26	29	3	SWING KIDS	Hollywood Pictures Hollywood Home Video 1493	Robert Sean Leonard Christian Bale	1993	PG-13
27	24	14	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51573	Craig Sheffer Brad Pitt	1992	PG
28	23	6	TEENAGE MUTANT NINJA TURTLES III	New Line Home Video Columbia TriStar Home Video 52433	Paige Turco Elias Koteas	1992	PG
29	26	5	PASSION FISH	Columbia TriStar Home Video 53283	Mary McDonnell Alfre Woodard	1992	R
30	31	9	EDEN 2	Playboy Home Video Uni Dist. Corp. PBV0738	Barbara Alyn Woods Jack Armstrong	1993	NR
31	37	2	HEAR NO EVIL	FoxVideo 1998	Marlee Matlin D.B. Sweeney	1993	R
32	30	13	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26773	Emma Thompson Anthony Hopkins	1992	PG
33	35	10	THE LOVER	MGM/UA Home Video M102935	Jane March	1993	NR
34	27	16	THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Hollywood Home Video 1716	Eddie Murphy	1992	R
35	NEW ▶		TOMCAT	Republic Pictures Home Video 4184	Richard Grieco Maryam d' Abo	1993	R
36	33	8	MATINEE	Universal City Studios MCA/Universal Home Video 81481	John Goodman Cathy Moriarty	1993	PG
37	28	13	HOFFA	FoxVideo 1991	Jack Nicholson Danny DeVito	1992	R
38	NEW ▶		WILD PALMS	ABC Video 41019	James Belushi Dana Delany	1993	NR
39	32	10	DAMAGE	New Line Home Video Columbia TriStar Home Video 52943	Jeremy Irons Juliette Binoche	1992	NR
40	40	2	BROADWAY BOUND	ABC Video 41008	Anne Bancroft Hume Cronyn	1993	NR

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

CD-5 NOT YET A THREAT TO LASERDISC

(Continued from page 6)

for Pioneer LDCA, notes that Pioneer's "April-June hardware numbers were bigger than what we'd normally sell in the Christmas selling season." Wallace declined to reveal specific sales figures for LD hardware.

"The 12-inch [laserdisc] business is plugging along," says Colleen Benn, director of business development operations for MCA. "We see good numbers on our blockbuster titles. It's a steady business. I can't complain. It's better than last year. I've seen a steady increase year after year. We wouldn't be doing this [laserdisc] if it wasn't profitable."

Liz Collumb of the Voyager Company, which focuses on special-edition laser-

discs and CD-ROM software, says the company is seeing increasing sales.

The number of laserdiscs hitting six figures in unit sales continues to rise. Three laser titles—"Top Gun," "Terminator 2: Judgment Day," and "Fantasia"—have sold more than 200,000 units each, and the format may see its first 300,000-unit sellers with next year's release of "Jurassic Park" and this fall's re-release of "T2."

"T2" will be re-issued in three new editions, each with added footage and THX quality control. There will be pan-scan and widescreen versions, and a special edition with a supplementary section. There are other positive notes this

year for the laser format. One of the strongest box office summers in history should contribute such hit films as "The Firm," "Indecent Proposal," "Cliffhanger," and "Sleepless In Seattle" to disc before the end of the year.

Disney will be releasing the complete version of "Beauty And The Beast" on laser, and probably also "Aladdin."

5-INCH CDS ON HORIZON

Nevertheless, the film and video industries continue to buzz with talk about the advent of 5-inch CDs as the next video format (see story, page 6).

At the recent Video Software Dealers Assn. Convention in Las Vegas, video retailers heard a lot from advocates of competing new technologies about the promise of fully digital movies on 5-inch CDs.

And this fall, 50 Paramount titles will appear on Philips' CD-I (Compact Disc-Interactive) format, which will use the MPEG-1 video compression standard. This will be the first time that full-screen, full-motion feature films have been marketed on 5-inch discs. The imminent arrival of the Paramount discs has intensified the debate over mass-market prospects for the new format.

The idea of selling movies on a 5-inch CD appeals to a broad segment of the video business, due to the comparatively low costs of CD manufacturing and packaging, plus distribution economies that might result. The average LD costs approximately \$10-\$20 to manufacture; a CD costs \$1 or less.

But skeptics contend that current 5-inch technology, using the MPEG-1 standard, has significant drawbacks when compared to 12-inch laserdisc, including lower picture quality, inferior audio, the absence of Dolby Surround encoding, and the lack of value-added elements such as extra audio tracks.

In addition, detractors of 5-inch CDs say that VCR owners are unlikely to pay extra money for a new configuration that offers roughly VHS visual quality.

"CD-I is a good start for 5-inch, but the collector is not going to buy it," says Dave Lucas, owner of Dave's Video: The Laser Place in Studio City, Calif. "When we see something viable, we'll definitely jump on the bandwagon, but at this point it's not there yet."

"We don't want to do movies on 5-inch, at least not until the quality is going to approach that of laserdisc," says Voyagers's Collumb. "Something in the way of good quality movies on 5-inch will probably come along in the next five to 10 years. But for the next few years, laserdisc is going to be the best way to watch a movie."

Analyst Tom Adams of Paul Kagan Associates says he sees 12-inch and 5-inch discs as "two different markets, at least for the foreseeable future."

He adds that the quality of movies using the MPEG-1 standard "leaves laser alone in playing for the market in high-quality packaged video."

"Nobody will buy CD-I just to watch movies," he adds. "It's an extra benefit, but the main desire in buying something like CD-I is interactive programming."

In the next few years, the MPEG-2 video compression standard may offer the potential of laser-quality visuals for digital video in the broadcast, cable, and satellite media. But the MPEG-2 standard, which requires an extremely high data output rate, is unlikely to be feasible for delivering enhanced full-motion video on 5-inch CDs for many years to come.

VIDEO PEOPLE

David Bishop advances to president and chief operating officer of LIVE Home Video. He had previously been senior VP/GM, joining LIVE after serving as sales VP for MGM-Pathe Home Video.

PolyGram Video in New York promotes Bill Sondheim to senior VP of sales and marketing. He was VP of sales and marketing for the company.

John Scott, formerly sales director of Columbia TriStar Home Video, joins WEA Corp. as VP of video sales.



BISHOP



SONDHEIM



SCOTT



VAN GORP

Craig Van Gorp, formerly national director of sell-through for LIVE Home Video, is named sales VP, domestic home video, for Turner Home Entertainment.

Richard Morris, formerly of PolyGram Holding, joins Handleman Co. as VP of finance, chief financial officer, and secretary, replacing Louis Kircos.

Bob Finlayson is named PR director of the Video Software Dealers Assn. He had been VP of marketing and PR at Venture in Media.

Phil Clement, president/CEO of Rank Video Services (Worldwide), adds the position of president/CEO of Rank Film Labs (Worldwide), succeeding Jim Downer, who is retiring. David Cuyler advances from executive VP/GM, marketing of Rank Video Services America to president/CEO. He will move from Los Angeles to corporate headquarters in Northbrook, Ill.

Robert Komisar, formerly sales director for Western Publishing, joins Rank Retail Services America as director of field sales. Alan Leven is named manager of retail operations. His previous post, executive director of marketing, has been eliminated.

Peter Schlessel is promoted to business affairs VP, Columbia TriStar Home Video.

WEDNESDAY'S THE DAY FOR VID

(Continued from page 59)

advertising in a month. We definitely got results out of that," says Hollywood Video's Blackman.

The majority of the retailers say sell-through videos need not go to Wednesdays, although it wouldn't hurt. Most of those customers are looking for a specific title, as opposed to rental enthusiasts who can't wait to browse among the new titles. Their presence already outweighs the impact of a sell-through release.

"It's been very well received by virtually all of our accounts," says Kirk Kirkpatrick of distributor WaxWorks/VideoWorks, based in Owensboro, Ky.

"And it has environmental benefits: we've figured that in one year, we would

save enough plastic shipping bags to fill our telemarketing room, which is 80 feet by 40 by 12, twice over."

In April, NAVD calculated that the common street date saves \$6 million a year in UPS costs, a reduction of 15%-17% (Billboard, April 3).

However, not everyone is thrilled with Wednesday-only. Dale Laurence, president of Box Office Video in Portage, Ind., says he was enthusiastic when the idea was first proposed, "but now that it's here I'd rather go back. Before, people would not key in to just one day—they would come in across the board. Now Tuesdays are way off. It's had a negative effect."

Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	19	COMEDY VIDEO CLASSICS Curb Video 177703	Ray Stevens	LF	16.98
2	3	5	KONFIDENTIAL PolyGram Video 4400876033	Kiss	LF	19.95
3	2	2	NUMB Island Video PolyGram Video 44008816331	U2	SF	7.95
4	4	3	MOLTED: HUNT & GATHER A&M Video PolyGram Video 4400809587	Various Artists	SF	2.95
5	5	13	LIVE & LOUD ● Epic Music Video 29V-49151	Ozzy Osbourne	LF	29.98
6	NEW ▶		LIFE PROMISE PRIDE LOVE Epic Music Video 19V49172	Sade	LF	19.98
7	6	63	THIS IS GARTH BROOKS ▲ ⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
8	9	22	THE PREMIERE COLLECTION ENCORE PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
9	8	41	LIVE ▲ ⁴ PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
10	7	29	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
11	20	36	THEIR FINAL CONCERT ▲ MPI Home Video 6351	The Judds	LF	19.98
12	NEW ▶		THE 30TH ANNIVERSARY CONCERT CELEBRATION Columbia Music Video 39V49165	Bob Dylan	LF	39.98
13	11	10	ABBA GOLD: GREATEST HITS PolyGram Video 4400855493	Abba	LF	19.95
14	36	145	THE THREE TENORS IN CONCERT ▲ ⁸ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
15	21	76	MOONWALKER ▲ ⁸ Ultimate Production Columbia Music Video 49009	Michael Jackson	LF	24.98
16	13	22	KEEP THE FAITH: AN EVENING WITH BON JOVI PolyGram Video 4400865153	Bon Jovi	LF	19.95
17	18	52	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.95
18	12	31	FOR MY BROKEN HEART ▲ ² MCA Music Video 10528	Reba McEntire	SF	9.95
19	25	27	LIVE: RIGHT HERE, RIGHT NOW. ● Warner Reprise Video 3-38290	Van Halen	LF	29.98
20	22	53	UNPLUGGED ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	19.98
21	15	23	LIVE AT RED ROCKS PolyGram Diversified Ent. PolyGram Video 4400867613	The Moody Blues	LF	19.95
22	10	10	MAKING F*#*ING VIDEOS I & II Geffen Video Uni Dist. Corp. 39542	Guns N' Roses	LF	34.98
23	16	43	LIVE A*Vision Entertainment 50346-3	AC/DC	LF	19.98
24	14	43	BEYOND THE MIND'S EYE ▲ ² Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
25	24	39	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
26	19	41	A YEAR AND A HALF IN THE LIFE OF METALLICA ▲ Elektra Entertainment 40148	Metallica	LF	34.98
27	23	10	MAKING F*#*ING VIDEOS PART II Geffen Video Uni Dist. Corp. 39524	Guns N' Roses	LF	14.98
28	26	19	THE FREDDIE MERCURY TRIBUTE CONCERT Hollywood Records Music Video 1780	Various Artists	LF	19.99
29	17	85	GARTH BROOKS ▲ ⁴ Capitol Video 40023	Garth Brooks	LF	14.95
30	28	5	THE FIRST U.S. VISIT Apple Corps Ltd. MPI Home Video 6218	The Beatles	LF	89.98
31	39	39	BUILDING EMPIRES ● EMI Home Video 33153	Queensryche	LF	19.98
32	31	53	X-TREME CLOSE-UP ● PolyGram Video 440085395-3	Kiss	LF	19.95
33	40	37	A YEAR AND A HALF: VOL. 2 ▲ Elektra Entertainment 40147	Metallica	LF	19.98
34	37	31	CEREAL KILLER ● Zoo Records BMG Video 11036	Green Jelly	LF	16.98
35	29	10	MAKING F*#*ING VIDEOS PART I Geffen Video Uni Dist. Corp. 39523	Guns N' Roses	LF	14.98
36	RE-ENTRY		TEN SUMMONER'S TALES ● PolyGram Video 4400895673	Sting	LF	19.95
37	RE-ENTRY		GREATEST HITS MCA Music Video 10404	Patty Loveless	SF	9.98
38	33	58	LIVE AT THE EL MOCAMBO ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
39	27	34	A YEAR AND A HALF: VOL. 1 ▲ Elektra Entertainment 40146	Metallica	LF	19.98
40	32	49	MICHAEL JACKSON: LEGEND CONTINUES Motown Prod./Optimum Prod. Vestron Music Video 5358	Michael Jackson	LF	15.98

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Paramount Makes 'Proposal'; Image Lets Fly With 'Dove'

PARAMOUNT makes its "Indecent Proposal" (wide or pan-scan, \$34.95) on laserdisc Oct. 13. Robert Redford, Demi Moore, and Woody Harrelson star in Adrian Lyne's box-office hit, in which Moore puts her nuptial vows to the test.

IMAGE lets fly the acclaimed TV miniseries "Lonesome Dove" on laser in October (1989, boxed set, four discs, extras, \$124.95), in what could be one of the biggest money-making disc releases of the year. Robert Duvall, Tommy Lee Jones, Danny Glover, and Anjelica Huston lead the cast in this superb adaptation of the Larry McMurtry novel. Also due from Image are the Akira Kurosawa epics "Kagemusha" (1980, wide, \$69.98) and "Ran" (1985, wide, \$69.98), and a collector's edition of "Those Magnificent Men In Their Flying Machines" (1965, wide, extras, \$69.98), all from FoxVideo.

MCA is releasing "Cop And A Half" on disc Oct. 27 (wide, \$34.98), starring Burt Reynolds and the rather young police recruit Norman Golden II. Also due: "Sex, Love And Cold Hard Cash" (CLV/CAV, \$34.98) with JoBeth Williams, "Superforce" (\$34.98) with G. Gordon Liddy (!), the animated "Opus N' Bill: A Wish For Wings That Work" (\$24.98), and a \$59.95 double-feature package that pairs "The Arabian Nights" (1942) with "Ali Baba And The Forty Thieves" (1943), both with Jon Hall and Maria Montez.

Just out from MCA is "Scent Of A Woman" with Al Pacino (wide or pan-scan, \$39.98), plus these \$99.98 boxed



by Chris McGowan

sets, each with four films inside: "The Ultimate Mae West Collection" and "Bud Abbott & Lou Costello: The Comedy Collection."

MULTIMEDIA NEWS: This fall, Voyager will launch "Freak Show," a CD-ROM created by the avant-garde rock group the Residents.

Michael Grant, formerly with Apple Computer's interactive television team, has joined Sanctuary Woods to lead the interactive TV efforts of the Victoria, British Columbia-based multimedia developer. Working at the firm's San Mateo, Calif., offices, Grant will develop software that will be delivered initially on CD-ROM and later over interactive cable TV.

Sega has three new Sega CD game titles, each priced at \$49.98: "Sherlock Holmes Consulting Detective, Vol. 2," which includes full-motion video sequences; "After Burner III," in which you pilot an F-14 Tomcat and wage war with sidewinder missiles; and "Ecco The Dolphin," in which you guide a young dolphin on undersea adventures after he is separated from his family and must battle to save his species.

IMAGE recently bowed Federico Fellini's classic "Juliet Of The Spirits" (1965, pan-scan, \$69.99), which im-

merses the viewer in the surreal fantasy life of an Italian wife (Giulietta Masina) brooding over her husband's apparent infidelity.

"Home Alone 2: Lost In New York" (wide, \$29.98) covers familiar comedic territory, but with fresh twists and high energy.

Arthur Penn's "Little Big Man" (1970, wide, \$69.98) was one of the first movies to portray Native Americans with respect, depth, and humor, and was a sort of "Dances With Wolves" with an offbeat and occasionally zany edge. Dustin Hoffman gives a great performance as Jack Crabb, who sold snake oil, hung out with Wild Bill

Hickok, skinned mules for General Custer, and found love and humanity with the Cheyenne.

Hoffman also starred in "The Graduate" (1967, wide, extras, \$39.99), and Image presents the American landmark film in its original 2.35:1 aspect ratio so you won't miss any of the visuals. The Mike Nichols movie—starring Dustin Hoffman, Anne Bancroft, and Katharine Ross, and co-scripted by Buck Henry—resonates with the cultural conflict of its era, yet has lost none of its narrative power and charged wit after 26 years.

Civilization and its discontents are also on display in a more paleolithic

setting in Jean-Jacques Annaud's "Quest For Fire" (1982, wide, \$49.98), in which Rae Dawn Chong and Ron Perlman struggle to survive during the Ice Age.

Annaud's directorial work is also on view in MGM/UA's stunning "The Lover" (wide, \$34.98), in which Jane March and Tony Leung embark upon an erotic and doomed affair in 1929 French colonial Vietnam.

MGM/UA's "Body Of Evidence" (wide, \$34.98) is a decidedly unsexy and rather ludicrous thriller starring Madonna, Willem Dafoe, and Joe Mantegna.

Billboard®

FOR WEEK ENDING SEPTEMBER 11, 1993

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	3	7	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	39.98
2	1	9	BRAM STOKER'S DRACULA	Columbia TriStar Home Video The Voyager Company CC1335L	Gary Oldman Anthony Hopkins	1992	R	124.95
3	2	5	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	39.98
4	7	3	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 41546	Al Pacino Chris O'Donnell	1992	R	39.98
5	5	3	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
6	NEW ▶		FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R	34.98
7	NEW ▶		A FEW GOOD MEN	Columbia TriStar Home Video 27896	Tom Cruise Jack Nicholson	1992	R	39.95
8	4	5	MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13	39.98
9	NEW ▶		ARMY OF DARKNESS	Dino DeLaurentis Communication MCA/Universal Home Video 41603	Bruce Campbell	1992	R	34.98
10	6	7	THE CRYING GAME	Live Home Video Pioneer LDCA, Inc. LD69039	Stephen Rea Jaye Davidson	1992	R	34.95
11	15	3	SOMMERSBY	Warner Bros. Inc. Warner Home Video 12649	Richard Gere Jodie Foster	1993	PG-13	34.98
12	12	45	THE ABYSS	FoxVideo Image Entertainment 1988-85	Ed Harris Mary Mastrantonio	1989	PG-13	99.98
13	NEW ▶		HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video Image Entertainment 1801AS	Michael J. Fox Don Ameche	1993	G	29.99
14	11	5	1492: CONQUEST OF PARADISE	Paramount Pictures Pioneer LDCA, Inc. 15184	Gerard Depardieu Sigourney Weaver	1992	PG-13	39.95
15	8	23	BLADE RUNNER (DIRECTOR'S CUT)	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	49.98
16	9	19	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R	29.98
17	10	5	LORENZO'S OIL	Universal City Studios MCA/Universal Home Video 41290	Nick Nolte Susan Sarandon	1992	PG-13	39.98
18	18	3	HOFFA	FoxVideo Image Entertainment 1991-85	Jack Nicholson Danny DeVito	1992	R	99.98
19	NEW ▶		BAD LIEUTENANT	Live Home Video Pioneer LDCA, Inc. 69948	Harvey Keitel	1992	NC-17	34.95
20	19	11	BODY OF EVIDENCE	MGM/UA Home Video Pioneer LDCA, Inc. ML102987	Madonna Willem DaFoe	1993	NR	34.98
21	RE-ENTRY		2001: A SPACE ODYSSEY (25TH ANNIV.)	MGM/UA Home Video Pioneer LDCA, Inc.	Keir Dullea Gary Lockwood	1968	G	29.98
22	13	7	CLINT EASTWOOD BOX COLLECTION	Warner Bros. Inc. Warner Home Video 12904	Clint Eastwood	1993	NR	119.98
23	22	9	JENNIFER 8	Paramount Pictures Pioneer LDCA, Inc. 32495-2	Andy Garcia Uma Thurman	1992	R	39.95
24	20	27	PINOCCHIO	Walt Disney Home Video Image Entertainment 239	Animated	1940	G	29.99
25	14	7	MATINEE	Universal City Studios MCA/Universal Home Video 41481	John Goodman Cathy Moriarty	1993	PG	34.98

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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EDITED BY CATHERINE APPLEFELD

BOOK PUBLISHER BOOSTS KID-VID PUSH

(Continued from page 61)

educational, she says; a girl and boy, Casey and Carter, are in their playroom constructing a train set out of items found around their house, when Wee Sing magic makes everything come to life. Toy elephant Tusky is now the conductor, and the train itself is a dual character, Chug-a-long the Engine and Cubby Caboose. They visit different fanciful locales, encountering musical cowboys, paper-doll performers, singing vegetables, and other characters taking part in nine songs, including "Down By The Station," "Home On The Range," and "The Old Gray Mare."

The underlying message, says Stahler, is "better safe than sorry: Have fun, but be careful, and you'll have even more fun." Plus, says Stahler, the program emphasizes creativity, with the children building their train from found objects.

STORE MONITOR

(Continued from page 62)

tail firms represented.

The Laennac gatherings are in no way competitive with VSDA, Bailey says. "We strongly support VSDA. One difference is that we can get into issues like price, [because] we are not a national organization. We have only 31 states represented. VSDA has to be careful about discussing prices, because of antitrust laws. We've had our legal counsel look into this for us."

Meanwhile, interest in Laennac and its members continues to grow, though Bailey avoids any discussion of how various attendees are being approached. Attendance lists are not made available.

Laennac's next project, Bailey suggests, is to create an order service with a centralized computer system. The system would allow Laennac stores to order directly from one of the large video distributors. "They could offer any video in print overnight for \$8 delivery, or \$4 for three-day delivery, right to their home," he says.

Last year's Wee Sing title, "We Sing In The Marvelous Musical Mansion," was premiered at FAO Schwarz in New York City. Stahler says "The Wee Sing Train" will receive a special premiere at a prominent venue, but plans had not been finalized at deadline.

Scenes from the new title were previewed at the recent VSDA convention in Las Vegas, where PSS exhibited Wee Sing at a 20-foot booth—a first for the publisher, which previously had shown its product under the auspices of distributors like Ingram. "We'll also have the 20-foot booth at the East Coast Video Show in Atlantic City, Oct. 5-7," says Cass. "We'll continue actively pursuing video retailers."

One lucrative tie-in, licensed characters, has not until recently been part of the Wee Sing realm. Creators Nipp and Beall had avoided such a move in the past, in fact, due to their fear of over-commercializing the line. However, as they said at last year's American Booksellers Assn. convention in Anaheim, Calif., there now exists a strong demand for toys based on Wee Sing characters.

According to Stahler, plush-toy giant Gund has already developed a Mother Goose toy that holds a Wee Sing nursery rhyme cassette. She says other character toys are being discussed with Gund director of marketing Beau James. And wooden train manufacturer Brio is developing a Wee Sing Train toy with Tusky.

"We're being very careful about which companies we work with," notes Stahler, who says that PSS executives see a lot of inferior licensed product on the market.

Claudia Sloan, producer and director of Wee Sing videos, including "The Wee Sing Train," says the Putnam acquisition is a positive development for Price Stern Sloan.

"MCA is Putnam's parent company, and whether that enters into PSS' daily existence is not yet known," she says. "But it might come into play somewhere down the line. I'm hoping that the mere fact that we're not part of a larger corporation will up our ante."

MUSIC

Clannad, "Past Present," BMG Video, 10 minutes, \$16.98.

You don't have to be driving a Volkswagen to enjoy the cascading Celtic wash of Irish family act Clannad, whose single "Harry's Game" has attracted much attention from its use in TV commercials and the film "Patriot Games." This video, filmed in 1990 in the band's home town of Donegal, Ireland, showcases 12 music videos as well as interviews with several of the band's members. Don't be disenchanted just because this video was made three years ago; Clannad has been around for more than 20 years, and has spent much of that time in relative obscurity, making the music that has been so eagerly embraced of late. This material is plenty current. Among the selections are "Harry's Game"; "In A Lifetime," featuring a guest vocal by longtime fan Bono; and "Something To Believe In," with Bruce Hornsby on piano.

Entertainment/BMG Kidz (800-229-STORY), 90 minutes, \$14.98.

This animated, feature-length video, adapted from the second book in the famed series by L. Frank Baum, features a slew of new characters and adventures for young Dorothy and her trusty companion Toto. New friends include a young boy named Tip, Jack Pumpkinhead, and the ornery wooden Sawhorse. New foe is Mombi, an overweight, evil witch whose cackle rivals the Wicked Witch of the West's for creepiness. Auntie Em and Uncle Henry are here, as is Glinda, the good witch, to ensure a happy ending. The characters are intriguing; however, there are an awful lot of them to keep up with. The running time of 90 minutes also is a bit long for the attention spans of many young viewers, who may want to visit "Oz" in several sittings. Also available from Lightyear are "The Wonderful Wizard Of Oz," "Ozma Of Oz," and "The Emerald City Of Oz," all adapted from Baum books.

International Championships," V.I.E.W. Video (800-843-9843), 60 minutes, \$29.98.

Disco may be back, and pogo-ing may be a current favorite, but ballroom dancing is one form of expression that has outlasted the fickle fancies of the party-going



crowd—at least a particular subset. The enchantment and passion of ballroom dancing can be gleaned from this offering, filmed at the Grand Prix Unitrading 91 (or world championship, to us wallflowers). Latin and modern ballroom dancing are featured, with lots of space devoted to demonstrations by pro pairs Marcus and Karen Hilton and Donnie Burns and Gaynor Fairweather. If the dancing itself is not enough to lift eyebrows, the costumes, in all their vibrancy, surely will.

"Patrick Stewart Presents The Planets," BMG Video, 45 minutes, \$14.98.

An ultradramatic Patrick Stewart guides this video journey through the Solar System, which makes stops at each of the planets. Another in the line of successful collaborations between BMG and Malibu Video, "The Planets" features magnificent photography that is brought to life via history lessons that offer fascinating tidbits about Mars, Venus, Mercury, and this solar system's other heavenly bodies. A fun educational tool, the video also passes along the indirect message that we earthlings had better take good care of our ozone layer or else face the consequences. Good heavens.

SPORTS

"Three-Peat: The Chicago Bulls' Historic Third Championship Season," CBS/Fox Video, 50 minutes, \$19.98.

New York Knicks coach Pat Riley may have coined the phrase, but the Bulls have been basking in its glory ever since they

won their third straight NBA championship earlier this year. This video provides court-side coverage of the not-always-smooth path the team and coach Phil Jackson had to travel to get there, beginning with the relatively swift defeats of Atlanta and Cleveland and culminating in harder-won battles against New York and, finally, Phoenix. Besides featuring the battle of the television commercial giants in Bulls superstar Michael Jordan and the Suns' answer, Charles Barkley, the championship games were often nail-biting episodes that turned up not a few last-minute surprises. Interviews with Bulls teammates Jordan, Scottie Pippen, Horace Grant, B.J. Armstrong, and others reveal that the Bulls emerged victorious because they never let the historic goal of a "Three-Peat" out of their minds.



MADE-FOR-TV

"Quantum Leap Pilot," "What Price Gloria?," "Catch A Falling Star," "Color Of Truth/Kamikazi Kid," MCA/Universal Home Video, about 90 minutes each, \$14.98 each.

Although time-traveling good guy Sam Beckett has been grounded due to the cancellation of "Quantum Leap," fans of the show can relive some of the classic episodes via these first-time video releases. The first batch of five shows includes the pilot, in which Sam wakes up in 1956 as an air force pilot with a pregnant wife and young son, and must try to convince those around that he has no idea how to fly. The real joy of this premier episode, however, is Sam's struggle to make sense of his predicament, and the fact that a mysterious gentleman named Albert—whom only Sam can see—keeps popping in and out of focus. Other episodes deal with sexual harassment on the job, racism, alcoholism, and abusive relationships. A clever and socially conscious show, "Quantum Leap" was a favorite of a broad audience and should be welcomed in its video incarnation.

CHILDREN'S

"Mary-Kate & Ashley Olsen: Our First Video," Zoom Express/BMG Kidz, 30 minutes, \$12.98.

How much cute is too cute? This first video from the omnipresent Olsen twins begs that very question. A compilation of seven clips, it features the little darlings in a variety of musical settings, from the saucy, silly "Brother For Sale" and the new single "I Am The Cute One" to a saccharin-sweet ode to mom. The lighter tunes go over much better than the more serious numbers, perhaps because the young entertainment moguls have made an art of being adorable. The video does feature some unique moments,

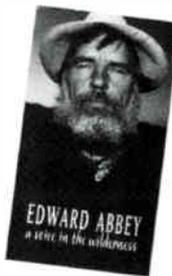


particularly the clip that sees Mary-Kate and Ashley suiting up with Minnesota Twins outfielder Kirby Puckett. Expect this one to receive a huge promotional boost and do loads of business.

"The Marvelous Land Of Oz," Lightyear

DOCUMENTARY

"Edward Abbey: A Voice In The Wilderness," Eric Temple Productions (800-644-4747), 60 minutes, \$24.95.



A literary pioneer of the American West, Edward Abbey voiced his contempt for the development of the land in 21 novels and books of essays, including "Desert Solitaire," "The Monkey Wrench Gang," and "The Brave Cowboy." As a biography as well as a tribute to Abbey from his friends, family, and many kindred spirits whose lives and work he inspired, "A Voice In The Wilderness" is a delicately woven story of a man obsessed and possessed by the power of the land. More than 100 largely unpublished photos of Abbey sit alongside footage of him giving readings and interviews.

"Ballroom Dancing: The

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	The Fugitive (Warner Bros.)	14,502,865	2,425 5,981	3	111,203,521
2	Needful Things (Columbia)	5,202,478	1,963 2,650	—	5,202,478
3	Hard Target (Universal)	5,027,485	1,999 2,515	1	18,524,025
4	Man Without A Face (Warner Bros.)	4,026,775	865 4,655	—	5,216,114
5	The Secret Garden (Warner Bros.)	3,352,889	1,332 2,517	2	18,195,390
6	Jurassic Park (Universal)	2,923,310	1,469 1,990	11	311,146,090
7	Rising Sun (20th Century Fox)	2,809,641	1,424 1,973	4	52,667,439
8	In The Line Of Fire (Columbia)	2,609,808	1,472 1,773	7	93,706,011
9	Free Willy (Warner Bros.)	2,262,828	1,505 1,504	6	63,049,487
10	Sleepless in Seattle (TriStar)	2,052,800	1,283 1,600	9	109,188,722

Harman Buying Majority Stake In AKG Firm Looking To Offer 'System Solutions'

■ BY MARILYN A. GILLEN

NEW YORK—Looks like another company will soon join the Harman fold.

The Northridge, Calif.-based firm, which earlier this year brought Lexicon Inc. under its expansive corporate umbrella, has reached what it terms an "agreement in principle" to acquire a majority interest in Vienna-based microphone maker AKG. The deal, which has been the topic of industry speculation for several months, still is subject to approval by the two companies' boards of directors, according to a Harman announcement released Aug. 26.

"Everybody is optimistic financial details will be worked out, and that the finalized deal will then go before both boards and be approved," says Richard James, president of the Harman Professional Group. "But it will in all likelihood be several weeks before that will occur."

James declined to disclose either the "majority" percentage to

be purchased under the agreement in principle, or the proposed acquisition price, citing an agreement with the banks acting as representatives for AKG's owners. The agreement does include an option to acquire the remaining

'A user can go to one supplier to provide all of their needs'

minority interest, he says. In the past, Harman has preferred to purchase the whole of a company.

It has been reported in the Austrian press that Harman bought 76% of AKG and paid about 18 million pounds toward its bank debt and 1 Austrian schilling for the company. The remainder of the company not being acquired is believed to be owned by the company's founder. Harman would not confirm that information.

If the deal moves ahead, AKG will join existing Harman Profes-

sional Group companies JBL Professional, Soundcraft, and DOD.

"The acquisition of AKG will represent a significant step in the continuing development of Harman International's strong capabilities in the professional audio business," said Dr. Sidney Harman, chairman/CEO of Harman International Industries Inc., in revealing the agreement.

James adds, "One of the things that's growing in general in the pro audio industry is the use of system solutions to solve people's problems. So an end user, instead of having to go to a half-dozen suppliers and put everything together

(Continued on page 69)



Big Doings. Atlantic act Mr. Big recently wrapped up work on its third album, "Bump Ahead," due out Sept. 21. The set was recorded at Rumbo Recorders in L.A. and mixed at Fantasy Studios in Berkeley, Calif. Kevin Elson, who helmed the board for the first two sets, again produced. Shown at Fantasy Studios, back row, from left, are Elson. Sandy Einstein, Nightmare/Herbie Herbert Management, and Pat Torpey, Mr. Big. In front, from left, are Kevin Williamson, an Atlantic A&R rep; and Mr. Big's Eric Martin, Billy Sheehan, and Paul Gilbert.

Rooney Always Makes Tracks At Jack's Producer Cites Nashville Studio As Key To Success

■ BY PETER CRONIN

NASHVILLE—"Come on in. Can I get ya a cup a coffee?" It's shortly after 9 a.m., and a sleepy-eyed Jim Rooney is beginning yet another day at Jack's Tracks, the Music Row studio where he's been spending lots of time lately working on projects with

Hal Ketchum, Nanci Griffith, and Dave Mallett, among others. One of the many Nashville recording facilities built by Cowboy Jack Clement (a living, breathing piece of history and a real country music eccentric, but that's another story), the studio now is owned by Garth Brooks'

producer Allen Reynolds (a former Clement protege) and serves as home base for Forerunner Music, a publishing company whose writers include many of Rooney's clients.

Clement gave Rooney his first break when the singer/songwriter/guitarist arrived in Music City from the East Coast in 1976.

"I had a motor home, and I just parked it right outside here," Rooney recalls with a laugh. "In the morning I'd knock on the door, and Jack would let me in."

Starting out as a rhythm guitarist on various Clement-produced sessions, Rooney soon was learning his way around the mixing console at The Cowboy Arms Hotel and Recording Spa, a funky little attic studio built by Clement in an old house on Nashville's Belmont Boulevard.

After an album he produced there for Texas folkie Richard Dobson found its way to singer/songwriter Griffith, the struggling musician contacted Rooney about working together. Out of those sessions came

Griffith's seminal "Once In A Very Blue Moon" album. That record, with its weightless, shimmering acoustic sound, was a turning point in Rooney's career as a producer, and he would reconvene the same core group of players, including bassist Roy Huskey Jr., drummer Kenny Malone, and Irish guitarist Phillip Donnelly, again and again on future projects with John Prine, Pat Alger, Townes Van Zandt, and, most recently, folk phenom Iris DeMent.

To Rooney's ears, that attic studio was as crucial to the sound of those records as the musicians who played on them.

"In that room, if you're playing acoustically, you can play without headphones and hear everything," Rooney says. "It has a wonderfully natural sound."

Although he was forced to "basically start all over again" when he arrived

in Music City, Rooney was no newcomer to the music business. Having run the legendary Club 47 in Cambridge, Mass., and directed the Newport Folk Festival during folk music's early-'60s glory days, and having overseen projects by the likes of Van Morrison and the Band as manager of Bearsville studios in upstate New York during the '70s, Rooney already had "done just about everything you can do in terms of getting music out to an audience." But Clement's hands-on, seat-of-your-pants school of engineering was new, even to someone who considered himself an old hand.

"Jack's philosophy of recording was very simple and common sense," Rooney says. "He gave me very basic instructions, like 'keep the needle in the middle,' and 'if

something isn't sounding good, try another microphone.' I always thought there was some mystery to all this, but with Jack it was, 'if it ain't broke, don't fix it.'"

As Clement began to throw more and more projects his way, Rooney made the studio his second home, engineering everything from bluegrass bands to Vic Damone.

Vic Damone? "I was sweating bullets," says Rooney. "Here was a real pro, and he had no idea that I didn't really know anything about all this. So I pressed the button, he sang a song, and they all came in. I pressed playback, and it played back—much to my amazement!"

When all is said and done, that "press the button" philosophy pretty much sums up his working method through the years. The secret, Rooney says, is in the preparation.

"Having been a picker and a singer and a sort of victim in the studio for so many years, I knew what I wanted in an engineer," he says. "Basically, you have to be ready to record when the pickers are ready to pick. I think off the top of my head, and make sure everything is as set up as I can get it before they even get there. Then I hustle."

Hustle is a good word to describe the way Rooney managed to coax such a relaxed vocal performance out of inexperienced singer/songwriter DeMent. In an effort to head off her nervousness, Rooney admits that he "basically had to sneak up on her," by asking the singer to lay down a "guide vocal" for the band. When DeMent came back to do the final vocal tracks, Rooney simply informed her that she already had.

With his recent co-production (with Allen Reynolds) of country hitmaker Ketchum's first two records (both recorded at Jack's Tracks), his production work has entered the mainstream. But Rooney, who still

(Continued on page 68)

EUROSOUNDS

SWITZERLAND

A column by Zenon Schoepe on the European professional audio industry.

SSSL 4000 G Plus sales adding to the European first at Master Studios in Zurich include dancer Laurella Cuccarini's Plastic Studio in Rome (SL4064 with Ultimation) and Bullet Studios in Nederhorst den Berg, Holland (SL4064 with Ultimation). Five SL4000s have been supplied by distributor Lexon to RTE in Spain.

SSL has announced it is "heading for another record year," according to marketing director Colin Pringle. "That is a considerable achievement given the economic climate and the state of the market," he says.

FRANCE

SSIX SONY 3324S DASH machines have been sold into the country recently to Jean Michel Jarre, film production training school La Femis, postproduction facilities Long Courier and Auvitec, Radio France, and rental operation 44.1.

National broadcaster Polish Radio also has bought two machines and Kuwait Radio has become the first customer in the Middle East to buy a PCM3348.

THE COMEDY FRANCAISE THEATRE at the Palais Royal in Paris has taken delivery of an Outboard Electronics SS2 automation system supplied as a stand-alone, with eight inputs routed to 16 inputs via an automated routing matrix with levels controlled by the company's own moving faders.

DENMARK

TWO SOUNDCRAFT Vienna consoles have been installed in the Concert Hall Aarhus. The desks are configured to operate independently as one 20-channel and one 32-channel desk or as a single 52-channel console.

"We were looking for a desk with 48 channels or more," says sound director Gert Frederiksen. "In the end we realized we could use two Viennas rather than a single big desk, fulfilling all our requirements and also offering a good deal of flexibility."

THE NETHERLANDS

THE FIRST TWO AMS LOGIC 3 compact digital mixing consoles have been ordered by John Bake Studios in Amsterdam, where they will be used for the postproduction of TV and radio commercials alongside AMS AudioFile Spectras. Its clients include American Express, Procter & Gamble, and McDonald's.

**PRO
FILE**



ROONEY

AUDIO TRACK

NEW YORK

PRODUCER BRIAN ENO has been at Skyline Recording Studios, working on tracks for the new Laurie Anderson project. Tracks were recorded through an SSL 4064 G series console. Engineering the session was Joe Ferla, assisted by Hiro Ishihara.

Blues crooner Benny Kay has been cutting tracks for an upcoming release at BMG Studios and Sorcerer Sound, with bassist Ray Brown and drummer Grady Tate. Neve and Sony consoles were used on the project, and tracks were recorded onto Studer 827 machines with Dolby SR.

At Baby Monster studios, Ruffhouse/Columbia recording act Cypress Hill has been working with producers D.J. Muggs, Joe Nicolo, and Chris Schwartz. Engineer Jason Roberts sat behind the Neve Custom 8036 console and recorded the band onto a Studer 827 24-track machine. Roberts was assisted by Rojo.

Epic recording act Rage Against The Machine recently was at the Magic Shop, recording some self-produced tracks with the assistance of engineers Steve Rosenthal and Joe Warda, who worked behind the vintage Neve wraparound console.

LOS ANGELES

LA. rock act Black Bart has been working in Pacific Studios, putting the finishing touches on its debut single, "You Don't Know." Band founder (and former Bus Boy) Brian O'Neal is producing, with engineer John Graves recording the band through the Trident 80B console and onto a Studer A-820 analog machine.

Alice Cooper has been working at Music Grinder Studios with producer Andy Wallace, recording tracks for his upcoming Sony Music release.

Mercury recording artist Vanessa Williams has been cutting tracks at Westlake Audio. Producer Gerry Brown and engineer Bill Malina mixed through the Neve VR-72 console and recorded onto a Studer A-800 multitrack. Bryan Carrigan assisted.

Producer Rick Rubin was recently behind the SSL G Series console at Larrabee Sound Studios. Rubin, working with engineer Dave Bianco, was recording an AC/DC cut for the soundtrack of "The Last Action Hero."

WEA International recording artist Luis Miguel has been working at Ground Control Studios, mixing his upcoming self-produced release with engineer Humberto Gatica. Tracks were recorded through the SSL 4000 E with G computer and onto a Sony 3348 digital recorder.

NRG Recording recently played host to Atlantic recording act Chainaw Kittens. Producer on the project was John Agnello.

NASHVILLE

MCA RECORDING ARTISTS Trisha Yearwood and Vince Gill spent some time recently at Sound Empo-
(Continued on next page)

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Billboard

Pro Audio

AUDIO TRACK

(Continued from page 66)

rium, recording spots for the Target chain of department stores. Robert Irving produced the sessions, with Gary Laney engineering on the Neve console.

Atlantic recording artists the Screaming Cheetah Wheelies have been recording tracks for their upcoming release at 16th Avenue Sound. Paul Abersold produced and engineered the sessions behind the SSL 4000E console.

Karla Bonoff has been at Bennett House studios, working with producer Keith Thomas on a cut for the soundtrack of the upcoming MCA film "8 Seconds: The Lane Frost Story." Engineer Bill Whittington worked behind the Calrec 64-input console.

At the Money Pit, Epic recording artist Collin Raye has been cutting tracks for an upcoming project with producers Paul Worley, Ed Seay, and John Hobbs. Seay engineered the sessions on the Trident 80 console with Discmix automation.

OTHER CITIES

SHOCK "G" OF Digital Underground recently was in Fantasy Studios in Berkeley, Calif., with producer Ben Sidran, recording overdubs for a song to be featured in the upcoming film "Hoop Dreams." Engineering the sessions was Vince Wujno.

Atlanta Falcons player Andre Rison was working on his upcoming al-

bum project recently at that city's Doppler Studios. Blake Eiseman engineered the sessions, using the WaveFrame digital workstation for sweetening tracks and flying and comping vocals. Eiseman was assisted by Steve Warner and Kyle Dickinson.

At Reel Tyme Recording in Floral Park, N.Y., London PolyGram recording act East 17 has been working on its next single, "Deep." Producers Bobby Guy and Ernie Lake worked on the Soundtracs Quartz 64-input console.

At Trutone Recording in Hackensack, N.J., Ichiban/Surfside recording artist General Johnson has been working with producer Phil Austin on an upcoming release. The album was mastered using Sony's 1630 Processor and Sontec's 130 B equalizer.

Amazing Recording act Jupiter Coyote has been working at Duck Tape studios in Decatur, Ala., with producer Johnny Sandlin, who worked on the Amek console and recorded the band onto Alesis ADAT.

San Francisco's Different Fur Recording recently played host to PolyGram recording artist Robert Cray, who was mixing his latest on the Solid State Logic 4056E/G console. Steve Savage engineered the sessions, with Ron Rigler assisting.

All material for the Audio Track column should be sent to Peter Cronin, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

JIM ROONEY

(Continued from preceding page)

prefers to record on analog tape, sees very little difference between working on his quieter acoustic projects and getting Ketchum's more radio-ready sound.

"Hal was the first artist that I've worked with where we were actually thinking about radio," Rooney says. "The only difference would be that some material, a six-minute song for example, is not going to be appropriate for radio."

Rooney's career has come full cir-

cle with his recent production of Griffith's "Other Voices, Other Rooms" album, a collection of classic folk tunes.

"For that record, I pulled on all the years that I've been hanging in and around the folk world," he says. "Maybelle Carter, Odetta, Merle Travis, Earl Scruggs—I've worked with all of them, so those are things I can draw on. My philosophy is 'treat the pickers right, and they'll do wonders for you.'"

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HARMAN BUYING MAJORITY STAKE IN AKG

(Continued from page 66)

themselves, can potentially go with one overall supplier to provide all of their needs.

"The Harman family of companies is very comprehensive in terms of the products and services we offer, but we have not been able to offer as part of that overall systems package microphones or headphones. So we see this as an excellent opportunity for the overall Harman Professional Group to round out its product lineup."

The consolidation of certain pro audio product lines under Harman has sparked some concern among fellow manufacturers. In the signal processor arena, for instance,

Harman would add BSS, Dbx, and Orban to existing concerns DOD and Urei; with mixing consoles, it would add a 30% interest in Amek (the part owned by AKG) to existing lines Soundcraft, MBI, and Allen & Heath.

Says Todd Wells, chairman of independent mixing console manufacturer Soundtracs, "There is obviously a focusing of mixing console brands under the Harman Group name. In my estimation, if they owned Amek outright, they would account for over 50% of what I call the middle market, which I think is unhealthy for the consumer."

James calls it "premature" to discuss any operating or staff changes that might be made at AKG if the deal is consummated. "We have spent most of our time looking at AKG from a financial perspective," he says. "We have not really had an opportunity to actually look at the company from an overall business perspective. Any decisions along those lines would be made after we had had a chance to completely understand the business and get acquainted with the key management."

In a press release from Giro-Credit, an Austrian bank that owned 50% of AKG, deputy man-

aging director Herbert Lugmayr described the sale of AKG as the optimal solution for the concern, which it says otherwise would have gone into insolvency.

AKG is a leading manufacturer of microphones and related instruments for professional and com-

mercial use. It has subsidiaries in the U.S., U.K., Germany, France, India, and Japan. Total sales are said to be \$100 million annually.

Assistance in preparing this story was provided by Zenon Schoepe in London.

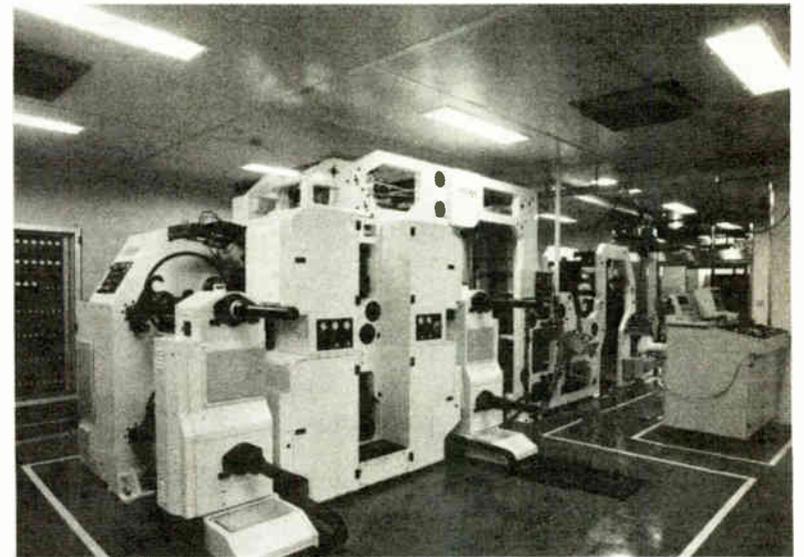
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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPT. 4, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	CAN'T HELP FALLING IN LOVE UB40/ UB40 (Virgin)	RIGHT HERE (HUMAN NATURE) SWV/ B.A. Morgan (RCA)	THANK GOD FOR YOU Sawyer Brown/ M. Miller, M. McAnally (Curb)	SOUL TO SQUEEZE Red Hot Chili Peppers/ R.Rubin (Warner Bros.)	CHECK YO SELF Ice Cube/ Ice Cube, DJ Pooh (Priority)
RECORDING STUDIO(S) Engineer(s)	ABBATOIR (Birmingham ENGLAND) Gerry Parchment Delroy McLean	HOMEBOY/ FUTURE (NY/Virginia Beach) Larry Funk, Matt Foster/ Franklyn Grant	MUSCLE SHOALS FUTURE (Muscle Shoals, AL) Alan Schulman	THE BIG HOUSE FUTURE (Los Angeles) Brendan O'Brien	ECHO SOUND (Los Angeles) Bob Morse Mike Calderon
RECORDING CONSOLE(S)	BDA AMR 24 With Optimix Automation	Harrison MR II/ SSL 4000E	Neve 8068	Neve	Trident 80C Vector MKII
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR90 MK II	Sony APR/Studer A827	Studer A820	Studer A80	Studer A827
STUDIO MONITOR(S)	UREI 815	UREI 813 Yamaha NS10/ Yamaha NS10, Emlar	Yamaha NS10 Custom JBL w/ TAD	Yamaha NS10M	Custom JBL Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 456/499	Ampex 499	Ampex 456	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	ABBATOIR (Birmingham ENGLAND) Gerry Parchment Delroy McLean	FUTURE (Virginia Beach, VA) Franklyn Grant	SCRUGGS (Nashville) Alan Schulman	RECORD PLANT (Los Angeles) Brendan O'Brien	ECHO SOUND (Los Angeles) Bob Morse Mike Calderon
CONSOLE(S)	BDA AMR 24 With Optimix Auto	SSL 4000E	Neve 8233	SSL 6000G	SSL 6000E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR90 MK II	Studer A827	Otari MTR90	Studer A800	Studer A800
STUDIO MONITOR(S)	UREI 815	Emlar Yamaha NS10	Altec Big Red Yamaha NS10	Yamaha NS10M	Custom JBL Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 499	Ampex 456	Ampex 456	Ampex 499
MASTERING (ALBUM) Engineer	DIGIPREP Dan Hersch	HIT FACTORY Herb Powers	GEORGETOWN MASTERS Denny Purcell	MASTERDISK Howie Weinberg	BERNIE GRUNDMAN Big Bass Brian
PRIMARY CD REPLICATOR (ALBUM)	Capitol Manufacturing	BMG Manufacturing	Uni Manufacturing	WEA Manufacturing	Capitol Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol Manufacturing	BMG Manufacturing	Uni Manufacturing	WEA Manufacturing	Capitol Manufacturing

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Inquiring Minds. Sunkyong Magnetic Media has opened a \$15 million, state-of-the-art research and development center at its parent company's manufacturing facility near Seoul, Korea. Staffed by top-level scientists and technicians, the facility will concentrate on new product planning and development, as well as completing products already in development, such as MD and DCC. It also houses a pilot plant, pictured above.

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Update

LIFELINES

BIRTHS

Boy, Evan Michael, to Dave and Jeannie Durocher, July 29 in Nashville. He is professional manager at Bug Music Nashville. She is a singer and songwriter.

Girl, Brittany Victoria, to Jay Dorfman and Rhonda Herlich Dorfman, Aug. 6 in Tenafly, N.J. He is president of Unherd Of Productions. She is national AC director for Virgin Records.

Girl, Geena Patricia, to Charlie and Vicki Lombardo, Aug. 10 in Long Island, N.Y. He is music director of WALK-AM-FM Long Island.

Girl, Katharine Bradford Cioe, to Crispin McCormick Cioe and Krista Bradford, Aug. 15 in New York. He is a saxophonist and member of the Uptown Horns. She is a television and print journalist.

Boy, Evan Alexander, to Ric Sherman and Donna Rotunno-Sherman, Aug. 17 in , N.J. He is director of sales for Nimbus Manufacturing.

MARRIAGES

Per Gessle to Asa Nordin, Aug. 21 in Sweden. He is a member of EMI recording duo Roxette.

David Bower to Annie Roseberry, Aug. 28 in Suffolk, England. He is an entertainment marketing consultant with The Big Picture. She is senior VP of A&R at Elektra Entertainment in London.

DEATHS

Donald Myrick, 53, of a gunshot wound, July 30 in Los Angeles. Myrick was a saxophonist who performed with many jazz artists

including Stanley Turrentine, Grover Washington Jr., and Carlos Santana. He also performed in concerts and on albums by Earth, Wind & Fire, Phil Collins, Diana Ross, Nancy Wilson, Ramsey Lewis, and the Jacksons. His performance on Earth, Wind & Fire's "Runnin'" won a Grammy for best R&B instrumental. Myrick was also a member of the Phenix Horns Esquire, who toured with Phil Collins on his "Serious Tour." The circumstances of his death were unclear at press time. He is survived by his wife and three daughters.

David Rogers, 57, after a long illness, Aug. 10 in Atlanta. Rogers was a country singer who recorded for Columbia, Atlantic, United Artists, and several smaller labels from the '60s into the early '80s. His hits included "Need You" and "Lovin' You Has Changed My Life." Among his survivors are his wife and two children.

Charles G. "Chuck" Eastman, 63, of lung failure, Aug. 10 in Nashville. During his years as a talent manager and booking agency executive, Eastman worked with Waylon Jennings, Jerry Lee Lewis, and other major country and rock acts. He was a former board member of the National Academy Of Recording Arts & Sciences and board secretary of Talent Agencies-Nashville. He is survived by four sons.

W. L. Richardson, 80, of lung cancer, Aug. 17 in Nashville. Richardson was the lead singer of the a cappella gospel group the Fairfield Four from 1980 until mid-1993. The act's 1992 Warner Bros. album, "Standing In The Safety Zone," was a Grammy nominee.

Carlo Menotti, 84, of natural causes, Aug. 27 while on vacation in the Pocono Mountains, Pa. Menotti was a vocal coach who trained such performers as Tony Bennett, Judy Garland, Liza Minnelli, Ginger Rogers, Paul Anka, Connie Francis, Pat Boone, Frankie Avalon, Diana Ross, Annette Funicello, Fabian, David Soul, Lucille Ball, Red Buttons, Harry Belafonte, Bobby Darin, Nancy Sinatra, Jerry Vale, and Laura Branigan. He was born in São Paulo, Brazil, and his career spanned five decades.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.



Collector's Item. Recording artist Gloria Estefan, left, and guitar pioneer Les Paul autograph a Gibson Les Paul guitar at last year's awards banquet for the Music and Performing Arts Unit of B'nai B'rith. The guitar will be auctioned off at the Music and Performing Arts Unit's first celebrity auction, Nov. 22 at Christie's East Auction House in New York.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 8, "How To Intelligently Make It In The Music Business," seminar presented by CPA Jeff Hinkle and entertainment attorney David Branman, Learning Annex, San Diego. 619-544-9700.

Sept. 8-11, National Assn. Of Broadcasters Radio Convention, Dallas Convention Center, Dallas. 202-429-5300.

Sept. 9, New Talent Showcase, presented by The Music And Performing Arts Unit Of B'nai B'rith, 6:00 p.m., Sutton Place Synagogue, 225 E. 51st St., New York.

Sept. 9, 11th Songwriter Showcase, presented by The Songwriters' Hall Of Fame And The National Academy Of Popular Music, Lone Star Roadhouse, New York. Bob Leone, 212-319-1444.

Sept. 9-11, Foundations Forum '93, Burbank Hilton, Los Angeles. 212-645-1360.

Sept. 9-11, Mississippi River Music Festival, various locations, St. Louis, Mo. 512-467-7979.

Sept. 11, "How To Start And Run Your Own Record Label," seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Sept. 11-13, Focus On Video '93, Canadian Exposition and Conference Centre, Toronto. Shane Carter, 416-564-1033.

Sept. 11-15, In The City International Music Convention, Holiday Inn Crowne Plaza, Manchester, England. 011-44-61-234-3044.

Sept. 14, "The Music Business: Contracts, Managers & Copyrights," presented by entertainment attorney Laurence H. Rudolph, Learning Annex, New York. 212-570-6500.

Sept. 16-19, Country Music Week '93, presented by the Canadian Country Music Assn., Hamilton Convention Center, Hamilton, Ont. 416-739-5014.

Sept. 17, Second Annual T.J. Martell Foundation Team Challenge For The Martell Cup Golf Tournament, Glen Oaks Club, Old Westbury, N.Y. Peter Kauff, 212-888-0617.

Sept. 19-21, NARM Retailers Conference, Peachtree Conference Center, Atlanta. 609-596-2221.

Sept. 19-28, "How To Make It In The Music Business," one-day seminar presented by Jim Halsey, being held in various locations in New York, New Jersey, Connecticut and Ohio. 800-966-3090.

Sept. 20-25, Georgia Music Festival and 15th Annual Georgia Music Hall of Fame Awards, Georgia World Congress Center, Atlanta. Reba Lacks, 404-656-5095.

Sept. 20-26, 1993 World Of Bluegrass, presented by the International Bluegrass Music Assn., Executive Inn Rivermont, Owensboro, Ky. 502-684-9025.

Sept. 21-23, Conference On Interactive Marketing, Camelback Inn Resort, Scottsdale, Ariz. 310-798-0433.

Sept. 23, Juvenile Diabetes Foundation International Music Industry Dinner, honoring Motown president/CEO Jheryl Busby and Dick Scott Entertainment president Dick Scott, Sheraton Manhattan Hotel and Towers, New York. 800-533-2873.

Sept. 24, Digiton Radio Conference, by and for Polish radio directors. Warsaw, Poland. 011-31-20-673-0495.

Sept. 25-26, Audio Pro '93, Washington State Convention and Trade Center, Seattle, Wash. 206-874-2706.

Sept. 29, 27th Annual Country Music Assn. Awards, Grand Ole Opry House, Nashville. 615-244-2840.

Sept. 30, "Spirit Of Life" Award Dinner, benefiting City of Hope, honoring PolyGram president/CEO Alain Levy, Beverly Park Estates, Los Angeles. Scott Goldman, 213-626-4611.

OCTOBER

Oct. 3-7, Video Expo/Image World New York, presented by Knowledge Industry Publications, Jacob K. Javits Convention Center, New York. 914-328-9157.

Oct. 5-7, East Coast Video Show, Trump Taj Mahal, Atlantic City, N.J. 203-374-1411.

Oct. 6-9, Ninth JazzTimes Convention, presented by JazzTimes magazines, Park Central Hotel, New York. 301-588-4114.

Oct. 7-9, "Communication And Communities—Powerful Partnerships," presented by the National Broadcast Assn. for Community Affairs, Marriott Hotel, Chicago. Ann Adams, 704-521-8578.

Oct. 7-10, Audio Engineering Society Convention, Jacob Javits Convention Center, New York. 212-661-8528.

Oct. 8-10, 14th Annual W.C. Handy Awards Show And National Blues Conference, Peabody Hotel, Memphis. 901-527-2583.

Oct. 8-11, Second Annual Reggae International Seminar And Exposition, Jamaica Conference Center, Kingston, Jamaica. 809-929-8030.

Oct. 11, MusicQuest '93, international pop and rock showcase, Yamaha Tsumagoi complex. Tokyo. 011-81-3-3719-3328.

Oct. 11, Academy Of Country Music 11th Annual Celebrity Golf Classic, benefitting the T.J.

Martell Foundation and Neil Bogart Memorial Laboratory For Children's Cancer, AIDS and Leukemia Research, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 12, Rock And Roll Memorabilia Auction benefitting the National Music Foundation, sponsored by WPLJ New York. Christie's Auction House, New York. Arlene Gallup, 718-897-6428.

Oct. 15-16, Third Annual T.O.P.S. Urban Music Business Conference, Regal Maxwell House Hotel, Nashville, and Middle Tennessee State Univ. Dept. of Recording Industry, Murfreesboro, Tenn. Thomas Cain, 615-291-6725.

Oct. 15-20, NARM Wholesalers Conference, Arizona Biltmore, Phoenix, Ariz. 609-596-2221.

NOVEMBER

Nov. 3-5, 15th Annual Billboard Music Video Conference and Awards, Hotel Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

Nov. 13, "Strictly New Orleans," event honoring Clarence Avant, to benefit the Neil Bogart Memorial Fund, a division of the T.J. Martell Foundation, Santa Monica Air Center, Santa Monica, Calif. 310-449-2200.

Nov. 14-16, Fifth Annual EPM Entertainment Marketing Conference, Universal City Hilton & Towers, Los Angeles. 718-469-9330.

Nov. 20, Tenth Annual T.J. Martell Foundation Tennis Party, National Tennis Center, Flushing, N.Y. 212-245-1818.

GOOD WORKS

NEW BOARD MEMBER: Billboard associate publisher Gene Smith has been elected to the board of directors of the T.J. Martell Foundation for Leukemia & AIDS Research.

CHARITABLE TONNAGE: What is deemed the longest, most successful U.S. food drive in history ended in Southern California Aug. 28 at the Pacific Amphitheatre. The tour, the American leg of the worldwide Van Halen tour in connection with USA Harvest, brought in a total of 180 tons of food distributed to needy Americans, including Midwest flood victims. In addition Warner Bros. Records donated 12,600 pounds of chicken on behalf of Van Halen to four South Central Los Angeles charitable organizations.

A PLACE FOR PERFORMERS: Shari Lewis, the longtime children's performer, has been named chairman

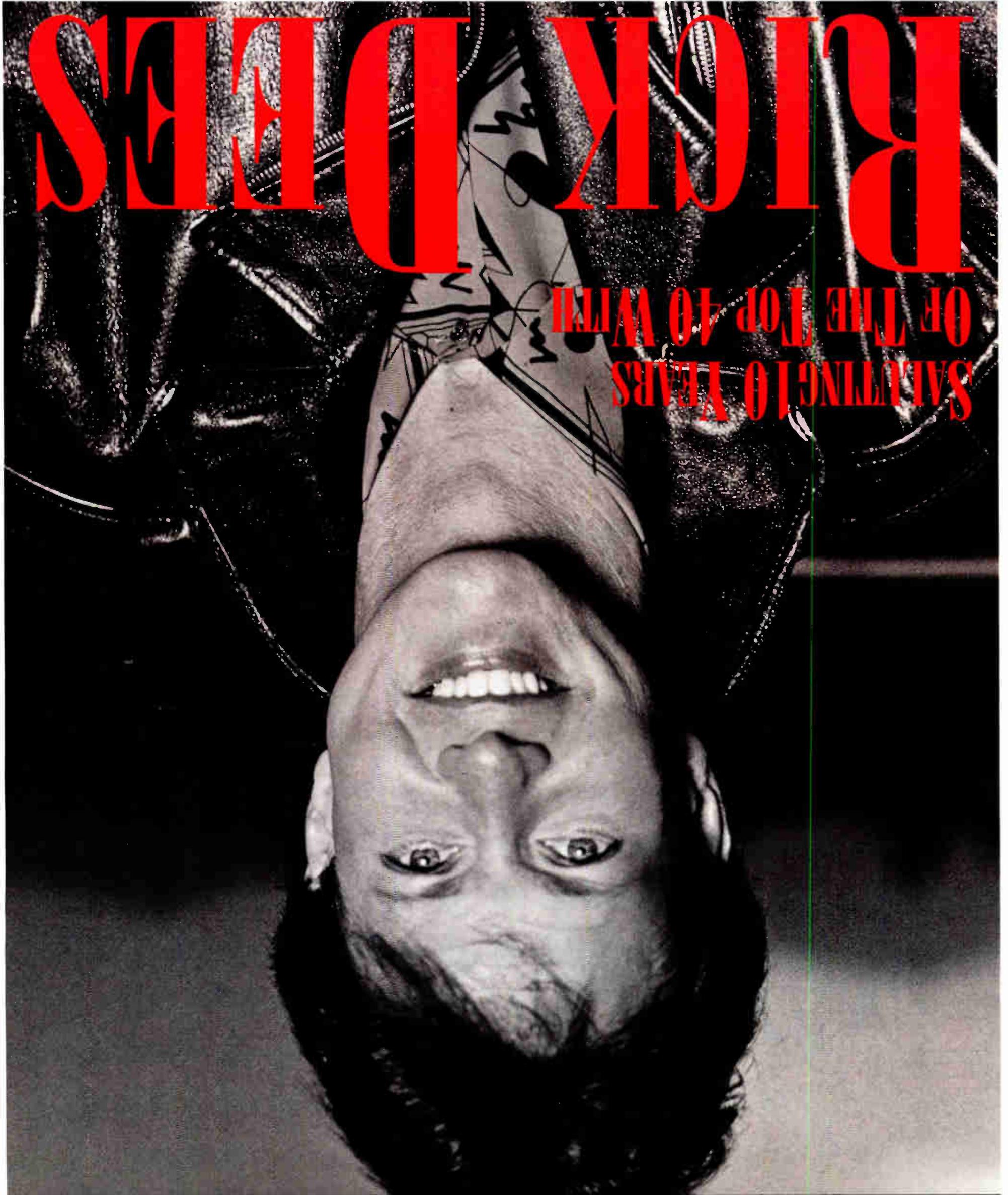
of Kids For Music for the National Music Foundation, a non-profit group whose mission is to build a national music center where artists from music, radio, and recording can retire. For more info, call the National Music Foundation at 1-800-USA-Music.

KEEPER OF THE FLAME: "Keep America Beautiful" is the name of a new environmental song serving as the theme for Keep America Beautiful Inc. Written by Gloria Nissenon, Elaine Lifton, and Mark Barkan, the song was to be performed at Vison For America award dinner Wednesday (8) at the Waldorf Astoria in New York. Keep America Beautiful Inc. is a nonprofit education organization with local affiliates dedicated to improving waste handling practices in American communities. For more info, contact Jeff Francis or Anne-Marie Korb at 203-323-8987.

FOR THE RECORD

A story about the U.K. Performing Right Society in the Aug. 21 issue of Billboard requires a clarification. PRS will only double up its payments under the live performance (LP) tariff for 1992 events. The doubling up will not apply to 1993 Tariff LP events, but the adjustments to administrative costs for live events referred to will be enforced.

In the Sept. 4 issue of Billboard, the date of Bob Marley's death was incorrect. Marley died May 11, 1981. His funeral was May 21, 1981.



BLACK DIAMONDS

SALTING 10 YEARS
OF THE TOP 40 WITH

A BILLBOARD ADVERTORIAL

CONGRATULATIONS TO

RICK DEES

ON A DECADE OF EXCELLENCE.

THANKS FOR LETTING US BE A PART OF IT.



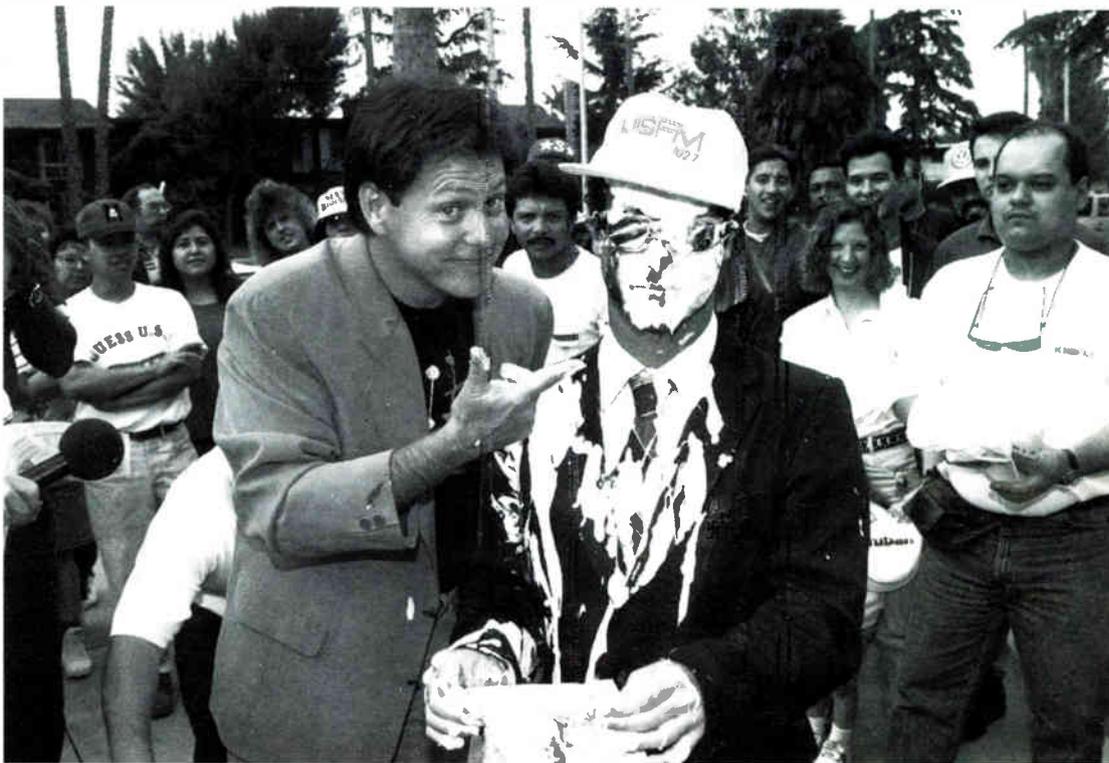
Katz Radio Group Syndication

Rick Dees
Weekly
Top 40



Dees provides the fuel for "Free Gas Friday."

"It would be easy for me to make fun of Howard Stern," says Dees. "But, the way I see it, it's like the hula hoop. That was real popular and then it went away."



Dees gives the tax man his due on April 15.

Rick On A Roll

Continued from page RD-2

KLOS' Mark and Brian or KROQ's Kevin and Bean take shots at Dees, he keeps his spirits up.

"It would be easy for me to make fun of Howard Stern," says Dees. "But, the way I see it, it's like the hula hoop. That was real popular and then it went away. Take Play-doh; that has stayed around for years. I think those shows are kind of a novelty and I hate to see [other radio personalities] be so mean on the air."

Dees' show is filled with family-style fun. Among the cast of continuing characters are doddering psychic Willard Wiseman (who lives in a cardboard box under the Santa Monica Freeway), the half-human, half-canine Dogman and the Time Fairy, who flies in to give (what else?) the time. Dees' wife of 15 years and a voice artist in her own right, Julie, contributes the bubble-headed blonde Candy Plastique. She also appears as Sparky, a deep-voiced cigar-chomping guy fond of calling Dees "Boss."

Dees' 14-year-old son Kevin occasionally doubles as MTV's lovable morons Beavis and Butthead.

When Dees isn't acting out one of his characters, he moderates "Battle Of The Sexes," a trivia contest between a man and a woman, or gets a little frisky with "Spousal Arousal," a contest where a spouse is lured home for a "quickie" at lunch.

Greensboro Cheerleader

But, if it weren't for his parents' constant fighting, Rigdon Osmond Dees III may not have become the Rick Dees we know

today. As he explains it, "I thought that being funny helped lighten things up around the house. I could always remember trying to cheer everyone up."

Dees, who grew up in Greensboro, N.C., says that even at age four he was a prankster. That disposition only grew more animated as he got older. "I remember that the only way I could get a laugh was to moon people. Howard Stern copied that," he jokes. "I was this chubby little kid in the first grade, and I could remember making up dances for kids to watch."

It wasn't until a fifth-grade talent show when he realized what his true calling was. "At this time I knew I enjoyed entertaining. I didn't know exactly what I wanted to do, but I knew I loved to perform, and then I became consumed by it," he says.

That "calling" probably wouldn't have been answered if it weren't for a fellow student named Paul Allen. After being teased for his dramatically deep voice, Allen turned out to be the guy responsible for turning Dees on to radio. "We'd go around school making fun of how he did the P.A. announcements until I found out that he did radio on the weekends at WGBG, the country station. So, he said, 'If you think you can do it, why don't you try it some time?'"

The rest is broadcasting history. Dees, at age 17, got a weekend gig (for \$1.50 per hour) at WGBG and stayed there until he started a campus radio station at the University of North Carolina, where he later got a degree in radio, television and motion pictures.

Continued on page RD-8

Congratulations Rick Dees

for Ten Years
with

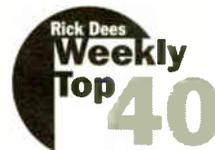


and
Thanks for the great Ten Years
with us at
Gallin-Morey Associates



Happy 10th Anniversary, Rick!
Continued success with the
"Weekly Top 40"

Providing the finest compact disc mastering and replication service to the radio syndication market



He's Told Him Lately: Rod Stewart visits Dees.



We Can't Help But Love The Guy!

Since Rick Dees joined FM 802 with **Rick Dees' Weekly Top 40** in April '91, he's been #1 in his time slot (Saturday's from 7:00 p.m.-10:00 p.m.). And that's helped us to be #1 right across the board ever since! And now people tell us he's been at it for 10 years with **Rick Dees' Weekly Top 40** all over the world. **Way to go, Rick! Congratulations!** But it's no surprise to us here in Western Japan.



SUNTORY presents
RICK DEES WEEKLY TOP 40
 Starring **RICK DEES** (w/ **SHIZUE ODA**)
SATURDAY'S from 7:00 p.m.~10:00 p.m.

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Clean Sweeps And Custom Tailoring Keep The Countdown Up

W

hat started on Sept. 1, 1983, as a Top 40 countdown show for KIIS—and KIIS alone—has evolved into one of the most listened to and critically acclaimed countdown shows across the country and internationally.

Not only could Dees celebrate the 10th anniversary of the successful "Rick Dees' Weekly Top 40" this month, but he can take pride in the fact that once again the show has taken honors for best syndicated Top 40 program of the year in the 1993 Billboard Radio Awards. The show also won those honors in 1988.

The program is syndicated by the 20-person staff of Dees' company, CD Media. According to Dennis Clark, director of its international division, "Rick Dees' Weekly Top 40" is heard on 350 stations in 46 countries outside the U.S. The latest international affiliates include 74 stations in France and 68 in Spain. In addition, beginning this month, the show will air on stations in Indonesia, the Philippines and Australia.

Domestically, "Rick Dees' Weekly Top 40" is quickly approaching 400 affiliates. Clark explains the show's phenomenal success: "Rick knows what separates the other countdown shows from ours. He is the only [syndicated Top 40 countdown host] who actually plays the music every day. The show is programmed to sound like how the radio stations sound."

Clark points out that, for example, Dees' show doesn't stop in

Continued on page RD-8

HAPPY BIRTHDAY RICK DEES WEEKLY TOP 40



"Our Boss"

**WE ARE SO PROUD THAT YOU'VE
HAD THE OPPORTUNITY TO WORK
WITH US FOR THE LAST 10 YEARS!**

xxx000

The Staff of the Rick Dees Weekly Top 40

Betsy Chase

Vic Jacobs

Paul Liebeskind

Stacie Parra

Linda Sanchez

Lisa Smith

Johnny Vega

Lon Weyland

Dennis Clark

Paul Joseph

Robert Lliteras

Leo Quinones, Jr.

Billy Sherry

Kathy Stanclift

Nick Vestuto

Brian Whitman

Reggie Collins

Ellen K.

Keith MacGregor

Craig Rogers

Tom Shovan

Dean Terry

Louise Violano

Williard Wiseman

Rick On A Roll

Continued from page RD-4

Hall Monitoring

Dees went on to do morning stints at various Top 40 stations in the South, including WCOG Greensboro, WKIX Raleigh, N.C., and WMPS and WHBQ in Memphis. Powered by the success of his novelty song "Disco Duck" (which sold 4 million copies and hit No. 1 on Billboard's Hot 100 in 1976), Dees headed for Los Angeles to join KHJ in 1979. He joined KIIS in 1982 after being out of a gig for a year following KHJ's format change to country.

Morning sportscaster Vic "The Brick" Jacobs explains what he thinks has kept Dees on top for so long: "He understands the ins and outs of what makes something entertaining and funny. He looks at things in the most positive light possible. He makes you feel good instead of like crap." Jacobs' Dees-igner cohorts in comedy include morning sidekick Ellen K. and traffic reporter Commander Chuck Street.

Dees wasn't always the freewheeling air presence listeners hear today. In his early days, he says, he simply tried to emulate other radio personalities—his friend Paul Allen, Bill Drake and Tom Miller. "Then my GM pulled me into his office and said that I was so funny out in the hall doing all these voices and crazy dances, that I should do that on the radio and use the telephone," recalls Dees.

While Dees enjoys his career, it does come with some downsides.

"If I could change one thing about my morning show," he says, "I would get up at 8:25 instead of 4:25."

Being a celebrity—and taking the time to talk to the fans—also carries a price. For example, Dees was befriended by a fellow vacationer on a recent trip. After the two had bumped into each other several times and carried on cordial conversations, the man launched into a critique of Dees' morning show, enumerating the faults he found with music, presentation, etc. At a radio convention not long ago,

Continued on page RD-10



Dees shines on location at Sunset and Vine.



The "Bun Run" promoted "Naked Gun 2 1/2."



Cyndi Lauper just wants to have fun with Dees.

Countdown

Continued from page RD-6

the middle and give uninteresting information. Instead, the team tries to put together music sweeps that are sensitive to the needs of Top 40 programmers.

Another aspect of the show that helps it work for its affiliates is the "Weekly Top 40 Challenge." Because contesting is an important element of Top 40 radio, Dees' program includes a weekly contest where listeners try to guess a mystery voice or song and send in their answers. Clark claims the contest pulls in approximately 5,000 entries per week.

The wacky characters and voices that Dees has concocted over the years (and are a popular feature of his morning show) also turn up on the countdown show. Among them are Willard Wiseman, Dogman and President Clinton.

Even big-name artists and personalities have taken a liking to the show—so much so that several have guest-hosted for Dees. Over the past 10 years, superstars such as Cher, Richard Marx, Paula Abdul and members of the "Beverly Hills, 90210" cast have gladly sat in for the host. C.B.

Dear Rick

Young Staff is proud to represent your outstanding programs in Japan.

Our big salute to Rick on your 10th Anniversary and our best wishes for more success in the years to come.

from Saburo Okada and all
at Young Staff Co, Ltd. Japan

RICK DEES MAKES THE COOKIE CONNECTION

In 1983 my wife and I moved to LA, invested our life savings, and started a small walk-in cookies store in Hollywood. It was met with resounding lack of success. One day a friend suggested we send some cookies to Rick Dees on the radio. For fun we did this. Dees welcomed us into his studio, without an appointment, tried the cookies on the air and said, "How would you like to send some warm Snookies Cookies to someone you love?"

Immediately the phone began to ring! At first we could not understand what had happened. After about the third call we realized people expected us to deliver warm cookies, so we decided to add this service. After Rick's show, he called and talked to Snookie my wife, and invited her onto his show the next day. She agreed to appear. All day long the phone rang and people came by, mentioning the appearance of my wife on the Rick Dees morning show. Soon we became aware of just how many people listened to this "Dees" guy. It seemed like everyone in the world listened to him, and by the end of the day our sales went through the roof.

Going on his show terrified Snookie but she had agreed and knew she had to do it.

She did not sleep all night, by the time she got to the station and on his morning show, she was a quivering mass of nerves. Rick was a master with my wife through the interview and made her look like she had been on the radio everyday. After Snookie's appearance, everyone felt like they had a personal connection with her. That very same day we began delivering cookies all over Los Angeles and now ten years later we can proudly say we have delivered and shipped cookie gifts all over the US numbering well over 1/10th of a million.

And it all started with Rick Dees. Rick Dees truly saved our business and we owe him a lot. He is the most generous, good-natured person we have had the pleasure of knowing. I sometimes think in the morning, when I listen to his show, that he is what makes the huge area of Los Angeles and

southern California come together. With a sense of humor, positive outlook, and willingness to create fun on the radio Rick Dees sets the tone for millions of listeners who then pass this positive feeling on to others - - it's infectious! The only thing that comes close to time spent with Rick Dees is time spent with warm chocolate chip Snookies Cookies.

Love,
Don & Dianne Fell
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CONGRATULATIONS RICK,

HERE'S TO THE NEXT 10 YEARS!

from the staff at



Europe's Music Radio Newsweekly

visit us at stand no. 148 at the NAB Radio Show



The morning show crew (from left): Commander Chuck Street, Rick Dees, Ellen K. and Vic "The Brick" Jacobs

Rick On A Roll

Continued from page RD-8

another radio personality walked up to Dees, explained how glad he was to meet the Weekly Top 40 host, then proclaimed himself "the guy who beat your numbers" in his respective market.

Dees' rejoinder was "Good for you. I'm glad I had a record to beat." People, he admits with a laugh, "can sometimes be annoying. I have to look past that and see that I created this, so I have to live with it. I enjoy putting something positive in people's lives, because there's something negative being thrown at them all the time."

The kindheartedness is a genuine part of Dees' persona, off or on mike. As his shift comes to a close and KIS mid-day personality Whitney Allen begins preparing for her shift, Dees encourag-

ingly looks over and says, "You sounded great yesterday. Terrific!"

Rock Dees & Rocket Rick

For his work, Dees has been honored with many awards. He has been Billboard's major-market Top 40 radio personality of the year 10 times, a 1977 People's Choice Award winner for "Disco Duck," a 1984 Grammy nominee for "Hurt Me Baby, Make Me Write Bad Checks," recipient of a star on Hollywood's Walk Of Fame, and winner of one award that is especially dear to his heart—Father Of The Year, from the California Parents-Teachers Assn.

With all this under his belt, Dees still has the same ambition that he had when he was building his career. At the moment, he's involved with several projects, including putting out the world's light-

"If I could change one thing about my morning show," Dees says, "I would get up at 8:25 instead of 4:25."

est videocassette called the V-Lite. He's also looking into two separate television projects. One's a music, comedy and interview show that he is talking about with Barry Diller at QVC. The other is an entertainment interview show with Sony TV. (Dees is no stranger to TV or the big screen. His late-night show, "Into The Night Starring Rick Dees," ran on ABC from July 1990 to July 1991.) He also portrayed '50s KRLA personality Ted Quillen in the movie "La Bamba," Rocket Rick in "Jetsons: The Movie," hosted "Solid Gold" and was the voice for Rock Dees on "The Flintstones."

Another move in the works is taking his KIS morning show nationwide. Dees expects this feat to happen by the end of the year. However, he says the show may be modified—into a comedy-talk format without music.

Meanwhile, he hopes to get enough capital to set up a trust to award four teachers a year with \$100,000. Dees, a man who has long given to various charities, says 10 percent off the top goes to God, meaning various churches. Other charitable activities have included the March Of Dimes, Big Brothers, Spare Change and the Neil Bogart Laboratories for Cancer Research.

Summing up her theory about why Dees remains the leader of the pack, Ellen K. cites "his uncanny ability to ad lib. It's just something he was born with—that on-the-spot cleverness. I think he's very talented, and we learn from him every day." ■

Quackin' Up

When Disco
Hit, Dees
Ducked



That song was the breaking point of my career," says Dees. The song, of course, was "Disco Duck," which hit No. 1 on Billboard's Hot 100 chart in 1976 and sold 4 million copies.

The record, Dees confides, "made me know that indeed I can be one of those people who is lucky enough to have something happen on a national and international scale."

Dees had a recording contract with Freetone Records at the time; however, none of the comedy songs he had recorded for the label had hit. Until, that is, the disco craze and another song called "Do The Duck" [Jackie Lee's Top 20 hit from 1966] gave the air personality the idea to write his hit "Disco Duck."

The record was cut on a \$500 budget for one track date. When it was finished, Dees says, "I thought, 'Wow, this could be a smash.'" Dees then tried to get the song placed with a larger label. Al Coury at RSO Records got hold of it and played it for his own children, who loved it, recalls Dees. RSO bought the master tape for \$3,000 and began working the song.

On Aug. 14, 1976, "Disco Duck" debuted on the Hot 100 at No. 89. It peaked at No. 1 on Oct. 16 and stayed on the chart for a total of 25 weeks.

Dees says he earned a penny a copy (which totalled \$40,000) and writing royalties of \$30,000 for the record. Ironically, Dees wound up getting fired from WMPS, the Memphis station where he was working at the time, for playing his song. Management thought it was a conflict of interest.

"It was real strange," Dees concludes, "because I was sad that I didn't have a job, but happy that I had a hit." C.B.

BY OUR CALCULATIONS

RICK DEES + WEEKLY TOP 40 = GUARANTEED WINNER!

CONGRATULATIONS ON 10 YEARS OF UNEQUALLED SUCCESS...

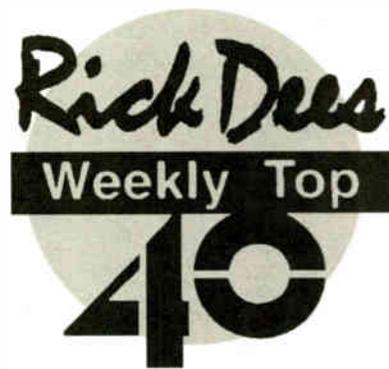
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Who Has Kept Us Laughing
And Entertained In L.A. And
Around The World For
10 Years On



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KIISFM

102.7

Radio

By Spinning B-Sides, Black Radio Stays In Step With Street Beat

BY ERIC BOEHLERT

NEW YORK—B-sides are back on black radio. Decades after Motown doubled its pleasure with hit-heavy two-sided singles (the Miracles' "Goin' To A Go-Go"/"Choosey Beggar"), more and more labels are again enjoying double-sided successes on urban and top 40/rhythm radio.

"It's like bell-bottoms—history repeating itself," says Steve Crumbley, OM/PD at WOWI Norfolk, Va.

Four B-sides (or double A-sides, as labels prefer to call them) appeared on the Billboard Hot R&B Singles chart within the last month. They include SWV's No. 1 "Right Here (Human Nature)/Downtown," Silk's "Girl U For Me/Lose Control," L.L. Cool J's "Back Seat (Of My Jeep)/Pink Cookies In a Plastic Bag Getting Crushed By Buildings," and Yo-Yo's "The Bonnie and Clyde Theme/IBWin' Wit My Crewin'."

According to Billboard chart methodology, if airplay for the B-side of a single is detected by Broadcast Data Systems, which has been tracking R&B stations since November 1992,

both songs are listed on the chart, with the more heavily played title appearing first. That order can change within different formats, though. For instance, this week on the R&B singles chart, Silk comes in at No. 6 with "Girl U For Me/Lose Control." Although that is the same order the songs appear on The Hot 100 Singles chart, in August the order was reversed on the R&B chart—urban stations were playing "Lose Control" more heavily.

The B-side trend comes, in part, as a response to urban radio's rapidly changing landscape. In order to stay on top of the street beat, stations are becoming more adventurous in terms of finding new songs for rotation. Not only are a growing number spinning records by unsigned acts (Billboard, Aug. 28), but they're quicker to delve into album cuts. That in turn is influencing labels, which seem to be reacting to radio in terms of single selections and B-sides.

Jefferson Ward, PD at top 40/rhythm WIOQ (Q102) Philadelphia, says the station was already playing Silk's "Girl U For Me," SWV's

"Downtown," and L.L. Cool J's "Back Seat (Of My Jeep)" months before they were released as B-sides. More frequently, labels are polling PDs about what follow-up singles should be, in order to avoid misfires.

The pace at which street tastes move can be maddening for the labels, though. When EastWest Records included Yo-Yo's "The Bonnie and Clyde Theme," featuring Ice Cube, as a B-side, it never expected stations to jump on it. But that's just what KKDA-FM Dallas, WBLS New York, WRKS New York, and others did. The label, which already had shot a video for the A-side, had to go back and tell programmers that the B-side was now the one to spin.

A clear example of a label following radio's lead is SWV's "Downtown." As Roland Edison, RCA's VP of black music promotion, tells it, the label was trying to decide on the trio's follow-up to their chart-topper, "Weak." In order to solidify SWV's base at urban radio, he felt "Downtown" was the right move. The fact that scores of independently minded PDs already had begun playing the record helped finalize the decision.

The complete radio promotion strategy behind "Right Here (Human Nature)/Downtown" is one of the most convoluted, yet successful, in recent times.

"Right Here" actually was the first release from SWV's album, "It's

About Time." It performed moderately well on the R&B charts, but the trio's follow-up singles, "I'm So Into You" and "Weak," went on to be hugely successful. Meanwhile, a new "Human Nature" remix of "Right Here" was put together and placed on the "Free Willy" soundtrack, and also was included on more recent pressings of SWV's album. "The minute we heard it, we knew it was a hit," says Butch Waugh, RCA's senior VP of pop promotion. That was confirmed when, prior to the movie's release, programmers at top 40/rhythm KMEL San Francisco heard the remix and immediately asked for a copy.

(Continued on page 73)

Rock Formats Jump In Spring But Album Rock Continues Slide

(Continued from page 1)

rock's share of the national audience was off 9.5%-8.9%, the format's lowest ratings since the winter of 1990. The drop may be due, in part, to classic and modern rock siphoning album rock's audience. Classic rock was up 3.6%-4.0%, while modern rock jumped 1.0%-1.8%, each format scoring its best quarter since the Billboard/Arbitron ratings were initiated four years ago. Modern rock significantly bested its previous high of 1.2%.

The exclusive survey, based on spring 1993 Arbitron ratings in 96 continuously measured markets, also reveals that the country format re-

mained flat at 13.1%. That format appeared to have reached a plateau last winter, posting a slight drop after several years of outstanding growth.

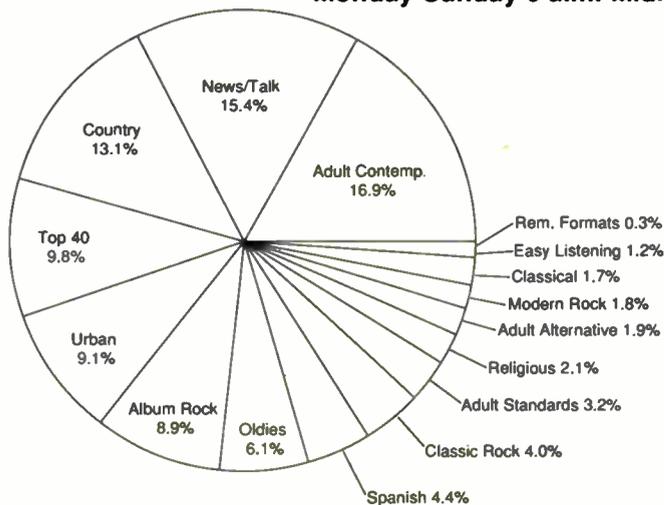
Top 40's meteoric decline of the last few years also may have leveled off. For the first time in three years, the format did not lose shares of the radio audience this quarter, and remained flat at 9.8%.

Adult contemporary remained the most-listened-to format, but lost a small percentage of its audience from the winter (17.1%-16.9%). News/talk remained firmly in second place, but held steady at 15.4% after three consecutive up books.

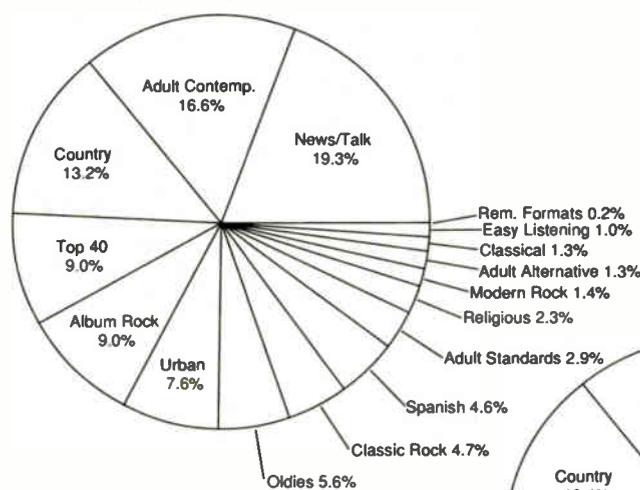
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ARBITRON FORMAT SHARE SPRING '93

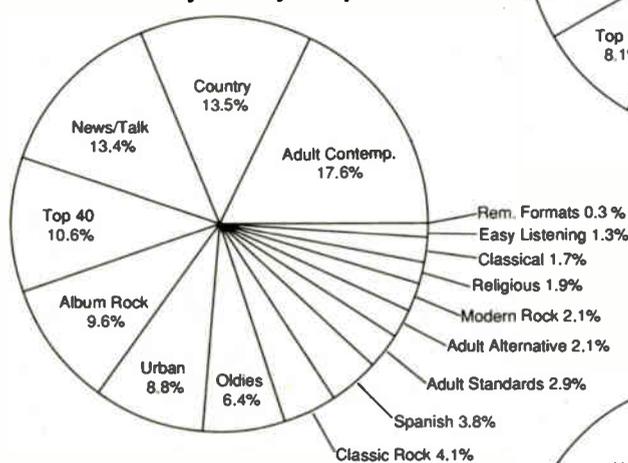
Persons 12+
Monday-Sunday 6 a.m.-Midnight



Persons 12+
Monday-Friday 6-10 a.m.

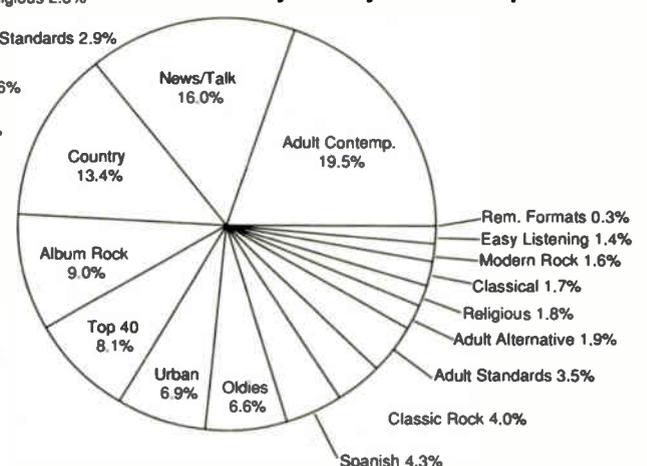


Persons 12+
Monday-Friday 3-7 p.m.

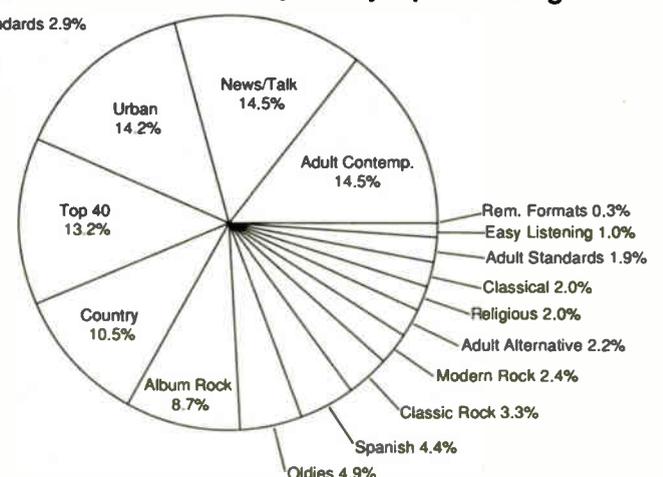


FORMAT SHARE BY DAYPART SPRING '93 ARBITRONS

Persons 12+
Monday-Friday 10 a.m.-3 p.m.



Persons 12+
Monday-Friday 7 p.m.-Midnight



Source:
Ratings, the Arbitron Co.;
formats, Billboard magazine.
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Billboard magazine.



Philly Soul. Hometown boy Daryl Hall, left, out promoting his new single "I'm In A Philly Mood," stops by Philadelphia's WPGR (Gator Gold Radio) to talk tunes with Jerry Blavat.

BLACK RADIO IN STEP WITH STREET BEAT

(Continued from page 72A)

"Right Here (Human Nature)" then was shipped only to top 40 and top 40/rhythm stations, since urban ones already had had a taste of the original "Right Here" months earlier.

Meanwhile, as Edison mentioned, "Downtown" was on its way to black radio, so RCA president Joe Galante opted to go ahead with a double A-side release. The problem was that some urban stations, hearing "Right Here (Human Nature)" on a cross-town top 40/rhythm station, began demanding the remix.

"RCA was asking me to play 'Downtown,' but my audience was asking for 'Right Here,'" explains Michael Saunders, PD at urban WPEG Charlotte, N.C.

With the "Downtown" video climbing the playlist charts at video outlets

The Box and BET, and a new remix ready to ship to radio, Edison says the possibility exists for "Downtown" to surpass "Right Here (Human Nature)" in popularity.

For those programmers happy with "Downtown," the fact that it was released as a B-side was not important. They were going to play it because their listeners had asked for it via requests. Saunders at WPEG points out that if listeners consistently request the same album track, he and his MD will consider it for steady rotation. That's how WPEG came to add Silk's "Girl U 4 Me," before Elektra had included it as a B-side release.

"You can't just depend on the marketing strategy of the record company to decide if a song fits your station," says Saunders.

NAB Megashow Plans Get Mixed Reactions

■ BY BILL HOLLAND

WASHINGTON, D.C.—Reactions have been mixed to the announcement by the National Assn. of Broadcasters that starting next year, it will replace its annual fall radio show with a megashow teaming NAB with the Radio-Television News Directors Assn., the Society of Broadcast Engineers, and the Society of Motion Picture and Television Engineers (Billboard, Sept. 4).

Sources at NAB say that while the news is seen as a plus by some radio folks on a tight schedule and budget, some "purists" have complained that despite the fact that each group will continue to hold its own conference, the exhibition-only marriage may result in a show that isn't as focused on radio as they would like.

"We've made it pretty clear nothing will change on the conference side," says one staffer. "And we made it clear that unless there were changes, there might not be any radio show in the future."

That is a reference to previous NAB complaints that a lack of support for the radio-only conference among broadcasters (i.e., dwindling attendance) was making the annual event less feasible economically.

FCC OFFERS UPGRADE EXAMPLES

The FCC is offering the public a series of theoretical examples to clarify

the recent amendment to its rules, which establishes a new "one-step" form process, along with a \$565 "minor charges" fee, for retailers to request upgrades on adjacent and co-channels, modifications to adjacent channels, and downgrades to adjacent channels.

The examples illustrate that even a

WASHINGTON ROUNDUP

one-step application might be blindsided by unexpected problems such as rulemaking cutoff dates, and are fairly tough going for anyone other than a station's communications lawyer.

However, the examples basically chart out clear courses, with indications where conflicts may pop up.

Stations planning such upgrade changes should contact the FCC's FM branch for a copy of the 21 examples before filing the one-step applications.

Once an application has been filed, licensees will be notified by letter whether the changes have been granted.

PANELS TARGET 'X GENERATION'

NAB show staffers say that attendees remain interested in the for-

mat sessions at this year's radio show—being held Wednesday (8) through Saturday (11)—and in such topics as digital audio broadcasting and FCC guidelines for time sharing and leasing. One of the sleeper topics, however, may be programming- and sales-oriented sessions targeting the so-called "Generation X" or "Lost Generation," that still-amorphous group of 18-to-25-year-olds also known as "the babies of the boomers."

Programmers say the "Generation X" listener is difficult to define and target and, therefore, difficult to program to. A Friday (10) session from 4:30-5:40 p.m., featuring speakers from alternative radio and programming consultancies, will investigate ways to reach those listeners.

A Friday sales-oriented session from 9-10:10 a.m., entitled "The Lost Generation And Your Bottom Line," will seek to focus on the same listeners, who are the second-largest population cell in the country.

Session leaders say "Generation Xers" are poor newspaper readers and spend little time with TV. Karen Ritchie of McCann Erickson will advise attendees if and how radio can reach them.

NAB also will be offering a two-day Digital Radio Seminar at the radio show on Wednesday (8) and Thursday (9), but the seminar requires separate registration.

15TH ANNIVERSARY YOUNG STAFF JAPAN

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P.S. I will see you all soon at NAB in Dallas, Texas. Saburo

Album Rock Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
*** No. 1 ***					
1	5	4	10	PEACE PIPE BROTHER	CRY OF LOVE COLUMBIA
2	1	1	8	WHAT IF I CAME KNOCKING HUMAN WHEELS	JOHN MELLENCAMP MERCURY
3	4	8	15	GOT NO SHAME BROTHER CANE	BROTHER CANE VIRGIN
4	7	10	10	HEY JEALOUSY NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
5	3	3	15	CRYIN' GET A GRIP	AEROSMITH Geffen
6	9	13	6	NO RAIN BLIND MELON	BLIND MELON CAPITOL
7	2	2	8	GET A HAIRCUT HAIRCUT	GEORGE THOROGOOD/THE DESTROYERS EM/ERG
8	6	7	26	PLUSH CORE	STONE TEMPLE PILOTS ATLANTIC
9	13	14	8	TWO STEPS BEHIND "LAST ACTION HERO" SOUNDTRACK	DEF LEPPARD COLUMBIA
10	8	9	8	ZOOROPA ZOOROPA	U2 ISLAND/PLG
11	12	12	7	SISTER HAVANA SATURATION	URGE OVERKILL Geffen
12	10	5	14	RUNAWAY TRAIN GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
13	11	6	12	29 PALMS FAITH OF NATIONS	ROBERT PLANT ES PARANZA/ATLANTIC
14	15	17	4	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	RED HOT CHILI PEPPERS WARNER BROS.
15	17	20	7	WICKED GARDEN CORE	STONE TEMPLE PILOTS ATLANTIC
*** AIRPOWER ***					
16	25	—	2	FEVER GET A GRIP	AEROSMITH Geffen
*** AIRPOWER ***					
17	21	33	3	HOCUS POCUS ANIMAL INSTINCT	GARY HOEY REPRISE
18	16	15	26	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
19	14	11	15	BIG GUN "LAST ACTION HERO" SOUNDTRACK	AC/DC COLUMBIA
*** AIRPOWER/HOT SHOT DEBUT ***					
20	NEW	▶	1	ALIEN NATION FACE THE HEAT	SCORPIONS MERCURY
*** AIRPOWER ***					
21	22	22	6	CIRCLE SISTER SWEETLY	BIG HEAD TODD & THE MONSTERS GIANT
*** AIRPOWER ***					
22	23	28	5	THE BATTLE RAGES ON THE BATTLE RAGES ON...	DEEP PURPLE GIANT
23	20	23	5	CREEP PABLO HONEY	RADIOHEAD CAPITOL
24	24	37	3	OVER NOW COVERDALE/PAGE	COVERDALE/PAGE Geffen
25	NEW	▶	1	I'D DO ANYTHING FOR LOVE BAT OUT OF HELL II: BACK INTO HELL	MEAT LOAF MCA
26	19	19	11	WHAT THE HELL HAVE I "LAST ACTION HERO" SOUNDTRACK	ALICE IN CHAINS COLUMBIA
27	29	29	4	HOW DOES IT FEEL IAN MOORE	IAN MOORE CAPRICORN
28	18	18	11	BELIEVE ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
29	26	27	4	MY BACK PAGES BOB DYLAN: 30TH ANNIVERSARY CONCERT CELEBRATION	BOB DYLAN COLUMBIA
30	30	34	5	CHANGE CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
31	32	31	4	PARALYZED PICTURE OF A THOUSAND FACES	THE ERIC GALES BAND ELEKTRA
32	28	30	5	HOW COULD YOU WANT HIM POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC
33	37	40	3	CHERUB ROCK SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
34	33	21	6	NO MAN'S LAND RIVER OF DREAMS	BILLY JOEL COLUMBIA
35	35	35	4	THE UGLY TRUTH ALTERED BEAST	MATTHEW SWEET ZOO
36	34	24	16	WHEN WILL IT RAIN JACKYL	JACKYL Geffen
37	27	16	14	REAL WORLD "LAST ACTION HERO" SOUNDTRACK	QUEENSRYCHE COLUMBIA
38	36	38	3	THE ONE I LOVE THE BUFFALO SKINNERS	BIG COUNTRY FOX/RCA
39	38	—	2	DIRTY LITTLE MIND JACKYL	JACKYL Geffen
40	31	26	8	EDGE OF THORNS EDGE OF THORNS	SAVATAGE ATLANTIC

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	1	3	LIVIN' ON THE EDGE GET A GRIP	AEROSMITH Geffen
2	5	4	7	ROOSTER DIRT	ALICE IN CHAINS COLUMBIA
3	2	3	13	TWO PRINCES POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC
4	3	2	13	BLACK TEN	PEARL JAM EPIC
5	7	9	22	HARD TO HANDLE SHAKE YOUR MONEY MAKER	THE BLACK CROWES DEF AMERICAN/REPRISE
6	10	—	15	DREAM ON AEROSMITH	AEROSMITH COLUMBIA
7	6	8	35	JEREMY TEN	PEARL JAM EPIC
8	4	5	48	EVEN FLOW TEN	PEARL JAM EPIC
9	—	—	28	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	GEORGE THOROGOOD EM/ERG
10	—	7	26	ALIVE TEN	PEARL JAM EPIC

Radio

Writing The Book On Building Cume; KITS Thinks Local; KONO's Elvis Offer

LOS ANGELES—For a station that doesn't already "own" its market, a new guidebook from Promotion Publications may be helpful. "50 Proven Ideas You Can Use To Build Cume At Little Or No Cost," written by Mark Lipsky, president of the Philadelphia-based The Radio Agency, is a guide to building cume on a budget.

The book, priced at \$14.95, is chock full of some of the most successful audience promotions of the past five years, and also contains more than a dozen new ideas.

As Lipsky explains in the introduction, "The secret to success lies in finding other ways to reach your potential cume: discovering and mining gold where the other prospectors aren't panning... Any station can win the war by using alternative marketing techniques to break through the clutter."

The guide touches on everything from media cross-promotions to making the best of a bad situation to in-house telemarketing.

One of the key chapters is "Other People's Money," which gives a handful of ideas on teaming with a partner that will foot the bill. For example, Lipsky points to an unidentified rock station in Boston which tied in with a record company promoting a new album release. A billboard campaign informed commuters that the artist had a new album out and that the best place to hear it was on this station.

Another idea offered in the book is a "Welcome To The World" new-baby kit aimed at stations superserving the 18-34 demographic. The kit can include infant products, discounts, and a baby T-shirt with the station's logo on it.

Lipsky previously was corporate promotion coordinator for Greater Media and director of advertising and promotion at adult standards/AC combo WPEN/WMGK Philadelphia.

IDEA MILL: GETTING PRESS

CFGP Grande Prairie, Alberta, found a great way to get its calls and personalities in the paper. It worked out a deal with a local theater in which the station faxes a transcript of morning man Kevin Hilgers' on-air movie reviews, with key points underlined, for the theater to use in its newspaper ads.

After hearing several spots mispronouncing the town name of Concord, Calif., KITS (Live 105) San Francisco afternoon jock Big Rick Stuart wanted to make sure residents knew that the town's name rhymes with "heard." So, KITS is sending out pronunciation guides with various other localisms to residents.

KIIS Los Angeles hosted a benefit "Un-MTV Awards" pre-show party and concert. The event featured a look-alike contest of the MTV Video Music Awards nominees, and a concert featuring Inner Circle, Tag Team, and Big Mountain. Contest winners went to the MTV Video Music Awards at the Universal Amphitheatre in L.A.

KONO-AM-FM San Antonio, Texas, and Elvis Presley expert



by Carrie Borzillo

Steve Christopher are challenging listeners to request a Presley release that Christopher can't immediately supply and air from his own collection. If he can't, Christopher will buy the winner a 1993 Chevrolet Suburban valued at \$30,000.

With Hawaii's impending water shortage, KSSK-AM and KSSK-FM Honolulu are giving away free "frugal flush flappers," which save 3.10 gallons of water per flush... WTNY-FM Watertown, N.Y., invited listen-

ers to call in and sing a vision-related song to win a free eye exam, a pair of prescription glasses, and a pair of daily wear contact lenses.

WMAL Washington, D.C., has opened its second "Rush Room," at Rocco's Restaurant. "Rush Rooms" are places where Rush Limbaugh fans go to listen to the EFM Media personality's syndicated show and eat lunch (Billboard, July 31).

Relief for flood victims still is going strong. KSHE St. Louis hosted a benefit concert with Jackyl and My Little Fun House. The station already has raised more than \$20,000 from other events. Also, WHCO Sparta, Ill., raised more than \$6,000 from a benefit concert featuring local bands, and from a 17-hour radiothon featuring phone-in guests such as Ed

(Continued on page 76)

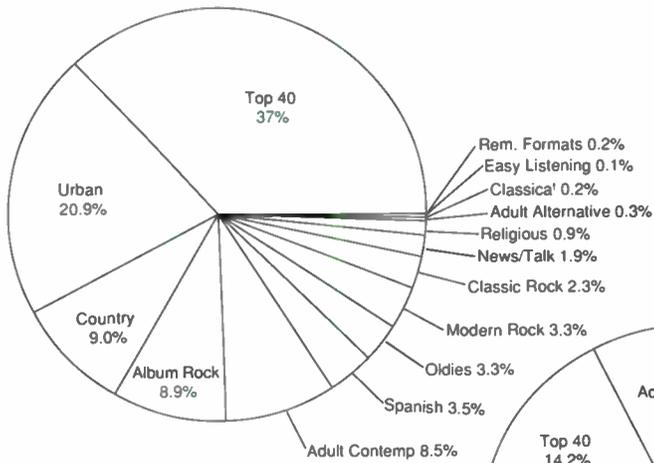
Modern Rock Tracks

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
*** No. 1 ***					
1	2	3	6	MY SISTER BECOME WHAT YOU ARE	THE JULIANA HATFIELD THREE MAMMOTH/ATLANTIC
2	1	1	6	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	RED HOT CHILI PEPPERS WARNER BROS.
3	3	2	8	NO RAIN BLIND MELON	BLIND MELON CAPITOL
4	4	4	9	HUMAN BEHAVIOUR DEBUT	BJORK ELEKTRA
5	6	12	6	CRANK CHROME	CATHERINE WHEEL MERCURY
6	5	10	7	WORLD REPUBLIC	NEW ORDER QWEST/WARNER BROS.
7	7	7	8	CHERUB ROCK SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
8	8	11	6	CRAZY MARY SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	PEARL JAM THIRSTY EAR/CHAOS
9	11	6	10	SISTER HAVANA SATURATION	URGE OVERKILL Geffen
10	14	17	4	CAN YOU FORGIVE HER? VERY	PET SHOP BOYS EM/ERG
11	12	9	8	OUTBREAK OF LOVE EARTH AND SUN AND MOON	MIDNIGHT OIL COLUMBIA
12	10	8	10	NUMB ZOOROPA	U2 ISLAND/PLG
13	13	13	6	ZOOROPA ZOOROPA	U2 ISLAND
14	15	19	3	SUBLIME BENEATH THE RHYTHM AND SOUND	THE OCEAN BLUE SIRE/REPRISE
15	NEW	▶	1	CANNONBALL LAST SPLASH	THE BREEDERS ELEKTRA
16	18	29	3	HIGHER GROUND PROMISES AND LIES	UB40 VIRGIN
17	19	16	5	OH CAROLINA PURE PLEASURE	SHAGGY VIRGIN
18	16	14	15	BELIEVE ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
19	9	5	11	THE UGLY TRUTH ALTERED BEAST	MATTHEW SWEET ZOO
20	17	15	15	BREAK IT DOWN AGAIN ELEMENTAL	TEARS FOR FEARS MERCURY
21	21	—	2	LINGER EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	THE CRANBERRIES ISLAND
22	27	—	2	THE ONE I LOVE THE BUFFALO SKINNERS	BIG COUNTRY FOX/RCA
23	24	18	9	SWEET LULLABY DEEP FOREST	DEEP FOREST EPIC
24	22	20	16	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	THE CRANBERRIES ISLAND
25	23	22	5	WICKED GARDEN CORE	STONE TEMPLE PILOTS ATLANTIC
26	NEW	▶	1	LOW KEROSENE HAT	CRACKER VIRGIN
27	25	26	3	CONDEMNATION SONGS OF FAITH AND DEVOTION	DEPECHE MODE MUTES/SIRE/REPRISE
28	28	—	2	LIFE'S A BEAT CYBER CHORDS AND SUSHI STORIES	PLAN B IMAGO
29	NEW	▶	1	DISARM SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
30	20	21	7	SUMMER OF DRUGS SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	SOUL ASYLUM THIRSTY EAR/CHAOS

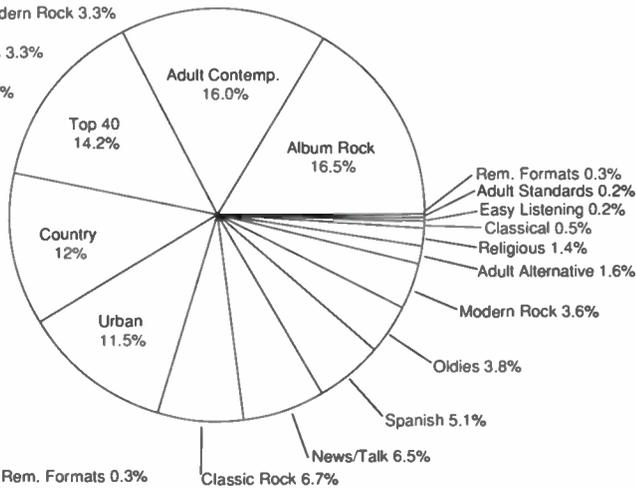
Tracks with the greatest airplay gains this week. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

FORMAT SHARE SPRING '93 ARBITRONS

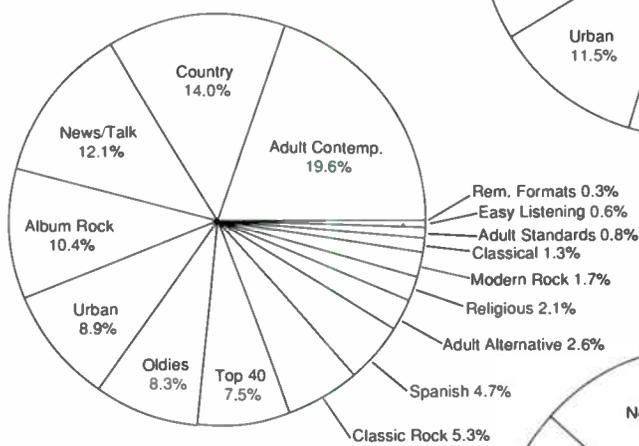
Persons 12-17
Monday-Sunday 6 a.m.-Midnight



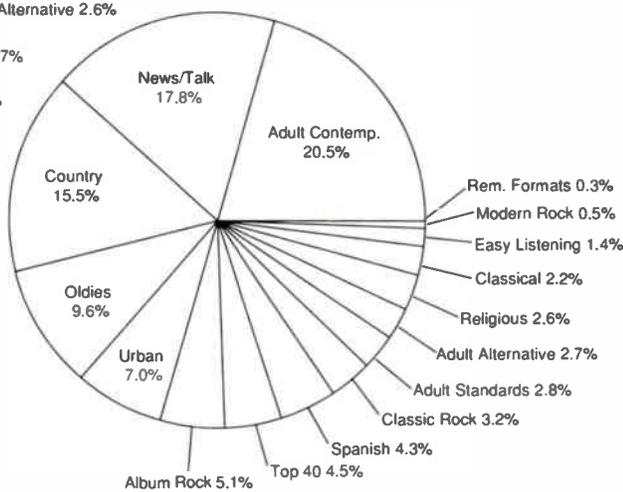
Persons 18-34
Monday-Sunday 6 a.m.-Midnight



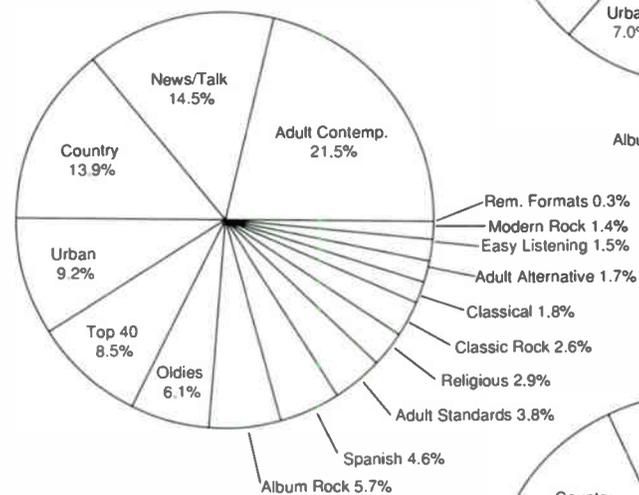
Persons 25-54
Monday-Sunday 6 a.m.-Midnight



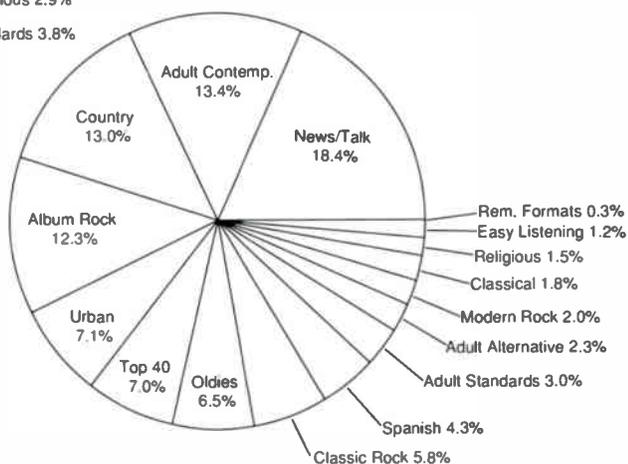
Persons 35-64
Monday-Sunday 6 a.m.-Midnight



Women 18+
Monday-Sunday 6 a.m.-Midnight



Men 18+
Monday-Sunday 6 a.m.-Midnight



Source:
Ratings, the Arbitron Co.;
formats, Billboard magazine.
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Billboard magazine.

ARBITRON RATINGS

(Continued from page 72A)

The spring book also brought good news for oldies, which was up 5.9%-6.1% after two consecutive down books, and urban, which posted a 8.8%-9.1% gain.

THE FOUR-YEAR PICTURE

In the last four years, several formats have made significant moves in both directions in the national ratings. Top 40, of course, has been the most troubled format, losing 6.1 shares of the 12-plus audience since 1989 (15.9%-9.8%). On its heels is easy listening, which has lost not only audience (6.8%-1.2%) but also a significant number of outlets in the last few years. Not surprisingly, most of easy listening's losses have come from its biggest demo, ages 35-64, where it has lost 7.9 shares of its audience.

In contrast, several formats have demonstrated healthy growth in the last four years, particularly N/T (11.7%-15.4%), country (9.4%-13.1%), urban (7.6%-9.1%), Spanish (3.3%-4.4%), and modern rock (0.7%-1.8%), which has seen its most significant growth in the 18-34 demo, where it has risen 1.1%-3.6%.

N/T's four-year growth pattern includes gains in every demo and daypart, particularly men 18-plus, where it has picked up a whopping 8.5 audience shares (9.9%-18.4%).

Country's growth also was the result of gains in every demo and daypart, with a significant portion coming from teens (2.8%-9.0%), who now are tuning in to country in record numbers (Billboard, Aug. 21).

Many of those teens have defected from top 40, where teen share has shrunk from 56.6%-37% since 1989. In addition to teens, top 40 has experienced losses in every other demo and daypart.

AC has lost a tiny percentage of its audience during the past four years (17.2%-16.9%), with most of the erosion coming from the male 18-plus demo, where it lost 1.4 shares. Like country, AC's biggest growth demo has been teens. The format has picked up 2.9 audience shares in that demo since 1989.

Urban has posted gains in every demo and daypart, and also has had particularly strong growth among teens (15.7%-20.9%).

The four-year picture for album rock is not nearly as gloomy as its winter-to-spring showing. That format has lost only a fraction of its 12-plus audience (9.0%-8.9%), and while some of its 18-34 audience has eroded (17.8%-16.5%), much of that audience seems to have aged and merged into the more advertiser-friendly 25-54 (9.9%-10.4%) and 35-64 (3.6%-5.1%) demos.

Classic rock has risen 3.2%-4.0% since 1989, with particularly strong growth in the 35-64 demo (1.7%-3.2%).

In other four-year showings, the 12-plus audience share for oldies has remained flat at 6.1%, adult standards has lost a fraction of its audience (3.4%-3.2%) and lost 1.2 shares of its target 35-64 demo, the religious format is up a bit (1.9%-2.1%), adult alternative is off 2.1%-1.9%, and classical has remained flat at 1.7%.

For complete ratings information, see charts this page and page 72A.

Hits! in Tokio

Week of August 22, 1993

- 1 The River Of Dreams Billy Joel
- 2 (I Can't Help) Falling In Love With You UB40
- 3 I Janet Jackson
- 4 Dream Of Me DMD
- 5 Numb U2

- 6 Wannagirl Jeremy Jordan
- 7 Missing You Janet Kay
- 8 Dream Lover Mariah Carey
- 9 But Alive Workshy
- 10 Birds Aztec Camera

- 11 Sweet (A La La La La Long) Inner Circle
- 12 Blow Your Mind Jamiroquai
- 13 I Don't Wanna Fight Tina Turner
- 14 Suave Luis Miguel
- 15 I Just Had To Hear Your Voices Dieta Adoms

- 16 Lately Jodeci
- 17 I Stand For You Michael McDonald
- 18 Next To You Aswad
- 19 Rain Madonna
- 20 The Road To You Pat Metheny Group

- 21 Sunday Morning Earth, Wind And Fire
- 22 Take A Look Natalie Cole
- 23 If I Can't Have You Kim Wilde
- 24 Another Sad Love Song Toni Braxton
- 25 Can't Get Enough Of Your Love Taylor Dayne

- 26 Say It To Me Now Beth Nielsen Chapman
- 27 It's A Shame Clementine
- 28 I've Always Got You Robin Zander
- 29 Freefloating Gary Clark
- 30 Conquistador Espiritu

- 31 Dh Carolina Shaggy
- 32 Chega De Samba Clementine
- 33 Love Is Powerful Seal
- 34 Our Love Matt Bianco
- 35 All I Do Jane Child

- 36 Tomorrow's Girls Donald Fagen
- 37 Take 5 XL
- 38 Alright Kris Kross
- 39 Du Ser En Man Anne-Lie Ryde
- 40 Cherish The Day Sade

- 41 Mi Tierra Gloria Estefan
- 42 Ayer Luis Miguel
- 43 Go Away Gloria Estefan
- 44 Weak SWV
- 45 That's The Way Love Goes Janet Jackson

- 46 House Is Not A Home Charles & Eddie
- 47 Little Miracles Luther Vandross
- 48 Sooky US3
- 49 Yururu Omoi Zard
- 50 If I Had No Loot Tony!Toni!Tone!



J-WAVE
81.3FM

Billboard's

PD

of the week™

Kevin Weatherly
KROQ Los Angeles



JUST AS MODERN rock has made inroads at top 40, PD Kevin Weatherly has taken his top 40 background and top 40 philosophy to one of the best-known and most influential modern-rock stations in the country, KROQ Los Angeles.

When Weatherly came on board last June, following a PD stint at top 40 KKLQ (Q106) San Diego, he tightened up the station by focusing on playing the hits of the format.

"I just got rid of some of the clutter and the things that didn't have real listener benefits," he says.

Prior to Q106, Weatherly was MD at KIIS Los Angeles and KMEL San Francisco, and an air personality and research director at KZZP Phoenix. Weatherly started in radio in 1975, at age 12, working for his father at KPIN Casa Grande, Ariz.

KROQ, which has been around since 1978, was not always as successful as it is today. "It went through a period, around '87 and '88, where it was very unfocused and lost direction," he says. The station had "finally [hit] rock bottom, a 2.3 share, when Infinity bought it and brought Trip Reeb on as GM, and then Andy Schuon as PD." "Those guys really laid the foundation and groundwork before I got here."

Weatherly took the station to the next level by bringing in a different perspective and adding top 40 elements, such as a more upbeat presentation.

"It used to have an AOR presentation, which is laid back, kind of like FM radio in the mid-'70s," he says.

Weatherly also beefed up the production quality and let the jocks' personalities shine through. KROQ is as well-known for its jocks as it is for its music. (Former jock Kennedy, former PD Schuon, and former MD Lewis Largent all have gone on to high-profile MTV gigs.)

Weatherly aims to make stars of all his jocks—and not just his morning team, Kevin Ryder and Gene "Bean" Baxter. "It's sort of the conventional CHR approach again, which a lot of stations have lost because there are not a lot of super-talented people in other dayparts. We have those people," he says.

Many of the jocks have been at the station for more than ten years, including Rodney "On The Roq" Bingenheimer, midday jock Richard Blade, "Loveline" host Jim "Poorman" Trenton, overnight jock Freddy Snakeskin, and afternoon jock Jed "The Fish" Gould.

In the spring Arbitron ratings, KROQ jumped from a 3.9 share to a 4.3 share, and the station is now No. 5 in the market. These are the station's best ratings since 1983, when it had a 4.5, Weatherly says.

Weatherly attributes the recent ratings increase in part to the station's "KROQ Weenie Roast and Sing-A-Long" concert/festival this summer, which drew 15,000 people.

Musically, Weatherly's primary obstacle is the need to create a balance between playing the hits and staying on the cutting edge of modern rock. Unlike some modern-rock stations, Weatherly says KROQ relies more on currents (65%-70%) than on gold.

"The constant challenge we face is straddling the fence," he says. "We want to keep our finger on the pulse of the cutting edge, yet play the hits. It's a fine line, because alternative has reached the mainstream.

"Also, some alternative stations drop records that go to top 40 or other mainstream stations. A year ago, 'Under The Bridge' was not on the air because it crossed over. My philosophy is that these are the records that we made hits, and that's when you should own them."

One reason other programmers keep a close eye on what KROQ plays is because the station is on top of many records first, sometimes weeks or months before they become hits. For example, Weatherly says KROQ was the first to play Stone Temple Pilots' "Plush," and got on Blind Melon's "No Rain" and Radiohead's "Creep" early on. KROQ also is musically adventurous enough to play Primus and Rage Against The Machine.

Right now KROQ has the alternative market solely to itself. In the past however, stations like KEDG, KOCM/KSRF (Mars-FM), and KQLZ have tried to take a piece of its pie.

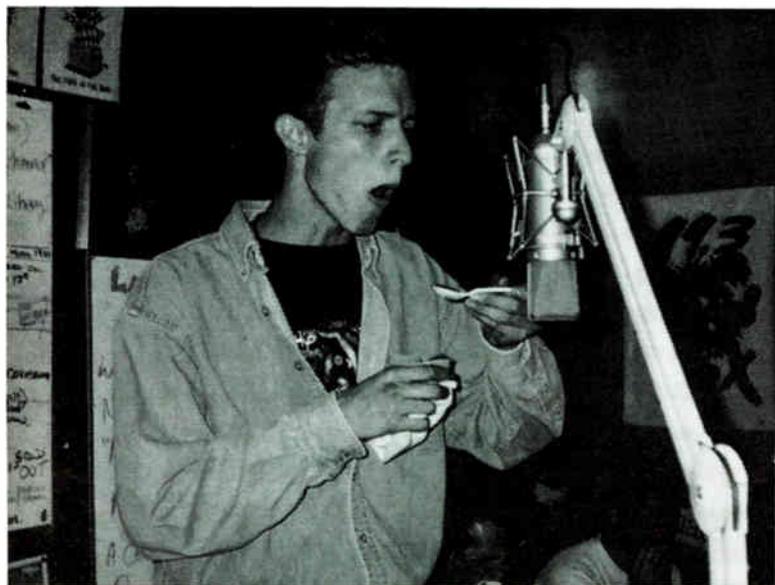
"It goes back to the fundamentals of marketing," Weatherly says. "We were the first, so in the consumer's mind we're where they go for this music. KROQ is a brand name, not just a radio station. Kids say, 'It's KROQ music,' not alternative music."

Weatherly doesn't care much for conventional mass marketing, such as television spots or billboards. Instead, he opts for a more "street" marketing philosophy. The station makes its presence known all over Southern California by hosting KROQ nights at clubs, and by being at the beach and at concerts.

An added benefit is the station's popular weeknight "Loveline" call-in program, which is expected to be syndicated shortly.

Weatherly says he doesn't set goals for the station based on Arbitron numbers. Instead, he says, he strives to stay in tune with what his listeners want.

CARRIE BORZILLO



The Mystery Dish. In order to snag front row tickets to a Peter Gabriel concert, CFOX Vancouver, British Columbia, asked listeners to eat "stuff." Here, a contestant downs a spoonful of canned cat food.

PROMOTIONS

(Continued from preceding page)

McMahon and Sen. Paul Simon (D-Ill.).

KJYO (KJ103) Oklahoma City's "Mornin' Krew" broadcast their show on top of a Coca-Cola billboard on the highway to raise 1 million pennies for the Ronald McDonald House... WKQI Detroit raised \$42,000 for Children's Hospital of Michigan from the sales of the "3rd Best Of Puritan," a compilation of skits and bloopers from morning mar. Dick Purtan.

PRO-MOTIONS

WQCD (CD101.9) New York director of marketing and creative services Larry Miller exits and is replaced by Russ King from cross-town WCBS-AM (Billboard, Sept. 4)... WYNY New York promotion director John Platt exits. Promotion assistant Jim Ferguson takes over.

Hot Adult Contemporary

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 52 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	7	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL 1 week at No. 1
2	1	1	18	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
3	3	2	15	FIELDS OF GOLD A&M 0258	◆ STING
4	4	4	5	DREAMLOVER COLUMBIA 77089	◆ MARIAH CAREY
5	5	6	9	WILL YOU BE THERE MJJ/EPIC SOUNDTRAX 77060/EPIC	◆ MICHAEL JACKSON
6	6	5	13	I'M FREE SBK 50434/ERG	◆ JON SECADA
7	7	8	9	WHEN I FALL IN LOVE EPIC SOUNDTRAX 77021/EPIC	◆ CELINE DION & CLIVE GRIFFIN
8	11	12	4	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
9	8	7	20	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
10	10	11	29	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
11	9	9	7	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
12	14	14	7	RAIN MAVERICK/SIRE 18505/WARNER BROS.	◆ MADONNA
13	15	17	10	CAN'T HELP FALLING IN LOVE VIRGIN 12653	◆ UB40
14	13	13	37	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART
15	19	19	32	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
16	24	—	2	HOPELESSLY RCA 62597	◆ RICK ASTLEY
17	18	20	32	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
18	17	18	21	EVEN A FOOL CAN SEE WARNER BROS. 18561	PETER CETERA
19	20	21	9	ONE LAST CRY MERCURY 862 404	◆ BRIAN MCKNIGHT
20	21	16	21	HERO ATLANTIC 87360	◆ DAVID CROSBY & PHIL COLLINS
21	16	15	18	BY THE TIME THIS NIGHT IS OVER ARISTA 1-2565	◆ KENNY G/P. BRYSON
22	12	10	13	RUN TO YOU ARISTA 1-2570	◆ WHITNEY HOUSTON
23	23	24	7	RUNAWAY TRAIN COLUMBIA 74966	◆ SOUL ASYLUM
24	22	23	15	COME UNDONE CAPITOL 44918	◆ DURAN DURAN
25	28	29	5	I STAND FOR YOU REPRISE 18469	MICHAEL MCDONALD
26	27	27	6	BREAK IT DOWN AGAIN MERCURY 862 330	◆ TEARS FOR FEARS
27	26	25	11	TWO PRINCES EPIC 74804	◆ SPIN DOCTORS
28	25	22	15	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2582	◆ TAYLOR DAYNE
29	29	33	7	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
30	35	—	2	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
31	37	36	3	BETTER THAN YOU PERSPECTIVE 7430/A&M	◆ LISA KEITH
32	38	28	8	I'M GONNA BE (500 MILES) CHRYSALIS 24846/ERG	◆ THE PROCLAIMERS
33	30	30	19	THAT'S THE WAY LOVE GOES VIRGIN 12650	◆ JANET JACKSON
34	33	38	4	WHO LET IN THE RAIN EPIC 74942	◆ CYNDI LAUPER
35	34	37	4	LOVING ARMS CHAOS 77101	◆ DARDEN SMITH
36	39	40	3	YOU MAKE ME SMILE CAPITOL 44947	◆ DAVE KOZ
37	NEW ▶	1	1	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
38	32	34	12	RUNNING ON FAITH DUCK ALBUM CUT/REPRISE	◆ ERIC CLAPTON
39	40	35	10	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND 862 024/PLG	◆ P.M. DAWN
40	NEW ▶	1	1	I'M IN A PHILLY MOOD EPIC 77139	◆ DARYL HALL

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	1	3	5	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
2	2	1	5	SIMPLE LIFE MCA 54581	◆ ELTON JOHN
3	3	4	9	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
4	4	2	4	TELL ME WHAT YOU DREAM NOVUS 6246B/RCA	◆ RESTLESS HEART/W. HILL
5	6	7	9	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
6	9	6	9	NEVER A TIME ATLANTIC 87411	GENESIS
7	5	8	9	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
8	10	9	9	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
9	8	10	9	FAITHFUL EMI 50411/ERG	◆ GO WEST
10	7	5	6	ANGEL SBK 50406/ERG	◆ JON SECADA

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

WGCI Jock Loses Sex-Discrimination Suit; Interrep Backs Data System; DeBella Exits

AFTER TWO YEARS of waiting for a trial, WGCI-FM Chicago midday jock Shannon Dell lost the \$2.9 million sex-discrimination suit she filed against the station and parent Gannett (Billboard, Aug. 10, 1991).

The suit cited the gap between her \$48,000 salary and those of drive-time stars Doug Banks and Tom Joyner. After a week-long trial, a jury found WGCI and Gannett not guilty.

Dell's attorney, Ken Ross, wouldn't say whether they plan to appeal.

In other news, the Interrep Radio Store is backing fledgling company CouponRadio Inc. in the latter's development of an electronic data system, designed to measure the effects of radio advertising through the use of Radio Broadcast Data System-equipped radios (Billboard, June 5). Interrep will host a breakfast seminar on the topic Sept. 14 in New York.

Local and national spot revenues were up 9% in July over the same month last year, according to the Radio Advertising Bureau. In year-to-date figures, local revenue is up 9% through July, and national is up 7% over the first seven months of 1992.

The 1994 edition of the M Street Radio Directory is now available for \$36.95 from the publishers of the weekly M Street Journal. The book includes listings for more than 15,000 U.S. and Canadian radio stations, including information on facilities, ownership, formats, ratings, addresses, and phone and fax numbers. The directory also lists information on more than 400 radio markets, including local marketing agreements and duopolies. The 1994 edition has been updated, with more than 25,000 changes since last year's version. To order a copy call 212-473-4668.

PROGRAMMING: SMITH TO HOT 97

KKFR (Power 92) Phoenix PD Steve Smith has been named PD at WQHT (Hot 97) New York, replacing Joel Salkowitz.

KABL-AM San Francisco shifts from a simulcast of soft AC KABL-FM to Unistar's "AM Only" adult standards format, filling a format void created when crosstown KFRC-AM dumped standards two weeks ago (Billboard, Aug. 28) ... KFI Los Angeles PD/station manager David Hall, who had planned to take the PD job at KIRO-AM-FM Seattle (Billboard, Aug. 28), has changed his mind and will stay put.

After just 18 months on the job, Tom Bell has resigned as PD from WWJ Detroit. GM Roger Nadel is searching for a replacement ... WMRZ Miami flips from "AM Only" to brokered talk and music. Morning drive remains an autonomous full-service format, and is overseen by OM Don Kearns.

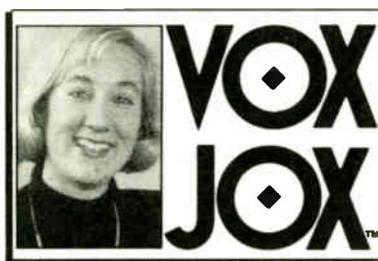
WLBA Atlanta signs on as a new Spanish station. Owner La Favorita Inc., already oversees crosstown WAOS and WXEM. Jose Galvan, last at Atlanta's WAZX, is WLBA's PD.

KAKT Riverside, Calif., has flipped from traditional country to an 18-34 targeted country format, and has applied for the calls KOOJ (OJ92.7). Dave Clark, who did production at sister KFRG, is the new PD. Charlie

Harrigan had been PD of both stations, and remains PD of KFRG. KAKT morning man Bob Harvey moves to KFRG for wake-ups, replacing Johnny Jumpster, who exits.

KWNR Las Vegas PD Gary Moss joins WEEP/WDSY/WXRB Pittsburgh in that capacity, replacing Gerry McCracken ... The Univ. of Minnesota's KUOM Minneapolis flips from community-run news and fine-arts programming to a student-run modern-rock format.

KQPW Fresno, Calif., flips from top 40/rhythm to a simulcast with Spanish sister AM KOQO.



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

WVSL Louisville, Ky., signs on with a hard rock-leaning album format. Local marketing agreement partner WQMF shifts to a more classic rock-based approach. Both stations are consulted by Gary Guthrie, and both will use the same jocks and be known on-air as "WQMF."

Don Imus, once exiled from New York to Cleveland's WGAR back in the '70s, is making his return to the city by the lake. WWWE Cleveland is picking up Imus' syndicated morning show, based at WFAN New York. As a consequence, WWWE morning man Jim O'Brien is out.

Top 40 CHOG (AM640) Toronto adds two weekday talk shows to its programming mix. Bill Carroll steps down as ND of AM640 and sister CILQ (Q107) to become executive producer of talk programming for both stations. He also will host a 9 a.m.-noon current-affairs program on AM640. Shelley Klinck, host of AM640's "Sex, Lies And Audiotape" program, will host the 1-2:30 p.m. shift. "Sex, Lies" will be discontinued.

Following its flip from hot AC to oldies as "Kool 95", WMXZ New Orleans has changed its calls to WTKL-FM ... WDLT Mobile, Ala., has flipped from adult alternative to urban AC under OM/PD Guy King and consultant Lee Michaels. King needs record service.

Pat Mover is upped from MD to PD at KZSN Wichita, Kan., replacing Rick Edwards, who steps down to concentrate on his morning show. Meanwhile, midday host Dan Holiday adds MD duties ... KISW Seattle APD Dave Douglas exits for the PD job at KIBZ/KKNB Lincoln, Neb.

Like many Howard Stern affiliates, WRNO New Orleans now is using the positioner, "Howard Stern all morning, classic rock all day." The difference is that WRNO remains an album rock station. GM Bill May says the slogan is intended to drive home the station's "adult" rock image, and that there not

only are no plans to change to classic rock, but that they're playing more currents than ever.

KTMT-AM-FM Medford, Ore., owner Sierra Cascade Communications has entered into a local marketing agreement with crosstown KCMX-AM-FM, with an option to purchase the combo from owners A&L Broadcasting ... KITS (Live 105) San Francisco expands its new Monday-night show "Modern Rock Doc" program to two hours.

PEOPLE: DEBELLA EXITS WMMR

Longtime WMMR Philadelphia personality John DeBella will exit Sept. 30. DeBella, the longtime host of the station's morning zoo, recently was moved to afternoons following the station's failed attempt to revitalize the morning show with sports-talk programming. Additional jock changes will be announced this week, and are expected to include a return to the airwaves for PD Joe Bonadonna.

Veteran personality John Landecker joins WJMK Chicago for mornings, replacing Shawn Burke, who moves to middays. Landecker most recently was with Saul Foos & Associates. Elsewhere in Chicago, ex-WLUP-FM jock Bob Stroud joins WCKG for middays, replacing Patti Haze, who is now in mornings. Also, Ginny Kosola has been promoted from news writer/reporter to anchor/reporter at WBBM-AM, according to the Chicago Sun-Times.

Former KHKS Dallas night jock Domino joins sister KIIS Los Angeles for that shift. Afternoon jock Blair Michaels exits to concentrate on his syndicated country program. Late night jock Bruce Vidal is handling afternoons for now. Night jock Learjet moves to late-nights.

Former WHTZ (Z100) New York morning man Gary Bryan and veteran news anchor J. Paul Emerson join KFRC San Francisco for mornings, replacing Dean Goss and Aaron Garrett, now at crosstown KYA. Emerson was previously at WQHT (Hot 97) New York ... Weekender James Isray has been upped to middays at WQXR New York. He replaces Bob Jones, now at sister WQEW.

Following the departure of KFMB-FM (B100) San Diego morning man John Lander, Larry Himmel joins the station in that capacity and will be teamed with current morning sidekick Jool Brandt. Himmel hosted mornings at B100 years ago, but more recently was a reporter at a local TV station.

Longtime station vet Warren Pierce is out at WJR Detroit. Night jock Kevin Joyce moves into Pierce's midday talk slot. PD Phil Boyce is searching for Joyce's evening replacement.

Kim Stevens joins WKYS Washington, D.C., for middays, replacing Sherry Ellison, who exits. Stevens previously was at WCDX Richmond, Va. ... WMMR swing shifter Karen Begin joins KRXQ Sacramento, Calif., as morning co-host, replacing Boomer, who recently exited.

The frequently suspended KROQ Los Angeles "Loveline" co-host Jim "Poorman" Trenton once again has been suspended indefinitely. This time

newslines...

OWEN WEBER has left his executive VP/radio position at Summit Communications in order to start his own group, HMW Communications. Dallas-based Hicks, Muse & Co. is backing HMW's planned station acquisitions.

JACK BRYANT is upped from co-president to president of American Urban Radio Networks following the departure of Jay Williams (Billboard, Aug. 28). Jerry Lopes is upped from VP of programming to president of program operations and affiliations at AURN.

TED UTZ has been named executive VP/GM of WIBF Philadelphia (known on-air as WDRE). He was previously a partner at consultancy Harris, Utz & Associates, which is renamed Harris & Associates.

CLANCY WOODS exits the GM chair at KHMV Houston for that job at WFOX Atlanta, Ga., where he replaces Eddie Esserman, now at KABL-AM-FM/KNEW/KSAN San Francisco. Woods is replaced by KLUC Las Vegas GM Don Peterson.

BRUCE BLEVINS has been named GM of KMLE Phoenix replacing VP/GM J.D. Freeman, now VP/GM at sister KLAC/KZLA Los Angeles. Blevins was previously GM of co-owned KNEW/KSAN.

DICK STEIN has been upped from VP/station manager to VP/GM at KPNT/WFXB St. Louis replacing John Gutbrod, who exits.

CBN RADIO NETWORK has been sold from Pat Robertson's U.S. Media Corp. to Salem Communications for an undisclosed price. U.S. Media will now concentrate on its news service, Standard News.

STATION SALES: KBLA/KNAC Los Angeles from Fred Sands to Keymarket Communications for an undisclosed price; KHIH Denver from CLG Media to Salem Communications for \$5 million (effective Oct. 4, the entire staff is out and the format will change from adult alternative to Christian talk); KCMO-AM-FM Kansas City, Mo., from Gannett to Bonneville International, owner of crosstown KMBZ/KLTH, for an undisclosed price. (Bonneville immediately will begin operating KCMO-AM-FM under a local marketing agreement pending FCC approval of the sale.)

LUZ ERDMANN, who recently joined KIIS Los Angeles as a regional AE, is upped to NSM. She was previously GM at crosstown KAJZ/KBJZ.

it was for pulling a trick on the station's morning team, Kevin & Bean ... WYGY (Y96) Cincinnati midday jock Vince Daniels moves to mornings.

Former KRQR San Francisco morning man Paul "Lobster" Wells rejoins the station for weekends ... WSNY Columbus, Ohio, overnight jock Joel Riley exits for a religious television station in Newark, Ohio, where he will host a new midday talk show with former WSNY staffer Stacy McKay. He is replaced by Deb Jordan, who previously hosted mornings at WNVO Mansfield, Ohio.

Bob Kwesell arrives as midday host at WIBC Indianapolis, replacing Bruce Stevens, now at WTIC-AM Hartford, Conn. Kwesell formerly was with WWRC Washington, D.C. ... Former KSSK-AM Honolulu night jock Ron Wood returns to the station for afternoons after a stint in theater. He replaces Marv Clark, who relocates to Charlotte, N.C.

Former CKFM (Mix 99.8) Toronto morning man Tom Rivers lands that shift at crosstown CJEZ (97.3 FM), replacing David Foreman, who moves to afternoons. Former afternoon jock Terry Steele recently passed away (Billboard, Aug. 28).

CKTB St. Catharines, Ontario's husband and wife talk hosts Paul and Carol Mott now are simulcasting their 2-4 p.m. show on sister CFRB Toronto ... Byron Garrison moves into the morning shift at WPJM Greenville, S.C., replacing Tommy Dupree, now at WKZL Greensboro, N.C.

Winnie Wilson joins WGRL

Indianapolis as morning co-host. She was previously with WCVL Crawfordsville, Ind.

KFBK Sacramento, Calif., night talk host Christine Craft, who made headlines when she filed a sex-discrimination suit against a Kansas City, Mo., television station that fired her 10 years ago, has been fired from KFBK. According to a report in the Philadelphia Inquirer, she plans to sue KFBK.

Patrick Butler is the new MD/night jock at WPMR-FM Scranton, Pa., taking over for Paul Maksym. Butler arrives from WKGB Binghamton, N.Y. ... Brad Hardin is the new MD/afternoon jock at WVRK Columbus, Ga., replacing Brian Greathouse. Hardin was last at WAZU Dayton, Ohio.

Mark Ramsey's San Diego-based consultancy, Edge Marketing Group, has changed its name to NOVA Marketing Group to avoid confusion with Jacobs Media's "The Edge" format, with which it has no involvement.

Jo Jo is out as part of the morning team at WBSS Atlantic City, N.J. Also, production/research director Alan Fox takes over the overnight shift.

Comedienne Janice Ungaro joins the morning team at CKZZ Vancouver, British Columbia ... Davana Farris joins WTCR Huntington, W.Va., as ND ... Former WXYT Detroit morning show producer Art Regner joins crosstown WLLZ in that capacity.

Former KSKG Salina, Kan., PD Steve Janas joins KTLI Wichita, Kan., for weekends/swing.

NDEGECELLO READIES HER R&B/HIP-HOP BREW

(Continued from page 1)

ly steered contemporary music in a new direction. "I don't know what to call my music," she said a few days after her performance. "No one has been able to define it, or put a tag on it."

NdegeOcello's debut album, "Plantation Lullabies," for which she wrote and arranged every song, is

due Oct. 19. Her lyrics come poetically spoken, flowingly rapped, and beautifully sung. She sings her own background vocals, plays piano and keyboards, bass, guitar, and programs drums. She co-produced the album with David Gamsom, Bob Power, and Andre Betts. Joshua Redmond, DJ Premier of Gang Starr, and

Geri Allen are among the luminaries who make brief guest appearances on the album.

"Some people go to therapy, I made an album," she says, laughing. "I mooshed everything I knew together."

As a bassist, NdegeOcello (pronounced N-day-gay-O-chello) has recorded with Steve Coleman, Caron Wheeler, Lenny White, and Toshinobu Kubota. She was one of the few musicians invited to audition for Living Colour (Doug Wimbish got the spot) and she acted as musical director for Arrested Development when the band appeared on "Saturday Night Live."

She listens to "everything," she says, including A Tribe Called Quest, Schönberg, Pharcyde, Jimi Hendrix, Van Morrison, and Queen. "I guess my major influences have been mostly big band stuff, jazz—I love Herbie Hancock. But when I got into hip-hop in college, I found a voice I could speak in."

NdegeOcello's thoughts on "black love" are different from what is currently charting in the R&B marketplace.

She says in "Untitled," a poem recited over music: "Her beauty cannot be measured with the standards of a colonized mind/her features are broad and striking/she caresses him/her fingers stretch endlessly into his world of pain/she loves him/ even though his existence is pre-destined to be one of no remorse, no compassion/nor is it clouded with the delusion of equality/he loves her/cares for her/protects her/adores what he can never/ever be/there's such purity in a love that's essential to the loving of oneself." These are issues that until now have been glossed over or never addressed in urban music—or, perhaps, have never been addressed so compellingly.

'A NEW RENAISSANCE'

Benny Medina, GM of Warner's black music division and senior A&R VP, sees NdegeOcello as more than an artist. "Me'Shell heralds a new renaissance of black art and artists. She has the sensitivity of a poetess. I consider her to be like Billie Holiday, like Maya Angelou, with Miles Davis' level of inspiration."

He feels also that it is past time for an urban artist who brings "some-

thing different" to the table. "The black/R&B urban music world is at an all-time low as far as innovative art forms that are exposed on the level that we intend to expose NdegeOcello's work. We're hoping that amongst every group of programmers, journalists, and music fans, there is a group of people who will hear and fall in love with her—and from there, that brilliant methodology called word-of-mouth will come to fruition." The first single, "(Let Me Run My Fingers Through Your) Dred Locs," goes to radio Sept. 28.

Medina says Warner has plans to implement a "multifaceted" promotion plan, "initially going out to black radio, but to adult contemporary, college, and alternative stations as well." And Abbey Konowitch, Maverick's VP, is on the same wavelength. "We're going to tap into word-of-mouth as if this was a nonradio record. We're distributing massive amounts of advance cassettes at independent record stores, at play-grounds, at beauty shops. We're going to insert cassettes in major and minor consumer magazines. A video is in the process of being produced, and her electronic press kit features her music and her being interviewed by [music journalist] Greg Tate. We're lucky that there is great interest in her from the intellectual community as well as the street."

A self-proclaimed, "army brat," NdegeOcello was born in Berlin, and raised mostly in Washington, D.C., where she attended the Duke Ellington School for the Performing Arts. She also attended Howard Univ. for a short time. "I was in D.C., kicking around in go-go bands [among them Little Bennie & the Masters and Rare Essence]. At hip-hop shows I sometimes felt that the MC was shouting at me, not dealing with me. At go-go shows the guy onstage got most of what he was talking about from the audience. I incorporate that kind of thing into my shows. I recorded a tune in this guy I knew's basement and before I knew it I had all these songs and I was laying my own vocals."

She moved up the coast to Harlem, gave birth to a son, Askia, and began playing gigs and doing studio work. Eventually, she was spotted by BMI's Cat Jackson. "She was up for a job at Maverick, and played [a demo

tape] for [Maverick exec] Andre Betts as an example of the kind of thing she would sign if she worked there."

Impressed, Maverick execs attended one of her shows that Sunday, and Thursday, she was in L.A., auditioning.

NdegeOcello negotiated her own record deal. "No lawyer, no nothing. I chose Maverick over Warner because Warner has such a large roster. I thought I would get more attention from a smaller label. They've been good to me, too, so far. They tell me 'do what you want.'"

NdegeOcello was at the end of her professional rope just before the deal with Maverick came through. Having been turned down by "every major label, literally, over the last two years," she was making arrangements to sell her equipment and had started barber college. "I feel like Dorothy in the tornado now," she says, laughing. Then she starts talking about something else that has her excited. The prospect has arisen of writing for someone she admires: Chaka Khan.

CELEBRATING BLACKNESS

"I always hear lyrics, you know? I just hear them. And musically, I hear beats and basslines. I hear them in my head 24 hours a day. I'm sure the chord police will come after me sometimes, 'cause the chords I hear are really strange. People have said I create love songs beyond love songs. I like that. Music doesn't have to sound all programmed. It doesn't have to sound like every other song on the radio. I'm not into that 'I wanna get freaky with you' vibe. I like to think of my songs as love songs amidst revolution. Love songs that celebrate blackness. Some love songs submerged in pain and loss."

She has high hopes for her 15-track debut, which includes the essential "I'm Digg'n' You (Like An Old Soul Record)," "Shootin' Up And Gettin' High" and "Soul On Ice" and "Outside Your Door."

"Mainly I want my songs to exist and be heard. To somehow convey what I'm feeling. I write for myself. I love music. A girlfriend of mine told me her and her man were having sex to my album. That's the biggest compliment I could ever get."

Monitor™

AUG. 23—AUG. 29, 1993

Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor, 69 top 40/mainstream and 35 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★
1	1	5	DREAMLOVER MARIAH CAREY (COLUMBIA) 2 wks at No. 1	1	1	9	RIGHT HERE/HUMAN NATURE SWV (RCA) 3 weeks at No. 1
2	2	15	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)	2	2	14	LATELY JODECI (UPTOWN/MCA)
3	3	12	RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA)	3	3	5	DREAMLOVER MARIAH CAREY (COLUMBIA)
4	4	9	OOH CHILD DINO (EASTWEST)	4	4	15	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)
5	5	9	WILL YOU BE THERE MICHAEL JACKSON (MJJ/EPIC SOUNDTRAX)	5	5	8	IF JANET JACKSON (VIRGIN)
6	6	12	IF I HAD NO LOOT TONY! TONI! TONE! (WING/MERCURY)	6	6	12	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)
7	7	7	IF JANET JACKSON (VIRGIN)	7	7	15	WHOOPI! (THERE IT IS) TAG TEAM (LIFE/BELLMARK)
8	8	8	RAIN MADONNA (MAVERICK/SIRE/WB)	8	10	10	VERY SPECIAL BIG DADDY KANE (COLD CHILLIN'/REPRISE)
9	14	5	RIGHT HERE/HUMAN NATURE SWV (RCA)	9	9	12	ONE WOMAN JADE (GIANT)
10	13	8	BREAK IT DOWN AGAIN TEARS FOR FEARS (MERCURY)	10	8	23	WEAK SWV (RCA)
11	9	12	I DON'T WANNA FIGHT TINA TURNER (VIRGIN)	11	13	6	AGAIN JANET JACKSON (VIRGIN)
12	12	11	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)	12	15	9	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)
13	17	6	THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)	13	11	20	KNOCKIN' DA BOOTS H-TOWN (LUKE)
14	10	15	WEAK SWV (RCA)	14	12	14	IF I HAD NO LOOT TONY! TONI! TONE! (WING/MERCURY)
15	22	5	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)	15	25	2	RUNAWAY LOVE EN VOGUE (EASTWEST)
16	11	13	I'M GONNA BE (500 MILES) THE PROCLAIMERS (CHRYSALIS/ERG)	16	14	14	SLAM ONYX (MJJ/RALD/CHAOS)
17	15	15	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)	17	18	7	I GET AROUND 2PAC (INTERSCOPE)
18	16	21	COME UNDONE DURAN DURAN (CAPITOL)	18	17	11	SOMETHING'S GOIN' ON UNV (MAVERICK/SIRE/WARNER BROS.)
19	23	3	TWO STEPS BEHIND DEF LEPPARD (COLUMBIA)	19	22	9	INSANE IN THE BRAIN CYPRESS HILL (RUFFHOUSE/COLUMBIA)
20	19	8	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)	20	16	21	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)
21	27	4	CRYIN' AEROSMITH (GEFFEN)	21	19	13	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)
22	21	5	LATELY JODECI (UPTOWN/MCA)	22	20	20	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)
23	18	9	PLUSH STONE TEMPLE PILOTS (ATLANTIC)	23	24	5	COME INSIDE INTRO (ATLANTIC)
24	20	20	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)	24	21	8	ALRIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)
25	31	3	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)	25	23	8	CHECK YO SELF ICE CUBE FEATURING DAS EFX (PRIORITY)
26	28	16	WHAT'S UP 4 NON BLONDES (INTERSCOPE)	26	32	5	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE (JIVE)
27	25	19	I'LL NEVER GET OVER YOU EXPOSE (ARISTA)	27	28	14	WHERE ARE YOU NOW JANET JACKSON (VIRGIN)
28	26	7	THE WAYS OF THE WIND P.M. DAWN (GEE STREET/ISLAND/PLG)	28	27	19	DRE DAY DR. DRE (DEATH ROW/INTERSCOPE)
29	30	6	HAPPY LEGACY OF SOUND FEATURING MEJA (RCA)	29	26	21	DAZZEY DUKS DUICE (TMR/BELLMARK)
30	35	2	HEY JEALOUSY GIN BLOSSOMS (A&M)	30	29	4	LOVE FOR LOVE ROBIN S. (BIG BEAT/ATLANTIC)
31	36	3	REASON TO BELIEVE ROD STEWART (WARNER BROS.)	31	36	2	RUFFNECK MC LYTE (FIRST PRIORITY/ATLANTIC)
32	24	11	I'M FREE JON SECADA (SBK/ERG)	32	30	8	OOH CHILD DINO (EASTWEST)
33	NEW		RUNAWAY LOVE EN VOGUE (EASTWEST)	33	34	13	WHOOT, THERE IT IS 95 SOUTH (WRAP/ICHIHIAN)
34	29	24	LOOKING THROUGH PATIENT EYES P.M. DAWN (GEE STREET/ISLAND/PLG)	34	39	3	MEGA MEDLEY ZAPP & ROGER (REPRISE)
35	33	7	STEP IT UP STEREO MC'S (GEE STREET/ISLAND/PLG)	35	31	3	SUNDAY MORNING EARTH, WIND & FIRE (REPRISE)
36	NEW		WHAT IS LOVE HADDAWAY (ARISTA)	36	NEW		ANNIVERSARY TONY! TONI! TONE! (WING/MERCURY)
37	32	16	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT (MAGO)	37	38	3	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)
38	NEW		BETTER THAN YOU LISA KEITH (PERSPECTIVE/A&M)	38	40	3	RAIN MADONNA (MAVERICK/SIRE/WB)
39	NEW		TOO MUCH INFORMATION DURAN DURAN (CAPITOL)	39	NEW		LET ME RIDE DR. DRE (DEATH ROW/INTERSCOPE)
40	34	19	HAVE I TOLD YOU LATELY ROD STEWART (WARNER BROS.)	40	35	4	SOMETHING IN YOUR EYES BELL BIV DEVOE (MCA)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

BIONDI TO KEYNOTE BILLBOARD MUSIC VIDEO CONFERENCE

(Continued from page 1)

the chief executive at Viacom since 1987, will describe the ramifications of this project for the home entertainment business. He also will discuss other changes in the cable landscape and how they will affect program suppliers such as music video producers.

"We're very honored to have a sagacious industry leader like Frank Biondi as our keynote speaker," says Billboard editor in chief Timothy White, "and we think this year's agenda will have a broad interest, not just for those whose job descriptions include music video, but for anyone interested in innovative ways of marketing music."

Biondi's speech will set the stage for three "Future Watch" sessions. The first, "Interactivity And Direct Marketing," will look at the growing use of music video as a tool for direct communication with the consumer. Next, "Promotion And Dis-

tribution" will examine ways that record companies can maximize the value of their music videos in a growing, but fragmented TV universe. And finally, "Going Global" will look at the opportunities created by the spread of music video channels around the world.

"Music video programming supplied by the major record labels was one of the building blocks of the first generation of cable networks," says Ken Schlager, managing editor of Billboard, who is coordinating the conference program. "This year's conference will attempt to reveal the role music video programming will play for the next generation. With an expected explosion of cable networks on the horizon, this knowledge is essential for the producers and suppliers of such programming."

The conference also will feature an opening-night extravaganza

sponsored by MTV (Nov. 3), as well as the annual Billboard Music Video Awards (Nov. 5). Once again, The Box will have a special channel in Ma Maison for conference attendees.

Also planned is a Regional Promotion Workshop, which will examine local shows' links with radio and retail; a Mock Programming Session, in which programmers will pass judgment on never-before-seen videos; a panel titled "The Making Of . . . 5 Great Videos," in which top directors will describe their landmark projects; and, of course, the annual Artist Panel. The agenda will also include roundtable discussions of specific musical genres, such as rap and country.

Early-bird registration for the convention is \$325 (through Oct. 1); on-site registration will be \$395. For further information, contact Melissa Subatch at 212-536-5018.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 166 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	6	DREAMLOVER	MARIAH CAREY (COLUMBIA) 3 wks at No. 1
2	2	18	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
3	3	15	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)
4	4	9	IF	JANET JACKSON (VIRGIN)
5	9	7	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
6	8	10	WILL YOU BE THERE	MICHAEL JACKSON (MCA/EPIC)
7	5	10	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
8	7	14	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
9	11	14	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
10	10	15	LATELY	JODECI (UPTOWN/MCA)
11	6	24	WEAK	SWV (RCA)
12	12	25	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
13	14	8	RAIN	MADONNA (MAVERICK/SIRE/WB)
14	13	14	IF I HAD NO LOOT	TONY! TONY! TONY! (WING/MERCURY)
15	15	20	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
16	16	22	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)
17	19	11	OOH CHILD	DINO (EASTWEST)
18	17	14	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
19	18	23	COME UNDONE	DURAN DURAN (CAPITOL)
20	26	11	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
21	31	2	RUNAWAY LOVE	EN VOGUE (EASTWEST)
22	24	9	BREAK IT DOWN AGAIN	TEARS FOR FEARS (MERCURY)
23	22	16	WHOOOM! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
24	25	10	AGAIN	JANET JACKSON (VIRGIN)
25	21	15	FIELDS OF GOLD	STING (A&M)
26	32	5	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)
27	20	12	I'M FREE	JON SECADA (SBK/ERG)
28	27	15	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)
29	28	9	WHEN I FALL IN LOVE	CELINE DION & CLIVE GRIFFIN (EPIC)
30	23	21	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
31	40	8	I GET AROUND	2PAC (INTERSCOPE)
32	37	6	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
33	33	16	SLAM	ONYX (JMJ/RAL/CHAOS)
34	29	14	ONE WOMAN	JADE (GIANT)
35	36	10	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
36	35	11	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)
37	34	17	WHAT'S UP	4 NON BLONDES (INTERSCOPE)

Tracks moving up the chart with airplay gains. © 1993, Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

1	1	4	TWO PRINCES	SPIN DOCTORS (EPIC)
2	2	4	DON'T WALK AWAY	JADE (GIANT)
3	3	6	I'M SO INTO YOU	SWV (RCA)
4	4	9	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
5	6	14	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)
6	5	5	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
7	7	6	FREAK ME	SILK (KEIA/ELEKTRA)
8	10	21	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
9	12	36	JUST ANOTHER OAY	JON SECADA (SBK/ERG)
10	9	17	ORDINARY WORLD	DURAN DURAN (CAPITOL)
11	8	10	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)
12	13	24	RHYTHM IS A DANCER	SNAP (ARISTA)
13	14	11	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
14	16	57	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (EASTWEST)
15	15	32	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
16	11	12	ANGEL	JON SECADA (SBK/ERG)
17	17	37	ALL I WANT	TODD THE WET SPROCKET (COLUMBIA)
18	22	18	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
19	21	30	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
20	18	42	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
21	20	19	FAITHFUL	GO WEST (EMI/ERG)
22	—	17	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
23	—	24	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
24	23	19	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)
25	25	16	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/LONDON)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	24	ALLRIGHT (EMI April, ASCAP/So So Def, ASCAP/Wild Apache, ASCAP/Zomba, ASCAP) WBM
21	ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	
12	BABY I'M YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramses, ASCAP/MCA, ASCAP/Ethyl, ASCAP) HL	
93	BAD BOYS (THEME FROM COPS) (Mad House, BMI)	
60	BELIEVE (Miss Bessie, ASCAP/Henry Hirsch, ASCAP) CLM	
74	BETTER THAN YOU (New Perspective, ASCAP/Sony Tunes, ASCAP/Yellow Elephant, ASCAP) HL	
85	THE BONNIE AND CLYDE THEME (Street Knowledge, ASCAP/Deep Technology, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM	
22	BOOM! SHAKE THE ROOM (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/House Jam, ASCAP/Forty Floors Up, ASCAP/Deshane, ASCAP/Bridgeport, BMI) CPP	
31	BREAK IT DOWN AGAIN (EMI Virgin, BMI/Chrysalis, BMI) CPP/HL	
86	BY THE TIME THIS NIGHT IS OVER (Warner-Tamerlane, ASCAP/Realsongs, ASCAP/New Nonpareil, BMI/Mr. Bolton's, BMI/Warner Chappell, PRS) WBM	
62	CAN'T GET ENOUGH OF YOUR LOVE (Unichappell, BMI) HL	
2	CAN'T HELP FALLING IN LOVE (FROM SLIVER) (Gladys, ASCAP/Williamson, ASCAP) HL	
55	CHATTATOOCHIE (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM	
29	CHECK YO SELF (WB, ASCAP/Gangsta Boogie, ASCAP/Gambi, BMI/MCA, ASCAP) WBM	
56	CHIEF ROCKA (LDTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP) WBM	
80	COME BABY COME (Tea Girl, BMI/Blue Ink, BMI/Third & Lex, BMI)	
77	COME INSIDE (Velle Int'l, ASCAP/Frabensha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP/Wike, ASCAP) HL	
45	COME UNDONE (Copyright Control) HL	
36	CREEP (Warner Chappell, ASCAP/WB, ASCAP) WBM	
19	CRYIN' (Swag Song, ASCAP/MCA, ASCAP/Taylor Rhodes, ASCAP) HL	
64	CRY NO MORE (II D Extreme, ASCAP/MCA, ASCAP) HL	
25	DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI/Tea Girl, BMI/Shakin' Baker, BMI)	
84	DELICATE (Monastery, ASCAP/EMI Virgin, ASCAP) HL	
75	DON'T TAKE AWAY MY HEAVEN (Realsongs, ASCAP) WBM	
1	DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) HL/WBM	
46	DRE OAY (Sony Tunes, ASCAP) HL	
90	EVEN A FOOL CAN SEE (PPC, ASCAP/MCA, ASCAP/Floodleedle, BMI) WBM/HL	
89	EVERYBODY HURTS (Night Garden, BMI/Unichappell, BMI)	
43	FIELDS OF GOLD (Blue Turtle, ASCAP) HL	
88	FOR THE COOL IN YOU (Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	
63	GET IT UP (Tionna, ASCAP/WB, ASCAP) WBM	
59	GIRL U FOR ME/LOSE CONTROL (Keith Sweat, ASCAP/EJA, ASCAP/WB, ASCAP/Saints Alive, BMI/EMI Blackwood, BMI) WBM	
70	HAPPY (BMG, ASCAP/Chrysalis, ASCAP) CPP/HL	
42	HAVE I TOLD YOU LATELY (Essential, BMI/Rightson, BMI) HL	
81	HERO (Hidden Pun, BMI/Hit & Run, BMI/Philip Collins, PRS/Stay Straight, BMI/Warner-Tamerlane, BMI) WBM	
33	HEY JEALOUSY (WB, ASCAP/East Jesus, ASCAP) WBM	
51	HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, ASCAP/D/B/D Itself, ASCAP/Medad, BMI) CPP	
58	HOPELESSLY (BMG, ASCAP) HL	
15	I DON'T WANNA FIGHT (Chrysalis, ASCAP/Bilu, BMI/Ensign, BMI) CPP/HL	
10	IF I HAD NO LOOT (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/LA. Jay, ASCAP/Big Will, ASCAP/Ghatti, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Street Knowledge, ASCAP) HL/WBM	
4	IF (Black Ice, ASCAP/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM	
18	I GET AROUND (GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Trountman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM	
30	I'LL NEVER GET OVER YOU (GETTING OVER ME) (Realsongs, ASCAP) WBM	
47	I'M FREE (Estefan, ASCAP) CPP	
11	I'M GONNA BE (500 MILES) (Warner Bros., PRS/Warner-Tamerlane, BMI) WBM	
82	I'M IN LUV (J.Dibbs, BMI/Ahunit And Fifth Street, BMI/Teddy Denslow, BMI/Zomba, BMI) CPP	
20	INSANE IN THE BRAIN (Cypress Funky, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP/BMG, ASCAP) HL	
87	IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tamerlane, BMI/Brupo, BMI) WBM	
76	IT'S FOR YOU (FROM THE METEOR MAN) (Shanice 4 U, ASCAP/Hee Bee Doonit, ASCAP/WB, ASCAP/U.A., ASCAP/EMI April, ASCAP/Unit 4 Music, ASCAP) WBM	
40	KNOCKIN' DA BOOTS (Pac Jam, BMI/Saja, BMI/Trountman, BMI) WBM	
8	LATELY (Jobete, ASCAP/Black Bull, ASCAP) CPP	
79	LICK U UP (Pac Jam, BMI/Whitney, BMI) WBM	
53	LOVE FOR LOVE (Song-A-Tron, BMI)	
54	MEGA MEDLEY (Trountman, BMI/Saja, BMI/Rubber Band, BMI/Stone Agate, BMI) CPP	
7	MORE AND MORE (ICM, ASCAP/Edition, ASCAP/Get Into Magic, ASCAP/WB, ASCAP) WBM	
67	NO RAIN (Heavy Melon, ASCAP)	
73	OH CAROLINA (Livingston, ASCAP)	
13	ONE LAST CRY (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI) HL	
48	ONE WOMAN (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL	
27	OOH CHILD (EMI Unart, BMI/Sleeping Sun, BMI) CPP	
14	RAIN (WB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM	
39	REASON TO BELIEVE (Alley, BMI/Trio, BMI) HL	
6	RIGHT HERE (HUMAN NATURE) /DOWNTOWN (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI/ATV, BMI/John Bettis, ASCAP/WB,	

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	17	WHOOOM! (THERE IT IS)	TAG TEAM (LIFE) 11 weeks at No. 1
2	3	5	DREAMLOVER	MARIAH CAREY (COLUMBIA)
3	2	16	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
4	4	12	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)
5	8	11	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
6	10	7	IF	JANET JACKSON (VIRGIN)
7	7	20	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)
8	5	14	LATELY	JODECI (UPTOWN/MCA)
9	6	16	SLAM	ONYX (JMJ/RAL/CHAOS)
10	16	6	BOOM! SHAKE THE ROOM	JAZZY JEFF/FRESH PRINCE (JIVE)
11	15	11	I GET AROUND	2PAC (INTERSCOPE)
12	9	7	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
13	12	10	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
14	20	5	CRYIN'	AEROSMITH (GEPFEN)
15	11	12	IF I HAD NO LOOT	TONY! TONY! TONY! (WING/MERCURY)
16	13	36	DAZZEY DUKS	DUCE (TMR/BELLMARK)
17	18	7	RIGHT HERE/DOWNTOWN	SWV (RCA)
18	14	6	CHECK YO SELF	ICE CUBE FEATURING DAS EFX (PRIORITY)
19	19	8	WILL YOU BE THERE	MICHAEL JACKSON (MCA/EPIC)
20	17	16	WHAT'S UP	4 NON BLONDES (INTERSCOPE)
21	21	11	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
22	24	6	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
23	23	11	RADIOHEAD	(CAPITOL)
24	60	2	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)
25	25	10	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
26	29	10	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
27	22	19	WEAK	SWV (RCA)
28	26	11	WHAT'S UP DOC?	FU-SCHNICKENS/SHAQUILLE O'NEAL (JIVE)
29	28	10	CHATTATOOCHIE	ALAN JACKSON (ARISTA)
30	30	11	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
31	27	16	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
32	31	8	RAIN	MADONNA (MAVERICK/SIRE/WB)
33	35	7	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)
34	43	5	HEY JEALOUSY	GIV BLOSSOMS (A&M)
35	32	21	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)
36	36	16	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)
37	33	15	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WB)
38	34	18	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)
39	38	9	GET IT UP	TLC (LAFACE/EPIC SOUNDTRAX)
40	37	23	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
41	48	4	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
42	44	7	WHEN I FALL IN LOVE	CELINE DION/CLIVE GRIFFIN (EPIC)
43	41	10	CHIEF ROCKA	LORDS OF UNDERGROUND (PENDULUM)
44	39	21	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
45	40	12	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)
46	42	9	RUN TO YOU	WHITNEY HOUSTON (ARISTA)
47	46	8	WHAT MIGHT HAVE BEEN	LITTLE TEXAS (WARNER BROS.)
48	50	4	MEGA MEDLEY	ZAPP & ROGER (REPRISE)
49	47	8	IN THE HEART OF A WOMAN	BILLY RAY CYRUS (MERCURY)
50	52	7	LICK U UP	H-TOWN (LUKE)
51	66	3	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
52	49	11	GIRL U FOR ME/LOSE CONTROL	SILK (KEIA/ELEKTRA)
53	65	2	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)
54	51	13	CAN'T GET ENOUGH OF YOUR LOVE	TAYLOR DAYNE (ARISTA)
55	56	5	STREIT UP MENACE	MC EHT (JIVE)
56	45	19	BAD BOYS (THEME FROM "COPS")	INNER CIRCLE (BIG BEAT/ATLANTIC)
57	55	14	ONE WOMAN	JADE (GIANT)
58	53	12	BACK SEAT (OF MY JEEP)	L.L. COOL J (DEF JAM/RAL/COLUMBIA)
59	—	1	FOR THE COOL IN YOU	BARBFACE (EPIC)
60	57	3	STAY FOREVER	JOEY LAWRENCE (IMPACT/MCA)
61	67	3	BREAK IT DOWN AGAIN	TEARS FOR FEARS (MERCURY)
62	54	19	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
63	74	2	I'M IN LUV	JOE (MERCURY)
64	62	4	OOH CHILD	DINO (EASTWEST)
65	58	27	THREE LITTLE PIGS	GREEN JELLY (ZOO)
66	63	5	BELIEVE	LENNY KRAVITZ (VIRGIN)
67	73	2	LOVE FOR LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
68	59	12	BIG GUN	AC/DC (EASTWEST)
69	61	7	THE BONNIE & CLYDE THEME	YO-YO (EASTWEST)
70	68	9	FIELDS OF GOLO	STING (A&M)
71	70	43	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
72	72	23	LIVIN' ON THE EDGE	AEROSMITH (GEPFEN)
73	—	1	EVERYBODY HURTS	R.E.M. (WARNER BROS.)
74	—	1	OH CAROLINA	SHAGGY (VIRGIN)
75	69	18	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT (IMAGO)

Singles with the greatest sales gains. © 1993, Billboard/BPI Communications and SoundScan, Inc.

VSDA Denied Access To Documents From Orion Deal

■ BY JIM McCULLAUGH

LOS ANGELES—A federal judge has denied the Video Software Dealers Assn. access to documents relating to the deal Orion Home Video struck last fall with fast-food giant McDonald's for a low-priced "Dances With Wolves" promotion.

In a decision handed down Aug. 25 in New York, Federal District Court Judge Thomas P. Griesa affirmed a bankruptcy court's original order sealing all documents relating to the "promotional agreement between debtor Orion Pictures Corp. and the McDonald's Corporation." The bankruptcy court had found that the agreement contained "confidential commercial information." Orion was in Chapter 11 bankruptcy proceedings when it made the McDonald's deal.

VSDA argued that commercial information can only be protected if it rises to the level of a trade secret. The bankruptcy court ruled that it

had the discretion under the Federal bankruptcy code to protect trade secrets or commercial information. Griesa ruled that the bankruptcy court did not abuse its discretion. VSDA executive director Don Rosenberg says VSDA is considering an appeal of Griesa's ruling.

VSDA has condemned the studio's practice of offering sell-through titles to fast-food chains at prices and terms it says are not offered to video specialty stores. Typically, these are older titles which have already gone through rental and sell-through cycles at video stores.

During its promotions, McDonald's makes the videos available directly to consumers, for prices ranging from \$5.99 to \$7.99, with the purchase of a meal. The fast-food chain has sold millions of videocassettes in these promotions. The McDonald's promotion with Orion also included the films "Dirty Rotten Scoundrels" and "Babes In Toyland."

When the bankruptcy court ap-

proved the Orion/McDonald's agreement last September, it also issued an order to seal all related documents. In November, the day after Orion and McDonald's publicly announced the agreement, VSDA moved to modify the sealing order. After a hearing in December, the bankruptcy court denied VSDA's application. VSDA subsequently appealed.

VSDA's Rosenberg says the trade group was acting on behalf of its constituency in attempting to gain access to the documents, since "we believe they should be public record."

Many independent video dealers, he claims, "took a financial beating with the 'Dances With Wolves' promotion."

VSDA's position, he says, is that when Orion granted the fast-food chain the right to reproduce, manufacture, and sell copies of three videos, it "was a licensing agreement that may have violated some aspects of the antitrust laws."

Getting access to the documents

would have helped VSDA decide whether or not to challenge the deal in federal court on antitrust grounds, he says. "Obviously, you don't bring an action like that until you see what you are dealing with," he adds.

VSDA not only blasted the Orion deal last year, but recently criticized a similar deal between Paramount and McDonald's that is set to launch this fall.

Herbert Dorfman, senior VP of Orion Home Video, says, "We always believed our deal with McDonald's was confidential, and the court has sustained that position. Getting access to that deal would have also revealed the number of units involved. But we also consider that proprietary information."

He declines to say how many units McDonald's sold of the three titles last fall, but notes that McDonald's has "become one of the major sell-through retailers of videos during the Christmas selling season."

HARDWARE GIANTS ASSESS VIDEO CD FUTURE

(Continued from page 6)

(cartridges), computers equipped with CD-ROM drives and MPEG decoders, and digital output-equipped CD players with an add-on Video CD adapter.

Sony amended that announcement a bit, saying it is not clear whether the companies' Video CDs will work with the latter hardware.

JVC remained positive about the compatibility question. "However, currently there are few CD players with digital output in the market," says JVC spokesman Ryuichi Asada.

There are approximately 35 million players worldwide equipped with digital output, representing approximately 35%-40% of the CD players sold over the last 10 years, according to Adrian Farmer, deputy chairman of Nimbus Technology and Engineering.

Matsushita spokesman Akira Nagano says, "As far as we're concerned, none of our current CD player models can play this Video CD, even using an adapter." None of the four companies has plans to develop a Video CD adapter for audio players.

Nagano adds that Paramount and Commodore are among the software and hardware companies supporting the new format. Japanese electronics company Sharp has expressed interest in Video CD and CD-I, Philips' Takagi says, adding that Korean firms Goldstar, Samsung, Daewoo, and Hyundai are also eyeing the format's possibilities.

The White Book standard on which the four manufacturers' Video CD standard is based includes a muting "flag," which prevents audio overload on speakers if a disc containing data other than music is mistakenly played in a conventional audio CD player. Philips Japan spokesman Satoshi Takahashi says it is possible that some CD decks may disregard the muting "flag."

Takahashi says perhaps 35% of existing CD decks, mainly at the lower end of the market, would disregard the "flag." But it is unclear whether the CD deck would then be able to distinguish between the audio and video signals. If the video signal is misdirected, the result could be a pair of blown speakers, according to Takahashi.

And even if the signals are directed correctly, the resulting sound and picture quality could be less than ideal because of all the circuitry they've passed through, he adds.

Nimbus has urged Philips to eliminate the "flag" and allow Video CDs to be used with most CD players. However, Takahashi says, "We have no intention of changing the flag. It is useful and necessary."

Representatives of Philips, Sony, Matsushita, and JVC are scheduled to meet in Eindhoven, the Netherlands, Tuesday (7) to sort out confusion over Video CD compatibility.

In other video news, JVC has announced that four companies have accepted a new video format, W-VHS, based on the Japanese high-definition television broadcast standard known as Hi-Vision, which uses analog signals. W-VHS thus will be forward-compatible with the existing VHS system, unlike the digital VCR format that 10 companies—including Sony, Matsushita and JVC—currently are developing jointly.

Besides JVC, companies supporting W-VHS are Matsushita, Mitsubishi, Sharp, and Hitachi.

The W-VHS format, according to

JVC, "offers new applications for home-use VCRs, through dramatic improvements in recording and playback quality, and has the ability to simultaneously record and play back two separate programs."

JVC says it will launch the first W-VHS VCR, in Japan at first, by the end of year, priced at about 600,000 yen (\$5,770). Other manufacturers are expected to roll out their own W-VHS machines not long after that, since they will be able to use components and production facilities for existing VHS video systems.

Philips, Major Video Expand CD-I Offering Format Still In Test Stages At Blockbuster Stores

LOS ANGELES—Philips Interactive Media is expanding its CD-I program through Major Video Concepts, one of the largest home video distributors, which will offer the configuration at all 11 of its branches nationwide beginning in early October.

Philips' CD-I already is being tested at 118 Blockbuster Video outlets. The giant chain would not comment on the status of the tests.

Philips VP of sales Phil Alexander says, "We have an excellent relationship with Blockbuster, and a lot of things are possible. We are very encouraged about the tests, but any results would have to come from them."

In Fort Lauderdale, Fla., a spokesperson for Blockbuster says the company "has no announcements" regarding expansion of CD-I or moves into other interactive platforms.

Industry speculation about Blockbuster's involvement with Philips first heated up after parent Philips Electronics purchased a 6.7% stake in Blockbuster Entertainment in June 1992.

More recently, Blockbuster's association with Virgin Retail has led to further speculation about the chain's possible involvement with Virgin Games' CD-ROM titles.

Virgin Games' "7th Guest," a CD-ROM game that lists for \$100, has surpassed 100,000 in sales, according to a company spokesperson.

"There have been rumors about Blockbuster expanding into interactive for a long time. We are selling them some games, but we have nothing more than that going on," the Virgin Games spokesperson adds.

As for the Major Video Concepts' expansion, Alexander confirms such a program "is about to roll out," and promises full details "once we confirm them with Major Video." Philips has 125 CD-I titles available.

JAMAICA'S COPYRIGHT LAW

(Continued from page 9)

dramatic, musical, and artistic works, sound recordings, films, broadcasts, and cable programs.

A Copyright Tribunal has been established to enforce the act, which is not retroactive.

Jamaica last enacted and implemented such legislation in 1911: the two-page Imperial Copyright Act. This law was amended twice, the last time in 1965. In 1977, the Jamaican government approved legislation based on the United Kingdom's copyright law, but for reasons unknown, it was never implemented. Work on the Copyright Act of 1993 began in 1981, with the intent of developing a comprehensive law that would address the arrival of modern technologies and provide realistic deterrents against infringements.

Ingram Entertainment, the nation's largest home video distributor, also is servicing accounts with CD-I, says Ted Engen, head of Video Buyers Group, which works closely with Ingram.

Engen says, "We're adding CD-I to member stores right along, too. It's very new. We're suggesting different price points on rentals. One plan is \$19.95 for the machine and two to three titles." EARL PAIGE

Twelve years later, the proposed law was tabled in Parliament, ending prolonged accusations by the industry of "delay tactics." As Chris Blackwell, founder of Island Records and one of the architects of the island's music industry, noted last year, "A new copyright law means that Jamaica will have to pay a lot of money out. It will be a net deficit to Jamaica."

Piracy has been a constant, and often condoned, presence in Jamaican music circles. Custom cassettes are openly sold on the street; original rhythms are appropriated freely for re-use; credits often are conveniently "forgotten"; and royalties frequently prove hard to collect. The new law signals the end of a tradition of copyright theft.

MD, DCC Rivals Debut Portables At Berlin Meet

■ BY JOHN BORWICK

BERLIN—The energetic rivalry between proponents of DCC and MiniDisc was largely the same at this year's IFA Audio Fair as at the 1991 meet, when the two systems were unveiled. The main difference this time was that manufacturers felt obliged to explain away the slow public acceptance of the technologies, while promising busier times ahead.

Gerry Wirtz, a Philips spokesman, admitted that the decision to launch in late 1992 with only an expensive home deck, initially priced at \$800, had probably lost the format some momentum.

Yet Philips said it felt the need to prove DCC's more-than-acceptable sound quality first, then promote the portable and automotive systems' advantages. At the Berlin meet, Philips disclosed no sales figures, describing them as "irrelevant."

The company now is making up for lost time with the DCC 130 portable (\$549) (Billboard, Sept. 4), two in-car models, and a pair of less-expensive home decks, all demonstrated at Berlin. Similar models were shown from Panasonic and other DCC licensees. More than 1,000 prerecorded DCC cassette titles are now available worldwide, according to Philips.

Approximately 18 portable and car MD units, from 16 companies, were shown in Berlin. The tiniest MD portable was the MD-S10H from Sharp, which measures 84-by-25-by-109 millimeters. Sony says it has granted 40 MD hardware licenses, and claimed wide software support, with more than 850 titles available on 58 labels. Warner Music Europe confirmed a 40-MD repertoire by Christmas.

Sony also gave evidence that DAT is not entirely out of the running as a high-quality consumer digital tape medium. The company's new WMD-DTI digital Walkman (\$510) weighs only 200 grams, including battery.

Meanwhile, Philips announced that its deal with Paramount Pictures for distribution of movie titles on 5-inch video discs has been extended to Europe. The titles are to hit the U.K. in October, France and Benelux in November, and Germany in 1994.

The Paramount titles are due in the U.S. and Canada in the fall (Billboard, June 19). The full-motion video cartridge that would allow video CDs to play on Philips, CD-I player is scheduled to be available simultaneously with the titles for \$249.

New CD-I players were shown, including the \$400 CD-I 210 and a CD-I portable that can be viewed on its own 6-inch LCD screen or on any TV or monitor.

A potential rival to CD-I, the Panasonic 3DO system, was also on display at the conference. The Panasonic REAL 3DO Interactive Multiplayer is due to be available in the U.S. in early October, at a suggested price of \$700 (Billboard, Aug. 28).

HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

"DREAMLOVER" BY MARIAH CAREY (Columbia) tops the Hot 100, and for the fifth consecutive week is the biggest overall point-gainer on the entire chart. "Dreamlover" remains No. 1 in monitored airplay, but it's unable to knock "Whoomp! (There It Is)" by Tag Team (Life/Bellmark) from the top of the sales chart (now 11 weeks at No. 1). "Dreamlover" is likely to enjoy a long run at the top, since all potential No. 1 challengers in the top 10 are too far behind.

THE BIGGEST POINT-GAINER among developing records (not yet in the top 20) is "Soul To Squeeze" by the Red Hot Chili Peppers (Warner Bros.), which scores the Power Pick/Sales for the second straight week. It zooms 60-24 in sales, fueling a big jump overall to No. 37. The second-biggest gainer among developing singles is "Hey Jealousy" by the Gin Blossoms (A&M). Like "Soul To Squeeze", it's breaking from strong MTV, top 40/mainstream and modern-rock exposure. It's No. 1 in airplay at Z100 New York, No. 4 at Z104 Norfolk, Va., and No. 9 at modern rock KWOD Sacramento, Calif. Third-biggest gainer outside the top 20, and runner-up for the sales award, is Duran Duran's "Too Much Information" (Capitol). It's breaking at modern rock 99X Atlanta (No. 8), WAPI Birmingham, Ala. (No. 11), and KUTQ Salt Lake City, Utah (No. 13).

THE FOURTH-BIGGEST GAINER among developing singles wins the Power Pick/Airplay. "Hopelessly" by Rick Astley (RCA) leaps 67-43 on the airplay chart, due to strong early airplay the top 40/adult stations included in the monitored radio panel. It's already No. 6 at WBMX Boston, No. 11 at WRQX Washington, D.C., and No. 14 at Y100 (WHYI) Miami. The same applies to the fifth-biggest gainer, "Reason To Believe" by Rod Stewart (Warner Bros.), which is the runner-up to "Hopelessly" for the airplay award. It's No. 1 at Mix 105 (WMXV) New York, No. 2 at WKQI Detroit, and No. 3 at WKDD Akron, Ohio.

QUICK CUTS: "Two Steps Behind" by Def Leppard (Columbia) stands at No. 52 as the highest debut, due to the commercial single's release at retail stores this week. It's been on the airplay chart for three weeks. It's top 10 at WYCR Harrisburg, Pa., WNTQ Syracuse, N.Y., and WWCK Flint, Mich. . . "For The Cool In You" by Babyface (Epic) is pushed down three places to No. 88, despite a gain in points . . . En Vogue's "Runaway Love" (EastWest) leaps 31-21 on the airplay chart, and would appear in the 40s on the big chart if a commercial single were available (the street date is pending) . . . "Breathe Again" by Toni Braxton (LaFace/Arista) enters the airplay chart at No. 71. While it has been chosen as the next single, no commercial release date has been announced . . . "Downtown" by SWV (RCA) debuts on the airplay chart at No. 74, explaining why "Right Here (Human Nature)/Downtown" is bulleted at No. 6 on the Hot 100 while "Right Here" slips 5-7 in airplay and is unbulleted at No. 17 in sales. "Downtown" is breaking at top 40/rhythm-crossover radio, including No. 7 at WHYT Detroit, No. 8 at WPGC Washington, D.C., and No. 10 at KMEL San Francisco.

NO ADVERSE EFFECT SEEN ON JACKSON'S SALES

(Continued from page 9)

ports that overall sales of titles in The Billboard 200 are down 8% this week.

No charges have been brought against the self-proclaimed King Of Pop, who currently is touring Asia.

Sluggish sales on "Dangerous" most likely could be attributed to the age of the album, says Terry Currier, owner/GM of the two-store Portland, Ore.-based chain, Music Millennium.

"The album has been out for such a long time; the sales are pretty slow," he says. "Maybe we would have noticed a fluctuation either way if the [allegations] were happening around the new release of an album."

Bob Bell, new-release buyer for the 339-store, Torrance, Calif.-based Wherehouse Entertainment chain, reports that "Dangerous" maintains a top 50 position at the outlet, and that sales are consistent with the week prior.

"I don't think there has been any effect, positive or negative," Bell says.

At the 35-store Harmony House chain in Troy, Mich., "Free Willy" is ranked in the top 20 cassette sales, while the "Will You Be There" cassette single currently ranks among the top five, says the chain's head buyer, Roy Burkert. In addition, "Dangerous" ranks in the top 50 CD sales and the top 30 cassette sales. Its position has remained steady for the past three weeks, Burkert notes.

Video airplay on "Will You Be There" remains consistent, as well, as the track rises to a No. 2 position on VH1 and a No. 13 position on MTV for the week ending Aug. 29. Black

Entertainment Television does not report the track in its top 30, but its absence appears unrelated to the scandal, as "Will You Be There" was not among the BET top 30 prior to the allegations being made public.

Radio is experiencing a similar trend of "business as usual." Top 40 KHKS Dallas reports the single at No. 1, while top 40 KIIS Los Angeles MD Brian Bridgman reports "Will You Be There" currently is in the station's hottest rotation.

"We had been waiting to see if there would be any backlash [to the allegations]," KIIS' Bridgman says. "But this week the record got even stronger."

The scandal surrounding Jackson has not impacted KIIS' programming decisions, says Bridgman, but he points out that when the station programmed such tracks as "In The Closet" and "Pretty Young Thing," the move was misinterpreted as a spoof by listeners.

"The songs are hits and they belong on the station, but we got calls from people who thought we were trying to make light of his situation and we weren't," Bridgman says. A recent KIIS poll indicates its listeners are heavily in Jackson's favor, he says.

Other programmers are taking a wait-and-see attitude, and say they may take dramatic action if the allegations against Jackson escalate into actual charges.

"I think we're going to let this thing play itself out a little further," says Lee Chesnut, PD at top 40 WSTR (Star 94) Atlanta. "If he were

found guilty [of the allegations], we'd definitely stop playing his music. But at this point, it's too early to do anything. You are innocent until proven guilty."

A spokesperson for Pepsi-Cola International, which has sponsored Jackson's tours since 1983, warned against prejudging the artist, whose multimillion-dollar endorsement deal with the soft drink company remained intact at press time.

Jackson was scheduled to write the theme song and star in the video to promote the forthcoming Paramount film, "Addams Family Values." But the artist's attorney, Bert Fields, says the deal is off, "because of a legal dispute with the studio." Fields would not comment further.

The artist, meanwhile, has embarked on an international tour, which kicked off Aug. 24 in Bangkok. He was forced to cancel some dates shortly after the allegations were made public due to illness. Jackson's tour is to run through Dec. 9 and will hit markets in Australia, Africa, Asia, North America, and South America.

In addition, Jackson is scheduled to appear in Johannesburg, South Africa, Sept. 30 and Oct. 2. A Sept. 15 date also has been scheduled for Moscow. No U.S. tour dates have been announced.

Assistance in preparing this story was provided by Craig Rosen in Los Angeles, Phyllis Stark and Eric Boehlert in New York, and Arthur Goldstuck in Johannesburg, South Africa.

MCA RENEWS GLOBAL PACT WITH BMG

(Continued from page 6)

were easy to agree on."

The decision to stay with BMG went beyond the mere financial aspects of the deal, Larsen adds. "There were parallel negotiations going on with other companies, but BMG topped what everybody else offered. They also changed the operational aspects we weren't happy with in our existing deal."

The agreement allows MCA more freedom to do third-party deals. "Even if BMG has the exclusive license, we can be more flexible," Larsen says. "BMG will have the first refusal [on repertoire], but if they don't want to take it or if they can't, then we're free to go outside and do deals for compilations, single-artist compilations, and other projects. But that doesn't mean we can take whole product lines outside the deal."

MCA currently has five companies worldwide. Its U.S. unit is a full-service music company that covers all areas, from A&R to distribution. Its Japanese company, MCA Victor, is a joint venture with Victor Musical Industries, which sells, produces, and distributes product there. In the U.K., MCA's operation includes A&R and its own sales force. MCA Music Entertainment in Germany, which opened officially in January 1992, uses BMG Ariola Hamburg's sales force. MCA Canada is, like the U.S. unit, autonomous.

"With these five companies we are selling to two-thirds of the world's market," Larsen says. "If we add another 10 companies, we're probably talking about 90% of the global market."

Teller says the focus of expansion will be on Europe in the next two

years. Sources believe that France, Spain, Italy, and the Benelux countries are likely targets.

"MCA Germany will be the blueprint, in that it's lean and mean, but other companies won't necessarily look like that," Larsen says. "First will come the core marketing group, product managers, promotion people."

Strategic marketing aimed at exploiting MCA's vast catalog will be the next thing to add to the structure, Larsen adds. The German company has sold some 150,000 copies of a Mamas & Papas compilation as a result of a TV tie-in with European clothing retailer C&A.

A sales force will be added only if local conditions dictate.

Teller says he expects sales increases of 30%-50% in territories where MCA has its own companies. He also notes that international expansion will allow MCA to develop local artists and repertoire. MCA's German unit signed its first local acts last year. But, Teller adds, "Practically speaking, MCA depends strictly on the English language for its artists and records."

"I came to MCA in 1988 with [international growth] in mind," he says. "That was certainly one of the major objectives. One weakness was that MCA at that time did not have as strong an overseas presence as the other five majors. The stage is now set for MCA to take its rightful place in the international scene."

BMG is understood to have almost recouped its initial investment on the three-year deal it signed in 1991. Before that, MCA's international licensing partner was Warner Music Inter-

national.

The renewal of the relationship means that BMG will be able to build on the investment it has already made in MCA licenses and product.

Staying with BMG has also saved MCA money: a changeover of masters and photographic films, the addition of credit lines to accounts, and other changes would have cost between \$1.5 million and \$2 million, MCA reports.

BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	HUMAN WHEELS	JOHN MELLENCAMP (MERCURY)
2	5	5	HOW COULD YOU WANT HIM	SPIN DOCTORS (EPIC)
3	3	3	WE GETZ BUZY	ILLEGAL (ROWDY/ARISTA)
4	10	2	HEAVEN KNOWS	LUTHER VANDROSS (LV/EPIC)
5	6	4	TRUST ME	GURU (CHRYSALIS/ERG)
6	11	4	FLOW JOE	FAT JOE (VIOLATOR/RELATIVITY)
7	—	1	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)
8	21	2	I'M IN A PHILLY MOOD	DARYL HALL (EPIC)
9	9	4	DOLLY MY BABY	SUPER CAT (COLUMBIA)
10	—	1	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)
11	4	5	TRIBAL DANCE	2 UNLIMITED (RADIKAL/CRITIQUE)
12	18	2	WHAT'S IT TO YOU	CLAY WALKER (GIANT)
13	20	3	CAN YOU FORGIVE HER?	PET SHOP BOYS (EMI/ERG)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	19	2	ONLY LOVE	WYNONNA (MCA)
15	15	3	LOVING ARMS	DARDEN SMITH (CHAOS)
16	14	4	I STAND FOR YOU	MICHAEL MCDONALD (REPRISE)
17	17	5	PUSH THE FEELING ON	NIGHTCRAWLERS (GREAT JONES/ISLAND)
18	—	1	ONLY WITH YOU	CAPTAIN HOLLYWOOD PROJECT (IMAGO)
19	13	5	TRASHY WOMEN	CONFEDERATE RAILROAD (ATLANTIC)
20	—	1	CHERISH THE DAY	SADE (EPIC)
21	—	1	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
22	—	5	MANY CLOUDS OF SMOKE	TOTAL DESTRUCTION (PGA)
23	—	1	DEEP	EAST 17 (LONDON/PLG)
24	—	1	JESSIE	JOSHUA KADISON (SBK/ERG)
25	—	1	I'D DO ANYTHING FOR LOVE...	MEAT LOAF (MCA)

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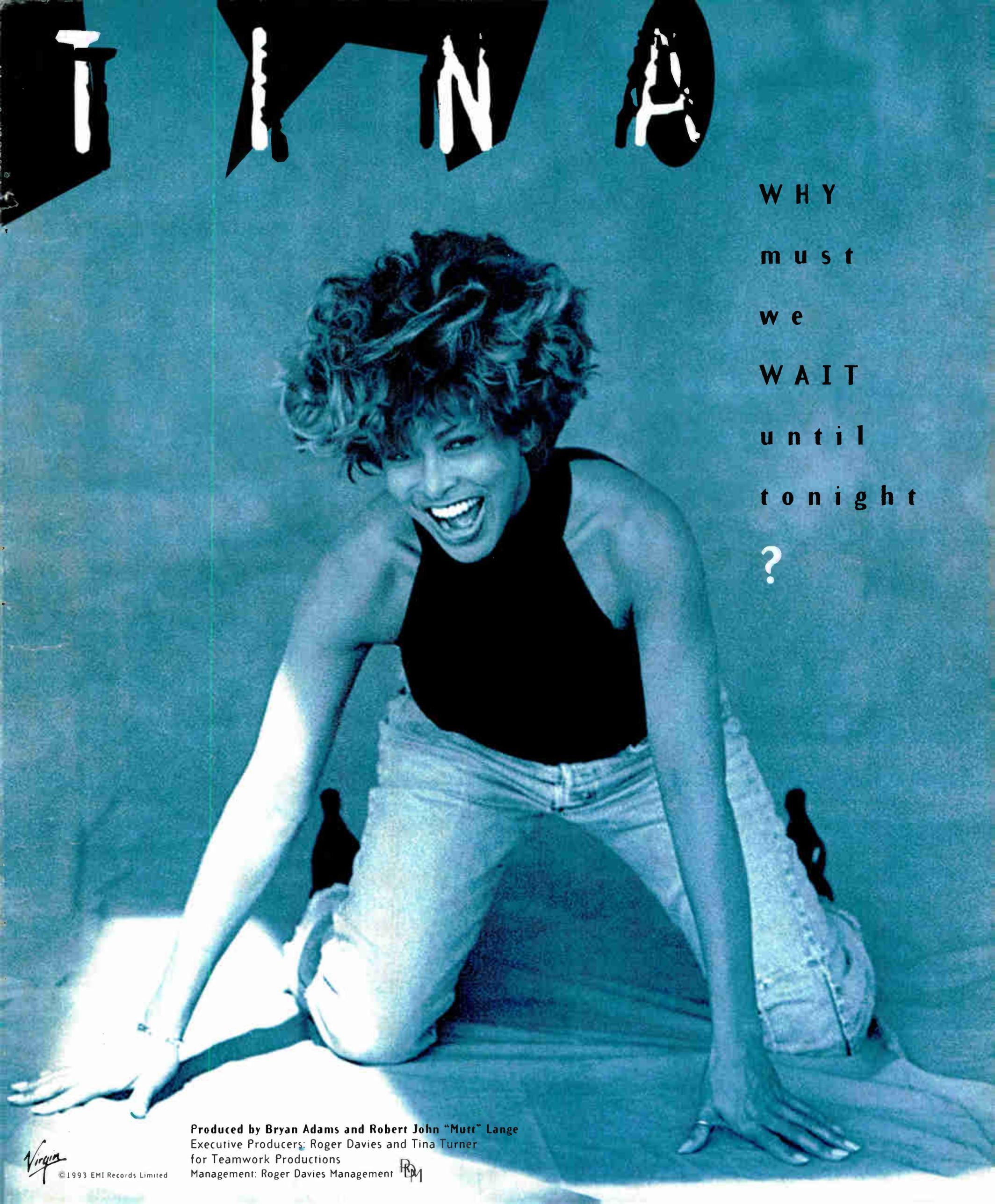
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?

Produced by Bryan Adams and Robert John "Mutt" Lange
Executive Producers: Roger Davies and Tina Turner
for Teamwork Productions
Management: Roger Davies Management 

Virgin

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
SEPTEMBER 11, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1 ***		
1	1	1	3	BILLY JOEL COLUMBIA 53003 (10.98 EQ/16.98)	3 weeks at No. 1 RIVER OF DREAMS	1
2	2	2	10	SOUNDTRACK ▲ EPIC SOUNDTRAX 57280 (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
				*** GREATEST GAINER ***		
3	5	7	8	BLIND MELON ● CAPITOL 96585 (9.98/13.98)	BLIND MELON	3
4	4	4	15	JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98)	JANET	1
5	3	3	6	CYPRESS HILL RUFFHOUSE 53931 COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
6	6	5	36	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98)	CORE	3
7	9	10	41	SOUNDTRACK ▲ ARISTA 18699 (10.98/15.98)	THE BODYGUARD	1
8	8	8	5	UB40 VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6
9	11	9	19	AEROSMITH ▲ GEPFEN 24455 (10.98/16.98)	GET A GRIP	1
10	12	11	14	ROD STEWART ▲ WARNER BROS. 45283 (10.98/16.98)	UNPLUGGED... AND SEATED	2
11	10	6	8	U2 ISLAND 518047 PLG (10.98/16.98)	ZOOLOPA	1
12	13	14	43	SOUL ASYLUM ▲ COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	11
13	7	—	2	SCARFACE RAP A LOT 53861 PRIORITY (9.98/15.98)	THE WORLD IS YOURS	7
14	14	12	34	SWV ▲ RCA 46074 (9.98/13.98)	IT'S ABOUT TIME	8
15	15	13	9	BARBRA STREISAND ▲ COLUMBIA 44189 (10.89 EQ/16.98)	BACK TO BROADWAY	1
16	17	—	2	BAFFACE EPIC 53558 (10.98 EQ/15.98)	FOR THE COOL IN YOU	16
17	18	16	41	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
18	23	24	25	STING ▲ A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
19	19	22	25	LENNY KRAVITZ ▲ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
20	24	18	24	4 NON BLONDES ● INTERSCOPE 92112/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	13
21	21	23	5	SMASHING PUMPKINS VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
22	20	17	47	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	17
23	25	19	63	SPIN DOCTORS ▲ EPIC 47461 (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	3
24	28	33	7	TONI BRAXTON LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	24
25	22	27	12	SOUNDTRACK ▲ COLUMBIA 53327 (10.98 EQ/16.98)	LAST ACTION HERO	7
26	16	15	4	KRIS KROSS RUFFHOUSE 57278 COLUMBIA (10.98 EQ/15.98)	DA BOMB	13
27	27	21	37	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128 PRIORITY (10.98/15.98)	THE CHRONIC	3
28	29	30	89	PEARL JAM ▲ EPIC 47857 (10.98 EQ/15.98)	TEN	2
29	31	26	22	ONYX ● RALPH/CHAOS 53302 COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	17
30	26	25	10	TONY! TONI! TONE! WING 51493/MERCURY (10.98/15.98)	SONS OF SOUL	24
31	30	28	10	BILLY RAY CYRUS MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3
32	38	39	20	GIN BLOSSOMS A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE	32
33	33	32	16	RADIOHEAD CAPITOL 81409 (9.98/15.98)	PABLO HONEY	32
34	32	20	3	JAMES TAYLOR COLUMBIA 47056 (10.98 EQ/22.98)	LIVE	20
35	34	31	7	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
36	39	44	16	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
				*** HOT SHOT DEBUT ***		
37	NEW ►		1	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	37
38	35	29	14	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	11
39	37	35	11	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17
40	NEW ►		1	BOB DYLAN COLUMBIA 53240 (9.98 EQ/15.98)	THE 30TH ANNIVERSARY CONCERT COLLECTION	40
41	40	37	53	ERIC CLAPTON ▲ DUCK/REPRISE 45024/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
42	42	43	6	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	39
43	36	34	27	DURAN DURAN ▲ CAPITOL 98876 (9.98/13.98)	DURAN DURAN	7
44	41	40	92	MICHAEL JACKSON ▲ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
45	54	51	19	AARON NEVILLE A&M 0086 (10.98/16.98)	GRAND TOUR	45
46	46	50	34	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 8240/AG (9.98/15.98)	LIFE'S A DANCE	27
47	47	53	7	SOUNDTRACK MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	47
48	48	42	43	SADE ▲ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
49	44	41	26	THE PROCLAIMERS CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH	31
50	53	54	28	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
51	43	38	10	GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/15.98)	MI TIERRA	27
52	57	57	10	TEARS FOR FEARS MERCURY 514275 (10.98/15.98)	ELEMENTAL	45
53	56	69	3	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	53
54	50	46	67	JON SECADA ▲ SBK 98845/ERG (9.98/15.98)	JON SECADA	15
55	51	45	50	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	49	48	107	METALLICA ▲ ELEKTRA 61137 (10.98/15.98)	METALLICA	1
57	60	56	36	SHAI ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
58	59	63	16	BRIAN MCKNIGHT MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	58
59	52	49	13	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	6
60	71	87	9	THE CRANBERRIES ISLAND 518156/PLG (10.98/16.98)	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	60
61	66	76	7	BJORK ELEKTRA 61468 (10.98/15.98)	DEBUT	61
62	61	55	48	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
63	55	47	10	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/15.98)	MTV PARTY TO GO VOLUME 3	29
64	45	36	9	SOUNDTRACK ● EPIC SOUNDTRAX 57311/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	23
65	58	58	67	BILLY RAY CYRUS ▲ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
66	62	59	37	REBA MCENTIRE ▲ MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8
67	64	78	9	WHITE ZOMBIE GEPFEN 24460 (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	64
68	63	61	23	DWIGHT YOAKAM ● REPRISE 45242/WARNER BROS. (9.98/15.98)	THIS TIME	25
69	68	71	10	BETTE MIDLER ATLANTIC 82418/AG (10.98/15.98)	EXPERIENCE THE DIVINE: GREATEST HITS	50
70	70	—	2	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	70
71	69	79	41	CONFEDERATE RAILROAD ● ATLANTIC 82418/AG (9.98/15.98)	CONFEDERATE RAILROAD	69
72	74	92	9	TOOL ZOO 11052 (9.98/15.98)	UNDERTOW	72
73	67	60	27	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
74	65	52	36	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	7
75	72	67	10	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/15.98)	MTV PARTY TO GO VOLUME 4	35
76	73	66	21	YANNI ● PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
77	91	81	14	DONALD FAGEN ● REPRISE 45230/WARNER BROS. (10.98/16.98)	KAMAKIRIAD	10
78	83	82	49	JACKYL ● GEPFEN 24489 (9.98/13.98)	JACKYL	76
79	77	77	41	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
80	80	70	15	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE	70
81	89	111	3	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	81
82	82	113	50	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
83	79	62	21	H-TOWN ▲ LUKE 126 (9.98/16.98)	FEVER FOR DA FLAVOR	16
84	76	75	25	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25
85	86	80	21	THE JERKY BOYS SELECT 61495/AG (10.98/15.98)	THE JERKY BOYS	80
86	92	95	18	JIMI HENDRIX MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
87	85	89	156	GARTH BROOKS ▲ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
88	75	64	11	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	26
89	84	93	15	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	84
90	98	100	21	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	90
91	87	72	11	NEIL YOUNG REPRISE 45310/WARNER BROS. (10.98/16.98)	UNPLUGGED	23
92	104	112	17	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	64
93	94	83	13	SOUNDTRACK VIRGIN 88064 (10.98/15.98)	SLIVER	23
94	81	65	7	TAYLOR DAYNE ARISTA 18705 (10.98/15.98)	SOUL DANCING	51
95	96	85	48	10,000 MANIACS ▲ ELEKTRA 61385 (10.98/15.98)	OUR TIME IN EDEN	28
96	97	—	2	KENNY LOGGINS COLUMBIA 57391 (10.98 EQ/15.98)	OUTSIDE: FROM THE REDWOODS	96
97	90	91	49	GARTH BROOKS ▲ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
98	103	96	92	BROOKS & DUNN ▲ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
99	88	74	19	PRIMUS INTERSCOPE 92257/AG (10.98/15.98)	PORK SODA	7
100	78	68	32	SNOW ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	5
101	93	73	4	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	67
102	128	154	45	R.E.M. ▲ WARNER BROS. 45138 (10.98/16.98)	AUTOMATIC FOR THE PEOPLE	2
103	105	107	18	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH	103
104	111	122	10	MARK CHESNUTT MCA 10851 (10.98/15.98)	ALMOST GOODBYE	88
105	95	86	14	SOUNDTRACK MCA 10859 (10.98/15.98)	JURASSIC PARK	36
106	99	99	93	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
107	100	88	42	SOUNDTRACK ▲ WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
108	102	90	5	THE O'JAYS EMI 89740/ERG (10.98/15.98)	HEARTBREAKER	75
109	117	138	75	K.D. LANG ▲ SIRE 26840/WARNER BROS. (10.98/15.98)	INGENUEN	18

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact are titles removed from Heatseekers this week. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
110	101	116	10	BELL BIV DEVOE ● MCA 10682 (10.98/15.98)	HOOTIE MACK	19
111	107	108	14	ROBERT PLANT ES PARANZA 92264/AG (10.98/16.98)	FATE OF NATIONS	34
112	113	121	184	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
113	109	98	18	95 SOUTH WRAP 8117/ICHIBAN (9.98/16.98)	QUAD CITY KNOCK	71
114	108	123	52	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
115	121	143	16	JOE DIFFIE EPIC 53002 (9.98/15.98)	HONKY TONK ATTITUDE	83
116	106	84	18	PORNO FOR PYROS ● WARNER BROS. 45228* (10.98/15.98)	PORNO FOR PYROS	3
117	115	103	61	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881 (9.98/15.98)	COME ON COME ON	31
118	129	120	10	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	90
119	NEW ►		1	ILLEGAL ROWDY 37002/ARISTA (9.98/15.98)	THE UNTOLD TRUTH	119
120	118	110	8	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE	110
121	114	106	32	DUICE TMR 71000/BILLMARK (9.98/15.98)	DAZZEY DUKS	84
122	120	124	5	GEORGE THOROGOOD & THE DESTROYERS EMI 89529/ERG (10.98/16.98)	HAIRCUT	120
123	123	128	45	MADONNA ▲ MAVERICK/SIRE 45031/WARNER BROS. (10.98/16.98)	EROTICA	2
124	NEW ►		1	THA ALKAHOLIKS LOUD 66880/RCA (9.98/15.98)	21 & OVER	124
125	126	129	133	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
126	116	109	43	GLORIA ESTEFAN ▲ EPIC 53046 (10.98/16.98)	GREATEST HITS	15
127	125	102	14	BOSS RAL/CHAOS 52903/COLUMBIA (9.98/15.98)	BORN GANGSTAZ	22
128	112	97	12	STEVE MILLER BAND POLYDOR 519441/PLG (10.98/16.98)	WIDE RIVER	85
129	127	119	172	VAN MORRISON ▲ POLYDOR 831563/PLG (9.98/16.98)	THE BEST OF VAN MORRISON	41
130	110	118	23	P.M. DAWN ● GEE STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...?	30
131	143	147	4	THE JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE	122
132	167	—	2	★★★PACESSETTER★★★ OTTMAR LIEBERT EPIC 53804 (10.98/16.98)	THE HOURS BETWEEN DAY + NIGHT	132
133	NEW ►		1	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	133
134	151	137	23	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	35
135	119	94	9	UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON	59
136	148	139	25	STEREO MC'S GEE STREET/ISLAND 14061/PLG (9.98/13.98)	CONNECTED	92
137	135	126	12	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	14
138	NEW ►		1	RICKY VAN SHELTON COLUMBIA 48992 (10.98/15.98)	A BRIDGE I DIDN'T BURN	138
139	122	104	11	OZZY OSBOURNE EPIC 48973 (20.98/29.98)	LIVE & LOUD	22
140	137	141	46	LORRIE MORGAN ● BNA 66047 (9.98/15.98)	WATCH ME	65
141	124	125	14	ANTHRAX ● ELEKTRA 61430 (10.98/15.98)	SOUND OF WHITE NOISE	7
142	130	117	20	CHRIS ISAAK ● REPRISE 45116/WARNER BROS. (10.98/16.98)	SAN FRANCISCO DAYS	35
143	138	127	22	LORDS OF THE UNDERGROUND PENDULUM 61415/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	66
144	134	115	12	VAN MORRISON POLYDOR 519219/PLG (10.98/16.98)	TOO LONG IN EXILE	29
145	144	135	48	PETER GABRIEL ▲ GEFEN 24473 (10.98/15.98)	US	2
146	141	145	8	VARIOUS ARTISTS SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS THIRTY EAR/CHRYSLIS 57134/COLUMBIA (10.98/15.98)	SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	141
147	136	142	175	GARTH BROOKS ▲ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
148	132	114	27	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	3
149	139	140	25	BIG HEAD TODD & THE MONSTERS GIANT REPRISE 24486/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	118
150	140	144	103	GARTH BROOKS ▲ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
151	142	160	16	SOUNDTRACK MILAN 35644 (9.98/13.98)	BENNY & JOON	45
152	159	174	74	WYNONNA ▲ CURB 10529/MCA (10.98/15.98)	WYNONNA	4
153	153	157	75	EN VOGUE ▲ EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	8
154	157	167	19	PATTY LOVELESS EPIC 53236 (9.98/15.98)	ONLY WHAT I FEEL	69
155	131	101	5	VAI RELATIVITY 1132 (10.98/16.98)	SEX AND RELIGION	48

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
156	150	150	6	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE	150
157	145	131	15	GURU CHRYSALIS 21998*ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	94
158	158	152	93	U2 ▲ ISLAND 510347/PLG (10.98/16.98)	ACHTUNG BABY	1
159	146	134	13	VARIOUS ARTISTS UPTOWN 10858/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	71
160	156	133	22	L.L. COOL J ● DEF JAM RAL 53325/COLUMBIA (10.98/16.98)	14 SHOTS TO THE DOME	5
161	133	105	5	SOUNDTRACK CHAOS 57303/COLUMBIA (10.98/16.98)	SO I MARRIED AN AXE MURDERER	88
162	149	130	24	GREEN JELLY ● ZOO 11038 (9.98/13.98)	CEREAL KILLER SOUNDTRACK	23
163	169	—	2	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	163
164	160	159	23	DEPECHE MODE ▲ SIRE/REPRISE 45243/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1
165	185	188	93	RED HOT CHILI PEPPERS ▲ WARNER BROS. 26681 (10.98/16.98)	BLOOD SUGAR SEX MAGIK	3
166	147	136	31	PAPERBOY ● NEXT PLATEAU/FFRR 1012 (9.98/14.98)	NINE YARDS	48
167	152	155	44	AC/DC ▲ EASTWEST 92215/AG (10.98/15.98)	LIVE	15
168	170	153	7	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	131
169	172	179	54	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	27
170	154	132	34	JADE ● GIANT/REPRISE 2466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	56
171	155	146	43	BON JOVI ▲ JAMBICO 514045/MERCURY (10.98/16.98)	KEEP THE FAITH	5
172	186	162	4	BUJU BANTON MERCURY 518013* (9.98/13.98)	VOICE OF JAMAICA	159
173	165	164	61	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476/EPIC (10.98/16.98)	SINGLES	6
174	164	173	4	DEEP FOREST EPIC 53747 (9.98/15.98)	DEEP FOREST	164
175	175	175	123	MICHAEL BOLTON ▲ COLUMBIA 46771* (10.98/15.98)	TIME, LOVE AND TENDERNESS	1
176	163	171	14	MARC COHN ATLANTIC 82491/AG (10.98/16.98)	THE RAINY SEASON	63
177	161	148	25	GETO BOYS ● RAP A LOT 57191/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	11
178	166	161	120	BOYZ II MEN ▲ MOTOWN 6320 (9.98/15.98)	COOLEYHIGHHARMONY	3
179	179	176	68	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	23
180	168	168	43	TRISHA YEARWOOD ▲ MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
181	178	169	16	NEW ORDER QWEST 45250/WARNER BROS. (10.98/15.98)	REPUBLIC	11
182	NEW ►		1	B.B.KING MCA 10710 (10.98/15.98)	BLUES SUMMIT	182
183	177	165	57	HOUSE OF PAIN ▲ TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	14
184	NEW ►		1	CRACKER VIRGIN 39012 (10.98/13.98)	KEROSENE HAT	184
185	191	166	4	WILL DOWNING MERCURY 518086 (9.98/13.98)	LOVE'S THE PLACE TO BE	166
186	176	183	88	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98/13.98)	CYPRESS HILL	31
187	200	—	24	SAMMY KERSHAW MERCURY 14332 (9.98/15.98)	HAUNTED HEART	57
188	171	156	51	UGLY KID JOE ▲ STARDOG 51751/MERCURY (10.98/15.98)	AMERICA'S LEAST WANTED	27
189	181	170	24	COVERDALE/PAGE ● GEFEN 24487 (10.98/15.98)	COVERDALE PAGE	5
190	189	190	114	BONNIE RAITT ▲ CAPITOL 96111* (10.98/15.98)	LUCK OF THE DRAW	2
191	180	151	7	MATTHEW SWEET ZOO 11050 (9.98/15.98)	ALTERED BEAST	75
192	174	149	11	CLANNAD ATLANTIC 82503/AG (10.98/16.98)	BANBA	110
193	NEW ►		1	JOE MERCURY 518014 (10.98/15.98)	EVERYTHING	193
194	173	158	74	ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929/ERG (10.98/15.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF ...	7
195	193	181	139	MADONNA ▲ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
196	162	182	6	SOUNDTRACK WARNER BROS. 45345 (10.98/16.98)	CONEHEADS	162
197	184	180	102	GUNS N' ROSES ▲ GEFEN 24415* (10.98/15.98)	USE YOUR ILLUSION I	2
198	183	172	57	MARY J. BLIGE ▲ UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	6
199	190	189	45	SOUNDTRACK ● MORGAN CREEK 20015 (10.98/16.98)	THE LAST OF THE MOHICANS	42
200	198	—	101	NATALIE COLE ▲ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 50	Mark Chesnutt 104	Fourplay 70	The Jerky Boys 85	Metallica 56	Radiohead 33	Singles 173	Tina Turner 39
4 Non Blondes 20	Clannad 192	Kenny G 17	Joe 193	Bette Midler 69	Rage Against The Machine 80	Sleepless In Seattle 2	U2 11, 158
AC/DC 167	Eric Clapton 41	Peter Gabriel 145	Billy Joel 1	John Michael Montgomery 46	Bonnie Raitt 190	Silver 93	UB40 8
Oleta Adams 101	Marc Cohn 176	Geto Boys 177	The Juliana Hatfield Three 131	Lorrie Morgan 140	Red Hot Chili Peppers 165	So I Married An Axe Murderer 161	Ugly Kid Joe 188
Aerosmith 9	Natalie Cole 88, 200	Johnny Gill 137	Toby Keith 103	Van Morrison 129, 144	Robin S. 120	Spin Doctors 23	UNV 135
Alice In Chains 62	Confederate Railroad 71	Vince Gill 114	Sammy Kershaw 187	Naughty By Nature 148	Sade 48	Stereo MC's 136	Vai 155
Tha Alkaholiks 124	Coverdale/Page 189	Gun Blossoms 32	B.B.King 182	Aaron Neville 45	Sawyer Brown 81	Steve Miller Band 128	Ricky Van Shelton 138
Anthrax 141	Cracker 184	Green Jelly 162	Lenny Kravitz 19	New Order 181	Scarface 13	Rod Stewart 10	Luther Vandross 59
Arrested Development 194	The Cranberries 60	Guns N' Roses 197	Kris Kross 26	95 South 113	Jon Secada 54	Sting 18	VARIOUS ARTISTS
Babyface 16	Cypress Hill 5 186	Guru 157	L.L. Cool J 160	The O'Jays 108	Shai 57	Stone Temple Pilots 6	MTV Party To Go Volume 3 63
Bell Biv Devoe 110	Billy Ray Cyrus 31, 65	Jimi Hendrix 86	k.d. lang 109	Onyx 29	Silk 74	George Strait 55	MTV Party To Go Volume 4 75
Big Head Todd & The Monsters 149	Taylor Dayne 94	House Of Pain 183	Tracy Lawrence 84	ORIGINAL LONDON CAST	Smashing Pumpkins 21	Barbra Streisand 15	Sweet Relief: A Benefit For Victoria Williams 146
Bjork 61	Deep Forest 174	H-Town 83	Chris LeDoux 168	Phantom Of The Opera Highlights 112	Snow 100	Doug Supernaw 156	Uptown MTV Unplugged 159
Clint Black 35	Depeche Mode 164	Ice Cube 79	Annie Lennox 179	Ozzy Osbourne 139	Soul Asylum 12	Matthew Sweet 191	
Mary J. Blige 198	Joe Diffie 115	LeVert 134	LeVert 134	Paperboy 166	SOUNDTRACK	Aladdin 107	Clay Walker 163
Blind Melon 3	Will Downing 185	Ottmar Liebert 132	Little Texas 89	Pearl Jam 28	Aladdin 107	Benny & Joon 151	White Zombie 67
Michael Bolton 175	Dr. Dre 27	Intro 90	Kenny Loggins 96	Robert Plant 111	The Bodyguard 7	The Bodyguard 7	Wynonna 36, 152
Bon Jovi 171	Duran Duran 43	Chris Isaak 142	Lords Of The Underground 143	P.M. Dawn 130	Coneheads 196	Free Willy 47	Yanni 76
Boss 127	Bob Dylan 40	Janel Jackson 4	Patty Loveless 154	Porno For Pyros 116	Free Willy 47	Jurassic Park 105	Trisha Yearwood 180
Boyz II Men 178	En Vogue 153	Michael Jackson 44	Madonna 123, 195	Primus 99	Jurassic Park 105	Last Action Hero 25	Dwight Yoakam 68
Toni Braxton 24	Enigma 125	Alan Jackson 22	Maze Featuring Frankie Beverly 37	The Proclaimers 49	Last Action Hero 25	The Last Of The Mohicans 199	Neil Young 91
Brooks & Dunn 73, 98	Enya 106	Jacky 78	Reba McEntire 66	Queen 82	The Proclaimers 49	Menace II Society 38	
Garth Brooks 87, 97, 147, 150	Gloria Estefan 51, 126	Jade 170	Brian McKnight 58	R.E.M. 102	Queen 82	Poetic Justice 64	
Buju Banton 172	Donald Fagen 77		MC Lyte 118		R.E.M. 102		
Mary-Chapin Carpenter 117							

JOEL'S 'RIVER' RAGES AT RETAIL

(Continued from page 1)

According to Kudolla, the album sold approximately 240,000 units in its first week—40,000 more than expected. In the two subsequent weeks, the dropoff in unit sales has been much lower than anticipated, he adds.

Furthermore, Kudolla says, "the reorder pattern is staggering." U.S. shipments of "River Of Dreams" are nearing 2 million units, and the album is expected to continue selling briskly through the holidays and well into 1994.

Even if "River Of Dreams" is unseated at the top next week by new albums from Mariah Carey or Garth Brooks, it has already etched itself onto the industry's consciousness as a milestone.

"Billy Joel has come back with an incredibly strong record that seems to be going beyond even what his fan base is," says Howard Appelbaum, executive VP at 34-store Kemp Mill Music in Beltsville, Md. "There's interest in this record even among people who aren't diehard Billy Joel fans."

On the West Coast, where Kudolla says Joel's albums do not perform as well as they do closer to the artist's New York home base, some chains are also doing better than they expected to with "River Of Dreams."

Bob Bell, new release buyer for the 339-store, Torrance, Calif.-based Warehouse Entertainment, says, "I think it took us a little by surprise. It hasn't done quite as well as it seems to have done back East, but it's still very encouraging. It got as high as top five. This week it's No. 6."

The reaction at radio—where Joel broke with the title-track single—has been equally favorable.

Lee Chesnut, PD at WSTR (Star 94) Atlanta, says "The callout on the record is strong. It's doing well because it has a hit song. [Joel] is one of those artists who is big enough that if there's a hit single, [the album] is going to sell."

Programmers feel the album has the potential for more hits beyond the first single. At WBZZ (B94) Pittsburgh, PD Buddy Scott says, "From a single point of view, I wasn't a bit disappointed with this album. In fact, I was very pleased."

So far on radio, the lead single has exploded at top 40 and AC, reaching No. 9 on the Hot 100 and No. 1 on the Hot Adult Contemporary Chart in its seventh week. In addition, the cut "No Man's Land" peaked at No. 18 on the Album Rock Tracks chart.

IMPECCABLE SETUP

Explanations for the success of "River Of Dreams" are inevitably conjectural, but sources agree that the setup for the album has been impeccable.

On the media side, Joel landed a historic appearance on David Letterman's inaugural show for CBS-TV and appeared earlier on "The Today Show," "NBC Dateline," "CBS This Morning," "Entertainment Tonight," and the E! network. A selective consumer print campaign has resulted in features in Time, USA Today, Entertainment Weekly, Musician and The New York Times.

VH1 is featuring Joel as its September "artist of the month," and MTV has added the "River Of Dreams" video to active rotation, according to Mark Ghuneim, Columbia's director of video promotion.

All this momentum has measurably affected Joel's upcoming tour,

scheduled to begin Sept. 14 at the Boston Arena. Tickets for that concert and for the few other confirmed dates so far have sold out within minutes, says Kudolla.

Another factor in Joel's favor is that the four-year wait since his last album—the triple-platinum "Storm Front"—has left his fans eager for new music from him. "It's been a little while [since the last album], and this record seems to be more [vintage] Billy Joel," says WBZZ's Scott. "It's more compatible and sounds more like what you'd expect from Billy Joel."

Critical reaction to "River Of Dreams" confirms Scott's impression. Many journalists have hailed the album's songs, with their more rock-edged production by Dan Kortchmar, as a solid collection that sounds contemporary but also harkens back to the artist's heyday style.

Assistance in preparing this story was provided by Craig Rosen and Deborah Russell in Los Angeles and Phyllis Stark in New York.

SECOND ELVIS BOX RECALLS '60s ARTISTRY

(Continued from page 9)

are out there," he adds.

Unlike the '50s box, which included all Presley's recordings during that decade, the '60s box focuses on his secular studio recordings, including such classics as "In The Ghetto," "Are You Lonesome Tonight?," and "Suspicious Minds," as well as 19 previously unreleased/alternate tracks. His gospel recordings, extensive film soundtrack work, and live sets are being treated separately. "The '70s" will follow within the next few years.

"Besides the obvious problem of simply having too much material from the '60s to deal with in a single box, we felt that the issue would get confused if you put in all this other stuff," Jorgensen says. "Elvis had very little control over the film songs—he recorded what the movies demanded. What we have tried to portray in the '60s box is what the real artist wanted to do. Taken together, it is a portrait of the artist defining—and redefining—himself over the course of the decade."

Scotty Moore, longtime guitarist for Presley and a participant in the Nashville sessions in the '60s, adds, "As he got more experienced and more aged, you could see he was reaching out for different things, new directions. He hated doing those film songs—it wasn't bad in the beginning, but then the rubber-stamp era started, and it was all about the bottom line, not the music."

THINGS REAPPEAR

As with the '50s set, the 130 tracks on "The Essential '60s" have been digitally remastered from their original sources. Jorgensen and executive producer Paul Williams say tracking down those sources may have been their biggest challenge. "Over the years, the Presley tapes have kind of moved around a lot," Williams says. "So things mysteriously appear and disappear and reappear."

Some of those "reappearances" were particularly serendipitous—"people came to us with things they found in their attics," Williams says. Others seemed almost magical.

"How we found 'This Time'/'I Can't Stop Loving You' is quite ex-

New Acts Rock To Platinum In Aug. Honors For Stone Temple Pilots, Blind Melon

■ BY CARRIE BORZILLO

LOS ANGELES—August was a good month for new rock acts, according to the Recording Industry Assn. of America, as one rocking newcomer received multiplatinum sales certification and another went platinum.

Stone Temple Pilots' Atlantic debut, "Core," was certified for sales of 2 million units and Capitol's "Blind Melon" was awarded for hitting the 1 million mark.

Another newcomer, Interscope's 4 Non Blondes, received a gold single for "What's Up?"

Other rock acts scoring certifications in August included Columbia's Soul Asylum, whose "Runaway Train" became its first gold single; and the Proclaimers, whose "I'm Gonna Be (500 Miles)" became its first gold single. In addition, Alice In Chains' Columbia album "Facelift" went platinum and Ugly Kid Joe's Stardog/PolyGram album "Ameri-

ca's Least Wanted" went gold.

There was some good news in the midst of the controversy surrounding Michael Jackson. "Thriller" was certified for 22 million units, breaking its own record for the best-selling album of all time, according to the RIAA. In addition, "Bad" was certified for 7 million. At the same time, Janet Jackson's Virgin album "janet." was certified for 3 million. It is her third platinum album.

Other first-time platinum achievers were John Michael Montgomery ("Life's A Dance" on Atlantic), Tracy Lawrence ("Alibis," also on Atlantic), and H-Town ("Fever For Da' Flavor" on Luke).

Barbra Streisand's "Back To Broadway" on Columbia and Neil Diamond's "His 12 Greatest Hits" on MCA went platinum and quadruple platinum, respectively. It was Streisand's 21st platinum award and Diamond's sixth multiplatinum and 17th platinum award.

Soundtracks continued to fare

well. "The Bodyguard" reached 9 million, making it one of the best-selling albums of the '90s, and "Last Action Hero" hit the 1 million mark. Three soundtracks went gold: "Last Of The Mohicans," "What's Love Got To Do With It," and "Poetic Justice."

A complete list of the July RIAA certifications follows:

MULTIPLATINUM ALBUMS

Michael Jackson, "Thriller," Epic, 22 million.
Soundtrack, "The Bodyguard," Arista, 9 million.

Michael Jackson, "Bad," Epic, 7 million.
U2, "Achtung Baby," Island, 5 million.
Neil Diamond, "His 12 Greatest Hits," MCA, 4 million.

Wynonna Judd, "Wynonna," MCA, 3 million.
Janet Jackson, "janet.," Virgin, 3 million.
Alan Jackson, "A Lot About Livin' (And A Little 'Bout Love)," Arista, 2 million.
Stone Temple Pilots, "Core," Atlantic, 2 million.

PLATINUM ALBUMS

Neil Diamond, "His 12 Greatest Hits," MCA, his 17th.

Janet Jackson, "janet.," Virgin, her third.
Enya, "Enya," Atlantic, her third.
Alice In Chains, "Facelift," Columbia, its second.

Ugly Kid Joe, "America's Least Wanted," Stardog/PolyGram, its second.

H-Town, "Fever For Da' Flavor," Luke Records, its first.

Luther Vandross, "Never Let Me Go," Epic, his ninth.

Soundtrack, "Last Action Hero," Columbia.

Blind Melon, "Blind Melon," Capitol, its first.

John Michael Montgomery, "Life's A Dance," Atlantic, his first.

Barbra Streisand, "Back To Broadway," Columbia, her 21st.

Tracy Lawrence, "Alibis," Atlantic, his first.

GOLD ALBUMS

Los Bukis, "Quiereme," Fonovisa, its first.

Janet Jackson, "janet.," Virgin, her third.

Tina Turner, "What's Love Got To Do With It" soundtrack, Virgin, her fifth.

Ozzy Osbourne, "Live And Loud," Epic, his 10th.

Miles Davis, "Kind Of Blue," Columbia, his second.

Soundtrack, "Last Action Hero," Columbia.

Chris Isaak, "San Francisco Days," Reprise, his second.

Johnny Gill, "Provocative," Motown, his second.

Blind Melon, "Blind Melon," Capitol, its first.

Gloria Estefan, "Mi Tierra," Epic, her eighth.

Miles Davis, "Sketches In Spain," Columbia, his third.

Soundtrack, "Poetic Justice," Epic.

Bell Biv DeVoe, "Hootie Mack," MCA, its third.

Soundtrack, "Last Of The Mohicans," Morgan Creek.

Barbra Streisand, "Back To Broadway," Columbia, her 31st.

PLATINUM SINGLES

UB40, "Can't Help Falling In Love," Virgin, its first.

Onyx, "Slam," Def Jam/Ral/Chaos/Columbia, its first.

GOLD SINGLES

The Proclaimers, "I'm Gonna Be (500 Miles)," Chrysalis, its first.

4 Non Blondes, "What's Up," Interscope, its first.

Dr. Dre, "Dre Day," Death Row/Interscope, his second.

Tony! Toni! Tone!, "If I Had No Loot," Wing/Mercury, its second.

Soul Asylum, "Runaway Train," Columbia, its first.

Fu-Schnickens with Shaquille O'Neal, "What's Up Doc? (Can We Rock)," Jive, its first.

Cypress Hill, "Insane In The Brain," Ruffhouse/Columbia, its first.

traordinary, because there is no record of it within RCA—it's not mentioned on the tape box, and nobody told us it existed," Jorgensen recalls. "One day, we were listening back to 'True Love Travels On A Gravel Road,' and when it was over there was 10 minutes of nothingness, but when we fast-forwarded to the end of the reel we heard something. When we listened, there was Elvis, saying, 'I'll jump in wherever I can,' and then this wonderful piece of history."

Jorgensen's favorite among the unreleased tracks, "This Time" was a joyful, spontaneous throwaway, he says, written by Chips Moman.

Another track sure to raise smiles is a TV duet performed with Frank Sinatra (a diversion from the "studio" focus). On it, the two swap signature songs, with Sinatra doing "Love Me Tender" and Presley singing "Witchcraft." "From a restoration point of view, that was the toughest, obviously, because it came off film tape," Williams says. "Sonically, that is probably the least inspiring, if perhaps the most interesting."

The trick to the audio restoration process, Jorgensen says, was eschewing tricks in favor of extreme care. "What you want to do is find

the best original source, and if it takes three or four years, well, that's what you do before you put it out, instead of trying to outsmart the original engineer and 'redo' things."

That's not to say there wasn't some cleaning up of hisses and pops to be done, only that it never was done at the expense of "feel." "On some audio restoration, I hear stuff coming out that sounds so clean that it's lost its charm," Jorgensen says. "It sounds like a contradiction, but we want the songs to sound how they sounded to Elvis, just a little bit better. Not different, but better."

Different is the word for the package's stripped-down alternate versions of "In The Ghetto," "Suspicious Minds," and "Kentucky Rain," although "better" is left to the listener to decide. A kind of "Elvis unplugged," these unsweetened tracks are intimate and powerful.

"Some people believe Elvis was dead after the '50s, and some people say he was dead after the '60s—and a few maintain he's still alive," Jorgensen says. "I think this box will change the viewpoints of a lot of people about Elvis in the '60s. And then we can think about the headache of what it is we want to tell about the '70s."

YETNIKOFF PONDERES RETURN TO BIZ

(Continued from page 8)

veloping some new music acts, which might be part of a film company/label package.

Label ties are likely to depend heavily on the film distributor chosen, explains Yetnikoff spokesman Peter Brown. That decision will come later in the film's development process, Brown adds.

Columbia Records parent Sony has its own film setup, Columbia TriStar. But Davis also recorded for other labels that have film ties. They include Davis' last label affiliation, Warner Bros. Records, and Blue Note/Capitol, whose parent company, Thorn-EMI, operates a film company.

Davis also recorded early landmark sessions with the Prestige label, now owned by Fantasy Records,

whose owner, Saul Zaentz, has produced several films, including "One Flew Over The Cuckoo's Nest."

Yetnikoff's return to the music wars has been rumored for more than a year; one scenario included a relationship with Paramount Pictures that would re-establish the company's presence in the record industry.

Late in Yetnikoff's career at CBS Records, the lure of Hollywood resulted in his participation in a film-development partnership that eventually offered the hit comedy film, "Ruthless People."

As for his new music interests, Yetnikoff is thinking globally. He told The Hollywood Reporter that he is "finalizing talks with 'foreign money' to fund his return to the industry."

USED-CD BATTLE NEARING TRUCE, BUT BROOKS KEEPS FIRING AT RETAILERS

(Continued from page 1)

ment plans to remove CEMA from its suit, the chain's VP of marketing communications Bruce Jesse, says the company "is not as far along with WEA, Uni, and Sony."

Attorneys for IMRA say the organization has no plans to drop any of the distributors from its legal action, as it is still seeking damages. Also, it may opt to take the distributors to task over the price-fixing allegation in the suit.

However, a source close to IMRA says it is considering dropping the suit. "We may drop everything in good faith," the source says. "All we wanted out of it was for the advertising to resume, to have the lawyers taken care of, and to make sure there are no long-term ramifications."

Meanwhile, Brooks still staunchly opposes the reselling of used discs in chain stores. However, he made it

clear that he is not completely opposed to used CDs.

At an Aug. 31 press conference here to promote his new "In Pieces" album, Brooks spent more time restating his views on used CDs than discussing the new album, current tour, and forthcoming television special (Billboard, Sept. 4).

"I'm heartbroken and very disappointed" at the number of reporters who attended only to discuss the used-CD controversy, Brooks said. "I can tell you why. Everybody and their dog is waiting to see how bad my ass gets shot off on this thing."

Aside from the distributors, Brooks and NARAS president Michael Greene are among the few remaining vocal opponents of used CDs. Brooks said he didn't feel betrayed by CEMA for backing away from its used-CD policy, which at one

point included a refusal to sell Brooks' new CD to retailers who sell used product.

"[CEMA president] Russ Bach is a lot like me," he said. "He reacts emotionally, [but he realized the distributor] didn't have a leg to stand on legally."

Brooks admitted that after CEMA reversed its decision to withhold "In Pieces" from used-CD dealers, it left him with only one choice. "I crawled on my hands and knees, and asked them to stop making CDs on the new product . . . because I don't want to be part of the evil, and they turned me down."

In an apparent show of support, Bach, CEMA VP of sales Joe McFadden, and former Capitol-EMI president/CEO Joe Smith attended the press conference. Bach declined to comment on the latest developments, saying that he would not comment on pending litigation.

Aside from lashing out at musicians' unions, ASCAP, BMI, and music publishers for not actively fighting used CDs, Brooks also took a shot at Wherehouse, which is selling the "In Pieces" CD for \$10.99. "Everyone is bitching that they can't sell new CDs at this high cost, but they can't bring it down or they can't make a dime on it," he said, "yet [Wherehouse is] selling it at the lowest price ever. I'm confused on why that is."

According to Wherehouse's Jesse, the chain is selling Brooks at a low price for three reasons.

"We had no advertising support at

all, while the competition had full-page ads funded by CEMA," Jesse says. "We felt we had to be aggressive in-store on this title."

He also restated the chain's belief that the price of new CDs is too high: "If there's anything we learned over the years, it is you have to put [new product] on sale. It's what customers expect."

Finally, Jesse says that with all the publicity surrounding the used-CD battle, Wherehouse knew "the world would be watching what we do with Garth. We wanted to make sure we sell a ton of product for him."

While Wherehouse is not advertising the Brooks CD in print or on radio, it is promoting the sale with in-store signs.

Over the Labor Day weekend, Wherehouse is devoting its print and radio ads to a used-CD promotion in which customers bringing in used discs are given a free video or game rental for each used CD, along with cash or credit.

NOT AGAINST INDIES

At the press conference, Brooks took pains to "clear up a statement" he previously had made about used CDs. "I am not against independent stores [that have been] selling used CDs since the day they came out," he said. "The reason for that is, these stores carry the gems. They carry the ones that labels made only 1,500 of . . . [by artists] that you don't hear from anymore. My bitch and gripe is when mass retail takes over used CDs." Brooks said that if that trend

continues, the chains will kill the independents. "Those stores are history. They're gone," he said.

Yet some independent retailers aren't forgetting Brooks' initial blasts. A number said they would boycott his new release, and some went so far as to barbecue Brooks' CDs as a publicity stunt.

"We are going to continue to boycott Garth product because of the way Garth acted," says Terry Currier, owner/GM of the two-store, Portland, Ore.-based Music Millennium. "He made some off-the-wall comments that were very degrading. He needs to see both sides of the story. If he retracts those statements, we may discontinue the boycott."

Currier adds that it is wrong for Brooks to say that independent retailers should be allowed to sell used CDs, but that mass merchants should not. "Garth can't be the person to decide who can sell used and who cannot," he says.

Most independent retailers say they are pleased with WEA and CEMA's new policies. WEA's tersely-worded statement, issued Aug. 30, said "the company will monitor how [co-op money is] spent to verify that none of it is used for advertising that promotes used CDs."

CEMA offered more specific guidelines in its Aug. 26 announcement, stating that it will mark all of its promo CDs as "not for re-sale." To be eligible for co-op funds from CEMA, accounts should not sell CDs marked as promos, sell used CDs of titles that are currently being supported by co-op funds, or merchandise or advertise used CDs with new CDs.

Roman Kotrys, owner of the three-store, Dearborn, Mich.-based Repeat The Beat chain, and a co-founder of IMRA, says CEMA's ground rules are fine. "That's everything I do in my stores already."

Others are also pleased. IMRA executive director Don Kulak says, "the whole thing will be over fairly soon, and the sooner it's over, the better it is for everyone."

Don Rosenberg, head of the 15-store, Charlotte, N.C.-based Record Exchange of Roanoke Inc. and another co-founder of IMRA, adds, "I'm delighted that we are finally trying to come to some conclusion on this." (See Commentary, page 4.)

Assistance in preparing this story was provided by Paul Verna in New York.



by Geoff Mayfield

BATTLE FOR THE TOP: With Billy Joel's latest and the "Sleepless In Seattle" soundtrack retaining the top two slots, there's not a lot of commotion this week on The Billboard 200. That's just the calm before the storm, as new titles by Garth Brooks and Mariah Carey, both released Aug. 31, will battle for No. 1 on next week's chart. A couple of factors—her move to No. 1 on Hot 100 Singles, and a possible consumer backlash against Brooks' stand on the used-CD issue—seem to play in Carey's favor. But early sales reports from retailers suggest that Brooks, as he did with his last two studio albums, will debut with ease in the top slot.

WINNERS CIRCLE: Next week's chart also will reveal which performers and award recipients will benefit from exposure on the Sept. 2 cablecast of MTV's Video Music Awards. If the pattern set by the last two MTV award programs holds true, most (but not all) of the acts that perform on the show will see chart advances.

MOVERS AND SHAKERS: Blind Melon (5-3) wins Greatest Gainer for a fifth straight week, and is the only title in the top 20 that shows an increase . . . The Steely Dan tour has revived Donald Fagen's set (91-77) . . . Adult-alternative fave Ottmar Liebert wins the Pacesetter award (167-132 on a 23% increase). By coincidence, the second-week position for his last title with Luna Negra also was No. 132. It went on to reach No. 91, Liebert's career-high peak . . . The new R.E.M. single continues to revive "Automatic For The People" (128-102 on a 15% sales gain) . . . On Top Jazz Albums, Horace Silver earns enough sales points to bullet, but he is pushed back a place, to No. 3, by the fast-selling Miles Davis/Quincy Jones set (9-2).

SOFTER: This week's point-of-sale charts offer more evidence that, with the exception of select accounts in the East and Midwest, this has not been a sizzling sales summer. Volume of sales on The Billboard 200 declines by 8%, only 23 of the titles on last week's list show any kind of gain, and the number of bullets, 32, matches 1993's low mark . . . As you might imagine, Billboard has been peppered with calls from the media to see what effect, if any, the allegations raised against Michael Jackson have had on his sales. The answer, as you'll read in a story on page 9, is little, if any.

LATE-NIGHT STAR WARS: When Jay Leno took over "The Tonight Show" in May of last year, three acts who appeared on Leno's first week made immediate chart leaps, a trend that suggested the new host was reaching a more active music consumer than either predecessor Johnny Carson or competitor Arsenio Hall. But next week's chart probably won't tell us much about how the much-ballyhooed fight for late-night viewers will affect album sales. Hall's show was in reruns the week that Letterman and Leno went head-to-head, and Chevy Chase's show had not yet debuted.

The guest schedule also complicates analysis. "The Late Show With David Letterman" debuted Aug. 30 with Billy Joel, who, with a three-week run at No. 1 under his belt and sales declines the last two weeks, seems an unlikely candidate for a gain next week. Letterman followed the next night with John Mellencamp, whose new album won't hit stores until Tuesday (7). On those same nights, Leno countered with Garth Brooks, who will open big with or without TV exposure, and Harry Connick Jr., who does not have a current album out.

DISNEY LOSES 'ALADDIN' SUIT TO GOODTIMES

(Continued from page 6)

used in packaging a video. Essentially, Disney claimed that GoodTimes was copying the look, as well as the content, of Disney's classic animated videos.

But Judge Miriam Goldman Cedarbaum of the U.S. District Court in New York ruled against Disney. In an opinion filed Aug. 17, she wrote, "I find that Disney has not proved the existence of the trade dress that it alleges GoodTimes infringed. GoodTimes has proved that the only packaging features that Disney uses consistently are functional, and not protectible."

In a prepared statement, Disney's top video executive Bill Mechanic expressed "disappointment" with the court's decision. He stated, "Since consumers have been misled and have contacted us directly, we feel such parasite product is causing confusion."

But Helene Freeman of Shea & Gould, attorneys for GoodTimes, says, "The judge found quite clearly and unequivocally that there was no confusion nor attempt to mislead consumers."

After seeing the Disney statement, Cayre says he was "disappointed" with the use of the word "parasite" to refer to GoodTimes' products.

But now that the suit has been settled, Cayre says GoodTimes is undertaking a "significant" marketing campaign to let retailers and consumers know that "Aladdin" is back on the shelves. He says the video will be sold at a promotional price of \$9.99.

The Disney version, of which sources say an estimated 30 million copies are expected to be shipped, is likely to be priced at \$14.95.

This was the second time Disney

brought suit against GoodTimes. Last year it was over GoodTimes' release of "Beauty And The Beast." The same judge ruled against Disney but ordered GoodTimes to put its name on top of the package.

GoodTimes is expected to release two more animated titles in September, "Thumbelina" and "Sinbad." Cayre says the company has created its own trade dress for the new videos. The New York-based supplier has the No. 1-selling video on Billboard's Health and Fitness chart with "Cindy Crawford/Shape Your Body Workout."

Assistance in preparing this story was provided by Jim McCullaugh in Los Angeles.

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Pearl Jam's 'Jeremy' Wins Top Honors At MTV Awards

BY DEBORAH RUSSELL

LOS ANGELES—Epic Associated rockers Pearl Jam dominated the 10th annual MTV Video Music Awards here Sept. 2, pulling in top honors with their video "Jeremy."

The title was named best video of the year, best group video, and best metal/hard rock video. Mark Pellington was named best director for "Jeremy," as well.

Viewers' choice and international award winners were not available by press time.

Pearl Jam also was on the bill for a live performance during the awards ceremony, along with U2, R.E.M., Sting, Lenny Kravitz, and Madonna. The awards were hosted by actor Christian Slater at the Universal Amphitheatre.

Presenters included Beavis and Butt-head, Lyle Lovett, Shaquille O'Neal, Tony Bennett, George Clinton, and RuPaul.

EastWest divas En Vogue netted three awards for their video, "Free Your Mind." The clip was named best dance video and best R&B video. In addition, choreographers Frank Gatson, Lavelle Smith, and Travis Payne won the

award for best choreography for the video.

Madonna's Maverick/Sire/Warner Bros. video, "Rain," was a double-winner, netting awards for best art direction by Jan Peter Flack, and best cinematography by Harris Savides. Peter Gabriel's Geffen clip "Steam" also picked up two awards: best editing by Douglas Jines, and best special effects by Real World Productions/Colossal Pictures.

A list of winners follows.

Best male video: Lenny Kravitz, "Are You Gonna Go My Way?," Virgin.

Best female video: k.d. lang, "Constant Craving," Sire/Warner Bros.

Best rap video: Arrested Development, "People Everyday," Chrysalis/ERG.

Best alternative video: Nirvana, "In Bloom," DGC/Geffen.

Best new artist: Stone Temple Pilots, "Plush," Atlantic.

Best video from a film: Alice In Chains, "Would?," Epic Soundtrax.

Breakthrough video: Los Lobos, "Kiko & The Lavender Moon," Slash/Warner Bros.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

PONY CANYON STAKE IN ECHO

Japan's Pony Canyon label has agreed to take a 25.1% stake in Echo, the label launched by Chris Wright's Chrysalis Group (Billboard, Aug. 7). The stake is worth some \$17.5 million over two years. Media giant Fujisankei is parent of Pony Canyon.

ASCAP BOARD TO MEET ON STUDY

At a three-day meet in New York Sept. 8-10, ASCAP board members will get the lowdown on recommendations that could lead to major structural changes in the way the performing rights society operates. The five-month study was conducted by Booz Allen & Hamilton, the management and technology consulting firm (Bulletin, May 8). In addition to the study, a subcommittee headed by board member Jay Morgenstern was created to take a comprehensive look at ASCAP's operations.

ARISTA U.K. RINGS BELL AGAIN

Arista U.K. confirms to Bulletin that it will revive the Bell label, which was Arista's name before the Clive Davis era. First release will be "Everlasting Love," third single from fledgling act Worlds Apart.

SONY OWNS ALL OF U.K. STUDIO

Sony Music has bought out its joint-venture partner, Ed Germano, in London's Hit Factory studio. The major denied it was the first step toward selling the studio. Forming the

West End Whitfield Street studios, the Hit Factory has been run as a joint venture since 1990. The change does not affect the New York Hit Factory.

TOM & JERRY TO BATTLE IN SELL-THRU

LIVE Home Video has slated a press conference for Tuesday (7) at which it will announce "Tom & Jerry: The Movie" as a sell-through title for the Christmas selling season. The animated Miramax movie was a recent theatrical disappointment, grossing only \$3.5 million in North America.

LASERLIGHT'S FIRST DEALS IN PACIFIC

LaserLight, the big German-owned budget CD label, has made its first licensing agreements in the Pacific Rim. In Japan, the licensee is Denon/Nippon Columbia Co. of Japan; in Korea, the licensee is Seo Jin Media Co. Ltd.

SEGA SETS CD MOVIES

Look for Sega to offer several interactive movies for its Sega CD system shortly, one of which promises to feature a major recording artist. A number of "Make Your Own Music Videos," featuring such artists as Kris Kross, Marky Mark, and C+C Music Factory, already have been marketed for the Sega CD. However, a Sega insider says these interactive movies featuring recording artists will constitute "a new generation of interactive music-based experiences."

DIAGE BACK AT CAPITOL

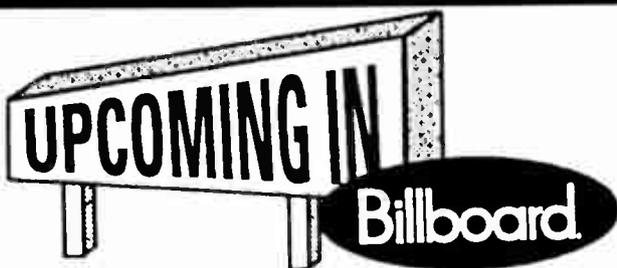
Mickey Diage, a 27-year veteran at Capitol Records who left the label in the wake of staff cuts last April, has returned to the company in her old position as director of Ninth Floor, Capitol's in-house ad agency.

IMPORTER/DISTRIB FORMS LABEL

One World Records Inc., the Boonton, N.J.-based importer/distributor, has established its own label, Bart Records. It will bow at the end of the month with a collection of lesser-known Beatles songs called "Goodnight Good Morning," recorded by Chicago-based jazz group Night On Earth. One World chairman Philip Chu says the group has signed for four more albums.

THE YEARS OF STAFFORD & WESTON

In a swirl of anniversary dates this year, chart-rich singer Jo Stafford and maestro/arranger Paul Weston are celebrating the 50th anniversary of their first recordings on Capitol; the 35th anniversary of their first comedy vocal albums, under the pseudonyms Jonathan and Darlene Edwards; and the 25th anniversary of their own Beverly Hills-based label, Corinthian, which sells albums acquired from Columbia. The married couple's best-seller at the label? It's a Jonathan and Darlene Edwards compilation CD, volume 2 of which has just been released.



A glance ahead at Billboard Specials

WORLDWIDE DANCE

ISSUE DATE: SEPTEMBER 25
CLOSED

COUNTRY MUSIC

ISSUE DATE: OCTOBER 2
AD CLOSE: SEPTEMBER 7

AES

ISSUE DATE: OCTOBER 9
AD CLOSE: SEPTEMBER 7

RYKODISC 10TH ANNIVERSARY

ISSUE DATE: OCTOBER 9
AD CLOSE: SEPTEMBER 14

HEALTH & FITNESS/SPECIAL INTEREST VIDEO

ISSUE DATE: OCTOBER 23
AD CLOSE: SEPTEMBER 28

DIANA ROSS 30TH ANNIVERSARY

ISSUE DATE: OCTOBER 23
AD CLOSE: AUGUST 31

Carey's New No. 1 Is Dressed To The 9s

IT WAS EXACTLY three years and five weeks ago that Mariah Carey collected her first No. 1 single, "Vision Of Love." This week she earns her seventh No. 1 as "Dreamlover" hits the top. It's Carey's ninth single, and its chart-topping status enhances her impressive Hot 100 career. Eight of her nine singles have made the top two, and all nine have made the top five. Carey is the *only* artist in the history of the Hot 100 to have her first nine singles make the top five. Richard Marx did it with his first seven chart singles, and the Monkees, the Jackson 5, and Air Supply all did it with their first six. If you don't count Whitney Houston's chart debut as Teddy Pendergrass' singing partner on "Hold Me"—a tough judgment call—she would be in second place on this list, with her first eight solo singles all charting in the top five (and seven of them peaking at No. 1).

Carey's seven chart-toppers put her in third place for female solo singers with the most No. 1 hits. Only Madonna and Whitney Houston have more, with 10 apiece.

The ascension of "Dreamlover" to No. 1 is notable for another reason, according to George C. Kitchens III of Northumberland, Pa. Carey is the first artist to have two No. 1 singles since the Hot 100 converted to SoundScan sales data and BDS airplay data on Nov. 30, 1991. Kevin McNany of Pittsburgh points out that the Hot 100 went through a 97-week period, ending last week, in which no artist had more than one No. 1 hit. From Nov. 2, 1991, to Sept. 4, 1993, there were 23 different No. 1 singles by 23 different artists. Ironically, the streak began when Carey's "Emotions" was replaced at No. 1 by Karyn White's "Romantic." McNany says the longest such streak of No. 1 singles prior to the current run occurred between May 29, 1971 and Feb. 17, 1973. During

that 93-week period, there were 37 No. 1 singles by 37 different artists.

RIVER DEEP: Billy Joel's "River Of Dreams" was a little too deep for Tina Turner, who tumbles to No. 2 on the Hot Adult Contemporary chart after a seven-week run at the top with "I Don't Wanna Fight." If Turner had held on for one more week, she would have had one of the 11 most successful AC singles of all time. Silvio Pietroluongo, Billboard's archive research supervisor, reports that the longest-running No. 1 single on the AC chart is Paul Mauriat's "Love Is Blue," which stayed on top for 11 weeks. Tied for second place are "King Of The Road" by Roger Miller and "This Guy's In Love With You" by Herb Alpert, with 10 weeks each. "Big Bad John" by Jimmy Dean, "Hello, Dolly!" by Louis Armstrong, and "Somethin' Stupid" by Frank Sinatra and Nancy Sinatra

held on for nine weeks each. And if Tina had remained No. 1 for one more week, she would have tied Bobby Vinton's "Blue Velvet," Dean Martin's "Everybody Loves Somebody," Henry Mancini's "Love Theme From Romeo & Juliet," and Bryan Adams' "(Everything I Do) I Do It For You" with eight weeks each.

Over on the Hot 100, "River Of Dreams" is the only new entry in the top 10, giving Joel his 13th top 10 single.

THE MOVIE'S GONE: But the memories linger. Def Leppard has the Hot Shot Debut with "Two Steps Behind." It's from the soundtrack of "Last Action Hero," which explains why the single appears on Columbia instead of the group's regular label, Mercury.



by Fred Bronson

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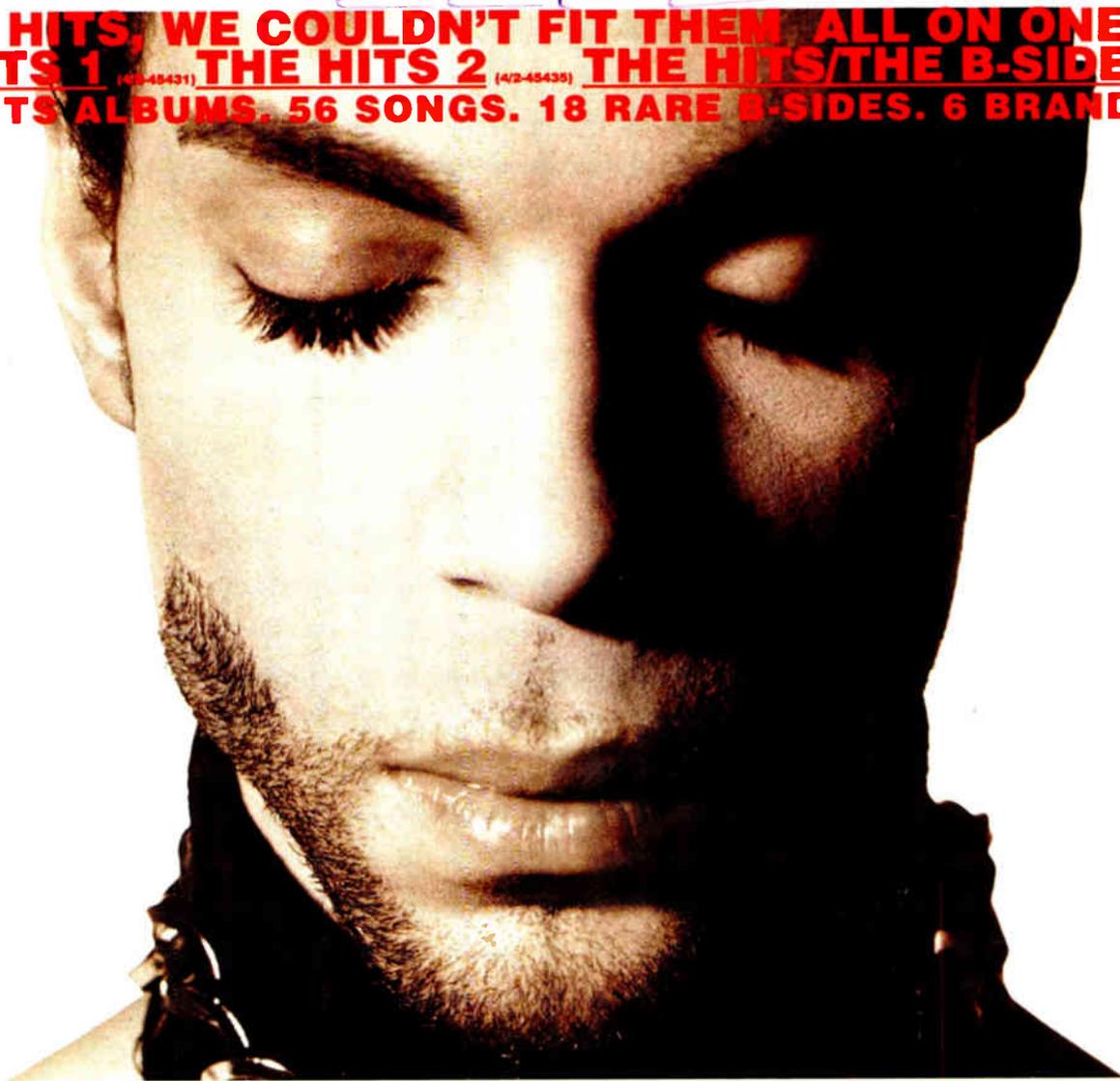
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