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Sony Gives The World To President Tommy Mottola

PAGE 3

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REGGAE RESOUNDS INTERNATIONALLY

Island's 'Tough' Box Celebrates 30 Years

■ BY PAUL VERNA

NEW YORK—For three decades, reggae has reflected political, religious, and social change in Jamaica and throughout the world. To celebrate the 30th anniversary of Jamaican independence, Island Records founder Chris Blackwell spearheaded the upcoming reggae anthology, the four-CD "Tougher Than Tough—The Story Of Jamaican Music."

Paraphrasing the late, legendary Bob Marley, Blackwell says, "Though you can't please every-

body all the time, I wanted this project to be as accurate and definitive as possible."

Jamaican music authority Steve Barrow, who researched and compiled the 93 tracks that make up the compilation, adds, "In one set, the prospective purchaser can obtain an overview of the development of one island's music, and from there they can make further cultural inroads on their own, using that set as a foundation."

The boxed set came together too late for last year's independence

(Continued on page 101)



DERRICK MORGAN



BIG YOUTH



BURNING SPEAR



GREGORY ISAACS

Japanese Reggae Heads For Mainstream

■ BY STEVE MCCLURE

TOKYO—Reggae in Japan? Makes about as much sense as polkas in Polynesia, right?

Wrong. Despite the huge cultural gap between Japan and Jamaica, reggae has put down solid roots here. While it will likely never rival home-grown musical styles like enka, its influence is steadily spreading out from hardcore reggae fans

into the pop mainstream. That reggae has caught on to any extent at all in Japan is amazing in itself. The music's political and spiritual aspects are lost on the average Japanese listener, mainly due to language barriers, but also for the simple reason that the problems of a Trenchtown slum dweller are vastly different from the day-to-day worries of an office worker



P.J.



CHEIKO BEAUTY



NAHKI

(Continued on page 101)

Reggae Potential Realized On Radio

■ BY CARRIE BORZILLO

LOS ANGELES—Reggae is more viable than ever on commercial radio, thanks to the continuing crossover appeal of acts such as UB40 and Inner Circle and the new breed of dancehall artists bringing the hip-hop crowd to the reggae party.

While the genre has been a staple of many college and public radio sta-

(Continued on page 97)



Wailing Souls' 'Cool' Tour

PAGE 8

Artists In Southern Calif. March To A World Beat

■ BY TOM CHEYNEY

LOS ANGELES—Those seeking the next wave of alternative music to part the waters of the mainstream have often overlooked bands that have been plugging away on the periphery for years—the world beat artists.

Although Los Angeles and San Diego don't have home-grown world beat scenes in the sense of a rabid fan base and trendy club scene, several groups have been working to establish

themselves as messengers of a panoply of global sounds.

Five Southern California bands exemplify the do-it-yourself ethic spawned by punk rock while straddling the cultural divide. San Diego's Burning Bridges and Bill Macpherson & Third Beat, as well as Los Angeles-based Formula One Band, Mark Tyson & the Blue Nile X-Press, and Word Of

Mouth have paid their dues playing hard-to-categorize original music influenced by the styles

(Continued on page 88)



British Reggae Scene Follows Jamaica's Lead

■ BY HARRY HAWKE

LONDON—Reggae records have charted so often this year in the



APACHE INDIAN



GENERAL LEVY

U.K. that the music is beginning to look like the fixture that it has always been promised to be.

(Continued on page 26)

COUNTRY MUSIC

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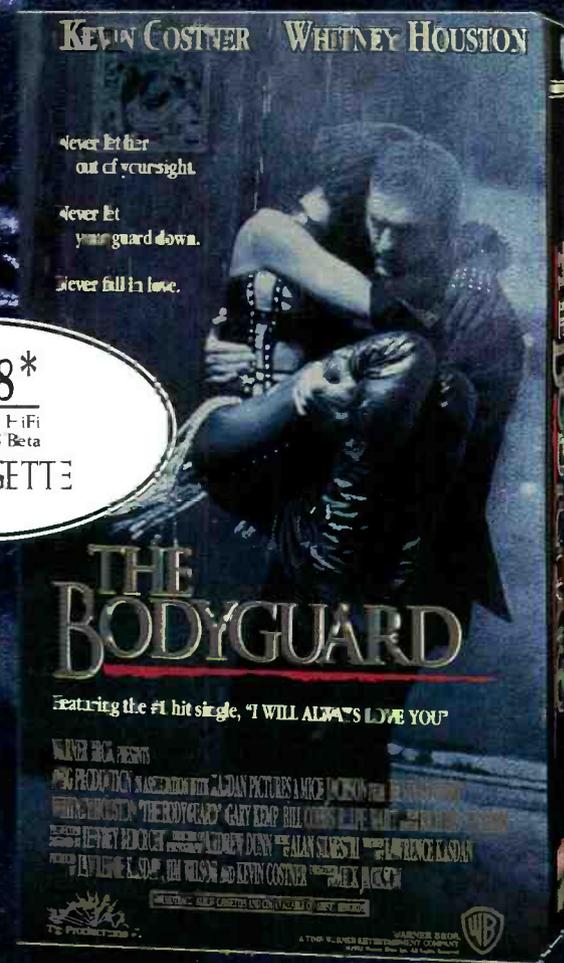
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Mottola Takes Global View From New Perch

As Prez/COO, Exec Hopes To Extend Sony's Reach

BY IRV LICHTMAN

NEW YORK—Tommy Mottola, with Sony Music's entire global business now as his executive platform, says his chart-proven domestic policy of long-term artist development, backed by an aggressive and responsive management team, will guide his worldwide thinking, too.

Mottola, named five years ago to run Sony's music setup here, attains worldwide responsibility—covering 60 territories and more than 11,000 staffers—by way of his promotion from president of Sony Music in the U.S. to president/COO of Sony Music Entertainment.



MOTTOLA

A high-profile personal manager before he joined Sony Music in 1988, when it was still known as CBS Records, Mottola continues to report to Michael P. Schulhof, chairman/CEO of Sony Music Entertainment.

In his new role, Mottola, who continues to head U.S. operations, will have two executives with key international responsibilities reporting directly to him: Mel Ilberman, president of Sony International, who has been closely associated with Mottola in working out major artist deals, and Bob Bowlin, executive VP. Both men also report to Schulhof in other management roles.

Referring to Mottola's "remarkable track record over the past five years," Schulhof also put it in somewhat more concrete terms. Mottola, a Schulhof statement said, was "instrumental in doubling the U.S. division's profits and increasing revenues by 50%, expanding its market share to its highest level in a decade, and assembling one of the strongest management teams in the industry." Sony Corp. does not break out its music operations' dollar results.

According to Mottola, the company had its best month ever in August. In recent weeks, veteran Columbia acts Barbra Streisand and Billy Joel issued new albums that debuted at No. 1 on The Billboard 200. Other current hits are albums by Mariah Carey, Cypress Hill, Soul Asylum, and the "Sleepless In Seattle" soundtrack. Pearl Jam and Alice In Chains are among the other acts who have added to Sony Music's fresh glow as a domestic chart leader.

A source close to the Sony Music scene, who prefers anonymity, says, "He's taken

adult artists and helped them debut at No. 1. What he's also done in developing alternative acts like Spin Doctors, Pearl Jam, and Alice In Chains is to compete more effectively with the WEA labels, which have been good at bringing on such acts."

In recent weeks, Sony Music has been in a virtual dead heat with WEA in SoundScan's analysis of album units sold in the U.S., although WEA maintains a lead of several percentage points for the past 12 months.

Schulhof's assessment of Mottola's ability to put together a potent executive staff is paralleled by Mottola's assessment of international operations.

He gives high marks to Ilberman and Bowlin and local Sony international chiefs, adding that artist-development strategy requires a strong cast of local Sony Music chiefs. "This [long-term development goal] is, from an implementation point of view, in place and running terrifically."

As chief of Sony's domestic music operations, Mottola has made major executive changes, including the addition of high-powered industry veterans Don Ienner and Dave Glew as presidents of the Columbia and Epic labels, respectively; and entertainment lawyer Michelle Anthony as executive VP of Sony Music.

Under Mottola's aegis, Sony has revitalized its music publishing operations; set up units in the gospel, children's audio, and video areas; and created a joint venture that develops and operates outdoor amphitheaters. In New York, a state-of-the-art recording/video studio, for the exclusive use of Sony artists, was opened recently.

Quick to reel off names of overseas acts near their U.S. introductions, Mottola has made three to five trips abroad annually as Sony Music chief in the U.S. to attend Sony meetings and conventions. He is currently in the U.K., as part of a two-week trip to Europe, to attend a meeting of Sony executives there.

And aware of the Pacific Rim as "a giant growth area," a view shared by many international executives, he is planning an Asian trip in the coming months.

Several of his domestic acts already have delivered the goods abroad, including Billy Joel, Mariah Carey (whom he married last June), and Spin Doctors. Mottola now sees strong U.S. potential for overseas acts such as Jamiroquai, released here on Columbia; Culture Beat, due out on Epic in November; and Patricia Kaas, a French cabaret performer on Columbia. "When going with an act either way, you can't release [product] without thinking globally."

Wal-Mart Just Says 'No Sale' To Nirvana's New 'In Utero'

BY CHRIS MORRIS

LOS ANGELES—Geffen Records does not believe that Wal-Mart's decision not to stock Nirvana's new album "In Utero" will have any immediate impact on the album's chart debut next week.

A spokesperson for the 1,954-store, Bentonville, Ark.-based chain acknowledges that the album—the follow-up to the modern rock group's quadruple-platinum 1991 release "Nevermind"—"is not currently on the shelves."

While Geffen national sales manager Mike Maska admits that during the life of a record, a mass merchant's refusal to stock a record "may impact [sales] as much as 10%," Wal-Mart's decision likely won't deflate the expected high debut of

"In Utero."

"In the first week of sales, the rack account numbers are not in there so much," Maska says. "Customers aren't so likely to rush out to Wal-Mart to buy the new Nirvana record. They'll go to Tower or Sam Goody or Sound Warehouse."

Wal-Mart public relations coordinator Trey Baker says the chain's decision not to stock "In Utero" was based on "customer demand."

Average that the 3,500 titles stocked in the average Wal-Mart store are heavily skewed toward country performers, Baker says, "Country artists like Vince Gill or Garth Brooks are going to sell much better for Wal-Mart than Nirvana."

Wal-Mart is known for its highly conservative approach to stocking new releases. (Continued on page 112)

THIS WEEK IN BILLBOARD

VID SETS LOOK BIG FOR XMAS SEASON

U.S. video suppliers are revving up for a "value-added" fourth quarter, as they prepare to launch a variety of VHS and laser-disc collector's editions, gift boxes, and other specially packaged film sets. Jim McCullaugh rounds up the forthcoming releases. **Page 77**

NABOB TACKLES THE ISSUES AT HAND

At its 17th annual management conference, members of the National Assn. of Black Owned Broadcasters discussed hot issues—station programming, station trading, and targeting the necessary 18-29 demographic. Catherine Applefeld reports from Washington, D.C. **Page 94**

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Dan's Hands. Steely Dan members Donald Fagen, left, and Walter Becker imprint their hands for the 50th induction of Hollywood's Rock Walk. Steely Dan was inducted before the second of their sold-out Greek Theatre shows. Looking on are Becker's children, Sayan and Kawai.

Music Vid Nets Sold On Direct Mktng. BMG/TCI Deal Sparks New Speculation

■ BY DEBORAH RUSSELL

LOS ANGELES—Music video programmers are betting that home shopping will be a hit with viewers. Increasingly, they are eyeing the power of direct marketing and interactive technology to communicate with music consumers.

The home shopping race heated up with the announcement of a proposed music/shopping network to be created jointly by the Bertelsmann Music Group and cable giant Tele-Communications Inc. (Billboard, Sept. 25).

"The train is coming; it's time to either jump on or get out of the way," says Jeff Gold, senior VP of creative services at Warner Bros. "Interactive retailing through television is clearly the wave of the future. It's obviously something that everybody [in the mu-

sic business] is going to have to face up to in the coming years."

The undeniable success of home shopping services such as the QVC Network Inc. and the Home Shopping Channel is pushing music cabling, such as The Box, BET, and the MTV Networks, to test the direct-marketing waters themselves.

In fact, some industry sources speculate the BMG/TCI announcement was timed to beat MTV, which reportedly has been developing its own music-related home shopping concept, set to debut as early as next year. MTV executives declined to comment on the launch of the proposed stand-alone network.

Regardless, the announcement of the new operation is being met with cautious optimism from label marketing executives, music video entrepre-

neurs, and even some retailers.

"The more music we see on TV, the healthier the music business will be as a whole," says Les Garland, VP of programming at The Box. "May the best programmer succeed."

Garland projects that The Box will unveil its own direct-marketing software package as early as December. The software will allow viewers phoning in video requests to buy music product and other merchandise. The anticipated phone menu also could provide such information as concert dates, artist biographies, and more, he says.

BET also is testing the direct-marketing waters with its own BET Direct Inc. (Billboard, July 17). The network launched the service with an audio line named BET On Music, which
(Continued on page 111)

Barney Album Opens New Doors At Retail SBK/ERG Blitz Targets Toy, Drug, Discount Stores

■ BY MOIRA McCORMICK

CHICAGO—The out-of-the-box success of "Barney's Favorites Vol. 1," the major-label recording debut of TV's popular purple dinosaur, is viewed by many children's entertainment industry insiders as a harbinger of bigger things to come. The SBK/ERG album was released Aug. 31 and debuted on The Billboard 200 at No. 31—believed to be the highest chart debut ever for a children's album. It jumped to No. 9 a week later, and is now at No. 16, in its third week on the chart.

According to Bob Cahill, VP of sales for ERG, mass merchants are the early sales leaders for the Barney release. "Kmart, Wal-Mart, and Target have done a great job merchandising the record," he says.

"Right now, moms with kids are shopping mainly at mass merchants. Moving into the Christmas season, moms and dads will be Christmas shopping in the malls. We anticipate record retail will be claiming a larger piece of the pie as we approach the holidays. It's the ideal stocking stuffer."

Some record retailers have embraced Barney early on, according to Steven Glass, ERG's director of special projects. "The first weekend the record was on sale, HMV in New York did a promotion in which they opened doors two hours early, brought in 100 kids, had milk and cookies, broadcast live on NBC, and sold 1,000 pieces," he says.

"Barney's Favorites," which consists of songs from the hit PBS show "Barney & Friends," shipped 1.8 mil-

lion copies, according to Glass, "and we've sold about 25% of that. SoundScan is only catching two-thirds of what we're selling. Toys 'R' Us, J.C. Penney, Waldenkids, and FAO Schwarz, for instance, are not taken into account." At present, Glass says, cassettes account for 90% of sales, and CDs for 10%.

Glass says that a 25-piece counter-top cassette display has been a factor in the Barney album's early sales. In addition to sparking impulse buys at the checkout counters in major stores, "it helps position the product in smaller retailers, mom and pops."

ERG is designing a floor display that will hit stores in November. It is expected to hold just under 100 pieces, and will be scaled to the view-
(Continued on page 111)

Both Retailer, Label Claims Backed By Used-CD Survey

NEW YORK—The results of a study into used CDs conducted by the National Assn. of Recording Merchandisers support some of the arguments made by retailers in the recent dispute over used CDs.

The survey, released Sept. 20, finds that promotional CDs make up a large portion of current releases bought as used CDs; the percentage of people buying used CDs, taping them, and then trading or selling them off is relatively low; and more than two-thirds of people selling CDs use the proceeds to buy new and used titles.

On the other hand, the label argument that used CDs cut into sales of new product is backed up by the survey's finding that 57% of respondents said they would buy more new titles if used ones were unavailable. Also, only about 25% of respondents who buy used CDs agree with the used-CD merchants' often-stated claim that consumers see the potential to sell unwanted CDs as an insurance policy that allows them to buy more CDs.

The two-part survey was sponsored by NARM and conducted by Hartsdale, N.Y.-based SounData. SounData first surveyed 1,200 shoppers 12 years old or older who either own or have access to a CD player. It then conducted its own audited buying survey, in which

SounData personnel purchased used CDs at record stores.

In conducting the buying survey, SounData found that 59% of the used CDs it bought (including both albums and singles) were originally purchased at retail and resold by consumers, 32% were promotional titles, and 9% were from record clubs. New titles made up 14% of the purchases; 86% were catalog titles.

In qualifying its findings of promotional and record club titles, a SounData spokesman said that promotional titles may have been overcounted because the cutout markings used for those titles are similar to the markings made on deleted and overstock units. On the other hand, the survey may have undercounted record club product because not all titles from those entities are clearly marked.

Of the catalog titles purchased by SounData as used CDs, 23% were promos and 11% were from record clubs, with the rest presumably goods sold through retail. Of the new albums purchased as used CDs, promos comprised 63%, while 1% were originally bought from record clubs.

Of the total number of full-length used titles purchased, 28% were promos and 10% were from record clubs.
(Continued on page 112)

New Bidders May Up The Stakes In P'mount Contest

■ BY DON JEFFREY

NEW YORK—Now that the proposed acquisition of Paramount Communications Inc. by Viacom Inc. has turned into a bidding war, the entertainment industry is awaiting new offers and weighing the competitive advantages of mergers between Paramount and other companies.

At press time, the only other bid was from QVC Network Inc., operator of a home shopping cable TV network. The offer amounted to more than \$80 in cash and stock for each Paramount share, or \$9.9 billion—far above Viacom's bid, which stood at about \$7.5 billion. On Sept. 23, Viacom filed suit against QVC and partners Tele-Communications Inc. and Liberty Media Corp. for "conspiracy to monopolize the U.S. cable industry."

Since Paramount is now "in play," Wall Street bankers and en-
(Continued on page 112)

Eyeing More Foreign Income, PRS May Sever CISAC Ties

■ BY DOMINIC PRIDE

MANCHESTER, England—In a bid to increase the speed and volume of overseas income, the U.K.'s Performing Right Society may sever its existing agreements with certain continental European authors' rights societies if it fails to implement new contracts.

Speaking on a panel during the In The City conference here Sept. 11-15, PRS council member Stephen James, of independent publisher Dejamus, said the society may withdraw from the CISAC system, under which rights bodies have the rights to license each other's works in their own territory.

For almost two years PRS has been working to change the basis of its contracts with sister societies.

James is a member of PRS' international relations committee, which is looking at ways to boost the 43 million pounds (\$65 million) it collects from overseas societies. "This is only a fraction of what is due to us," says James.

PRS is sending out new agreements to all its sister societies that it

believes will provide for quicker and more detailed payments for use of its repertoire. Holland's rights society BUMA will be the first to receive the new contract for inspection, although all societies around the world, such as Japan's JASRAC and Hong Kong's CASH, will later receive the contracts.
(Continued on page 105)

HEB Chain Sells 33 Video Central Stores

■ BY SETH GOLDSTEIN

NEW YORK—H.E. Butt Grocery Co., the San Antonio-based supermarket chain that found ample room for rental cassettes, is selling all but two of its 35 Video Central stores, as well as its video distribution center, to Hollywood Entertainment Corp., based in Portland, Ore.

The price is \$30.5 million, or an average of \$924,000 per location—an indication of Video Central's success in establishing itself in the competitive Texas marketplace. Blockbuster Entertainment, which started in Texas,

has paid as little as \$500,000 for franchise locations brought into the fold as corporate stores.

The purchase also underscores the ambitions of 5-year-old Hollywood Entertainment, publicly held since July. Hollywood, financing the acquisition with debt and some of the proceeds of its \$12 million stock offering, reported second-quarter net income of \$416,132 for its 18 Hollywood Video stores in the Pacific Northwest. Seven more are due to open this year.

The two Video Central outlets excluded from the deal are carved out of supermarket space. HEB began

shopping its 33 stand-alone Video Central stores three months ago after management decided to focus solely on grocery expansion, including rentals. According to public affairs VP Mike De La Garza, other parties showed interest, but "none actually got into the bidding process." What Hollywood agreed to pay was "essentially" what HEB sought, he adds. "We felt good about the price and good about the terms of the agreement." The deal should be concluded in 90 days.

Video Central generated revenues
(Continued on page 112)

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Commentary

Label Policies Hurt New Artists

BY MATTHEW D. HANSON

As the controversy over used CDs has claimed headlines throughout the year, some within the industry have suggested that the resale of discs hurts new artists. Although record companies get no new revenues from used CDs, these sales still have the potential to help new artists. In the used-CD scenario, the new artist has already sold the CD once, and the second buyer is more willing to take a chance on a new artist with used product at a cheaper price. The used CD allows the retailer a modest profit, and gives the act a fresh ear for its work and the opportunity to sell the next release, concert, or promotional product to a new customer.

There are many factors in the industry today that are far more harmful to new artists than the sale of used CDs.

The development of questionable formats, like DCC and MiniDisc, is detrimental to developing artists. Hardware and software manufacturers have used valuable resources developing and producing these formats in hopes of wiping out the analog cassette in the U.S. market. Some of this development money might be better spent by record companies in expanding new and different markets for new artists.

Other ways in which the industry chooses to invest its resources are ultimately hurtful to new artists. The hyped "prestige" deals for established artists force labels to commit vast sums of money to artists up front, based upon potential future earnings. If the next release doesn't sell, the label dumps even more money into promotion, attempting to recoup its investment. Committing the resources in such an agreement severely limits new artists trying to make the label's promotional machine work for their projects.

The McHuge artists should get very good deals—their sales demand it—but extravagant advances seem to be the norm in these matters, and record company assets are most likely compromised. The amount of money labels put into prestige signings could easily float the recording, production, and promotional budgets of many releases by developing artists. Record companies could skim \$2 million off a prestige deal

and back recordings on eight new projects. If carefully picked and nurtured, these projects could see profitable yields in time, if not a hit right off the mark.

The pressure on new artists for an immediate hit is so enormous that, without one, their careers could be over within a year of their major-label debuts. If more of the majors would make the business atmosphere more friendly to developing artists, there



'We need to bring music to people in new ways.'

Matthew D. Hanson, a recording engineer/artist, works at The Brookwood Studio Inc., Ann Arbor, Mich.

might not be so many contract disputes and label jumps by artists. After all, not all music is meant to be heard by every ear.

The practice of bad deals is also a bane to new artists. Sometimes this is the fault of the artist's management, but how many acts are there that have sold a million records and made \$40,000 or less from record sales? Many of us have heard the horror stories experienced early on by the Beatles (merchandising that went well beyond their control), the Rolling Stones (tax exiles), and Elvis over bad contracts. It would be naive to think that certain contractual practices have been abdicated for the good of the industry.

Low royalty percentages are another problem for new artists; they usually get a small percentage of record-sales revenue, compared to that enjoyed by record companies. A basic 10% royalty for an artist on a gold record can still leave that artist in hock to the record company for advances on previous albums. The record company has more than likely made back its money, and perhaps profited, by the time an artist goes gold.

Lastly, it must be noted that record clubs give no royalties to artists.

Considering that the music is usually the main motivation for record-buying consumers, shouldn't percentages be just a little

more in favor of the artist, if only to let them get out of debt? Granted, the promotional machine has to be fed, but consider how weak the talent pool is when we always seem to have disposable artists who have one hit and are never heard from again.

The deduction of certain royalties based on a flat percentage of "damaged albums" is an industry holdover in many recording contracts from the years when vinyl was king. It is doubtful this practice reflects actual CD returns.

New methods of music delivery are on the horizon. Technological progress in interactive home delivery could change the way people purchase music.

These new systems of delivery may not be all bad for new artists. The "fiber-optic merchandising expressway" might allow a musician with a personal computer to market his or her music in a more efficient manner by directly accessing any number of networks that would download to the end user.

Measures need to be taken for copy protection, but these new systems also could offer such features as improved 20-bit digital reproduction, multi-channel programs, and interactive music presentations with visuals, like Todd Rundgren's latest interactive music project.

Although the economics are as yet unpredictable, these future cyber-music systems have the potential to empower the recording artist, providing they are not controlled or bottlenecked by large monopolies.

We, as music professionals, need to bring music to people in new ways, and generate interest outside the realm of the current mass media that have so dominated music delivery and sculpted the tastes of the masses. The prospect of an increase in musical diversity and culture in the United States could prove to be beneficial in more than monetary ways. This increase could be facilitated through new, computer-hosted delivery systems. There is a staggering amount of music out there to which the average person is never exposed. Major record companies need to work on smaller scales to develop talent that has a limited, yet profitable market, rather than continually banking on the mega super-sellers.

LETTERS

rate accounts of the trial in Billboard and know that the industry I work in was being fairly informed about the case.

I'd like to thank Timothy White and Chris Morris for their professionalism.

Paula Abdul
Culver City, Calif.

TAKING STEINBERG TO TASK

Contrary to Irwin Steinberg's Commentary (Billboard, Sept. 18), music business education is alive and well in the United States and Canada. There are more than 530 colleges/universities and proprietary schools offering music business coursework, and more than 150 of those schools offer degrees in Music Business, Music Industry Studies, or Commercial Music.

Several have students run record labels, publishing companies, and distribution

companies. Pioneering degree programs were begun during the late '70s at schools such as Belmont University, Nashville; Georgia State, Atlanta; Univ. of Miami, Coral Gables, Fla.; and at many other colleges and universities.

The Music & Entertainment Industry Educators Assn. exists to train our graduates to be employable and productive in the industry. Our association has been an active force in music business education since 1979, providing a common ground upon which educators and the industry can work to provide students with the necessary skills and knowledge to successfully participate in the music and entertainment industry.

David Hibbard
President
Music & Entertainment Industry Educators Assn.
Waco, Texas

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U.K. Label Is Dedicated To Success With Arista

■ BY PAUL SEXTON

LONDON—After three years as one of Britain's most respected indie-oriented labels, Dedicated Records is taking a fresh leap into the American market. Its new U.S. distribution deal with Arista is heralded by next month's release of "Blood Music," the second album by alternative rock outfit Chapterhouse.

The BMG-funded label previously was worked in the U.S. by RCA, but the Arista partnership is expected by both parties to bring richer rewards. Dedicated has built its



CHAPTERHOUSE

reputation for uncompromising modern rock by developing a roster of British acts that includes Cranes, (Continued on page 103)

PLG Finds 'Gold' In Abba's Vault Hits Package Tops 5M In Worldwide Sales

■ BY THOM DUFFY

LONDON—What's a four-letter word for irrepressible pop from the '70s? A few clues: dancing queens, the Battle of Waterloo, and a guy named Fernando.

Yes, the music of Abba is back. In the past 12 months, "Abba Gold: Greatest Hits," compiled by the catalog division of PolyGram International in London, has sold more than 5.1 million copies outside the U.S., according to the record company. The collection has topped the album charts in 13 countries, including the U.K., Germany, France, Spain, Israel, Argentina, Mexico, Australia, Sin-



ABBA, circa 1979

gapore, Hong Kong, and, of course, the quartet's homeland of Sweden.

In the U.S., "Abba Gold" was released Sept. 21 on Polydor Records with retail orders surpassing 100,000, exceeding initial expectations for the hits package, says Rick Dobbis, presi-

dent of the PolyGram Label Group. "There is a wonderfully fresh perspective that's being brought to this music," says Dobbis, noting that the Abba resurgence is part of a wave of rediscovery of the music and culture of the '70s. "People have looked down their noses at the '70s and the disco and dance era, but with fresh perspective, some of this stuff is great."

The bouyant foursome of Björn Ulvaeus, Benny Andersson, Agnetha Fältskog, and Anni-Frid "Frida" Lyngstad—who brought their talents (and the initials of their first names) to Abba—disbanded a decade ago. Fältskog is no longer active in the (Continued on page 113)

21 Countries Plugged In For MTV Latino Debut

■ BY JOHN LANNERT

LOUISVILLE, Ky.—Having helped launch MTV channels in Europe, Brazil, Asia, and Japan, Tom Hunter, the network's senior VP, international, says the inauguration of the Spanish-language MTV Latino on Friday (1) "will be, without question, the best we've ever done."

Hunter, who is also MTV Latino's interim GM, notes that MTV's experience with "MTV Internacional," a Spanish-language music video program, has made the start-up of MTV Latino smooth. The hourlong English- and Spanish-language "MTV Internacional" has been airing each week for the past five years on U.S. Spanish-language network Telemundo, as well as in most of Latin America.

"We have a lot of experience through 'MTV Internacional' in all of the contacts we've made, the closeness we have with the industry, and the awareness [we've gained] of the markets," says Hunter, who is looking for a permanent GM for the channel. "We are much more prepared for MTV Latino than we've ever been for a previous launch."

Hunter says MTV Latino will be seen in the U.S. and 20 countries in Latin America via cable, satellite, broadcast, and microwave. While Hunter could not estimate the number of viewers he expects will tune in, he says the channel already has 800,000 subscribers from the interior of Mexico.

"In fact, we may be well ahead of any prior launch," he says. "We had about 600,000 [subscribers] in Europe, 300,000 in Asia, and less than 600,000 in Japan. The U.S. launch was about 1.6 million. This launch may not be [as big as the U.S. launch], but I think we'll be better than any of the other ones at launch." Hunter says that more distribution pacts, including a U.S. deal, (Continued on page 55)



The Doctor Is In. Grammy Award-winning recording artist Dr. John (aka Mac Rebennack) is congratulated on his signing to MCA/GRP Records. His first release on the label is scheduled for March 1994. Shown, from left, are GRP VP of A&R Carl Griffin, manager Stanley Chaisson, Dr. John, GRP president Larry Rosen, and GRP senior VP of marketing and promotion Mark Wexler.

BET To Bow Jazz Network Enthusiasm, Concern Greet Plan

■ BY JEFF LEVENSON

NEW YORK—Jazz executives and musicians are mostly applauding Black Entertainment Television's decision to enable jazz to take an inevitable step forward. BET has announced plans to establish BET On Jazz: The Cable Jazz Channel, a 24-hour network that will feature "wall-to-wall jazz" programming, according to Robert Johnson, BET president/CEO. The service is scheduled to begin in fall 1994.

"We'll finally have the visual dimension, which is the key to reaching people," says Steve Backer, series director of Novus/RCA. "This is a long-overdue step in how jazz can grow," adds GRP president Larry Rosen. "Viewers will now have the means to become educated jazz consumers," says pianist Ramsey Lewis.

The new network is expected to help jazz keep pace with the growth of other musical genres. "We want to do with jazz what we've done with urban contemporary music videos," says Johnson. "We're going to create a channel that lets record companies

promote and market their product."

Some members of the jazz community, while obviously heralding the announcement of the new channel, express concerns about BET's opera- (Continued on page 105)

Box Traces Third World's Development, Experiments

■ BY JIM BESSMAN

NEW YORK—That any band survives 20 years is cause enough for celebration, but Third World's "Reggae Ambassadors: 20th Anniversary Collection" commemorates the diversity of the far-reaching Jamaican group, as well as its longevity.

The 31-track, two-disc/cassette set, to be released on Mercury's Chronicles catalog line Oct. 5, follows the band's continuous and, in some respects, controversial experimentation in a genre where purists prescribe rigid adherence to roots. From its self-released first single "Railroad Track," which showed a pronounced American R&B influence, Third World progressed through 13 studio albums on three labels—Island, Columbia, and Mercury. Equally noteworthy, though, were the band's brushes with other pop music forms, including rock, disco, hip-hop, jazz, funk, gospel, and, of course, the evolving dancehall reggae style.

Third World even brought a classical music touch to its universal reg-



THIRD WORLD

gae style, thanks to two classically trained founding members: keyboardist Michael "Ibo" Cooper and Stephen "Cat" Coore, a guitarist and child cello prodigy. The two, together with vocalist Milton "Prilly" Hamilton, left the long-lived reggae group Inner Circle in 1973 and formed Third World with bassist Richie Daley and drummer Cornel Marshal.

"Our first gig was that August, at the Jamaican Independence Celebration," says Cooper. "We changed personnel during the first three years, but after '76 we maintained basically the same group. Our music was always experimental. We were influenced by American disco, R&B, and jazz, and wanted to broaden reggae's appeal, which drew criticism about 'roots.'" (Continued on page 26)

Reggae Tour Offers Cross-Promo Potential

■ BY CHRIS MORRIS

LOS ANGELES—In an unusual film/album/tour cross promotion, most of the reggae acts featured on the Chaos/Columbia soundtrack for the forthcoming Walt Disney Pictures release "Cool Runnings" will embark on a three-month North American concert trek.

The "Cool Runnings" album, featuring tracks by Chaos and Columbia acts Wailing Souls, Jimmy Cliff, Tiger, Tony Rebel, Super Cat, Diana King, and Worl-A-Girl, arrives in stores Tuesday (28). Three days later, the film, a comedy about the improbable exploits of Jamaica's bobsled team during the 1988 Winter Olym-

pics at Calgary, opens nationwide on 1,700 screens (Billboard, Sept. 25).

On Oct. 23, all the soundtrack artists except Cliff will begin a national tour that will play 30-35 major markets in the U.S. and Canada. Non-soundtrack artist Carla Marshall also will be performing.

While the landmark multi-artist soundtrack album for Cliff's breakthrough 1972 vehicle, "The Harder They Come," represented an initial mating of reggae and the movies, Chaos/Columbia label manager Jim Cawley notes, "This very well might be the first time in history that a record company has undertaken a tour like this, simultaneous to promoting a soundtrack."

Paul LaMonica, whose company, Associated Booking Corp., is booking the tour, says, "It's the first time there has been a serious release of reggae soundtrack product since 'The Harder They Come.'" That collection was assembled during 1971, a pivotal year marked by the appearance of a wealth of classic reggae songs (the Melodians' "Rivers of Babylon," the Slickers' "Johnny Too Bad," Cliff's "Sitting In Limbo") that were soon to enjoy worldwide exposure either in their original forms or in cover versions. Two decades later, "Cool Runnings" seems poised to serve a similar purpose.

Cawley says the "Cool Runnings" (Continued on page 103)

Before Release, BILLBOARD Leads.

Liz's 'Guyville': All Is Phair In Love

Sexual awakening as both fact and poetic effigy has stoked the arts since the twinkling of human self-awareness. And rock 'n' roll has been the favored forum in recent decades for youthful fertility's most intense public representations.

"I've always found that people are very concerned with erasing from their memory the parts of their life where they feel fragile or defeated," says singer/songwriter Liz Phair, whose ethereally explicit compositions on her "Exile In Guyville" debut (Matador, due May 17) employs the protocols of puberty to evoke the mysteries of sex and socialization. "There should be a finishing school for human relationships, to understand why you have these urges and what they mean, because life is about experiencing emotions."

"My own life is just one long thread of miscellaneous emotions," adds the Chicago-based Phair, who giggles easily and often. Especially when divulging that her official Matador bio—describing a skin-diving neurologist dad, a man in the diplomatic corps who read aloud to her daughter from Henry Miller's "Sexus," and Liz's own rebellious involvement with both Scientology and a bean who was a hardzardons waste engineer—is "all made up garbage I got talked into!"

Adopted in infancy, the 26-year-old Phair is actually (or so she insists) the daughter of Dr. John Phair, chief of Infectious Diseases at Northwest

drum beats, Fender Duo-sonic riffs, and slapped tambourine that ascend to the achingly alarmed refrain: "I can feel it in my bones/I'm gonna spend another year alone."

With a pleasing vocal assonance midway between the trilling surrender of Judee Sill and the skewed pastorals of Miranda Sex Garden, Phair reports on the deliciously brooding inclinations of the heart vs. the libido. The deeply vulnerable motifs are undogmatic and justly disturbing in their unrestrained aural caress, as when the singer responds to a bedmate a morning after insincerity by stage-murmuring: "I heard the rust in your head."

"America has a way of disconnecting you from sexuality from the beginning, making you think you have to perform," says Phair, "so that when you finally achieve a sex life, you find yourself at a loss to comprehend what's going on. If our culture embraced sex rather than rejected it as a danger, at least you'd have a connection to your feelings once you have them. Instead, we wind up war-torn, as if we blew a qualifying heat in a weird athletic event."



While Phair is ingenious at restoring sex and other ceremonies of self-revelation to an ordinary, freshly affecting scale ("Whatever happened to a boyfriend/The kind of guy who tries to win you over"), she assembles her material on such topics

Billy Joel: Of Time And The 'River'

If there is an Irving Berlin in rock 'n' roll, his name is Billy Joel. In his 30-odd years in music—20 of them spent recording for Columbia Records—William Martin Joel has authored many of the most cherished songs in the canon of American popular music, eucalyptic odes to the hard knocks of self-realization that have few rivals in their flair for depicting our Age of Anxiety.

Like his Tin Pan Alley predecessor, Billy is a scion of immigrant stock, imbued with the deep sense of an epoch that could make refugees or spectators of several generations of his ancestors. Berlin's family fled czarist Russia's persecutions of Jewish peasants in 1893, while Joel's father was a Jew born in Nuremberg who endured confinement in the Dachau concentration camp, escaping to New York City by way of Cuba.

The teenage Irving and Billy would transform their inherited fears and secret shortcomings into stubborn refinements of the spirit, striving to report on humanity from the best part of themselves.

"I've been referred to as a writer in that Tin Pan Alley sense," says Joel, talking at home in eastern Long Island. "Maybe I am, because I don't believe in completely breaking with the past. When something new is going to happen, it comes from a desire to do everything that came before, but realize how pissed off I was about everything in our culture. I mean, this is a guy who thinks that—as my father used to say when I was a kid—'Ah, life is a cesspool.'"

Kortchmar sensed that the bold melody of Joel's bumpy "Motorcycle Song" was potentially the regenerative antidote to "No Man's Land," so he suggested Joel slow the tempo down. "I did," says Billy, "and boom, I hit the essence of what the melody was: soulful. I was getting to the stage where I was looking for things I did believe in, and one of them is deep, substantial love." Thus, a throwaway track instead became "All About Soul," a confessional tribute to the fortifying character of marriage to Christie Brinkley. ("A wounded, mocking account of betrayal, with a primal scream at the end that I'll never be able to hit again"), "Blonde Over Blue" ("A sardonic song where the guy's grasping at something—sex, I think"), "Minor Variation" ("About giving in to the fucking blues"), and "Shades Of Grey" ("An ironic, purging, Cream-influenced song about ambiguities").

Hired to supply a thorny thrust to Joel's denouement, Kortchmar summoned a studio brigade that included legendary Mountain guitarist Leslie West, drummers Steve Jordan (of Keith Richards' X Pressive Winses) and Zachary Alford, plus Mel Leamp/Springsteen vocalist Crystal



What Fuels Rage Against The Machine?

Fury is often the flower of deep disappointment, and it can blossom most fiercely in the hearts of frustrated young believers. It's tough to please the pupil who has been taught to care too much, and to placate the pupil who is the sound of anger at the brink of breakthrough.

A Los Angeles-rooted hardcore band that grafts capacious punk compulsion with crafty political rap, Rage Against The Machine is a 22-member, deeply felt forum for the poetry of Zack de la Rocha, a 22-year-old guitarist/songwriter of Chicano and white parentage. "When I was younger, I had a weird image of myself as an All-American kid," says de la Rocha, whose unruly dreadlocks and boyish demeanor belie a personality toughened by a heritage of conflict. "I grew up moving back and forth between my father's place in East L.A. and my mother's home in the white suburb of Irvine, because I was the focus of a heavy custody battle between my dad, who was a first-generation Mexican muralist, and my half-Chicano/half-German mother, a teacher's aide who eventually raised me while working at the Univ. of California

since the sixth grade, drummer Brad Wilk had thundered behind Eddie Vedder prior to Pearl Jam, and lead guitarist Tom Morello had previously been part of a local outfit called Lollapalooza. The Machine recorded a homemade cassette album for their initial public performances in the fall of 1991. The Desert 5. The Machine recorded a homemade cassette album for their initial public performances in the fall of 1991. The Desert 5. The Machine recorded a homemade cassette album for their initial public performances in the fall of 1991.



PJ Harvey: A Lover's Musical Musing

The purpose of this column is to share the excitement of discovery. There is never any shortage of projects in the music industry pipeline, but the focus here is on pivotal undertakings by established players, significant newcomers by emerging artists, work by under-the-radar musicians that merits closer scrutiny, or the phenomenon of alder musicians suddenly discovering the depth of their own potential. And sometimes the column is simultaneously about all of these things, as in the case of England's PJ Harvey, a band about to play its first North American dates Aug. 11-18 after recently conquering the British independent charts with "Dry" (Indigo/Island).

The trio takes its name from singer/songwriter Polly Jean Harvey, whose marvellously undefinable 1991 "Dress" single on the Too Pure label was one of the most impressive U.K. indie debuts of that year. Melodic, clagoruous, meditative, and as clinging on the dancefloor as the garumet it described, the song explored the practical and sensual considerations—as well as the emotional absurdities—of a young woman who might "dress to please." If the pre-

Express) and visual artist (Andre Serrano's "Piss Christ") to convey the kind of impact she aims to attain: "The stream of consciousness, where it just goes straight into your head and bypasses any process of seeing or judgment, and there are no barriers. Raised in Yeovil by supportive 'hippie-generation' parents, Harvey was local concert promoter. "Except," she quipped, "I wanted to be a boy until I was about 12, because Yeovil is a quiet village and there weren't any other girls."

Harvey took up the saxophone at 10, playing Glenn Miller standards in the school band ("I loved it"), then hurrying home to R&B riffs and Captain Beethoven horns from her parents' collection. At 18, she switched from honk to acoustic Yamaha and began appearing solo in pubs. Accepting an invitation to join the group Automatic Dlamini, she toured Europe for two years.



Boukman Eksperyans: Vodou Victory

There is a musical saga of high drama unfolding at this very moment across our nation. It concerns certain policies of the Pope, the legacy of a beloved black revolutionary, and the dangerous crossroads at which a polyglot city may find itself when it must vote to either honor the polyglot heritage of its common people, or reject their needs and beliefs in favor of the cynical ambitions of a tiny elite.

However, the story in question pertains neither to Sinead O'Connor and her outspoken anti-Catholic Church convictions, nor to Lee's new Malcolin X movie, nor the recent U.S. elections. Rather, this drama is embodied in a U.S. concert tour currently underway to promote an album on Island Records' Mango label by Haiti's Boukman Eksperyans.

If all this seems just a shade unlikely, well, you probably haven't yet been exposed to the provocative sights and sounds of Boukman Eksperyans and their arresting new record, "Kalfou Danjere" (Dangerous Crossroads).

The group is named for a native Vodou priest whose dream of liberation precipitated the overthrow of French colonialism in this hemisphere and the birth of the world's first black

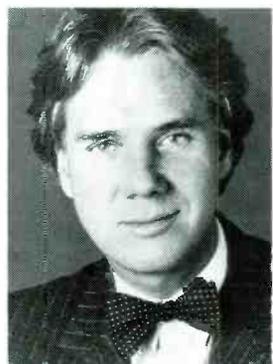
"The Vatican made a big, big mistake in this recognition," says Lolo, "but then many people feel the Vatican [whose Salesian Order expelled Rev. Aristide for allegedly using the sacraments for political purposes] was involved in the coup. Some say Haiti is a Catholic country once ruled by a Napoleonic Code, but Haiti has always been a Vodou country with a Vodou code, which is not a religion but rather a system of family life."

As Lolo notes, Haiti has long witnessed a tug of war between the foreign-imposed values of the city life and the pious African-Creole creeds of the peasant existence. The island's modern musical history, likewise, reflects these conflicting attachments. During the '50s heyday of the corrupt "Papa Doc" Duvalier regime, the meringue-flavored *compas-direct* sound of famed saxophonist Nemours Jean-Baptiste was favored by the government because of its escapism. In the mid-'60s, that music was eclipsed by *mini-jazz*, a rock-edged, hedonistic *compas* offshoot.

"The *compas-direct* was encouraged by the Ton Ton Macoute [secret police] in the regime and encouraged people to forget their worries. *Mini-jazz* also did this. In both cases, something good was exploited."



MUSIC TO MY EARS



by Timothy White

Annie Lennox Casts A Solo Spell

Last week, all of London seemed in thrall to a bittersweet Scottish lament. The elegiac ballad could have been linked to the losers of the British general elections—most appropriately, the United Kingdom's defeated Scottish separatists.

But this lament was both more personal and universal in nature, as the affecting farewell for Aberdeen-born ex-Eurythmic Annie Lennox to a stretch of semi-retirement began in February 1990. "Why" also confirmed the long-rumored mutual decision to dissolve the collaboration with composer Dave Stewart that made the Eurythmics one of the most successful acts of the decade.

Living in the midst of an international album-sales sweepstakes between Def Leppard and Bruce Springsteen, Lennox's album became the U.K.'s best seller by a comfortable margin. Its initial week of release, according to Britain's major retail

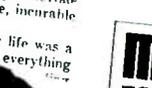


Wynonna's Searching 'Tell Me Why'

The only way to cure loneliness is to defeat the dread of being alone. Yet this fear often can't be conquered without facing a separation from all things familiar.

Such dilemmas retain a special poignance when expressed in country music, whose cultural ethos are as old as the pioneer life of the Scottish Highlands, across an Irish moor, or upon the hostile seas between Britain and southern Appalachia.

"I felt like I was leaving home but still going back for meals and laundry," says singer Wynonna Judd with a laugh, alluding to her self-titled solo debut of 1992. "With this second record, I'm a little more adventuresome," she assures, describing "Tell Me Why," her subsequent effort on MCA, due May 11, as well as the traditions from whence her music springs. "My solo records are chapters in my life; they're very autobiographical in terms of what I've been through," she adds, by way of acknowledging her former status as one-half of the Judds, the hugely successful mother-and-daughter country vocal duo that dissolved after parent Naomi's forced retirement due to a rare, incurable



Discovering Belly's Personal Politics

"Sometimes I think music is important," mulls Tanya Donelly, leader of the new group Belly. "Other times I think it's an entertaining distraction from things people should be paying attention to, like the healthy control of the world or their own families; the unresolved issue is the proper place of music in people's lives."

And it's precisely this sort of modern quandary that Donelly, formerly best known as a member of Throwing Muses, strives to explore in "Star," Belly's debut album, due for release on Sire/Reddell's clear, hesitant voice moves through the dreamlike fog of her songs, posing questions about values and attachments ("Do you have a sister? Would you... step one tiptoe in hell for her?") in a song called "Someone To Die For" or asking unfeasible favors ("Heal me by a river" in the song "Slow Dog." Shifting between folk-rock anxiety and garage-band assertiveness, the music is dulsum effect is of rising alarm about the groping way in which we continue to live our lives.



we were making 'The Real Ramona' album [1991]," she confides, "but we didn't want anybody to know until I left officially in June of '91. It was a comfortable decision as far as Kristin and me. She's always been my closest and dearest friend, dating back to when we'd get stoned as kids [Kristin's mom was once married to Tanya's father] over at her house, and write our first songs."

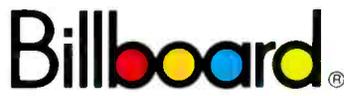
And what were Donelly's earliest compositions like? "Well," she chuckles, "the chorus of my very first song was 'Steal me a car/And I'll love you.' That should tell you something."

If anything, it suggests a craving for excitement, along with some secondary interest in escape. Growing up as Donelly did in measure of both deserts fulfilled in nearby Providence, whose club scene has encompassed such legendary showcase haunts as Lupo's and the Living Room.

"Providence is a great place if you want to start a band," she says. "It's very urban but very relaxed, and there are so many different kinds of good players there that it's pretty difficult not to discover musicians with common interests, or at least some unexpected."

Which also describes how Tanya's father, a plumber/guitarist/actor, encountered her mom, a 17-year-old who met at a church social in Providence. "I was a Christian, my father was a high

Music To Your Ears, Too.



Key Titles To Kick Off Fourth Quarter Pearl Jam, Yearwood, Salt-N-Pepa On October Slate

■ BY LARRY FLICK

NEW YORK—The typically active fourth quarter swings into full effect in October with new albums by Pearl Jam, k.d. lang, Trisha Yearwood, Salt-N-Pepa, and 10,000 Maniacs.

Others with key releases this month include George Clinton, Tevin Campbell, Jackson Browne, Rush, and the Pet Shop Boys. Also, Travis Tritt and Clint Black are featured on "Common Threads," an Eagles trib-

ute album, while Smashing Pumpkins and Soundgarden head up the much-touted "No Alternatives" AIDS benefit set.

Oct. 19 is the day that Epic finally unleashes "Vs.," the long-awaited follow-up to Pearl Jam's six-times-platinum debut, "Ten." The band produced the album with Brendan O'Brien; the release will be preceded by the emphasis track "Go." The first leg of Pearl Jam's U.S. concert trek will begin Oct. 28 in San Francisco.

Although it is not billed as the official follow-up to her Grammy-honored "Ingenué," k.d. lang is the sole artist featured on the country-slanted soundtrack to "Even Cowgirls Get The Blues." The Sire/WB collection hits retail Oct. 26. No single has been chosen yet.

Trisha Yearwood aims to solidify her place as one of country's leading female vocalists with "The Song Remembers When," due Oct. 26. The title track from the MCA project, which was produced by Garth Fundis, has just gone to radio. Sources say that an intensive pop/AC crossover plan is in the works.

It has been nearly four years since enduring rap divas Salt-N-Pepa enjoyed platinum success with "Blacks' Magic." On Oct. 19, they unveil "Very Necessary" on Next Plateau/London/PLG. S-N-P has teamed again with Herbie "Luv Bug" Azor, who has been at the helm for many of the group's previous hits. "Shoop" is actively buzzing at top 40 and urban ra-

(Continued on page 113)

Williams Signing Is Latest Coup For Mammoth, Atlantic

■ BY PAUL VERNA

NEW YORK—Having successfully exploited their partnership with the Juliana Hatfield Three's album, "Become What You Are," Mammoth Records and Atlantic Records are set to apply their joint energies toward the Chapel Hill, N.C., indie's most recent signing, singer/songwriter Victoria Williams.

The deal couldn't come at a better

time for Mammoth. Williams is enjoying heightened visibility, thanks to the album "Sweet Relief—A Benefit For Victoria Williams," recorded for Thirsty Ear/Chaos/Columbia by alternative-rock icons like Soul Asylum, Pearl Jam, Lou Reed, and Matthew Sweet to raise money for Williams, who suffers from multiple sclerosis. Soul Asylum's contribution to that project has already been released as a video and single; Pearl Jam's cut is scheduled to spin off next.

Williams also will appear in Gus Van Zant's upcoming film adaptation of "Even Cowgirls Get The Blues," starring Uma Thurman.

Besides future output from Williams, the Mammoth contract encompasses the artist's two previous records—one originally released on Rough Trade, the other on Geffen. Both albums will be reissued by Mammoth this fall, according to Mammoth president Jay Faires.

Because of Williams' high profile, bidding for her recording services was intense, according to sources. But Faires, instead of making a competitive offer, simply persuaded the artist that his label was supremely qualified to handle her repertoire.

(Continued on page 111)

Ex-PolyGram Exec Hopes To Help Tring Get Back On Track

■ BY DOMINIC PRIDE

LONDON—Former PolyGram international VP Anthony (A.J.) Morris is to become a nonexecutive director of budget company Tring International.

The move, which has surprised many in the U.K. business, sees a respected veteran joining a company that has been hit with a series of highly publicized lawsuits over alleged infringements of copyrights. Tring also recently won a victory

(Continued on page 113)

Warner Buys Continental, Brazilian Independent

■ BY JOHN LANNERT

NEW YORK—In a move designed to broaden the domestic roster of its Brazilian affiliate, Warner Music International has acquired Continental Records, a São Paulo-based independent label whose sales are derived primarily from homegrown Brazilian stars.

The terms of the long-anticipated deal, which took two years to negotiate, call for Continental to become an affiliate of Warner Music International and operate as a division of Warner Music Brazil.

Further, Continental will continue to handle its own A&R, marketing, promotion, and sales departments, while using the distribution and operations services of Warner Music Brazil. Among the artists signed to Continental are country-styled sertaneja superstars Leandro & Leonardo, Gian & Giovanni,

and Roberta Miranda, as well as samba-reggae titans Olodum and Banda Mel.

Spearheading Warner's drive to obtain Continental was André Midani, Warner Music Intl. VP and director Latin America, who emphasizes that his initiative was "fully supported by [Warner Music International's chairman/CEO] Ramón López."

Midani, who declined to reveal the price tag for Continental, remarks that he was attracted to the 52-year-old company not only for its contemporary roster, but also for its deep catalog of regional stars.

João Rossini, a veteran record and television executive, was named managing director of Continental. He was most recently financial adviser to Silvio Santos, owner of television network Sistema Brasileiro De Televis (SBT).

Amnesty Seeks New Chief As Healey Departs

■ BY MELINDA NEWMAN

NEW YORK—Amnesty International, which has developed close ties to the music industry through its benefit concert tours, has opted not to renew the contract of executive director Jack Healey, who served as one of its main links to the music world.

Neither Healey nor Rick Halperin, chair of Amnesty International's board of directors, would say why Healey's contract was not renewed. Healey has been with the organization since 1981. "I can't divulge the background to what happened," Halperin says. "It was just that both par-

(Continued on page 105)



Quality Gets Dangerous. Executives of Quality Records celebrate the signing of a long-term distribution deal with Dangerous Records. The agreement follows the release of "Bangin On Wax" by Bloods & Crips, distributed by Pump/Quality. Upcoming Dangerous releases under the agreement include "Bangin On Wax II" and "Ronnie Ron's Gangsta Boom." Shown, from left, are Thomas Yamamoto, GM/VP of finance for Quality Records; Steven Lowy, attorney for Dangerous Records; Adam Levy, president/CEO of Quality Records/Warlock Records; Ronnie Phillips, president of Dangerous Records; and Russ Regan, president/COO of Quality Records.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Tommy Mottola is named president and chief operating officer of Sony Music Entertainment in New York. He was president of Sony Music. (See story, page 3)

Yvonne Ericson is promoted to VP of media for Sony Music in New York. She was media director of advertising services.

Arnie Kaplan is appointed VP of royalties for EMI Records Group North America in New York. He was VP of royalties for Arista.

Warner Bros. Records in Nashville promotes **Janice Azrak** to senior VP of creative services, artist development/video, and **Herb Agner** to video coordinator. They were, respectively, senior VP of press and artist development and administrative assistant.

Gary Spivack is named national director of alternative and rock promotion for MCA Records in Los Angeles. He was regional promotion manager for Elektra.



ERICSON



AZRAK



SPIVACK



MIZE



BRIGGS



LEVIN



INGBER



PRUDHOLME

Claudia Mize is promoted to director of A&R administration at Mercury Nashville. She was executive administrator.

Reprise Records in L.A. promotes **Gary Briggs** to national AOR promotion director and **Nancy Levin** to national director of pop and crossover promotion. They were, respectively, national AOR promotion manager and national singles manager.

Sheryl Ingber is appointed director of national publicity for Scotti Bros. Records in Los Angeles. She recently returned from a two-year hiatus

from the music industry while completing her journalism degree. Prior to that, she was manager of West Coast publicity for RCA.

Rhino Records in Los Angeles names **Eric Kayser** national manager of promotion. He was promotion coordinator.

Columbia Records in New York appoints **Jeff Burroughs** product manager, black music, and **Melissa Fogelman** manager of label services. They were, respectively, manager of Flexx Management, a producers' management company, and adminis-

trative coordinator for Columbia.

Rick Hughes is appointed head of the central promotion region for Sony Nashville. He was director of regional promotion in Chicago at MCA.

Penny Bennett is named product manager in the product development department at PolyGram Classics & Jazz in New York. She was administrative assistant.

Murray Elias is named director of reggae A&R for Priority Records in Los Angeles. He was A&R director at Profile.

Michael Motta is promoted to local promotion manager for Capitol Records in San Francisco. He was a management trainee.

PUBLISHING. Steve Prudholme is promoted to creative director, West Coast creative operations, for EMI Music Publishing in L.A. He was manager of West Coast creative operations.

Amy Goodfriend is named marketing manager for Leeds Entertainment in Los Angeles. She was creative manager for songwriters Billy Steinberg and Tom Kelly.

Neil Diamond Goes Up On The Roof Columbia Set A Tribute To Brill Building

BY MELINDA NEWMAN

NEW YORK—For Neil Diamond, going back and recording an album of classic Brill Building/Tin Pan Alley songs was like “visiting old friends.”

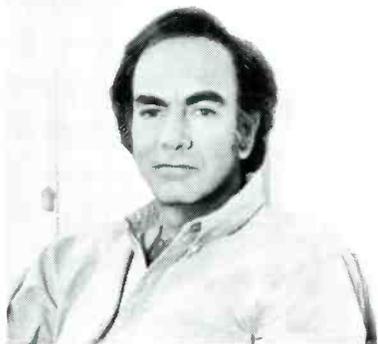
“It brought back so many memories, it took me right back to the time and place these songs were hits,” Diamond says of “Up On The Roof—Songs From The Brill Building,” released Sept. 28 by Columbia Records.

Most of the songs cover the period from the late '50s to the early '60s, a time when writers such as Leiber & Stoller, Ellie Greenwich & Jeff Barry, Neil Sedaka, and Carole King & Gerry Goffin were consistently turning out hits in their cramped Brill Building offices or other writers' havens. It was also a time before Diamond felt the first flush of his own success.

“The album is a wonderful remembrance of a more innocent time, before the Cuban Missile Crisis. It was the last gasp of American creative pop songwriting before the Beatles hit our shores,” Diamond says. “It was a wonderful period to first come up in and find my way, because I did get a chance

to meet these writers and learn the songs.”

Columbia Records president Don Jenner came to Diamond with the idea for the album less than a year ago. “I thought it was a really good idea,” Diamond says. “He wanted me to do something on the Brill Building. I grew up in that area; I came up through those ranks. I called [producer] Peter Asher and [manager] Sandy Gallin, and we just went in and did it.”



NEIL DIAMOND

Webb Re-Launches Singing Career With Elektra Album

NEW YORK—As writer of such pop classics as “Up, Up & Away,” “Wichita Lineman,” “All I Know,” and “MacArthur Park,” Jimmy Webb has shown that he can write the songs. Now he'd like to prove that he can deliver them as well.

Elektra has just released “Suspended Disbelief,” Webb's first album in 10 years and the seventh of his career. Webb spins his own tales in a husky, often bluesy voice, with accompaniment from such well-known friends as Don Henley, David Crosby, J.D. Souther, and Steve Lukather.

But he receives the most assistance from famous buddy Linda Ronstadt, who produced the album with George Massenburg.

Ronstadt, with whom Webb has worked before, was suggested by Webb's former manager, Sandy Gallin. “I knew when he said it, it was the right thing, but I'm so terrified of rejection that I just couldn't picture myself asking her if she'd do it,” Webb recalls. “All I was concentrating on was the aftermath, the horrible feeling, the post-apocalyptic letdown, how I would feel if she said no . . . but the word came back that she would love to do it, and I was just knocked out.”

Ronstadt came on board after Webb had gotten the songs and his voice in

(Continued on page 14)



JIMMY WEBB



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Diamond says he whittled down the list of 50 songs that appealed to him to the 16 that appear on the record. “It just scratches the surface of what was being written. These songs represent writers that I felt were very important in that period . . . There were lots of them that I eliminated just because I didn't feel I could add anything to them, aside from just singing them well. They each have meaning for me, and I fought for some of them to stay on the record.”

The album includes just one Diamond composition, “Ten Lonely Guys,” recorded by Pat Boone in 1962. The song, which was not a hit, was written

(Continued on page 19)



Moore Music. TriStar Music artist Mae Moore meets with label execs after her performance at an AIDS Awareness concert. She played selections from her TriStar debut, “bohemia.” From left are TriStar Music VP of marketing and sales, Howard Gabriel, Moore's manager Keith Porteous, Moore, and TriStar Music president Bob Buziak.

The Suburbs: Coming To A City Near You; A Changing Of The Guard At Paisley Park

H EADING FOR THE SUBURBS: Before Soul Asylum, the Replacements, or Hüsker Dü, the Minneapolis alternative music scene spawned the Suburbs, the Twin City quintet that earned major critical kudos for its slightly skewed pop-rock sensibilities before falling apart in 1986. Fifteen years after the release of its 1978 *Twin/Tone* self-titled EP, the band is reforming with original members in tow.

The impetus for the move was *Twin/Tone's* late 1992 release of a greatest hits collection (which also included tunes from their Mercury and A&M albums) from the band called “Ladies And Gentlemen, The Suburbs Have Left The Building.” *Twin/Tone* approached band members and said the best way they could help promote the release was to do a concert. Five months later, in April, the band did just that. One sold-out show at First Ave. in Minneapolis led to four sold-out shows, and the group knew they were on to something.

Keyboardist Chan Poling, guitarist Bruce Allen, bassist Michael Halliday, and drummer Hugo Klaers all still live in Minneapolis; singer and guitarist Beej Chaney relocated to Los Angeles years ago. “I said I'd do it if there was enough interest to pay for my plane ticket,” Chaney recalls.

“I thought we could definitely get some interest, but I was definitely surprised we sold out four nights,” Poling says. “The [club] told us the first show was the fastest sellout they'd ever had.”

“I thought it would be nothing more than a fun party, but we really got inspired by the reaction to our music,” Chaney says. “We thought, ‘Wow, people care about us still.’ We thought it was a [closed] chapter.”

However, that concert stint started a Suburban sequel. The band members, some of whom hadn't seen each other in more than four years, enjoyed playing together again so much that they decided to record again. They'll begin recording in Los Angeles next month. Chaney, Poling, and Allen have written eight new songs, which Chaney describes as “a lot like the early stuff, very unmanipulated, very true to the alternative Suburb beginnings in spirit.”

By Thanksgiving, Chaney says the Suburbs hope to have at least five or six songs demoed that they can use to begin shopping for a label deal. *Twin/Tone* has already expressed interest in the new material.

“If someone from a major wants to become involved and become one of the guys, that would be the ultimate,” Chaney says. “That's what happened to Soul Asylum with Columbia. We want someone to understand the chemistry of the group.”

As it shops the tape, the band is also preparing for a mid-December showcase at the Orpheum in Minneapolis. If it can't make a match with a label, Chaney says the band will probably put the record out itself, although it would prefer a deal.

Regardless of the record's fate, the Suburbs want to take to the streets, preferably as opener for a like-minded band. “We've already played every college and bar there ever was,” Chaney says. “Now it's time to put that experience into a higher league of inspiration.

We need to get our hands on a decent PA.”

FIRST HE CHANGED his name, and now formerly Prince is changing his business affairs. Jill Willis, who served as the artist's co-manager and executive VP of Paisley Park Enterprises, has left the company. Additionally, the artist is now being handled by a new public relations company after years with his former firm.



by Melinda Newman

RED HOT AND GONE: After going the normal route and trying out plenty of familiar guitarists to replace short-termer Arik Marshall, the Red Hot Chili Peppers made a big ta-doo about placing an ad in L.A. Weekly and ultimately picked Jesse Tobias, guitarist for local band Mother Tongue, whom the band met through mutual friends. No quicker than Tobias could chant “I'm A Pepper Too,” management confirms that he's been replaced by Dave Navarro, formerly of Jane's Addiction.

THIS AND THAT: Steve Vai's band, the aptly titled Vai, began its first U.S. tour Sept. 28 in Portland, Ore. In October, the band goes to Europe to open for Aerosmith . . . Steely Dan was inducted into Hollywood's Rock Walk Sept. 8, during the band's sold-out, three-show stand at the Greek Theater . . . Deep Jimi & the Zep Creams have parted ways with EastWest Records.

UP AND COMING: Phil Collins' latest solo album will come out on Atlantic, Nov. 5. The label is also releasing INXS' newest, which includes a duet between Michael Hutchence and Chrissie Hynde . . . Guns N' Roses' new album of punk covers, dubbed “The Spaghetti Incident,” includes versions of “Attitude” and “Hair Of The Dog.” It hits streets Nov. 23. The same day, MCA releases albums from Jodeci, Tom Petty & the Heartbreakers, and Elton John . . . Among the artists with first quarter 1994 releases are AC/DC and Anita Baker.

Assistance in preparing this column was provided by Ed Christman.

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When British alternative rockers the Boo Radleys were approached about doing a cover of fellow Liverpoolians the La's jangly pop hit, "There She Goes," for the soundtrack of "So I Married An Axe Murderer," they were less than thrilled. In fact, according to lead singer Martin Carr, Columbia Records had to convince the group to do the song. But, true to form, the band deconstructed the song and came up with its own beautifully messy version.

Edited By Peter Cronin

THERE SHE GOES
Written by L.A. Mavers
Published by Go! Discs Music Ltd. (PRS)

"Columbia called us up and asked us if we'd like to do a song for a film. The only problem was, we'd have to do a cover song, and it would have to be 'There She Goes.' We said no at first, because we'd never recorded a cover before. Then they waved some money in our faces, so we changed our minds," Martin Carr recalls. "We approached the song as if we'd written it, really. That's the best way to do it. When I listen to records, I hear things that I would have done in them. So I just had a good think about it the night before we recorded it. I listened to it a few times and heard things that weren't there, some of the harmonies and trumpets and stuff. We wanted to speed it up and turn it into a bit more of surf song. We don't know the La's at all. We don't know any of the famous bands from Liverpool, actually. We didn't play the same places they did. We used to play the horrible, grotty, smelly basements. I first heard 'There She Goes' three or four years ago, and I just thought it was a pretty good song. But we were given a chance to do it better, make it more like the Beach Boys. I haven't heard our version, to be honest. We just recorded it and sent it over to America to be mixed."



THE BOO RADLEYS

ARTIST DEVELOPMENTS

OUT OF THE BLUE

If Sire/Reprise manages to replicate the Ocean Blue's alternative-rock success at top 40 radio, as it plans, at least the Pennsylvania quartet's product manager won't be surprised.

"This is a band that a lot of people in the industry have underestimated," Peter Standish says. "Their freshman album (1989's 'The Ocean Blue') had two alternative chart hits ('Between Something And Nothing' and 'Drifting, Falling') and sold more than 150,000. The sophomore album (1991's 'Cerulean') cleared 100,000 without as much

airplay, and with less touring than the first. So there's a strong fan base out there that's very passionate. Three's the charm."

The Ocean Blue's just-released third album, "Beneath The Rhythm And Sound," could indeed be the charm, if past performance holds.

"They've always done exceptionally well in call-out research by the big commercial alternative stations, as well as in sales," Standish adds. "When both those indicators occur together, you know you really have something. Their fan base doesn't underestimate them, and we think there's a much larger potential

audience out there, along the lines of Toad The Wet Sprocket."

A likely reason why the Ocean Blue has been taken for granted, Standish says, is that the band isn't as hard-edged as other alternative acts. Vocalist/guitarist/songwriter David Schelzel agrees, and notes that "Beneath The Rhythm And Sound" combines the best aspects of its predecessors.

"The first album was [a more eclectic] collection of songs, but people really liked it," Schelzel says. "With 'Cerulean,' though, we wanted a great mood, like Roxy Music's 'Avalon.' So it was more of an atmospheric record, where the songs themselves were secondary. This time there's more of a consistent mood than the first album, but I wanted to write great songs and dabble in different musical styles again. So there's moody songs, as well as pop tunes and happy rock'n'roll."

The new album also shows more of a political, philosophical, and literary bent, its conceiver adds. "In between records, I finished my senior year in the space of six months," says Schelzel, who earned a degree in general humanities from Penn State. "Luckily, the dean's daughter was a big fan!"

(Continued on next page)



THE OCEAN BLUE: Rob Minnig, Steve Lau, David Schelzel, and Bobby Mittan.

WEBB RE-LAUNCHES SINGING CAREER WITH ALBUM, CONCERT

(Continued from page 12)

shape, a process which took years. "The real reason I didn't think about doing an album until five or six years ago was because I didn't feel like I had the material, and I was trying to do a lot of work on my voice and my performance. I was really trying to improve, and get myself into the ballpark as a singer."

There was also the matter of finding a label. "I'd been out of it for so long, I didn't really know where to start and I don't think anyone was really interested in me," he says. "Obviously, the scene has changed so dramatically in the last 10 years, it was almost an alien landscape. I thought, 'Didn't I used to

know something about all this?'"

After fielding offers from different labels, Webb chose Elektra because of the company's level of commitment to the project.

To celebrate the release of the album, Elektra has helped organize a concert in New York on Monday (27),

featuring Webb and some of the performers who have helped make his songs famous. Webb will perform songs from the new album, while artists such as Glen Campbell, Art Garfunkel, David Crosby, Nanci Griffith, and Michael Feinstein will sing older selections. Jeff Jones, Elektra VP of

marketing, says ticket sales are going "OK."

Webb freely admits that being the man known for writing the songs, but not for singing them, used to be a thorn in his side. "I'd be lying if I said there wasn't a time when I had a real chip on my shoulder, and was going to go out and make everybody admit that I could [perform]," he says. "But now, I feel like I can do it, so I'm not so uptight about it."

In addition to performing better, Webb says he's writing better as well. Out of design, Webb now spends more time writing songs that are more complicated than some of his earlier innocent tales, which he often had to churn out at an alarmingly quick rate. "As far as those bright little hopes and dreams, and that little, naive way of looking at the world, I suppose that has to change," he says. "I think you would be a very strange 46-year-old person if

(Continued on page 19)

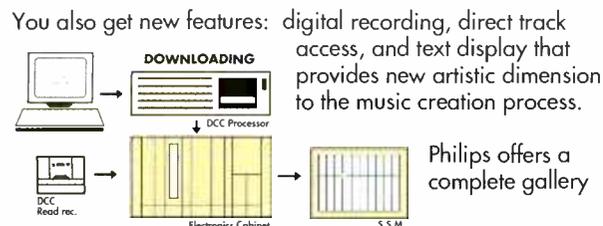
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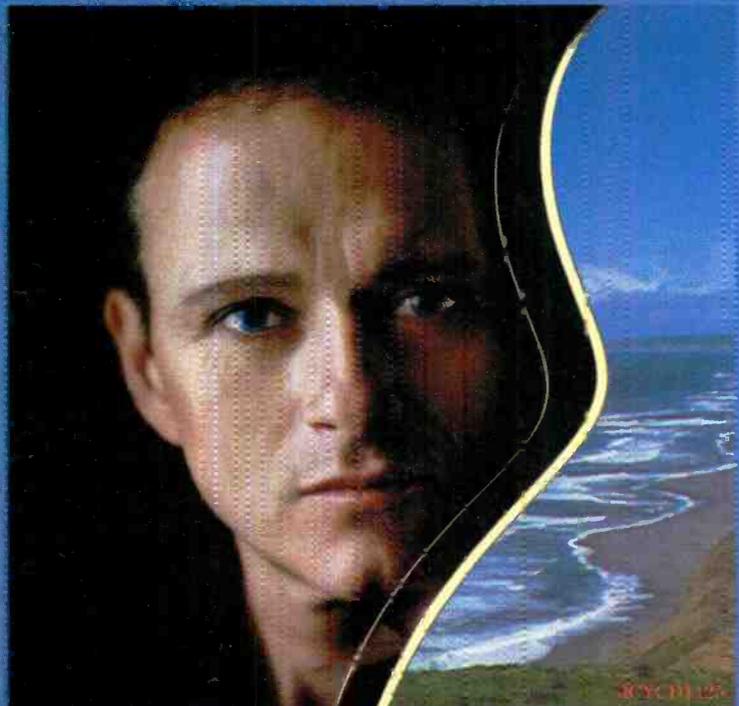
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ARTIST DEVELOPMENTS

(Continued from preceding page)

"Sublime," the first single from "Beneath The Rhythm And Sound," was released Aug. 9. The track already has climbed into the top 10 on Billboard's Modern Rock Tracks chart, and the label is pushing the video, lensed in Iceland, as well. "Our big priority is to get significant rotation on MTV," says Standish, who notes that Sire Records president Seymour Stein personally presented the clip to MTV.

At retail, sales programs similar to those employed for alternative hitmakers Belly and Dinosaur Jr. are being undertaken, to coincide with a fall tour.

JIM BESSMAN

ROCK ME, AMADEUS

After coming off the streets, signing with SBK, spending nearly \$1 million of the label's advance, then being dropped and finding itself broke again, Mozart's story is a true rags-to-riches-and-back-to-rags-again story.

The Los Angeles-based opera-rock band signed with SBK in 1991 and was dropped even before the band's debut album was released. The band called Miles Copeland III, IRS Records chairman and Sting's manager, for advice, and Copeland says he sympathized with the band's "horror story" and liked the sincerity in the band's efforts.

Copeland took on managing chores for the band and created Bachoven Musicwerks, a label specifically for the band's debut self-titled album, which was released Sept. 1 through independent distribution. Copeland is using one-stops, including Valley Record Distributing and Abbey Road Distributors, to distribute the album.

"These guys had the attitude the Police had in the early days," says Copeland, who also managed the Police. "They were going to do whatever it takes to make it happen. If every group had this attitude, my life would be so easy."

"Sometimes it's not always best to go for a big deal," he adds. "They're an example of a group who went for the money and ended up high and dry. When we signed the Police it was for zero advance, and look how that turned out."

Copeland is going for a grass-roots marketing approach with Mozart. He plans to put money into building a radio and live base. Once the band sells out larger venues, Copeland says it'll consider doing a video.

"We're aiming to build on the fan base they have on the West Coast, and build it slowly from there," says Copeland.

Mozart is headlining clubs on the West Coast until mid-October and selling its CDs at the shows. The band will also visit radio stations, including album rock KNAC Los Angeles. The track "I Fly" was serviced to album-

(Continued on page 17)



MOZART: Adam, Peter Perdichizzi, Ralf Balzer, and James Clare Book.

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Lifesongs From Razor & Tie; Lively Leiber & Stoller Songs

A LIFE OF SONG: They were singer/songwriters in their own right, and they established a label-publishing setup, **Lifesong Records**, which was an early home for such artists as **Jim Croce**, **Dion**, **Crack The Sky**, and **Henry Gross**.

The team, with various permutations as artists and as song-producer collaborators, comprised **Terry Cashman**, **Tommy West**, and **Gene Pistilli**.

Their careers, covering almost a 25-year span, will be covered by a 20-track CD due Oct. 5 from **Razor & Tie Records**, a New York-based label that relishes the sounds of the '70s. The retrospective

will be released under the title, "The AM-FM Blues (Their Very Best)."

Cashman & West, who as a duo penned many songs performed on TV by the **Partridge Family**, are represented on the CD by the ambitious success, "American Suite," which has been restored to its original four-song format, and "Songman."

Perhaps the most familiar song on the CD is one penned by Cashman and Pistilli. It is "Sunday Will Never Be The Same," and the **Spanky & Our Gang** original is on board.

"I'd say [Lifesong] really had an influence on the development of the acoustic singer/songwriter," says West, who now operates a similarly conceived label called **Brave New Records** in New York. He is producing a collection of standards, "Croonin'," performed by **Anne Murray**, that **SBK** will release in November. "We were also a training school for producers. In fact, the label was an outgrowth of our production company, **Cashwest Productions**, which developed and produced acts such as **Croce**, **Gross**, and **Mary Travers**, among others."

As for "American Suite," it told, in more than 10 minutes of playing time, of New York City realities—which, West says, led the late radio programmer **Rick Sklar** to dismiss it as "too depressing" to be a contender for radio station **WABC** in New York. "Luckily, we got played in cities all around New York," he says. "In the light of the L.A. riots, it is still a pretty valid statement."

West notes that the compiler of the CD, **Mike Ragogna**, came to his attention by way of his work for the **Partridge Family**. "Every song he liked that the **Partridge Family** recorded was written by myself and Terry."

On his own, West had a Nashville label, **MTM Records**, and registered success with **Girls Next Door**, **Holly Dunn**, **Judy Rodman**, and **Almost Brothers**. Yet another label he has established, **Harmony Records**, has had action with "Through The Rain-

drops" by **Robert Bonfiglio**.

As for Cashman, he has gone on to become a modern sports troubadour with his "Talkin' Baseball" series, which salutes the sport and, in spin-offs, individual major league teams as well. Some of the venues he plays are ballparks around the country. He is also TV talk show host **Larry King's** baseball maven. **Pistilli** has been writing in Nashville, and penned the **Randy Travis** hit "Too Gone Too Long."

Words & Music



by *Irv Lichtman*

ACTION AT Leiber & Stoller Music Publishing may center on the fact that the **Jerry Leiber** and **Mike Stoller** company publishes or co-

publishes six songs on the upcoming **Neil Diamond** album, "Up On The Roof—Songs From The Brill Building." However—to paraphrase an L&S title—that's not all there is, reports **Randy Poe**, executive VP of the Los Angeles-based publishing company.

To stay with the **Diamond** disc for a moment, the songs he performs are **Leiber & Stoller's** own "Love Potion No. 9"; **Jeff Barry & Ellie Greenwich's** "River Deep, Mountain High"; **Leiber, Stoller, Carlo Donida, and Mogol's** "I (Who Have Nothing)"; **Leiber & Phil Spector's** "Spanish Harlem"; **Doc Pomus & Mort Shuman's** "Sweets For My Sweet"; and **Barry & Greenwich's** "Do Wah Diddy Diddy."

For other important activity, **Poe** points to two songs by **Tim Hardin** in the L&S catalog: **Rod Stewart's** unplugged hit version of "Reason To Believe," and a **Robert Plant** rendition of "If I Were A Carpenter" on his current album, "Fate Of Nations."

Poe also reports the addition of **Dennis O'Donnell** to the L&S staff as director of creative services. "He was responsible," says **Poe**, "for getting one of our J.P. ['Big Bopper'] **Richardson** songs, "White Lightning," in the upcoming feature film version of "The Beverly Hillbillies." The new recording is by **Joe Diffie**.

And to wrap it all up, L&S has just made available a six-CD package of copyrights called "The Leiber & Stoller Publishing Package," and **Warner Bros. Publications** has issued a 44-song folio of L&S songs.

PRINT ON PRINT: The following are the best-selling folios from **Warner Bros. Publications**:

1. **Eagles Complete**
2. **Rod Stewart, Unplugged ... And Seated**
3. **Pantera, Selections from Cowboys From Hell & Vulgar Display Of Power**
4. **Neil Young, Harvest Moon**
5. **Led Zeppelin Classics.**

ARTIST DEVELOPMENTS

(Continued from page 15)

rock radio in late August.

The band has had help from another industry vet—**Kiss** member **Gene Simmons** took the band under his wing, and funded the recording of **Mozart's** version of **Kiss' "Great Expectations"** for the **Kiss** tribute album, due in January. As part of the lineup on that album, **Mozart** is rubbing elbows with the likes of **Garth Brooks** and **Guns N' Roses**.

Mozart singer **Adam** looks back on the ordeal with **SBK** and says, "In retrospect, I'm more comfortable where we are now. At least we can decide if we succeed or fail."

"I'd like to work this record for six months to a year and build up a buzz," says **Adam**.

On **Mozart's** music, **Adam** says, "We're a legitimate operatic-influenced band. My mom is an opera singer ... Our fans are great. We have 15,000 active names on our mailing list, and when we play out, fans flyer the towns for us. People refuse to let a sound like us die. It's an endangered species in this market."

Adds **Copeland**, "I love a challenge. I'm looking at the long view with these guys." **CARRIE BORZILLO**

A SHOT IN THE ARM

"We love signing these bands that don't sound like anybody, that are totally off the wall and weird, that they haven't named a category for just yet," says **Rykodisc's** marketing director, **John Hammond**, of **Morphine**. And the **Boston** trio, whose "Cure For Pain" album came out Sept. 14, certainly fills that prescription.

With an irregular lineup consisting of baritone sax, two-string bass, and drums, **Morphine** truly does sound different. Familiar, though, are founder **Mark Sandman**, who serves as the group's bassist, vocalist, and songwriter, and new drummer **Billy Conway**. Both served in college/alternative outfit **Treat Her Right**.

"There's no guitar or harmonica, so we've eliminated a lot of those kinds of sounds that people were used to," says **Sandman**, comparing **Morphine** to its predecessor. "I experimented with basses modified out of cheap old guitars and basses, and started playing a two-string bass with a slide."

Sandman was aiming for expressiveness on his custom instrument, and was joined in this regard by **Morphine's** third man, saxophonist **Dana Colley**. "We focused on one sound we discovered by accident: My bass strings, his sax, and the way I sing were in the same range and formed a low, but penetrating blend."

(Continued on next page)



MORPHINE: **Mark Sandman**, **Dana Colley**, and **Billy Conway**.

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[And help records cross from Urban to CHR.]

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- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
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Artists & Music

ARTISTS IN ACTION

JVC JAZZ FESTIVAL
GROVER WASHINGTON, JR.
FOURPLAY
RICHARD ELLIOT
BELA FLECK & THE FLECKTONES
KEIKO MATSUI
RAY OBIEDO

Concord Pavilion, Concord, Calif.

EVEN JAZZ FANS appreciate some showmanship and soul with their musicianship, as the San Francisco Bay area version of JVC's fest proved once again. Guitarist Ray Obiedo put together a band of local all-stars, including drummer David Garibaldi and reedman Norbert Stachel, and warmed the crowd with a melodic, in-the-pocket set of Latin jazz. Keyboardist Keiko Matsui woke up any late sleepers with

ARTIST DEVELOPMENTS

(Continued from preceding page)

Perhaps Morphine does approximate a narcotic state, Sandman says, though he says the band's moniker is derived from Morpheus, god of dreams. "We try to be dream-conscious," he adds, noting that Morphine gigs often head into stream-of-consciousness jazz poetry. As for Morphine's recorded material, two albums have now been cut since the group originated four years ago—at first overlapping with Treat Her Right, before that band finally faded out officially last spring.

First album, "Good," was released on Accurate/Distortion, and won the Boston Music Awards' 1992 Album of the Year. The Rykodisc deal owes some to Colley's former band, Three Colors, which also starred Chris Harford, an employee of Carthage/Hannibal Records prior to that company's absorption into Ryko. Also important was a feature story on the band last March on NPR's "All Things Considered."

"We're still getting calls from that story," says Hammond, adding that the initial buzz created from the NPR segment facilitated West Coast bookings for the band. Meanwhile, the success of "Good" led Ryko to rerelease it quietly in July so as not to steal the thunder from "Cure For Pain."

Morphine's first real Ryko album will now be "obviously targeted alternative, but the band is more than that," continues Hammond, offering as evidence jazz magazine Downbeat's interest in the group. "The typical Ryko buyer, if there is such an animal, likes a lot of different things, and will really latch on to this band."

But reaching that said Ryko animal, Hammond concedes, can be challenging. So the label is looking to feature Morphine music in CD samplers, besides providing a video for the album track "Buena."

As for tour plans, Sandman, also Morphine's manager, says the West Coast swing is anchored by an NPR-engendered corporate gig at Nike's headquarters in Portland, Ore. "Huge money plus free shoes," he says.

some feisty, far-reaching fusion, rising off her stool to stoke the keys, trading musical barbs with saxman Mike Acosta, vocalist Greg Walker and band.

Bela Fleck & the Flecktones won fans with their unique blend of bluegrass, funk, and jazz. Fleck combined great technique and imagination on banjo with the dynamic (and equally visionary) team of bassist Victor Wooten and synth-axe drummer Future Man.

Richard Elliot may be the hardest-working man in fusion, playing equally strong on biting funk or sappy ballads ("When A Man Loves A Woman," 10cc's "I'm Not In Love"), and stealing an ovation while prone on the stage in a James Brown stunt.

Fourplay offered no surprises, picking a mix of material that showcased the pop-jazz strengths of each

of its members—Bob James, Lee Ritenour, Harvey Mason, and Nathan East. These "old masters" of fusion played well enough once they got the kinks out, but their insistence on promoting vocal tunes from the new album, playing along with recorded background vocals, was distressing. The slightly graying Grover Washington Jr. was a perfect closer, offering "Winelight" for the "forty-somethings" along with in-your-face funk featuring urban beats and scratching. His young, mostly Philly-based band was anchored by popping bassist Ruben Rodriguez and drummer Steve Wolfe, who looked like he just got off a Guns N' Roses gig. Purists would argue that his hip-hop version of "Take Five" was not jazz, but it was one hell of a jamming vision of the future.

ROBIN TOLLESON



AMUSEMENT BUSINESS®

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
CONCERT FOR WALDEN WOODS: DON HENLEY ELTON JOHN, STING JIMMY BUFFETT, AEROSMITH, MELISSA ETHERIDGE	Foxboro Stadium Foxboro, Mass.	Sept. 6	\$1,722,430 \$350/ \$125/ \$50/ \$35	47,859 sellout	Don Law Co.
GRATEFUL DEAD	Spectrum Philadelphia	Sept. 12-14	\$1,303,343 \$26.50	51,638 three sellouts	Metropolitan Entertainment Electric Factory Concerts
AEROSMITH 4 NON-BLONDES	Jones Beach Theatre Wantagh, N.Y.	Sept. 4-5	\$683,204 \$31.50	21,689 two sellouts	Delsener/Slater Enterprises
GARTH BROOKS STEPHANIE DAVIS	Delta Center Salt Lake City	Aug. 19-20	\$629,972 \$17	34,519 two sellouts	Estrella Entertainment Group
FRANK SINATRA DON RICKLES	Arena Long Beach Convention & Entertainment Center Long Beach, Calif.	Sept. 12	\$484,906 \$75/ \$50/ \$35	9,422 13,000	SMG Prods.
SANTANA/BOB DYLAN WAILING SOULS	Jones Beach Theatre Wantagh, N.Y.	Sept. 10-11	\$450,923 \$31.50	14,315 21,574, two shows	Delsener/Slater Enterprises
STEELY DAN	Greek Theatre Los Angeles	Sept. 7-8	\$445,078 \$39/ \$32/ \$22	12,087 two sellouts	Niederlander Organization
LUTHER VANDROSS EN VOGUE LOUIS DIX	The Pyramid Memphis, Tenn.	Sept. 17	\$391,575 \$25	16,515 18,957	Stage Right Prods.
KENNY G PEABO BRYSON	Pine Knob Music Theatre Clarkston, Mich.	Aug. 28	\$389,525 \$32.50/ \$22.50	14,122 15,253	Cellar Door Belkin Prods.
UB40	Greek Theatre Los Angeles	Aug. 30-Sept. 1	\$388,141 \$25.50/ \$23.50/ \$15	15,782 17,250, three shows, two sellouts	Niederlander Organization

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JIM BESSMAN

NEIL DIAMOND GOES UP ON THE (BRILL BUILDING) ROOF

(Continued from page 12)

by Diamond and nine fellow writers late one night in the offices of the Roosevelt Music Co.

The album's first single, a duet with Dolly Parton of "You've Lost That Loving Feeling," has gone to AC and adult-standard radio.

Although Diamond has not had consistent radio airplay in some time, his albums continue to sell. Last year's "The Greatest Hits 1966-1992" has been certified platinum by the RIAA, while "The Christmas Album," also released in 1992, quickly went gold.

Additionally, Diamond continues to be a major concert draw. His upcoming tour, which runs from Oct. 29 to Christmas, includes six nights at L.A.'s Forum and three shows at New York's Madison Square Garden.

Columbia, well aware of Diamond's drawing power, began going after his audience via alternative methods, relying more on television and other media than radio.

"Radio hasn't been that Neil Diamond-supporting for the last bunch of years, but obviously people get out there and see him and support him by buying his records," says Diarmuid Quinn, Columbia's VP of marketing. "There are a lot of radio stations that do support him, that's why we do have a single from this album," Quinn says, "But we have to get a lot broader than that reach. There are millions of fans

out there, and not all of them listen to radio."

Therefore Columbia also expects media and advertising to play a major part in exposing the new album. Diamond will appear on morning news shows, as well as national entertainment programs like "Entertainment Tonight."

"A direct correlation to his last record's success was Neil's support on television," says Quinn. "In turn, what we're doing this year is we're becoming much more aggressive with the 'Brill Building' album, because once we take him to his fans, they buy the record."

To spread the news, Columbia has bought two-page advertising spreads in newspapers across the country, promoting the new album, the tour, and the Christmas album, which will be re-serviced to retail for holiday sales.

As Quinn notes, "Our real plan is not a radio-driven plan; it's a media-driven frenzy."

The "frenzy" officially begins with an elaborate party and concert at the Sony Studios in New York, which will be decorated as the roof of the Brill Building. Highlights of the evening will be broadcast via satellite as a live radio special that is being offered primarily to news/talk stations. Columbia feels that the format reaches Diamond's main 30-to-50-year-old demographic.

"We're doing an interview with Neil

the night before and we're going to broadcast the performance from the party with Neil backed by Paul Shaffer's band," Quinn says. "Everything will be based around Neil starting as a songwriter." Columbia will also present Diamond with a plaque commemorating the estimated 40 million records he's sold while on the label.

The following day—the day of the album's release—Diamond will do a satellite press conference for radio and television.

Similarly with its advertising, Columbia is encouraging retailers to position prominently both the "Brill Building" and Christmas albums, and the Christmas video of the HBO special. "We're going to be pretty aggressive at packaging them together with sale pricing and positioning," says Quinn. "It's key that the Christmas video special and album be worked in tandem with the 'Brill Building' album. That gives space to Neil in the stores."

After two albums that are composed basically of covers, Diamond says he plans to return to original tunes for the next project. "This album was too easy for me to make. I just came and sang some of my favorite songs of all time," he says. "Most albums involve agony, chewing fingernails, and gaining weight until you can't stand it anymore. This album was too easy. It's time to be tortured again."

WEBB RE-LAUNCHES SINGING CAREER

(Continued from page 14)

you still behaved and thought and acted and wrote like a teen-ager. I would have to defend my ability to write songs as well or much better than I did at that age."

Promoting the new songs is Webb's current focus. For now, he's pushed back all his other projects—writing a

book about songwriting, working on two musicals, and providing songs for a new Tony Bennett album—to tout "Suspending Disbelief." And Elektra has lined up a slew of television, radio, and retail appearances to occupy his time.

Jones says the label's initial ap-

proach has been geared toward album alternative stations. Elektra serviced the format with a three-song sampler in August that is receiving modest airplay. Additionally, adult contemporary stations have been serviced with the ballad "Just Like Always."

Jones says the target is the 35-plus age bracket, "who are aware of the music Jimmy's written."

The label also is going directly to consumers with ads in music magazines. Webb also has been featured in The New York Times and Los Angeles Times.

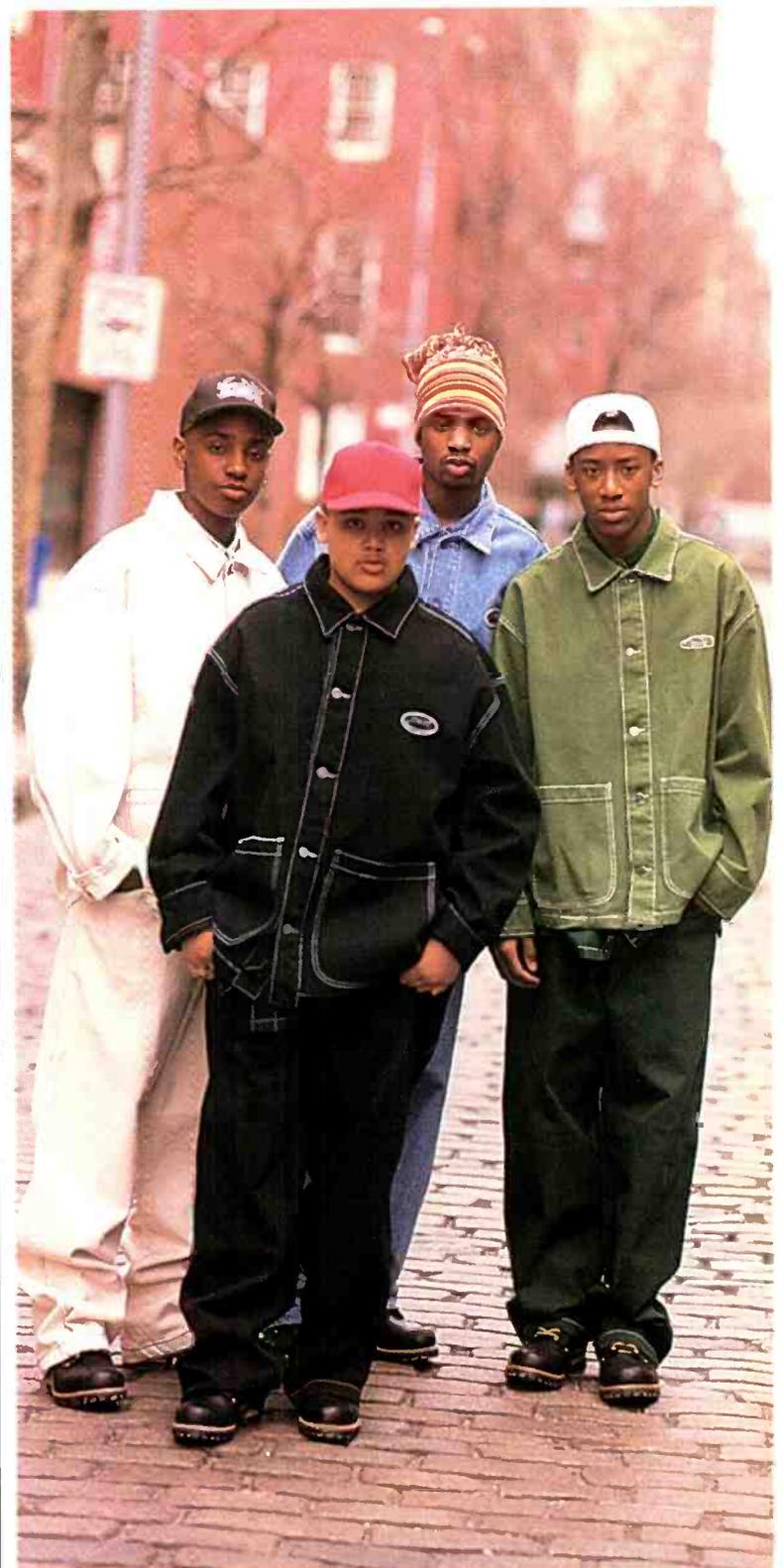
At retail, Elektra is pursuing in-store airplay, and has supplied accounts with posters.

In addition to the Sept. 27 show, Webb is expected to play some live dates, although the schedule has not been set.

"This is really the first time I've ever been hands-on about one of my records coming out," Webb says. "It's kind of like the attitude I have with my songwriting now. I'm a lot more particular about what goes on and how things are done. When I was a kid, things just happened. It was serendipity. Well, all of a sudden I wake up and look around at the record company business today, and I don't see people taking it easy."

Although the audience Elektra hopes to reach is often an elusive one, Jones is confident that the label can find it. "It's an educational process for us, and we just have to be patient. It should be a long process," says Jones. "We do have artists like Jackson Browne, Nanci Griffith, and Natalie Cole, who have succeeded despite the lack of a traditional top 40 hit. We know how to do that."

MELINDA NEWMAN



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Bigger Samples. Initial shipments on the Samples' new "The Last Drag" are more than seven times those of the Colorado band's previous album, 1992's "No Room." Its label, W.A.R.?, is suggesting "Playground" and "Nitrous Fall" to college stations, while pitching "Taxi" and "Still Water" to album alternative and rock radio.



Angelic. New England singer/songwriter Patty Larkin got immediate airplay from several album alternative stations when "Angels Running," her second High Street/Windham Hill album, hit the market. Early supporters of the New Englander include KTCJ/KTCZ Minneapolis, KBCO Denver, WXPB Philadelphia, and WBOS Boston.



Bizarre Sightings. There's nothing unusual about Bizarre Inc.'s recent sales energy. The Columbia techno/soul act is the No. 19 Heatseeker in the Middle Atlantic. The current single, "Love In Motion," leaps 11-6 on this week's Hot Dance Club Play, and might be the third track from the "Energie" album to top that chart.

IN-STORE SAMPLING: "When we released the Samples' 'No Room' last year, the initial shipment was only 7,000 units," says Jim Lewi, who oversees marketing and publicity for W.A.R.?, a New York-based indie label. "We're shipping 52,000 units of 'The Last Drag'—that's quite an increase in one year."

Despite the growth of its national audience, the label concentrated on the band's backyard when it brought the new title to market. The national release date for "The Last Drag" was Sept. 21, but it was available in several Colorado stores almost two weeks earlier.

One of them, a Camelot Music store in Boulder, proved the Samples' hometown appeal when the act, which previously recorded for Arista, made a midnight appearance Sept. 9. "There were 150 people in line to meet the band," reports store manager Ray Fabik. "Over 500 people were in the store, and we moved 450 pieces. Considering that we are inside a mall and the in-store was at midnight, this was a huge response."

The early sales window in Colorado allowed "The Last Drag" to be last week's No. 1 Heatseeker in the Mountain region, even while "No Room" continued to sell well in the Northeast.

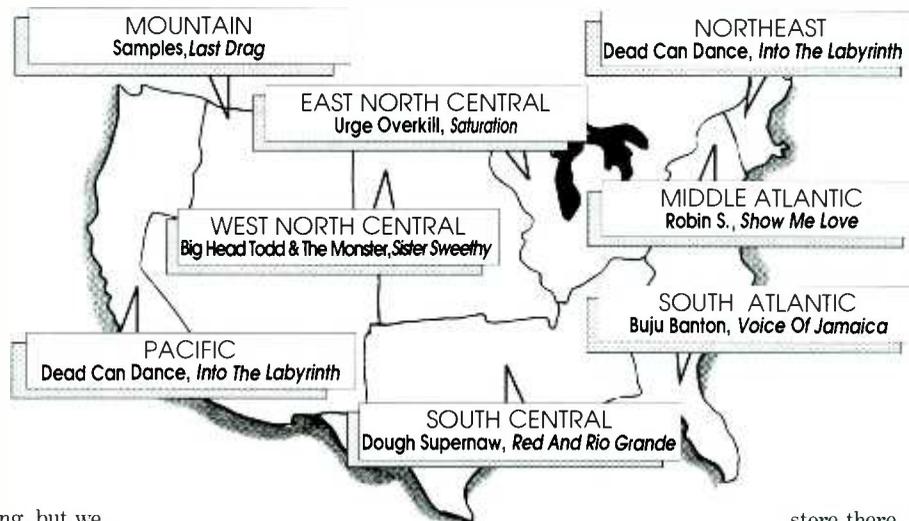
"The Samples attract an audience who truly like them as a band, regardless of whether they have a hit single," Lewi says. "We do little advertising, but we keep them on the road constantly. We're into developing careers. It's a definite slow progression, rather than a quick overnight success."

IN THE MAIL: Though it's not entirely novel, we like the audience-participation approach RCA Nashville is taking with its first Jamie O'Hara album, "Rise Above It."

Although the set won't hit stores until February, the label's promotion, sales, and media relations departments did a September mailing of advances to a select list of radio programmers, music accounts, and media types, inviting the recipients to select three tracks that would make the best singles and offer explanations for those picks.

In the meantime, O'Hara—who was half of the O'Kanes and has written hits for the Judds, Don Williams, and Tammy Wynette—will be represented by lead-off single "What's A Good Ol' Boy To Do," which hits radio in late October.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Urge Overkill, <i>Saturation</i>	1. Buju Banton, <i>Voice Of Jamaica</i>
2. Juliana Hatfield Three, <i>Become What...</i>	2. Juliana Hatfield Three, <i>Become What...</i>
3. Dead Can Dance, <i>Into The Labyrinth</i>	3. Robin S., <i>Show Me Love</i>
4. Big Head Todd/Monsters, <i>Sister Sweetly</i>	4. Fat Joe, <i>Represent</i>
5. Robin S., <i>Show Me Love</i>	5. Urge Overkill, <i>Saturation</i>
6. Robert James Waller, <i>Ballads Of Madison</i>	6. Big Head Todd/Monsters, <i>Sister Sweetly</i>
7. Cracker, <i>Kerosene Hat</i>	7. Dead Can Dance, <i>Into The Labyrinth</i>
8. My Life With The Thrill Kill Kult, <i>13 Above</i>	8. Eightball & MJG, <i>Comin' Out Hard</i>
9. Lillian Axe, <i>Psychoschizophrenia</i>	9. Doug Supernaw, <i>Red And Rio Grande</i>
10. DMG, <i>Rigormortiz</i>	10. Techmaster P.E.B., <i>It Came From Outer...</i>

As an incentive for addressees to fill out and return the pick-the-singles questionnaires, the label's media department is holding a drawing, dangling a 36-inch-tall model of RCA's Nipper mascot as top prize. So, just where did we put that O'Hara advance? ... The first Ruthless title to come through Relativity is "Future Profits" by **Blood Of Abraham**, which Relativity describes as a "controversial Jewish rap act." We don't make this stuff up, folks!

The Blood advance reached industryites the same week as the Jewish New Year, so the tape was accompanied by a Rosh Hashanah card. The album ships in November.

GOOD COLLEGE TRY: You might say the Boston area was a sizzling bed of activity for Capricorn newcomers **Swinging Steaks**, as the band visited five campuses in its backyard during the week of Sept. 13-18.

The Boston-based band made the rounds on a flatbed truck, which served as its stage when it played showcases for students at Massachusetts Institute of Technology, the Univ. of Massachusetts, Boston College, Emerson College, and Brandeis Univ. Although Harvard wasn't on the itinerary, the band *did* hit Cambridge, playing at HMV's

store there. Like the campus stops, the HMV performance had been planned as an outdoor affair, but was moved into the store by inclement weather. The week also saw the Steaks swing at Boston's Hard Rock Cafe and at the grand reopening of the Strawberries store in Kenmore Square.

Meanwhile, the act's "Southside Of The Sky" is getting home-field support from Boston commercial rockers WBOS and WBCN. Elsewhere, the quintet is set to start a 10-day swing with the reunited **Jason & the Scorchers** on Thursday (30) and it begins traveling for at least four weeks with **Los Lobos** Oct. 13.

Popular Uprisings is prepared by Geoff Mayfield and Brett Atwood with assistance from Silvio Pietroluongo.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FOR WEEK ENDING OCTOBER 2, 1993 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
			★ ★ ★ No. 1 ★ ★ ★	
1	1	7	JULIANA HATFIELD THREE	BECOME WHAT YOU ARE
2	—	1	DEAD CAN DANCE	INTO THE LABYRINTH
3	3	9	URGE OVERKILL	SATURATION
4	2	11	ROBIN S.	SHOW ME LOVE
5	4	30	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
6	5	17	DOUG SUPERNAW	RED AND RIO GRANDE
7	6	7	BUJU BANTON	VOICE OF JAMAICA
8	11	8	CANDLEBOX	CANDLEBOX
9	10	4	CRACKER	KEROSENE HAT
10	8	14	DEEP FOREST	DEEP FOREST
11	15	7	ROBERT JAMES WALLER	THE BALLADS OF MADISON COUNTY
12	14	6	FAT JOE	REPRESENT
13	9	7	TECHMASTER P.E.B.	IT CAME FROM OUTER BASS II
14	—	1	MARK O'CONNOR	HEROES
15	18	7	BROTHER CANE	BROTHER CANE
16	7	2	MY LIFE W/THE THRILL KILL KULT	13 ABOVE THE NIGHT
17	21	14	FUGAZI	IN ON THE KILLTAKER
18	12	15	RUPAUL	SUPERMODEL OF THE WORLD
19	19	5	CRY OF LOVE	BROTHER
20	—	1	MARTINA MCBRIDE	THE WAY THAT I AM

21	16	4	SHAGGY	PURE PLEASURE
22	17	3	OCEAN BLUE	BENEATH THE RHYTHM AND SOUND
23	20	7	POOH-MAN	JUDGEMENT DAY
24	33	2	EIGHTBALL & MJG	COMIN' OUT HARD
25	13	2	LILLIAN AXE	PSYCHOSCHIZOPHRENIA
26	22	6	DMG	RIGORMORTIZ
27	26	20	MCBRIDE & THE RIDE	HURRY SUNDOWN
28	31	6	CATHERINE WHEEL	CHROME
29	23	18	MIGHTY MIGHTY BOSSTONES	DON'T KNOW HOW TO PARTY
30	29	4	BROTHER PHELPS	LET GO
31	25	43	RADNEY FOSTER	DEL RIO, TX 1959
32	28	26	BUTTHOLE SURFERS	INDEPENDENT WORM SALOON
33	24	3	DAVID LANZ & PAUL SPEER	BRIDGE OF DREAMS
34	30	19	2 UNLIMITED	NO LIMITS
35	35	15	CAPTAIN HOLLYWOOD PROJECT	LOVE IS NOT SEX
36	38	9	SHELBY LYNNE	TEMPTATION
37	—	1	MMC	MMC
38	32	10	BASS PATROL	NOTHIN' BUT BASS
39	34	43	BASS OUTLAWS	ILLEGAL BASS
40	37	7	PATTI SCIALFA	RUMBLE DOLL



TERRI ROSSI'S RHYTHM SECTION

DITTO, DITTO: The top of the Hot R&B Singles chart is locked in place. The first four singles hold over from last week, but only "Dreamlover" by Mariah Carey (Columbia) and "Hey Mr. D.J." by Zhane (Flava Unit) retain bullets. "Dreamlover" ranks No. 1 at seven stations and increases 13% in airplay overall. "Hey Mr. D.J." makes an increase in airplay, but is pushed back on the airplay chart. It ranks No. 1 at seven stations.

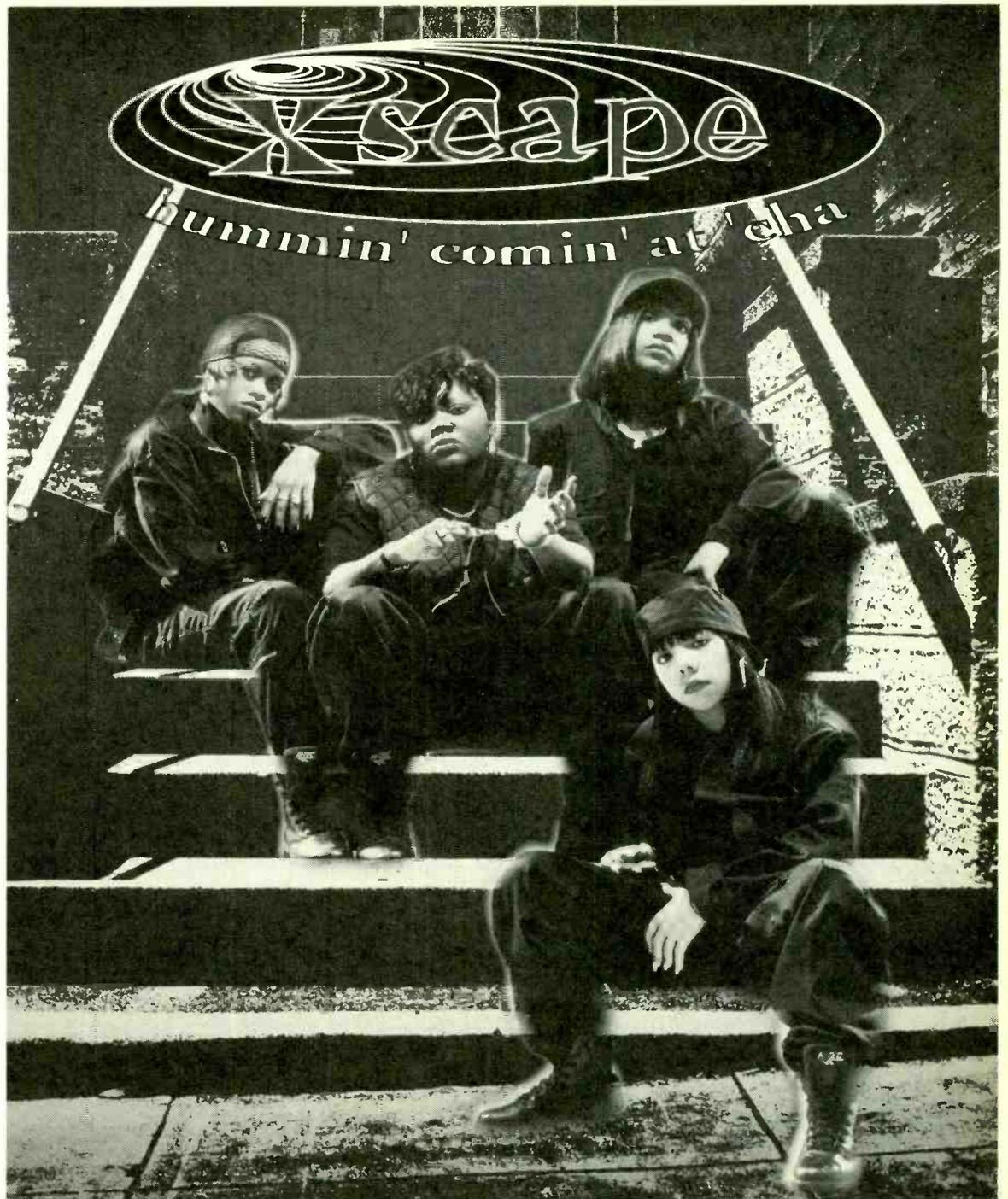
LIKE A FINE WINE: Teamed with writer/producers Gerald Levert and Tony Nicholas, Teddy Pendergrass makes chart magic with "Voodoo" (Elektra), earning the Power Pick/Airplay honors. In part, its success is being fueled by its strength at R&B/Adult stations. Those stations comprise 23 of the 74 monitored stations on the panel. Although we do not break out that chart in Billboard, that information is available in our new publication, the R&B Airplay Monitor. Airplay for "Voodoo" increased strongly at WRKS New York, WHQT Miami, WDAS Philadelphia, and WJTT Chattanooga, Tenn. It ranks No. 1 in airplay at WEDR Miami and WJMI Jackson, Miss. It lands at No. 33 on the Hot R&B Singles chart.

TONI BRAXTON'S self-titled album makes the largest increase in sales points and earns the Greatest Gainer award on the Top R&B Albums chart, giving Braxton her first No. 1 chart honor. Album sales are aided by radio exposure on multiple cuts, including "Seven Whole Days" and "Breathe Again," which is set to be the next single. Airplay increases on "Breathe" by 137%, with top five airplay on 10 stations, including WBLS New York, KMJQ Houston, and WDKX Rochester, N.Y. "Breathe" also is being recorded in Spanish!

FASTER THAN TWO SPEEDING BULLETS: "Just Kickin' It" by Xscape (So So Def) leaps 19-5, as total airplay increases 55%. It ranks No. 1 in airplay at seven stations and top five at another seven, including KJMZ and KKDA-FM in Dallas, WAMO Pittsburgh, and KIPR Little Rock, Ark. "Anniversary" by Tony! Toni! Toné! (Wing) bounds up the chart, 40-6 with a tremendous boost ignited by the first week of sales. It debuts on the singles sales chart at No. 13. Airplay increased 137% from last week and it ranks at No. 7. The song gets top five rotation at eight stations, including WGCI Chicago, WUSL Philadelphia, and WYLD New Orleans. Both of these records are rapid risers and neither is a rap record.

PACKIN' A WALLOP—ON WAX, that is: In Dr. Dre's typical style, "Let Me Ride" (Death Row) gallops 81-39, earning this week's Power Pick/Sales award on the Hot R&B Singles chart. Its first week in retail stores produces a No. 26 entry on the Hot R&B Singles Sales chart. Airplay increases 22%. It gets top 20 rotation at KKBT Los Angeles and WJTT Chattanooga, Tenn.

TWO MORE HOT TRACKS are burning up the airwaves, but are not yet available as commercial singles. That doesn't mean you can't get the music. "Runaway Love" by En Vogue (EastWest) is now available as a video single. It ranks top five at seven stations, including WBLK Buffalo, N.Y., KJLH Los Angeles, and WWVZ Charleston, S.C. "Never Keeping Secrets" by Babyface (Epic) is No. 32 on the Hot R&B Airplay chart. It ranks in the top five at WKKV Milwaukee. It is scheduled to be the next single.



SoundScan: D153 (2,200 sold) - 90 (5,500 sold) - 48 (10,000 sold) - 26 (20,000 sold) in just 4 weeks!

11-2 R+B Single Chart

Markets:

Charlotte #1-1
Richmond #1-1
Greenville #2-1
Raleigh #38-4-1
Baltimore #14-5
Atlanta #47-6-2
San Francisco #30-7-1
Jackson, Miss. #54-1

Retail:

Super Club 42 - 28 (with 800 sold)
Trans World 98 - 41 (with 600 sold)
Musicland 153 - 64
Wherehouse Debut at 46 (with 300 sold)

One Stops:

Nova #1 (with 2,000 sold)
Dean's #1 - 1 (with 5,000 sold each week, PLUS a 10,000 piece reorder)

Just Kickin' It

You Can Run But You Can't Xscape.

COLUMBIA Produced by Jermaine Dupri for So So Def Productions.

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1993 Sony Music Entertainment Inc.



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	9	3	COMPUTER LOVE/SEIS NUEVE	NKRU (KAPER/RCA)	14	16	3	WHY MUST WE WAIT...	TINA TURNER (VIRGIN)
2	—	1	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)	15	7	2	DON'T CRY FOR ME	FIVE XI (KAPER/RCA)
3	6	7	COME BABY COME	K7 (TOMMY BOY)	16	4	6	WHOOT, HERE IT IS! (THE ANSWER)	DIS-N-DAT FEATURING 95 SOUTH (EPIC)
4	14	2	93 TIL INFINITY	SOULS OF MISCHIEF (JIVE)	17	—	1	LOOKING FOR MR. DO RIGHT	JADE (GIANT/WARNER BROS.)
5	—	1	WRITTEN ON YA KITTEN	NAUGHTY BY NATURE (TOMMY BOY)	18	24	7	SOUL BY THE POUND	COMMON SENSE (RELATIVITY)
6	—	2	DON'T GET CAUGHT SLIPPIN	CONDITION RED (O TOWN)	19	—	1	TOGETHER FOREVER	SHAI (GASOLINE ALLEY/MCA)
7	10	2	DON'T WASTE MY TIME	LISA TAYLOR (MOTOWN)	20	18	4	BEYOND YOUR WILDEST DREAMS	SYBIL (NEXT PLATEAU/LONDON/PLG)
8	11	9	GRAND GROOVE	INTELLIGENT HOODLUM (TUFF BREAK)	21	21	4	STOP, LOOK & LISTEN	U-MYND (LUKE)
9	2	6	YOU TOOK MY LOVE AWAY	COLIN ENGLAND (MOTOWN)	22	23	2	RETURN OF THE CRAZY ONE	DIGITAL UNDERGROUND (TOMMY BOY)
10	—	1	GANGSTA LEAN	DRS (CAPITOL)	23	22	5	PIRU LOVE	BLOODS & CRIPS (WARLOCK)
11	13	5	HEAVEN MUST BE LIKE THIS	PAUL JACKSON, JR. (ATLANTIC)	24	—	1	UH HUH	TERRI & MONICA (EPIC)
12	15	4	I JUST HAD TO HEAR YOUR VOICE	OLETA ADAMS (FONTANA/MERCURY)	25	—	1	GUESS I'M IN LOVE	CHERYL "PEPSII" RILEY (REPRISE)
13	17	4	WHERE WILL YOU GO	B.B.O.T.I. (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 OCTOBER 2, 1993

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

THIS WEEK	LAST WEEK	WKS. ON CHART	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1/Greatest Gainer ***						
1	3	3	10	TONI BRAXTON ● LAFACE 2-6007/ARISTA (9.98/15.98) 1 week at No. 1	TONI BRAXTON	1
2	1	1	3	MARIAH CAREY COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
3	2	2	6	SCARFACE RAP-A-LOT 53862/PRIORITY (9.98/15.98)	THE WORLD IS YOURS	1
4	4	4	5	BABYFACE EPIC 53558* (10.98 EQ/15.98)	FOR THE COOL IN YOU	2
5	5	5	4	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
*** Hot Shot Debut ***						
6	NEW ▶	1	1	PRINCE PAISLEY PARK 45440/WARNER BROS. (39.98/49.98)	THE HITS/THE B-SIDES	6
7	6	6	13	TONY! TONY! TONE! ● WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
8	NEW ▶	1	1	EARTH, WIND & FIRE REPRISE 45274/WARNER BROS. (10.98/15.98)	MILLENNIUM	8
9	7	7	18	JANET JACKSON ▲ ³ VIRGIN 87825 (10.98/16.98)	JANET.	1
10	8	8	9	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
11	9	9	47	SWV ▲ ² RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	2
12	12	16	40	DR. DRE ▲ ² DEATH ROW/WINTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
13	13	15	24	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	13
14	NEW ▶	1	1	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS 1	14
15	10	10	7	KRIS KROSS RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2
16	11	11	17	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
17	15	14	8	THE O'JAYS EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	7
18	14	13	31	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
19	16	20	5	JOE MERCURY 518016 (9.98 EQ/13.98)	EVERYTHING	16
20	18	21	46	SADE ▲ ² EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
21	17	19	5	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
22	23	23	4	ILLEGAL ROWDY 37002*/ARISTA (9.98/15.98)	THE UNTOLD TRUTH	19
23	NEW ▶	1	1	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2	23
24	20	17	44	SOUNDTRACK ▲ ⁹ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
25	21	24	16	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	3
26	25	25	63	BRIAN MCKNIGHT MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	17
27	19	12	4	POISON CLAN LUKE 202 (9.98/14.98)	RUFFTOWN BEHAVIOR	12
28	22	18	25	ONYX ● RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUJUP	8
29	NEW ▶	1	1	POOR RIGHTEOUS TEACHERS PROFILE 1443* (10.98/15.98)	BLACK BUSINESS	29
30	24	22	12	SOUNDTRACK ● EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	3
31	30	30	44	KENNY G ▲ ⁹ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
32	26	29	4	THA ALKAHOLIKS LOUD 66280*/RCA (9.98/15.98)	21 & OVER	23
33	28	32	7	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
34	27	26	13	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	16
35	35	35	7	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98)	VOICE OF JAMAICA	29
36	36	39	13	BELL BIV DEVOE ● MCA 10682 (10.98/15.98)	HOOTIE MACK	6
37	34	27	21	MC BREED WRAP 8120/CHIBAN (9.98/16.98)	THE NEW BREED	16
38	29	27	26	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	5
39	32	28	7	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	20
40	31	31	17	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	3
*** Pacesetter ***						
41	44	65	5	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD	41
42	33	36	14	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
43	37	33	44	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
44	42	40	45	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
45	NEW ▶	1	1	THE ISLEY BROTHERS ELEKTRA 61538 (12.98/16.98)	LIVE!	45
46	38	34	15	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
47	43	41	12	UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON	7

(48)	50	45	39	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
49	39	44	18	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	15
50	45	47	93	MICHAEL JACKSON ▲ ⁵ EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
51	41	48	28	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
52	47	51	6	DMG RAP-A-LOT 53862/PRIORITY (9.98/15.98)	RIGORMORTIZ	40
53	49	46	6	FAT JOE VIOLATOR 1175/RELATIVITY (9.98/16.98)	REPRESENT	46
54	52	49	9	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	28
55	48	53	28	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
56	40	42	25	LORDS OF THE UNDERGROUND PENDULUM 61415*/ERG (10.98/15.98)	HERE COME THE LORDS	13
57	46	38	24	H-TOWN ▲ LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	1
58	56	50	9	GEORGE HOWARD GRP 9724 (9.98/15.98)	WHEN SUMMER COMES	32
(59)	65	74	20	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	41
60	57	52	11	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE	37
61	54	55	4	STANLEY CLARKE EPIC 47489 (10.98 EQ/15.98)	EAST RIVER DRIVE	54
62	58	62	8	POOH-MAN RIGHTEOUS 3001*/SCARFACE (9.98/13.98)	JUDGMENT DAY	57
63	51	43	4	THE WINANS QWEST 45213/WARNER BROS. (10.98/15.98)	ALL OUT	41
64	53	54	13	YO-YO EASTWEST 92252/AG (10.98/15.98)	YOU BETTER ASK SOMEBODY	21
65	63	67	13	GEORGE BENSON WARNER BROS. 26685 (10.98/15.98)	LOVE REMEMBERS	50
66	60	56	27	95 SOUTH WRAP 8117/CHIBAN (9.98/15.98)	QUAD CITY KNOCK	20
67	59	68	44	JADE ● GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
68	55	57	50	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	20
(69)	75	71	20	5TH WARD BOYZ RAP-A-LOT 53859*/PRIORITY (9.98/15.98)	GHETTO DOPE	19
70	74	69	60	MARY J. BLIGE ▲ ² UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	1
71	62	58	14	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	14
72	68	63	10	SOUNDTRACK MJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	49
73	66	61	31	REGINA BELLE COLUMBIA 48826 (10.98 EQ/15.98)	PASSION	13
74	64	66	12	C-BO AWOL 719 (9.98/13.98)	GAS CHAMBER	53
75	61	60	26	L.L. COOL J ● DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	1
76	69	64	14	LUKE LUKE 200* (9.98/14.98)	IN THE NUDE	8
77	70	59	16	VARIOUS ARTISTS UPTOWN 10858*/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	17
78	73	73	4	ANGIE & DEBBIE CAPITOL 95582 (9.98/13.98)	ANGIE & DEBBIE	73
79	76	77	8	VARIOUS ARTISTS TOMMY BOY 1074 (10.98/16.98)	MTV PARTY TO GO VOLUME 3	45
80	72	72	49	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
81	67	82	3	JADE GIANT 24520/REPRISE (7.98/11.98)	BET'S LISTENING PARTY STARRING JADE	67
82	77	89	4	SMOOTH T.N.T. 41523/JIVE (9.98/15.98)	YOU BEEN PLAYED	77
83	80	—	2	BOBBY "BLUE" BLAND MALACO 7469 (9.98/15.98)	YEARS OF TEARS	80
84	79	81	8	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/16.98)	MTV PARTY TO GO VOLUME 4	48
85	78	75	13	B.B.KING MCA 10710 (10.98/15.98)	BLUES SUMMIT	64
86	83	87	31	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	1
87	82	86	32	DIGABLE PLANETS ● PENDULUM 61414*/ERG (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
88	71	80	12	D-SHOT SIC WID IT 715 (9.98/13.98)	SHOT CALLA	52
89	87	92	20	WALTER & SCOTTY CAPITOL 92958 (9.98/15.98)	MY BROTHER'S KEEPER	14
90	86	83	6	THREAT DA BOMB 518017/MERCURY (9.98 EQ/13.98)	SICKINNAHEAD	73
(91)	92	94	12	GANKSTA N-I-P RAP-A-LOT 53860/PRIORITY (10.98/15.98)	PSYCHIC THOUGHTS	30
92	85	70	5	VESTA A&M 0114 (9.98/13.98)	EVERYTHING-N-MORE	65
93	84	79	38	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	23
94	81	88	78	EN VOGUE ▲ ² EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	1
95	90	76	4	ULTRAMAGNETIC MC'S WILD PITCH 89917*/ERG (9.98/15.98)	THE FOUR HORSEMEN	55
96	88	78	17	BIG DADDY KANE COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98)	LOOKS LIKE A JOB FOR...	9
97	94	90	38	CHRISTOPHER WILLIAMS UPTOWN 10751/MCA (9.98/15.98)	CHANGES	12
98	89	91	18	CAMEO MERCURY 514824 (10.98 EQ/15.98)	THE BEST OF CAMEO	44
(99)	RE-ENTRY	7	7	ART PORTER VERVE FORECAST 517997 (9.98/13.98)	STRAIGHT TO THE POINT	75
(100)	RE-ENTRY	3	3	BROTHA LYNCH HUNG BLACK MARKET 24 (6.98/9.98)	24 DEEP	93

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.

POOR RIGHTEOUS TEACHERS GET DOWN TO BUSINESS

(Continued from page 21)

knowledge of who they are."

The set's first single is "Nobody Move," whose title and hook was inspired by the albino reggae toaster Yellowman. "Quite simply, it's saying, 'don't start no shit, there won't be no shit,'" Intelligent explains. "Poor Righteous Teachers ain't no suckers. Just because we are doing what other people ain't—dropping righteousness—doesn't mean we're suckers."

This jam and others are soundscapes that blend musicality and hardness. Many of the vocal tracks contain ele-

ments of Jamaican dancehall chattering.

Although the act is from Trenton, N.J., its members absorbed lots of ragga-muffin culture while growing up. "There were lots of Jamaicans in our neighborhood. Some of what they had rubbed off on us. We were listening to Yellowman, Michigan & Smiley, Fathead, and Bob Marley at the same time that we were listening to the Sugar Hill Gang."

"Black Business" shipped Sept. 21. The single, which hit the streets last

month, has been racking up play on urban and CHR mix shows. Some of the stations spinning the 12-inch are WRKS New York, WUSL (Power 99) Philadelphia, WHYT Detroit, and WNYK Norfolk, Va. "WBLS New York has been playing it in rotation about 15 times a week," says Feldman.

Profile's campaign to expose the new project is grass-roots. It started last July, when album cut "Da Rill Shit" was placed on a label sampler distributed at the New Music Seminar. "This created a lot of excitement," recalls

Feldman. Later, to bolster the buzz, the company mailed the sampler to journalists, DJs, and mix-show jocks, and distributed copies to the public.

In mid-August, 20,000 copies of "Nobody Move" hit retail racks across the country. "It's been selling 1,500 units per week," Feldman says. "We've been using a low-key promotional approach to capitalize on the group's underground core audience, before taking it to the next level."

A video by director Hype Williams shipped about the same time the album

did—some reshooting delayed it, Feldman says—and the early response looks "solid."

Other marketing tools being used to build "Black Business" are T-shirts, buttons, and stickers that capitalize on the group's logo, a Nation of Islam crescent 7. "We bombed L.A., New York, San Francisco, and other cities with the stickers," Feldman says. "Also, the group did a lot of advance press that should be hitting newsstands around late September/early October."

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 R&B 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 R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	40	24	SHOW ME LOVE	ROBIN S. (BIG BEAT)
①	4	8	DREAMLOVER	MARIAH CAREY (COLUMBIA) 1 wk at No. 1	39	34	27	WEAK	SWV (RCA)
2	1	13	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	40	42	27	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
3	3	11	RIGHT HERE (HUMAN NATURE)	SWV (RCA)	41	39	5	BREAKADAWN	DE LA SOUL (TOMMY BOY)
4	2	19	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	42	33	14	GET IT UP	TLC (LAFACE/EPIC SOUNDTRAX)
5	6	12	DOWNTOWN	SWV (RCA)	43	37	17	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)
6	5	15	IF	JANET JACKSON (VIRGIN)	④④	54	8	CHERISH THE DAY	SADE (EPIC)
⑦	36	10	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)	④⑤	48	10	AGAIN	JANET JACKSON (VIRGIN)
⑧	26	6	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	46	44	7	TRUST ME	GURU (CHRYSALIS/ERG)
9	8	17	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)	④⑦	55	19	WHOOPI! (THERE IT IS!)	TAG TEAM (LIFE/BELLMARK)
10	7	23	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WARNER BROS.)	④⑧	53	5	MEGA MEDLEY	ZAPP & ROGER (REPRISE)
11	9	18	LATELY	JODECI (UPTOWN/MCA)	④⑨	52	8	LOVE FOR LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
⑫	16	3	PINK CASHMERE	PRINCE (PAISLEY PARK/WARNER BROS.)	50	46	12	SOMEBODY ELSE WILL	THE O'JAYS (EMI/ERG)
13	10	15	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)	51	50	7	I GOT YOU	JOHNNY GILL (MOTOWN)
14	13	5	RUNAWAY LOVE	EN VOUGUE (EASTWEST)	52	43	13	LICK U UP	H-TOWN (LUKE)
15	12	12	IT'S FOR YOU	SHANICE (MOTOWN)	⑤③	58	2	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)
16	14	9	FOR THE COOL IN YOU	BAFFYFACE (EPIC)	54	51	13	CHECK YO SELF	ICE CUBE (PRIORITY)
17	15	20	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)	55	47	18	UNCONDITIONAL LOVE	HI-FIVE (JIVE)
⑮	22	10	LAID BACK GIRL	MAZE FEATURING FRANKIE BEVERLY (WB)	56	57	3	ALL THRU THE NIGHT	P.O.V. (GIANT/REPRISE)
19	11	33	LOSE CONTROL	SILK (KEIA/ELEKTRA)	⑤⑦	—	1	FOREPLAY	RAAB (RIP IT)
⑳	35	3	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	⑤⑧	63	4	LIGHT OF LOVE	ANGIE & DEBBIE (CAPITOL)
⑳	21	7	COME INSIDE	INTRO (ATLANTIC)	59	49	20	SLAM	ONYX (RAL/CHAOS/COLUMBIA)
22	20	11	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)	60	56	4	FLOW JOE	FAT JOE (VIOLATOR/RELATIVITY)
23	18	12	I'M IN LUV	JOE (MERCURY)	61	61	4	TOP OF THE WORLD	KENYA GRUV (JIVE)
24	17	23	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	⑥②	72	2	STAY IN MY CORNER	KEITH WASHINGTON (QWEST/WB)
25	23	23	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)	⑥③	74	2	SHU-B	GUESS (WARNER BROS.)
26	27	12	RUFF NECK	MC LYTE (FIRST PRIORITY/ATLANTIC)	⑥④	75	3	DO THE THANGS	LEVERT (ATLANTIC)
⑳	29	10	HEAVEN KNOWS	LUTHER VANDROSS (EPIC)	⑥⑤	—	1	STRAIGHT FROM MY HEART	UNV (MAVERICK/SIRE/WARNER BROS.)
28	19	12	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)	⑥⑥	69	2	HARDEST WORKING LOVER	T.C.F. CREW (COLD CHILLIN'/WB)
29	25	6	SUNDAY MORNING	EARTH, WIND & FIRE (REPRISE/WB)	⑥⑦	—	1	COMING HOME TO LOVE	COMING OF AGE (ZOO)
30	24	42	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)	⑥⑧	71	2	BETWEEN THE SHEETS	FOURPLAY (WARNER BROS.)
⑳	32	16	RIBBON IN THE SKY	INTRO (ATLANTIC)	69	60	8	THERE'S NO LIVING WITHOUT YOU	WILL DOWNING (MERCURY)
⑳	38	4	NEVER KEEPING SECRETS	BAFFYFACE (EPIC)	70	68	7	ALWAYS	VESTA (A&M)
33	28	19	GIRL U FOR ME	SILK (KEIA/ELEKTRA)	⑦①	73	2	OUTTA HERE	KRS ONE (JIVE)
34	31	27	ONE WOMAN	JADE (GIANT/REPRISE)	⑦②	—	6	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)
35	30	28	LET ME BE THE ONE	INTRO (ATLANTIC)	⑦③	—	2	SHOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)
⑳	45	4	VOODOO	TEDDY PENDERGRASS (ELEKTRA)	⑦④	—	1	SHIFFTEE	ONYX (RAL/CHAOS/COLUMBIA)
⑳	41	26	ABC-123	LEVERT (ATLANTIC)	⑦⑤	—	1	GET A LITTLE FREAKY WITH ME	AARON HALL (SILAS/MCA)

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

HOT R&B RECURRENT AIRPLAY

1	1	8	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	14	9	35	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
2	2	6	I'M SO INTO YOU	SWV (RCA)	15	13	15	KISS OF LIFE	SADE (EPIC)
3	3	2	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)	16	19	22	LOVE SHOULDA BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
4	4	12	DON'T WALK AWAY	JADE (GIANT/REPRISE)	17	15	38	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
5	6	14	SO ALONE	MEN AT LARGE (EASTWEST)	18	11	13	FREAK ME	SILK (KEIA/ELEKTRA)
6	7	13	IF I COULD	REGINA BELLE (COLUMBIA)	19	—	23	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)
7	5	2	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)	20	20	5	THAT'S THE WAY LOVE IS	BOBBY BROWN (MCA)
8	10	23	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)	21	24	25	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
9	8	17	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)	22	18	11	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
10	12	24	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)	23	23	19	NO RHYME, NO REASON	GEORGE DUKE (WARNER BROS.)
11	14	21	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	24	—	16	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
12	17	13	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)	25	16	7	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ERG)
13	22	34	BABY-BABY-BABY	TLC (LAFACE/ARISTA)					

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	35	11	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)
1	1	8	DREAMLOVER	MARIAH CAREY (COLUMBIA) 4 wks at No. 1	39	26	16	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)
②	11	4	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	40	37	14	GOTTA GET MINING	MC BREED (WRAP/CHIBAN)
③	5	6	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	41	32	17	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
4	2	10	RIGHT HERE/DOWNTOWN	SWV (RCA)	42	30	12	GET IT UP	TLC (EPIC)
5	3	15	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)	④③	51	2	OUTTA HERE	KRS ONE (JIVE)
6	4	20	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	44	34	19	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
7	6	10	CHECK YO SELF	ICE CUBE (PRIORITY)	45	38	15	LOSE CONTROL/GIRL U FOR ME	SILK (KEIA/ELEKTRA)
8	8	15	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)	46	42	10	PROTECT YA NECK	WU-TANG CLAN (LOUD/RCA)
9	10	14	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	④⑦	59	5	INDO SMOKE	MISTA GRIMM (EPIC SOUNDTRAX/EPIC)
10	9	9	BOOM! SHAKE THE ROOM	ZPAC (INTERSCOPE/ATLANTIC)	48	39	19	SLAM	ONYX (RAL/CHAOS/COLUMBIA)
11	7	10	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)	49	40	19	BONNIE AND CLYDE/IBWIN'	YO-YO (EASTWEST)
⑫	14	7	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)	⑤①	53	6	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
⑬	—	1	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)	51	48	8	LAI D BACK GIRL	MAZE FEATURING FRANKIE BEVERLY (WB)
14	12	25	WHOOOT, THERE IT IS	95 SOUTH (WRAP/CHIBAN)	52	47	15	WHAT'S UP DOC? (CAN WE ROCK)	FU-SCHIGNICKENS/SHAQUILLE O'NEAL (JIVE)
⑮	21	10	I'M IN LUV	JOE (MERCURY)	53	43	19	ABC-123	LEVERT (ATLANTIC)
16	15	23	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)	⑤④	70	4	COME BABY COME	K7 (TOMMY BOY)
17	13	10	IF	JANET JACKSON (VIRGIN)	55	41	22	WEAK	SWV (RCA)
⑮	44	2	PINK CASHMERE	PRINCE (PAISLEY PARK/WARNER BROS.)	⑤⑥	—	1	93 TIL INFINITY	SOULS OF MISCHIEF (JIVE)
19	18	11	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)	57	52	3	WHAT'S NEXT	LEADERS OF THE NEW SCHOOL (ELEKTRA)
20	17	9	MEGA MEDLEY	ZAPP & ROGER (REPRISE)	58	56	27	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
21	19	15	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)	59	46	18	ONE WOMAN	JADE (GIANT/REPRISE)
22	16	17	LATELY	JODECI (UPTOWN/MCA)	⑥①	63	8	MAKE ROOM	THA ALKALOIKS (LOUD/RCA)
23	20	13	INSANE IN THE BRAIN	CYRESS HILL (RUFFHOUSE/COLUMBIA)	61	60	9	IT'S FOR YOU	SHANICE (MOTOWN)
⑳	28	3	COME INSIDE	INTRO (ATLANTIC)	62	49	13	LET ME ROLL	SCARFACE (RAP-A-LOT/PRIORITY)
25	22	21	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WB)	63	54	24	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
⑳	—	1	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)	64	50	5	SUNDAY MORNING	EARTH, WIND & FIRE (REPRISE)
⑳	—	1	STAY REAL	ERICK SERMON (DEF JAM/RAL/COLUMBIA)	⑥⑤	66	9	FLOW JOE	FAT JOE (VIOLATOR/RELATIVITY)
28	25	8	FOR THE COOL IN YOU	BAFFYFACE (EPIC)	⑥⑥	67	4	CHERISH THE DAY	SADE (EPIC)
29	23	3	BREAKADAWN	DE LA SOUL (TOMMY BOY)	67	55	15	BACK SEAT (OF MY JEEP)	L.L. COOL J (DEF JAM/RAL/COLUMBIA)
⑳	36	6	WE GETZ BUZY	ILLEGAL (ROWDY/ARISTA)	68	57	11	THAT'S WHAT LITTLE GIRLS...	RAVEN-SYMONNE (MCA)
31	24	15	CHIEF ROCKA	LORDS OF UNDERGROUND (PENDULUM)	69	58	8	YOU BEEN PLAYED	SMOOTH (T.N.T. JIVE)
⑳	62	2	PAINT THE WHITE HOUSE BLACK	GEORGE CLINTON (PAISLEY PARK/WB)	⑦①	—	1	DON'T GET CAUGHT SLIPPIN	CONDITION RED (O TOWN)
33	27	10	LICK U UP	H-TOWN (LUKE)	⑦②	—	1	COMING HOME TO LOVE	COMING OF AGE (ZOO)
34	33	12	SOMEBODY ELSE WILL	THE O'JAYS (EMI/ERG)	72	64	6	LOVE FOR LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
35	31	15	STREIHT UP MENACE	MC EHT (JIVE)	73	68	11	RECIPE OF A HOE	BOSS (RAL/CHAOS/COLUMBIA)
36	29	47	DAZZEY DUKS	DUICE (TMR/BELLMARK)	⑦④	—	1	MAKE MY DAY	BUJU BANTON (MERCURY)
⑳	45	3	DUMPIN' 'EM IN DITCHES	SPICE 1 (JIVE)	⑦⑤	—	1	WRITEN ON YA KITTEN	NAUGHTY BY NATURE (TOMMY BOY)

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

1	RIGHT HERE (HUMAN NATURE) /DOWNTOWN	ASCAP/Undercurrent, ASCAP/WB, ASCAP/Nomad-Norman, BMI/Audible Arts, BMI/Warner-Tamerlane, BMI)
25	SUNDAY MORNING	(Maurice White, ASCAP/Sony Tunes, ASCAP/Reynolds, BMI/Warner-Tamerlane, BMI/Streamline Moderne, BMI) HL/WBM
97	SWEAT (A LA LA LA LONG)	(Mad Huse, BMI)
29	THAT'S THE WAY LOVE GOES	(Black Ice, BMI/Flyte Tyme, ASCAP) WBM
59	THERE'S NO LIVING WITHOUT YOU	(Peer, BMI/Bad Mof, BMI/Irving, BMI) CPP
58	TRUST ME (II Kid, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP/My Dog Luna, ASCAP)	
65	UNCONDITIONAL LOVE (FROM MENACE II SOCIETY)	(Zomba, ASCAP/Art & Rhythm, ASCAP) CPP
44	VERY SPECIAL (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP/At Home, ASCAP/Jeffix, ASCAP) WBM	
33	VOODOO	(Trycep, BMI/Ram, BMI/Cleveland's Own, BMI)
48	WEAK	(Bam Jams, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM
64	WE GETZ BUZY	(Butler Jinx, ASCAP/Grand Royal, BMI)
23	WHOOPI! (THERE IT IS)	(Alvert, BMI)
36	WHOOOT, THERE IT IS	(Jasme, BMI/Koke, Moke & Noke, BMI)
90	WOULD YOU LIKE TO DANCE (WITH ME)	(Trycep, BMI/Corny, BMI)

BOXED SET TRACES THIRD WORLD'S DEVELOPMENT, EXPERIMENTS

(Continued from page 1)

But we went with the changes in reggae, and tried to influence the changes ourselves. We were doing dancehall and DJ and rap early, and now that there's interest again in 'music reggae' like UB40, Third World is in that slot."

The changes, both in Third World and in reggae itself, made "Reggae Ambassadors" especially challenging for the band and its partners-in-compilation at the label.

"As reggae music, and its acceptance in America, changes from roots music to dancehall, it becomes more important to put Third World in current historical perspective," says Mercury VP of A&R Lisa Cortes, who spearheaded the project along with Harry Weinger, director of A&R of PolyGram catalog devel-

opment, the division that oversees reissues on PolyGram-affiliated labels.

"They're not 'forefathers,' because they continue to evolve and build musical bridges," Cortes adds. "But a lot of people don't understand who Third World is. This box explains it."

According to Weinger, what seemed at first like a "straight shot"—assembling the best tracks from 13 albums, as well as out-of-print, off-album material—became a far more interesting and demanding research project.

"'Railroad Track' was a U.K. single only, and it was done before they were signed to Island," says Weinger. "It was like the O'Jays—a 'Jamaican Philly soul' sort of thing.

Their first couple of albums were very rootsy. They've been criticized by reggae purists for being too commercial, but in between Island and Columbia they cut the single 'Roots With Quality,' with hardcore reggae producer Niney the Observer. 'Breaking Up Is Hard To Do,' one of two previously unreleased live performances from a concert at the Rainbow Theater in London in 1978, is a tribute cover to rock-steady legend Alton Ellis. They never recorded it on an album, and it shows why people always say what a great live band they are. And the set ends with a ska tune, 'Give The People What They Need,' which has Roland Alphonso and Tommy McCook from the Skatalites."

The box also includes the Don Drummond & the Skatalites cover (and title track to the 1978 album) "Journey To Addis," which tied in with Third World's Rastafarian beliefs since it centered on Ethiopia, home of the religion's divine Haile Selassie. But, as Weinger notes, Third World's biggest international successes came with songs that crossed over into styles closer to pop music.

Also from the "Journey To Addis" album, "Now That We Found Love" was a disco-reggae remake of the O'Jays hit, which went top 10 worldwide. The single reached No. 9

on the Billboard R&B chart.

A follow-up album, "The Story's Been Told," yielded another discofied reggae hit in "Talk To Me," which reached No. 56 on the U.K. Top 75 sales chart. The 1982 hit "Try Jah Love," which reached No. 23 on Billboard's R&B chart, was produced and arranged by Stevie Wonder, who played piano on the track. "Lagos Jump" later starred Gerald Albright and the Earth, Wind & Fire horns, while the "Sense Of Purpose" album's title track was remixed by Shep Pettibone.

Signed to Mercury in 1989, Third World commenced a rap/reggae/dancehall fusion with "Forbidden Love," which featured Stetsasonic's Daddy-O, and the title track and the single "Mi Legal" from the 1992 album "Committed"; the latter two songs featured the DJs Jamal-Ski and Terror Fabulous, respectively.

"If you really want to check out Third World, this is the one place to go," Weinger says.

The box notes were written by Winston F. Barnes, Jamaica's *Daily Gleaner* music columnist and a longtime associate of the band.

HOLIDAY PROMOTIONS

Cliff O'Sullivan, Mercury's senior director of video and product management, says holiday promotions will tie in with gift guides in both

mainstream and reggae-oriented publications to reach Third World's broad-based audience. Other activities include promotion to reggae-oriented programs on public and commercial radio, and the possible servicing of 12-inch singles of several tracks for club play.

O'Sullivan, who "begged to work on this project," says he hopes Third World will tour behind the box, and Cooper says he would like the band to do some medium-size U.S. dates prior to its annual December appearance in Kingston. "This year, we'll invite some of the people we've collaborated with over the years, like Stevie," he says.

Meanwhile, the "Worl'ers," to use the moniker coined by reggae great Jacob Miller, are looking ahead.

"We've had our ups and downs, trials and tribulations, but we've always stayed very interested in the music," says Cooper, whose cohorts remain Coore, vocalist/rhythm guitarist "Bunny Rugs" Clarke, bassist Richie Daley, and drummer Willie "Root" Stewart.

"In 1994, we start our next 20 years with a new album which will be a rebirth, a new sentence in the paragraph. It might be so new that I don't know if you'll like it, but I promise it will be fresh and very experimental."

Billboard®

FOR WEEK ENDING OCTOBER 2, 1993

Hot Rap Singles™					COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	3	4	13	CHIEF ROCKA (C) PENDULUM 58073/ERG	◆ LORDS OF THE UNDERGROUND 1 week at No. 1	
2	4	2	10	LET ME ROLL (C) RAP-A-LOT 53831/PRIORITY	◆ SCARFACE	
3	1	3	10	GRAND GROOVE/AT LARGE (C) (T) TUFF BREAK 0082/A&M	◆ INTELLIGENT HOODLUM	
4	5	7	9	FLOW JOE (C) (T) VIOLATOR 1185/RELATIVITY	◆ FAT JOE	
5	9	11	15	WE GETZ BUZY (C) (M) (T) (X) ROWDY 3-5024/ARISTA	◆ ILLEGAL	
6	7	8	8	RECIPE OF A HOE (C) (M) (T) RAL/CHAOS 77081/COLUMBIA	◆ BOSS	
7	2	1	9	ALRIGHT ● (C) (M) (T) (X) RUFFHOUSE 77103/COLUMBIA	◆ KRIS KROSS	
8	6	6	11	GOTTA GET MINE (C) (T) WRAP 93154/ICHIHAN	◆ MC BREED	
9	10	9	7	VERY SPECIAL/STOP SHAMMIN' (C) (D) (T) COLD CHILLUN' 18437/REPRISE	BIG DADDY KANE	
10	11	15	5	VALLEY OF THE SKINZ (C) (T) MAD SOUNDS 2206/MOTOWN	◆ TRENDS OF CULTURE	
11	8	5	9	CHECK YO SELF (M) (T) (X) PRIORITY 53830*	◆ ICE CUBE FEATURING DAS EFX	
12	13	14	10	INDO SMOKE (C) (T) EPIC 77026	◆ MISTA GRIMM	
13	15	21	4	SOUL BY THE POUND (C) (T) RELATIVITY 1183	◆ COMMON SENSE	
14	22	25	3	IZ U WIT ME (M) (T) EASTWEST 96020*/AG	◆ DA YOUNGSTA'S	
15	12	12	14	RUFFNECK (C) (M) (T) FIRST PRIORITY 98401/AG	◆ MC LYTE	
16	23	26	3	SHIFFTEE (C) (M) (T) (X) JMJ/RAL 77163/CHAOS	◆ ONYX	
17	18	22	4	LET THE DOGS LOOSE (C) (T) DA BOMB 862 406/MERCURY	◆ THREAT	
18	14	13	12	I GET AROUND (C) (M) (T) INTERSCOPE 98372/AG	◆ 2PAC	
19	24	—	2	WHAT'S NEXT? (M) (T) ELEKTRA 66309*	◆ LEADERS OF THE NEW SCHOOL	
20	19	19	5	BOOTLEGGA (M) (T) EPIC 77082*	◆ HOODRATZ	
21	17	17	7	DON'T GIVE ME NO BAMMER (C) IN-A-MINUTE 8001	R.B.L. POSSE	
22	21	23	4	OOH, WHATCHA GONNA DO (C) (T) PROFILE 5400	◆ RUN-D.M.C.	
23	28	—	2	SAFE/BOOYAKA! BOOYAKA! (M) (T) GEE STREET/4TH & B'WAY 440 574*/ISLAND	◆ RUMBLE	
24	27	30	3	MAKE ROOM (C) (D) (T) LOUD 62579/RCA	◆ THA ALKAHOLIKS	
25	25	16	13	INSANE IN THE BRAIN ● (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA	◆ CYPRESS HILL	
26	26	24	5	BOOM! SHAKE THE ROOM ● (C) (M) (T) (X) JIVE 42108	◆ JAZZY JEFF/FRESH PRINCE	
27	NEW ▶	—	1	BREAKADAWN (M) (T) (X) TOMMY BOY 586*	◆ DE LA SOUL	
28	20	18	5	THE FUNKIEST/FREAK MODE (C) (M) (T) IMMORTAL 77045/EPIC	◆ FUNKDOOBIEST	
29	NEW ▶	—	1	MASH UP THE MIC (C) VIRGIN 38400	◆ PRIVATE INVESTIGATORS	
30	NEW ▶	—	1	DON'T SLEEP ON A HIZZO (M) (T) LUKE 470*	◆ POISON CLAN	

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.

BRITISH REGGAE SCENE FOLLOWS JAMAICA'S LEAD

(Continued from page 1)

Daytime reggae radio shows, launched a couple of years ago in all this country's major cities, have helped the music seep into the mainstream consciousness. Shaggy, Apache Indian, Chaka Demus & Pliers, and others have made the general public aware that reggae is not a novelty genre that died with Bob Marley, but is a living, influential music deserving respect.

At presstime, two reggae singles are in the top 10 on the national pop chart here: Chaka Demus & Pliers' "She Don't Let Nobody," and Bitty McLean's "It's Rainin'." Coincidentally, both reflect reggae's longtime love affair with American R&B. "She Don't Let Nobody" is a remake of a Curtis Mayfield tune, and "It's Rainin'" revives a Fats Domino copyright.

Yet Britain, like the rest of the reggae world, has been following the leaders in Jamaica because of the sheer weight and depth of creative talent coming from there. The English styles of reggae that have evolved over the years always have been direct responses to then-current Jamaican musical trends.

Lovers' rock, featuring sentimental vocals over heavier-than-lead basslines, emerged in the mid-'70s as a response to the music's obsession with Rasta and religion; fans in the U.K. could take no more, and longed for some slow, close dancing. It's a style that has persisted to this day, and a good lovers' record still will outsell just about every other type of reggae. Ignored or despised by everyone outside its immediate target audi-

ence, it still has managed some notable national chart entries.

Today, because there is less delineation between the styles of music played in clubs, slow "dance" music is actually given equal prominence along with the latest Jamaican imports.

MCs FIND THEIR STYLE

The U.K. MC explosion in the mid-'80s occurred because the English DJs—or MCs, as they preferred to be called—felt they could no longer chat on the mic with any conviction about Jamaican runnings, and began to find their own voices and styles. Many were actually born in the U.K. and had never been to Jamaica, and to hear them switch from patois to Cockney to Brummy to patois was a revelation. A couple of their tunes made the national charts—notably Smiley Culture and Tippa Irie—but it was a short-lived phenomenon.

Probably the only specifically English reggae style that has emerged in recent times has been the roots scene, led by serious, committed men who mourned the dearth of "real" instruments in reggae and the absence of meaningful, cultural lyrics. The preponderance of guns, girls, and slackness (profanity) in what they felt was a message-oriented genre prompted them to fight back in the best way they could, and they began to make their own music based very much on the mid-'70s sound.

Unfortunately, after first sounding different and novel, the scene has backed itself into a cul-de-sac in which even former cham-

pions of the genre can find little to defend, and the correct attitude now seems far more important than good music.

IN JAMAICA'S SHADOW

Jamaica is in such a creative overdrive that just about all that reggae artists outside the island can do is stand back and take it all in. Big things have long been promised for the music, and the huge cash deals being signed with major U.S. labels by reggae stars like Buju Banton, Tiger, and Super Cat, bode well for its continued growth.

Reggae hasn't seen this sort of money since Virgin and Island signed up anyone and everyone in the mid-'70s. Of course, the artists already were well-known in this country before the majors even heard of them, so it's unlikely that many U.K.-based companies will be looking to take risks on unproven home-grown talent when the Jamaican product is so massively popular. The vibe has definitely come from Jamaica for the last few years.

That's not to say there are no signings domestically. The country's most popular and most consistent hitmaker of recent times, General Levy, has signed to London Records, and the future looks promising for him. After building his reputation on local sounds, he began recording for artist Robbo Ranx's Music Street label. General Levy's 1985 Music Street release, the 12-inch single "New Cockatoo," pointed the way for all that

(Continued on page 107)

Pet Shop Boys Are So 'Very'; Summit Keynoters

IN ORDER to truly appreciate the **Pet Shop Boys**, you must be capable of relishing the drama of romance and disco with the pearl-clutching flair of a soap opera addict. On their new EMI opus, "Very," partners **Chris Lowe** and **Neil Tennant** once again weave such tales with severely pursed lips, arched eyebrows, and a bevy of apocalyptic synth beats.

Coming on the heels of the first single, "Can You Forgive Her?," topping Billboard's Club Play chart, "Very" shows no inclination toward current top 40 trends like new-jack or hip-hop. Rather, the duo bathes in glistening Euro vibes, light-handed electro grooves, and sweeping faux symphonies. This is guilt-free music for DJs



by Larry Flick

them together on a double-CD/cassette package or separately. At this point, there are no stateside plans to even consider touching "Relentless" until next year—and that's a *big* maybe. What a mistake.

We can understand EMI's desire to avoid retail conflict at a time when PSB is not the huge sales or pop radio entity it once was. However, we also see little value in bypassing the chance to solidify support at the club level—the act's primary outlet right now. Funny, but can anyone else envision DJs queuing up at import shops and ignoring "Very"? And isn't that an ongoing problem in maintaining club interest in U.K. acts? An unusual, more intricate promotion and marketing plan would be in order. Wonder how the U.K. branch is handling this?

SUMMIT UPDATE: Preparations are well under way for the upcoming **Billboard Dance Summit**, set for Jan. 19-21 at the **Pan Pacific Hotel** in San Francisco.

We are pleased to report that clubland veterans **Judy Weinstein** and **Martha Wash** have been confirmed to be the Summit's keynote speakers. Weinstein is currently a partner at **Def Mix Productions**, which manages **Frankie Knuckles** and **David Morales**. She also operates the highly influential **For The Record** pool of club DJs. Wash's history, of course, includes a tenure as one-half of the **Weather Girls**. She was also the voice on several **Black Box** hits, and was featured on "Gonna Make You Sweat" by **C+C Music Factory**. With such

rich backgrounds to draw from, they should have lots of interesting tales to tell.

Call the Pan Pacific at 415-771-8600 for room rates and reservations. Be sure to ask for the discount rate for the Billboard Dance Summit.

American Airlines is also offering a special discount to attendees. You can make reservations by calling American direct at 800-433-1790, or by calling **Garber Travel**, the official agent for the confab, at 800-787-9577; ask for the Billboard desk. Either way, please state **Starfile # 0214AK**.

Watch this space for more details on the Billboard Dance Summit as they become available.

DISC'N'THAT: After years of mining a strong deep-house production sound on his Brooklyn-based **Bottom Line Records**, **Ed "The Red" Goltsman** is venturing into more soothing and complex ambient/soul territory on his first album, "Sun Journey."

Collaborating with his wife, **Nancy Kay**, Goltsman unfolds a lovely array of earthy instrumentals that are equally accessible to both club and home play. "Remember The Future," "Music Is Sex," and "Nuclear Sun" are examples of cuts that feed the brain and body.

There are several vocal interludes on "Sun Journey"—most notably **MJ White's** luscious turn on "You Bring Me Joy" and **Barbara Tucker's** diva stomp through the plush "It's Alright."

As a longtime fan of Goltsman, we are truly impressed at his growth as a composer. His work has always been interesting, but the tracks here are more fully realized and satisfying than in the past. A good choice for the adventurous of spirit.

Sometimes, dance indies just shoot from out of nowhere with so much potent music that you wonder how you could have ever lived without 'em. **King Street Sounds** in New York is one of those labels. In existence for a mere three or four months, King Street is making noise along the East Coast with sultry, R&B-influenced housers that respect the song and the groove.

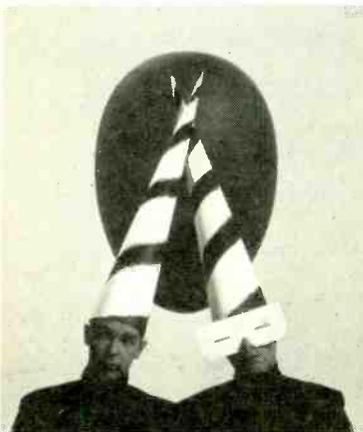
The label's best offering to date is "Sounds Of Far East Dance Music," a virtually flawless six-cut EP that showcases the Japanese club underground. If this set is an accurate indication, the scene there is a goldmine of interesting talent and imaginative tracks. **Hiroshi Matsui's** "Samba De Howa Howa"—with vocals by the **Vooie Sisters**—is a wild conglomeration of influences. There are dark house beats, Japanese chants, tribal-esque breakdowns, and a diva vamp added for good measure. "Tsukiino Oshie" by the **Ecstasy Boys** is lush ambience, while "A Voice" by **Jazzadelic** is a quirky and bouncy bit of break-beats (we're still feasting on that sax solo!).

"Sounds Of Far East Dance Music" is an excellent concept, executed with a keen ear. We're craving more music from these producers—and from **King Street Sounds**.

TID-BEATS: Ravers longing for the Prodigy's second album should find

momentary relief in "One Love" (XL, U.K.), a yummy four-cut EP that combines the act's notable growth in groove and song construction with their signature wacky noises and keyboard effects. At this point, **Elektra**, the two-year-old act's U.S. label, does not plan to issue the EP here. Between recording sessions, the Prodigy will play a number of gigs in and around Europe, including one at London's **Natural History Museum**. Deep, eh? ... Listen for the warm and familiar tones of **Neil Arthur**, formerly of '80s U.K. synth-pop outfit **Blancmange**, on "Persian Blues," the second single from the **Fortran 5** disc, "Bad Head Park." A titillating little ditty, we hear it is now all the rage in Budapest sex clubs! *Huh! huh!* ... **Moonshine Records** offers another of its well-conceived compilations in the form of "Yellow Magic Orchestra Reconstructed," a sterling tribute to the legendary Japanese dance act, which spawned the solo career of **Riyuchi Sakamoto**. **808 State**, **LFO**, the **Orb**, and **Altern-8** are among the groups interpreting '70s-era YMO material for

the trance generation. Essential ... **Tom Bailey** and **Alannah Currie** have disbanded the **Thompson Twins** to form **Babble**, a dance/pop act, with fellow Londoners **Q-Tee**, **Amy St. Cyr**, and **Keith Fernley**. The band's kinetic debut, "The Stone," will be out on **Reprise/WB** in early 1994. Among its gems are the dreamy "Beautiful" ... Need one more compilation? Sure, why not? "Sounds Of Europe" (**BMG Canada**) will make you tingle all over with such juicy pop/NRG jams as "I Miss You," by **Marc Leonard**, **Mai Tai's** "Never Never," and "Get Here," by **Q Featuring Tracy Ackerman**. An album that "hipsters" will be loath to publicly love, but will worship in private ... Add **Olympic Records** to your list of U.K. indies to watch for in the coming months. The label specializes in hypnotic trance and delightful diva-house. Of its recent 12-inch singles, we simply can't get enough of "Let Your Body Be Free," by **Volano**, "Release," by the **Eric Perez Project**, and "Get Closer," by **Scope**. **Slammin'** stuff that deserves a stateside residence. **A&R** execs may now commence dialing.



THE PET SHOP BOYS

who are tired of programming "funky-drummer" hip-hop samples and shuffling R&B beats.

Lyrical, "Very" proves to be PSB's most direct work to date. The alleged ambiguity of songs like "It's A Sin" has been replaced by the smiling revelation of "Liberation," while the raved-up "Yesterday, When I Was Mad" casts the boys as older, wiser, and willing to chat a bit about their experiences. For a dose of their penchant for literate, clever prose, look no further than "Dreaming Of The Queen" and "To Speak Is A Sin," both of which engage the listener in dizzying circles of educated word play.

Nothing better captures the tone of bittersweet joy and drama that permeates "Very" than PSB's cover of the **Village People** nugget, "Go West." Covered with thick layers of pillowy synths, the track swaps the male-bonding vibe of the original with a wistful demeanor that's lined with a pensive subtext of loss (perhaps because they were first inspired to perform the song by the late club impresario and **LIFE-beat** co-founder **Bob Caviano**). The song, which is slated to be the next single, is complemented by a gorgeous, elaborate video clip that places the boys inside state-of-the-art computer animation.

Now, here's the rub. PSB also have recorded a mini-album of material, titled "Relentless." These cuts are more club-intensive, exploring cutting-edge trance, tribal, rave, and house with a sophisticated hand. The set will be available in the U.K. simultaneously with "Very." Consumers can purchase

Billboard. Dance Breakouts

FOR WEEK ENDING OCT. 2, 1993

CLUB PLAY

1. IF I CAN'T HAVE YOU KIM WILDE MCA
2. THROB JANET JACKSON VIRGIN
3. AIN'T NO MAN DINA CARROLL A&M
4. CAUGHT IN THE MIDDLE JULIET ROBERTS COOLTEMPO
5. RAPTURE X-STATIK INSTINCT

MAXI-SINGLES SALES

1. SIDE SHOW THE CURE ELEKTRA
2. WHOOT, HERE IT IS! DIS-N-DAT EPIC
3. SLAUGHTER HOUSE MASTA ACE INC. DELICIOUS VINYL
4. I CAN SEE CLEARLY DEBORAH HARRY SIRE
5. GRAND GROOVE INTELLIGENT HOODLUM TUFF BREAK

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

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- THE JERKY BOYS ~ The Super Across The Way SUNSCREEN ~ Broken English
DOUBLE YOU ~ Who's Fooling Who R/ CARMEN ELECTRA ~ Fantasia Erotica
DR. ALBAN ~ Sing Hallelujah R/ ARIZONA ~ Slide On The Rhythm
SNAP ~ Do You See The Light R/ JAMIROQUAI ~ When You Gonna Learn
RUPAUL ~ A Shade Shady (Now Prance) SYBIL ~ Beyond Your Wildest Dreams
NEW ORDER ~ World (The Price Of Love) DJ/JD ~ 1-900
DURAN DURAN ~ Too Much Information R/ ABBA ~ Dancing Queen
TC ~ Funky Guitar R/ PUSSYTOURETTE ~ French Bitch R/
PLASTIC BERTRAND ~ Ca Plane Pour Moi '93 R/

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	8	*** No. 1 *** SLIDE ON THE RHYTHM VIRGIN 12682 1 week at No. 1	ARIZONA FEATURING ZEITIA
2	3	4	9	JOY WARNER BROS. 40955	ULTRA NATE
3	5	8	6	A SHADE SHADEY (NOW PRANCE) TOMMY BOY 578	RUPAUL
4	8	14	5	HEY MR. D.J. FLAVOR UNIT 77121/EPIC	ZHANE
5	1	2	7	WORLD (THE PRICE OF LOVE) QWEST 40966/WARNER BROS.	NEW ORDER
6	11	19	5	LOVE IN MOTION COLUMBIA 77047	BIZARRE INC
7	7	9	7	CHAINS IMMORTAL 77028/EPIC	HIS BOY ELROY
8	17	30	3	DREAMLOVER COLUMBIA 77079	MARIAH CAREY
9	13	20	5	FUK DAT MAXI 2014	SAGAT
10	4	1	7	LOVE FOR LOVE BIG BEAT 10133/ATLANTIC	ROBIN S.
11	12	12	9	WHAT IS LOVE ARISTA 1-2574	HADDAWAY
12	19	33	3	DREAMS LONDON 857 141/PLG	GABRIELLE
13	18	27	4	MOVE ELEKTRA PROMO	MOBY
14	15	18	6	AFFAIR MCA 54648	MAHOGANY BLUE
15	20	25	5	ONLY WITH YOU IMAGO 25041	CAPTAIN HOLLYWOOD PROJECT
16	16	16	7	INSANE IN THE BRAIN RUFFHOUSE 77019/COLUMBIA	CYPRESS HILL
17	10	6	9	IF VIRGIN 12675	JANET JACKSON
18	14	13	7	CAN'T PLAY AROUND CUTTING 278	KATHY BROWN
19	26	35	4	I'M IN LUV MERCURY 862 463	JOE
20	6	5	8	MI TIERRA EPIC 77062	GLORIA ESTEFAN
21	9	7	10	DO U FEEL 4 ME IMAGO 25031	EDEN
22	24	26	6	TAKE ME AWAY (PARADISE) MOONSHINE MUSIC 55304	MIX FACTORY
23	31	46	3	I CAN SEE CLEARLY SIRE 41000/WARNER BROS.	DEBORAH HARRY
24	28	34	4	HAVE WE LOST OUR LOVE BIG BEAT 10134/ATLANTIC	LANCE ELLINGTON
25	21	11	11	WHO DO YOU THINK YOU ARE WARNER BROS. 40910	SAINT ETIENNE
26	29	36	5	RAINCRY HARDKISS 004	GOD WITHIN
27	22	10	11	CRITICAL (IF YOU ONLY KNEW) EIGHT BALL 014 WALL OF SOUND FEATURING GERALD LETHAN	
28	34	38	4	ANOTHER KIND OF FIND CONTINUUM 12303	RED RED GROOVY
29	38	—	2	HOUSE OF LOVE STRICTLY RHYTHM 12177	SMOOTH TOUCH
30	39	—	2	*** POWER PICK *** LUV 4-2 EASTWEST 96005/ATLANTIC	MICHAEL WATFORD
31	37	45	3	IN THE RAIN ACTIVE 96044/ATLANTIC	NERISSA
32	41	—	2	HAPPENIN' ALL OVER AGAIN SBK 58010/ERG	LONNIE GORDON
33	NEW	1	1	*** HOT SHOT DEBUT *** GIVE IT UP FFRR 350 039/PLG	THE GOODMEN
34	33	28	6	CHANGE IS WHAT WE NEED FREEZE 50039	HOUSE OF GYPSIES
35	42	—	2	FANTASY COLUMBIA 77131	TEN CITY
36	30	23	7	FIRE UP EIGHT BALL 016	THE GIRL!
37	35	29	11	SING HALLELUJAH! LOGIC 1-2597/ARISTA	DR. ALBAN
38	23	15	14	HUMAN BEHAVIOUR ELEKTRA 66299	BJORK
39	27	22	12	SPECIAL KIND OF LOVE A&M 0062	DINA CARROLL
40	50	—	2	CRAZIASHOWBOI SMASH 880 009/ISLAND	LATOUR
41	NEW	1	1	FINAL BLINDNESS INTERSCOPE 2016/ATLANTIC	MY LIFE WITH THE THRILL KILL KULT
42	NEW	1	1	CAN'T GIVE UP ON LOVE NERVOUS 20049	HALONA
43	45	—	2	BOOM! SHAKE THE ROOM JIVE 42107	JAZZY JEFF & FRESH PRINCE
44	NEW	1	1	SEX DRIVE ISLAND PROMO	GRACE JONES
45	36	31	10	U GOT ME UP CAJUAL 206	DAJAE
46	NEW	1	1	HEAVEN KNOWS LV 77105/EPIC	LUTHER VANDROSS
47	44	37	9	WHAT'S UP DOC? (CAN WE ROCK) JIVE 42127	FU-SCHNICKENS WITH SHAQUILLE O'NEAL
48	46	40	5	ALRIGHT RUFFHOUSE 77102/COLUMBIA	KRIS KROSS FEATURING SUPERCAT
49	25	21	14	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2583	TAYLOR DAYNE
50	40	41	4	DROWNING MAN CAPITOL 15995	DURAN DURAN

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.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	6	*** No. 1 *** HEY MR. D.J. (T) FLAVOR UNIT 77121/EPIC 3 weeks at No. 1	ZHANE
2	14	—	2	STAY REAL (T) DEF JAM/CHAOS 77141/COLUMBIA	ERICK SERMON
3	1	1	3	BREAKADAWN (M) (T) (X) TOMMY BOY 586	DE LA SOUL
4	3	9	6	RIGHT HERE (HUMAN NATURE)/DOWNTOWN (T) (X) RCA 62615	SWV
5	5	4	5	DREAMLOVER (M) (T) (X) COLUMBIA 77079	MARIAH CAREY
6	4	3	10	CHECK YO SELF (M) (T) (X) PRIORITY 53830	ICE CUBE FEATURING DAS EFX
7	NEW	1	1	*** HOT SHOT DEBUT *** WRITTEN ON YA KITTEN (M) (T) (X) TOMMY BOY 583	NAUGHTY BY NATURE
8	7	7	4	WHAT'S NEXT? (M) (T) ELEKTRA 66309	LEADERS OF THE NEW SCHOOL
9	9	6	13	I GET AROUND (M) (T) INTERSCOPE 96036/AG	2PAC
10	10	—	2	OUTTA HERE (M) (T) (X) JIVE 42146	KRS-ONE
11	6	5	8	COME BABY COME (M) (T) (X) TOMMY BOY 580	K7
12	15	13	13	RUFFNECK (M) (T) FIRST PRIORITY 96038/AG	MC LYTE
13	8	10	8	LOVE FOR LOVE (M) (T) (X) BIG BEAT 10133/AG	ROBIN S.
14	11	16	13	WHAT IS LOVE (M) (T) (X) ARISTA 1-2574	HADDAWAY
15	16	8	10	ALRIGHT (M) (T) (X) RUFFHOUSE 77102/COLUMBIA	KRIS KROSS FEATURING SUPERCAT
16	17	17	9	BOOM! SHAKE THE ROOM (M) (T) (X) JIVE 42107	JAZZY JEFF & FRESH PRINCE
17	NEW	1	1	HOW MANY EMCEE'S (MUST GET DISSED) (M) (T) WRECK 20064/NERVOUS	BLACK MOON
18	22	18	13	INSANE IN THE BRAIN (M) (T) (X) RUFFHOUSE 77019/COLUMBIA	CYPRESS HILL
19	23	15	13	WHOOPI! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
20	20	—	2	93 'TIL INFINITY (T) JIVE 42158	SOULS OF MISCHIEF
21	12	11	11	IF (T) (X) VIRGIN 12675	JANET JACKSON
22	30	22	4	*** POWER PICK *** GIVE IT UP (T) FFRR 350 039/PLG	THE GOODMEN
23	13	12	9	MEGA MEDLEY (M) (T) (X) REPRISE 40982/WARNER BROS.	ZAPP & ROGER
24	18	—	2	A SHADE SHADEY (NOW PRANCE) (M) (T) (X) TOMMY BOY 578	RUPAUL
25	19	14	4	SHIFFTEE (M) (T) RAL/CHAOS 74982/COLUMBIA	ONYX
26	26	39	6	INDO SMOKE (FROM 'POETIC JUSTICE') (M) (T) EPIC SOUNDTRAX 77026/EPIC	MISTA GRIMM
27	21	21	13	CHIEF ROCKA (M) (T) PENDULUM 66302/ELEKTRA	LORDS OF THE UNDERGROUND
28	28	—	4	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
29	25	—	2	PAINT THE WHITE HOUSE BLACK (T) (X) PAISLEY PARK 41057/WARNER BROS.	GEORGE CLINTON
30	32	49	8	ONLY WITH YOU (M) (T) (X) IMAGO 25041	CAPTAIN HOLLYWOOD PROJECT
31	37	—	2	DREAMS (T) (X) LONDON 857 141/PLG	GABRIELLE
32	NEW	1	1	JUST KICKIN' IT (T) SO SO DEF 77120/COLUMBIA	XSCAPE
33	24	20	13	PLASTIC DREAMS (T) (X) EPIC 74992	JAYDEE
34	33	36	7	SING HALLELUJAH! (M) (T) (X) LOGIC 1-2597/ARISTA	DR. ALBAN
35	NEW	1	1	ALL THAT SHE WANTS (M) (T) (X) ARISTA 1-2616	ACE OF BASE
36	NEW	1	1	OTHA FISH (M) (T) (X) DELICIOUS VINYL 10141/AG	THE PHARCYDE
37	39	23	4	CHERISH THE DAY (T) (X) EPIC 77117	SADE
38	38	45	3	DUMPIN' 'EM IN DITCHES (M) (T) JIVE 42160	SPICE 1
39	NEW	1	1	HEAVEN KNOWS (T) LV 77105/EPIC	LUTHER VANDROSS
40	36	—	10	MORE AND MORE (M) (T) (X) IMAGO 25028	CAPTAIN HOLLYWOOD PROJECT
41	40	31	3	HAPPENIN' ALL OVER AGAIN (T) SBK 58010/ERG	LONNIE GORDON
42	42	41	13	DRE DAY (M) (T) DEATH ROW 53829/INTERSCOPE	DR. DRE
43	46	37	13	ANOTHER SAD LOVE SONG (M) (T) (X) LAFACE 1-4047/ARISTA	TONI BRAXTON
44	27	33	13	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110/AG	ROBIN S.
45	35	25	4	FOR THE COOL IN YOU (T) EPIC 77151	BABYFACE
46	RE-ENTRY	12	12	WHAT'S UP DOC? (CAN WE ROCK) (M) (T) (X) JIVE 42127	FU-SCHNICKENS W/ SHAQUILLE O'NEAL
47	34	24	13	SLAM (M) (T) (X) RAL/CHAOS 74882/COLUMBIA	ONYX
48	RE-ENTRY	12	12	WHOOT, THERE IT IS (M) (T) WRAP 0150/ICHIBAN	95 SOUTH
49	RE-ENTRY	12	12	WORLD (THE PRICE OF LOVE) (M) (T) (X) QWEST 40966/WARNER BROS.	NEW ORDER
50	49	—	2	I'M IN LUV (T) MERCURY 862 463	JOE

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.

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Buddy Lee Requests Injunction Against Ex-Agent

BY EDWARD MORRIS

NASHVILLE—Buddy Lee Attractions has asked the Chancery Court here for an injunction to prevent former agent Joe Harris, now with the William Morris Agency, from representing the clients he booked at Buddy Lee.

Those clients include Trisha Yearwood and Great Plains, both of whom already have transferred to William Morris, and Garth Brooks, who has yet to announce his intentions. Harris has been Brooks' agent throughout the singer's recording career.

Buddy Lee asserts that Harris signed an agreement when he was

hired, specifying that he would not represent any of the agency's clients for a period of two years after leaving the company. (This prohibition was to apply to clients who were on the agency's roster during the year leading up to the agent's departure.) Harris formally resigned Aug. 18.

In addition to asking the court to halt Harris' professional connection with the artists in question, Buddy Lee also is asking that Harris and William Morris pay the agency unspecified compensatory and punitive damages. William Morris is listed as a defendant, along with Harris, in all the court documents filed.

The agency says in the complaint

that it is not trying to keep any act on its roster that is inclined to go with Harris, but instead is seeking to prevent Harris from continuing to work with these acts in violation of his employment agreement.

According to the Buddy Lee complaint, filed Sept. 16, Harris was hired in 1980 as a mail room employee at the agency. He eventually became an agent, but left the company in 1983. He was hired again in 1987. Exhibits filed with the complaint indicate that Harris signed a "Conditions Of Employment" agreement, containing the noncompete clause, each time he was hired.

Although the agency concedes that Harris acted as responsible

agent for Brooks, Yearwood, Great Plains, Mark Chesnutt, Tracy Lawrence, and Clay Walker, it says that the artists' contracts "in almost all instances [are or were] between the artist and Buddy Lee Attractions."

The complaint alleges that Harris acted "in a manner contrary to the cooperative spirit that Buddy Lee Attractions fostered among its agents by attempting to impede the ability of other Buddy Lee Attractions' agents from directly communicating or otherwise establishing any relationships with those artists."

Further, the complaint charges, Harris began to negotiate with other booking agencies for his services in late 1992 or early 1993, offering to bring key artists with him in the move. In support of these charges, Buddy Lee submitted an affidavit from Joanne Berry, owner and president of World Class Talent, in which Berry says that Harris discussed coming to World Class as agent and part owner in July or August of this year, stating "that he would bring with him certain artists [including] Garth Brooks, Trisha Yearwood, Mark Chestnut [sic], Tracy Lawrence, Great Plains, and Clay Walker."

In another affidavit, Buddy Lee agent Joey Lee says he overheard Harris talking to Clay Walker's road manager and urging that Walker follow him to William Morris.

In his letter of resignation, delivered Aug. 18 to Buddy Lee Attractions president Tony Conway, Harris noted that he has been working without a contract since May 31,

and added that "my working conditions and the office environment have deteriorated to such a point that I can continue no longer."

Harris did not specify in his letter the nature of his working conditions or office environment, but he did go on to say that his resignation would become effective Sept. 10.

Conway says in the complaint that he phoned Rick Shipp, co-head of the William Morris office in Nashville, the evening of Aug. 18, and that Shipp confirmed that William Morris had hired Harris.

The complaint also alleges that Harris "or his representatives" supplied William Morris with proprietary information about Buddy Lee Attractions, and that Harris and William Morris leaked information to the media that was injurious to Buddy Lee.

Specific charges are breach of contract, statutory inducement of breach of contract, common law inducement of breach of contract, civil conspiracy, unfair competition, and disclosure of confidential information.

The plaintiff asks that a jury hear the case.

A hearing on Buddy Lee's request for a temporary injunction was held in Chancery Court Sept. 27.

So far, Brooks has been evenhanded in dealing with the split. At a Sept. 15 party to celebrate sales of 10 million copies of his "No Fences" album, Brooks praised both the Buddy Lee Agency and Harris for their service to his career and gave them both commemorative plaques. He said Harris was like his "second father."

Willie Is A Natural For Hall Of Fame

Yearwood Conquers London, Laryngitis; Country On Ice

WELCOME WILLIE: Breaking its long tradition of secrecy, the Country Music Assn. announced a week in advance of its awards show that Willie Nelson had been voted into the Country Music Hall Of Fame. It's a choice few would fault—certainly no one in this neighborhood.

Country music had hundreds of magnetic performers and inventive songwriters before Nelson came down the pike. But it had no one who could match his cool—his tranquil, all-accepting sense of self and others. It was this palpable but indescribable quality that drew rock fans, hippies, rednecks, and none-of-the-above city kids to country music in the late '70s. Some stayed. Some didn't. But none lost faith in Nelson. Here was a man who could sing persuasively about all manner of emotional torment, yet still project an aura that seemed oblivious to the existence of torment—a man who was equally at ease jamming with jazz musicians and harmonizing with Pentecostal gospel singers.

At the height of his popularity, Nelson became legendary for his generosity to the fellow performers he had passed along the way. It became an affectionate joke that if you had ever met Nelson, he would do an album with you. He expanded his generosity considerably with his series of

Farm Aid concerts. And it is a measure of the respect performers have for him that he consistently has lured the hottest acts in the business to Farm Aid.

Without ever reinventing himself, Nelson always has been able to renew himself, whether by assimilating pop standards into country music, as he did with his "Stardust" album, or by finding common musical denominators, as he does on his new "Across The Borderline" collection. We're glad Nelson will have his Hall Of Fame plaque, but we doubt that he will rest on it.

LETTER FROM LONDON: A touch of laryngitis didn't stop Trisha Yearwood from giving a triumphant show Sept. 16 in her London debut, at the 500-seat Shaw Theater. Yearwood is on her first European tour. Acknowledging her vocal woes early in the set, Yearwood said, "I'm sure there's some hot tea available here." Never any shortage of that in Britain, to be sure, and she soon was soaking her throat back to strength. Among those present at the show was manager Ken Kragen, who, in collaboration with MCA Nashville and MCA International in London, has wisely made Yearwood's overseas career a priority. The evening included the first concert performance of material from Yearwood's forthcoming third album, including the title song, "The Song Remembers When," which had new

listeners wiping their eyes dry.

MAKING THE ROUNDS: Eddy Raven will headline the first 20 dates of the Ronald McDonald Children's Charities Champions On Ice show, "Skatin' Country." It is being billed as the first family-oriented ice show to be completely dedicated to country music... Liberty Records hosted a reception at Nashville's Jewish Community Center Sept. 20 to observe the release of David Axelrod's new album, "Requiem: The Holocaust." Label chief Jimmy Bowen presided at the event... Clint Black has been added to the cast of "Maverick," a western film that will star Mel Gibson, Jodie Foster, and James Garner. In his first screen role, Black plays a Mississippi riverboat gambler.

Cabin Fever Music has released "Music From Lonesome Dove," a soundtrack album to the critically acclaimed television epic. The music was composed and conducted by Basil Poledouris, who also did the soundtracks for "The Hunt For Red October" and "Hot Shots! Part Deux"... Sean Lordin, son of the late drummer Larry Lordin, has opened the Jungle Island shop in Nashville to repair sound equipment... Tim Ranson has been named manager of Nashville Cartage & Sound's lighting division.

Turner Nichols, the new BNA duo, has been tapped to open shows this fall for Alan Jackson on his "A Lot About Livin' Tour." Both acts are managed by Ten Ten Management... Sales of DJ Carl P. Mayfield's comedy cassette, "Free Beer & Groceries," have raised more than \$16,000 for the T.J. Martell Foundation. Narrated by Brooks & Dunn, the album features Mayfield's song parodies and other comedy routines. It was sold through a network of more than 20 Texaco Par-Mart outlets in and around Nashville. Sponsors were Budweiser, Northwest Airlines, and radio station WSIX, Mayfield's home base. Mayfield has just published a book on his alter ego, called "The Life And Times Of Bubba Skynyrd."

Dick Whitehouse has resigned as president of Curb Records, effective at the end of September. Whitehouse signed the Judds, Sawyer Brown, Lyle Lovett, Hal Ketchum, and Delbert McClinton, among others.

SIGNINGS: Earl Thomas Conley to the Bobby Roberts Company for exclusive booking... Scott & Kim Coner to an artist contract with DoveSong Records.

Assistance in preparing this column provided by Thom Duffy in London.



by Edward Morris

Emerging Acts Featured On 'New Country' Tour

NASHVILLE—Sony Music, Arista Records, and Giant Records are jointly sponsoring an 18-date "Nashville's New Country" tour to spotlight three emerging acts. Each market will have a sponsoring club and radio station to promote the shows. The tour begins Oct. 3 and will continue through Oct. 27.

The acts involved are Sony's Darryl & Don Ellis, Arista's Dude Mowrey, and Giant's Rhonda Vincent. The participating labels will share the cost of keeping the acts on the road, including a common tour bus, core band, and special instrumentalists.

Max Kittel, of the Talmark Resource Group in Nashville, conceived the tour. Speculation is that it will be a continuing vehicle for debuting artists.

To select the cities and local tie-ins on the tour route, the project planners consulted label branch offices, SoundScan data, coverage by Country Music Television and The Nashville Network, and selected market radio stations.

The dates, cities, and local tie-ins for the tour are: Oct. 3, Oklahoma City, Okla., the In Cahoots club and radio station KEBC; Oct. 6, Tulsa, Okla., Painted Desert, KVOO; Oct. 7, Fort

Worth, Texas, Billy Bob's, KPLX; Oct. 10, Phoenix, Graham Central Station, KMLE; Oct. 11, Los Angeles, In Cahoots, KZLA; Oct. 12, San Diego, In Cahoots, KSON; Oct. 13, San Francisco, club to be announced, KSN.

Also, Oct. 15, Denver, Grizzly Rose, KZBG; Oct. 17, Wichita, Kan., Wichita City Limits, KFDI; Oct. 19, Kansas City, Mo., Guitars & Cadillacs, KFKF; Oct. 20, Minneapolis, Medina Ballroom, KEEY; Oct. 21, Milwaukee, Wis., Longhorn Ranch, WMIL; Oct. 22, Chicago, Whiskey River, WUSN; Oct. 23, Cleveland, Diamond Armadillo, WGAR; Oct. 24, Baltimore, County Line, WPOC; Oct. 25, Washington, D.C., Zed's, WMZQ; Oct. 26, Roanoke, Va., Salem Civic Center Ballroom, WYYD; and Oct. 27, Atlanta, Buckboard, WYAY.

EDWARD MORRIS

Michelle Wright Wins 3 Awards At CCMAs
... See page 66

Billboard **HOT COUNTRY** SINGLES & TRACKS

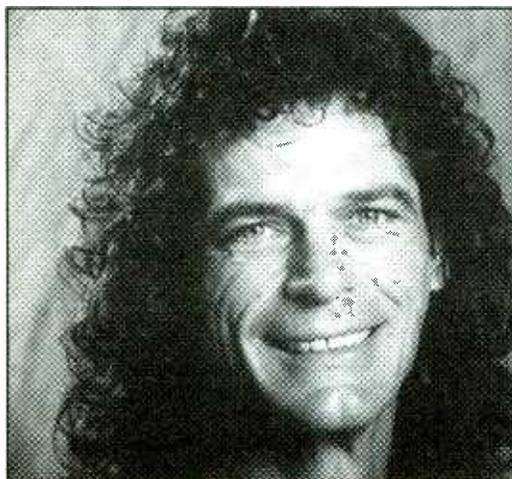
FOR WEEK ENDING OCTOBER 2, 1993

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 130 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	2	1	9	★★★ NO. 1 ★★★ AIN'T GOING DOWN (TIL THE SUN COMES UP) A. REYNOLDS (K. BLAZY, K. WILLIAMS, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17496
2	1	2	16	HOLDIN' HEAVEN T. BROWN (B. KENNER, T. MCHUGH)	◆ TRACY BYRD (C) (V) MCA 54659
3	6	9	13	WHAT'S IT TO YOU J. STROUD (C. WRIGHT, R. E. ORRALL)	◆ CLAY WALKER (C) (V) GIANT 18450
4	5	8	11	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
5	7	10	10	ONE MORE LAST CHANCE T. BROWN (V. GILL, G. NICHOLSON)	◆ VINCE GILL (V) MCA 54715
6	3	6	12	ONLY LOVE T. BROWN (M. HUMMON, R. MURRAH)	◆ WYONNNA (C) (V) CURB 54689/MCA
7	12	15	14	LET GO R. L. PHELPS, D. PHELPS (D. BROWN)	◆ BROTHER PHELPS (C) (V) ASYLUM 64614
8	14	14	8	NO TIME TO KILL J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62609
9	11	13	7	EASY COME, EASY GO T. BROWN, G. STRAIT (A. BARKER, D. DILLON)	GEORGE STRAIT (C) (V) MCA 54717
10	15	16	14	HE AIN'T WORTH MISSING N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (C) (V) MERCURY 862 262
11	17	20	14	IF I DIDN'T LOVE YOU S. HENDRICKS (J. VEZNER, J. WHITE)	◆ STEVE WARINER (C) (V) ARISTA 1-2578
12	13	11	12	LOOKING OUT FOR NUMBER ONE G. BROWN (T. TRITT, T. SEALS)	TRAVIS TRITT (C) (V) WARNER BROS. 18463
13	9	4	14	THANK GOD FOR YOU M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN (C) CURB 76914
14	19	24	6	DOES HE LOVE YOU T. BROWN, R. MCENTIRE (S. KNOX, B. STRITCH)	◆ REBA MCENTIRE WITH LINDA DAVIS (V) MCA 54719
15	4	5	14	IN THE HEART OF A WOMAN J. SCAIFE, J. COTTON (K. HINTON, B. CARTWRIGHT)	◆ BILLY RAY CYRUS (C) (V) MERCURY 862 448
16	18	23	11	THIS ROMEO AIN'T GOT JULIE YET M. POWELL, T. DUBOIS (J. OLANDER, E. SILVER)	◆ DIAMOND RIO (C) (V) ARISTA 1-2580
17	8	3	15	A THOUSAND MILES FROM NOWHERE P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM (C) (D) (V) REPRISE 18528/WARNER BROS.
18	20	25	9	★★★ AIRPOWER ★★★ JUST LIKE THE WEATHER J. BOWEN, S. BOGGUSS (S. BOGGUSS, D. CRIDER)	SUZU BOGGUSS (V) LIBERTY 17495
19	25	40	4	RECKLESS J. LEO, L. M. LEE, ALABAMA (J. STEVENS, M. CLARK)	ALABAMA (C) (V) RCA 62636
20	21	27	11	TRASHY WOMEN B. BECKETT (C. WALL)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87357
21	31	34	10	HALF ENOUGH R. LANDIS (W. WALDMAN, R. NIELSON)	◆ LORRIE MORGAN (V) BNA 62576
22	10	7	15	WORKING MAN'S PH.D. S. HENDRICKS (A. TIPPIN, P. DOUGLAS, B. BOYD)	◆ AARON TIPPIN (V) RCA 62520
23	35	38	5	SHE USED TO BE MINE D. COOK, S. HENDRICKS (R. DUNN)	BROOKS & DUNN (V) ARISTA 12602
24	36	42	5	ALMOST GOODBYE M. WRIGHT (B. LIVSEY, D. SCHLITZ)	◆ MARK CHESNUTT (V) MCA 54718
25	27	35	9	THAT WAS A RIVER G. FUNDIS, J. HOBBS (S. LONGACRE, R. GILES)	◆ COLLIN RAYE (V) EPIC 77118
26	34	37	6	I FELL IN THE WATER J. STROUD, J. ANDERSON (J. SALLEY, J. STEVENS)	◆ JOHN ANDERSON (V) BNA 62621
27	24	33	7	THE BUG J. JENNINGS, M. C. CARPENTER, S. BUCKINGHAM (M. KNOPFLER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77134
28	29	32	10	HURRY SUNDOWN S. GIBSON, T. BROWN (K. STEGALL, D. HENSON, B. MASON)	◆ MCBRIDE & THE RIDE (V) MCA 54688
29	28	31	12	NOTHIN' BUT THE WHEEL E. GORDY, JR. (J. S. SHERRILL)	◆ PATTY LOVELESS (V) EPIC 77076
30	16	12	16	A COWBOY'S BORN WITH A BROKEN HEART C. FARREN (J. STEELE, C. FARREN)	◆ BOY HOWDY CURB ALBUM CUT
31	22	17	20	RENO R. LANDIS (SUPERNAW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE)	◆ DOUG SUPERNAW (V) BNA 87356
32	26	22	16	WHY DIDN'T I THINK OF THAT D. JOHNSON (B. MCDILL, P. HARRISON)	DOUG STONE (V) EPIC 77025
33	30	19	19	WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18516
34	39	41	7	ON THE ROAD S. HENDRICKS (B. MCDILL)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2588
35	32	18	18	CAN'T BREAK IT TO MY HEART J. STROUD (K. ROTH, T. LAWRENCE, E. CLARK, E. WEST)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87330
36	41	45	6	DO YOU KNOW WHERE YOUR MAN IS P. WORLEY, E. SEAY (C. CHASE, D. GIBSON, R. SMITH)	PAM TILLIS (C) (V) ARISTA 1-2606
37	52	63	3	MERCURY BLUES K. STEGALL (R. GEDDINS, K. C. DOUGLAS)	◆ ALAN JACKSON (V) ARISTA 1-2607
38	38	30	19	EVERY LITTLE THING H. EPSTEIN (C. CARTER, A. ANDERSON)	◆ CARLENE CARTER (C) (V) GIANT 18527

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	37	28	20	IT SURE IS MONDAY M. WRIGHT (D. LINDE)	◆ MARK CHESNUTT (C) (V) MCA 54630
40	48	59	5	MY SECOND HOME J. STROUD (T. LAWRENCE, K. BEARD, P. NELSON)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87313
41	43	49	10	MY BABY LOVES ME P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	◆ MARTINA MCBRIDE (V) RCA 62299
42	50	58	5	QUEEN OF MY DOUBLE WIDE TRAILER B. CANNON, N. WILSON (D. LINDE)	◆ SAMMY KERSHAW (V) MERCURY 862 600
43	45	47	10	THE GRAND TOUR S. LINDSEY (G. RICHEY, C. TAYLOR, N. WILSON)	◆ AARON NEVILLE (C) (V) A&M 0312/MERCURY
44	44	51	10	FALLIN' NEVER FELT SO GOOD M. WRIGHT (S. CAMP, W. SMITH)	◆ SHAWN CAMP (C) (V) REPRISE 18465/WARNER BROS.
45	46	52	7	I'M NOT BUILT THAT WAY J. BOWEN, B. DEAN (G. TERREN, D. PFRRIMER)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
46	23	21	13	BEER AND BONES D. JOHNSON (S. D. SHAFFER, L. WILLIAMS)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87326
47	42	29	16	MAMA KNOWS THE HIGHWAY A. REYNOLDS, J. ROONEY (P. WASNER, C. J. QUARTO)	◆ HAL KETCHUM (C) CURB 76915
48	53	55	5	COWBOY BOOGIE S. GIBSON (R. BLYTHE)	◆ RANDY TRAVIS WARNER BROS. ALBUM CUT
49	54	56	7	A COUPLE OF GOOD YEARS LEFT S. BUCKINGHAM (G. BURR)	◆ RICKY VAN SHELTON (V) COLUMBIA 77130
50	61	73	11	GOD BLESSED TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18385
51	60	72	3	SOMETHING'S GONNA CHANGE HER MIND D. COOK (M. COLLIE, D. COOK)	MARK COLLIE (V) MCA 54720
52	55	50	20	WE GOT THE LOVE J. LEO, RESTLESS HEART (S. BOGARD, R. GILES)	RESTLESS HEART (V) RCA 62510
53	59	62	8	MOONLIGHT DRIVE-IN K. STEGALL (Z. TURNER, T. NICHOLS, B. KIRSCH)	◆ TURNER NICHOLS (V) BNA 62577
54	57	54	18	JANIE BAKER'S LOVE SLAVE D. COOK (D. LINDE)	◆ SHENANDOAH (V) RCA 62504
55	64	—	2	SMALL PRICE D. JOHNSON (A. CUNNINGHAM, T. MCHUGH)	GIBSON/MILLER BAND (V) EPIC 77169
56	56	43	14	I'LL CRY TOMORROW S. HENDRICKS, L. STEWART (S. BOGARD, R. GILES)	LARRY STEWART (V) RCA 62546
57	51	36	13	TRUE BELIEVER R. MILSAP, R. GALBRAITH (J. HIATT)	RONNIE MILSAP LIBERTY PROMO SINGLE
58	66	75	3	JUST ENOUGH ROPE S. BUCKINGHAM (K. STALEY, S. DEAN)	RICK TREVINO (C) (V) COLUMBIA 77159
59	67	—	2	KISS ME IN THE CAR C. HOWARD (C. WATERS, J. BERRY)	◆ JOHN BERRY (V) LIBERTY 17518
60	58	53	17	EASIER SAID THAN DONE S. FISHELL, R. FOSTER (R. FOSTER)	◆ RADNEY FOSTER (V) ARISTA 12564
61	69	66	4	AMERICAN HONKY-TONK BAR ASSOCIATION A. REYNOLDS (B. KENNEDY, J. RUSHING)	GARTH BROOKS LIBERTY ALBUM CUT
62	62	61	17	TEXAS TATTOO D. JOHNSON (D. GIBSON, B. MILLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74991
63	72	—	2	MASTER OF ILLUSION R. PENNINGTON (M. TILLIS, JR., C. RYLE)	◆ CLINTON GREGORY (V) STEP ONE 466
64	63	60	17	DOWN ON MY KNEES G. FUNDIS (B. N. CHAPMAN)	◆ TRISHA YEARWOOD (V) MCA 54670
65	65	69	4	EVERY TIME I ROLL THE DICE J. BOWEN, J. CRUTCHFIELD (M. D. BARNES, T. SEALS)	CHRIS LÉDOUX LIBERTY ALBUM CUT
66	68	65	16	I GOT A LOVE R. SCRUGGS (J. LEAP)	◆ MATTHEWS, WRIGHT & KING COLUMBIA ALBUM CUT
67	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ YOU BABY YOU C. HOWARD, C. MOSER, C. STONE (C. MCCARTY, G. MALLABER)	◆ HIGHWAY 101 (V) LIBERTY 17497
68	73	—	2	TWO STEPS IN THE RIGHT DIRECTION B. MONTGOMERY (R. BALLARD, D. GOODMAN, A. J. MASTERS)	ROGER BALLARD (C) (V) ATLANTIC 87313
69	71	64	18	SHAME SHAME SHAME SHAME D. COOK (M. COLLIE, J. LEAP)	◆ MARK COLLIE (C) (V) MCA 54668
70	NEW ▶	1	1	BROKEN J. LEO, M. WRIGHT (T. SCHUYLER)	◆ ANDY CHILDS (V) RCA 62641
71	NEW ▶	1	1	I DON'T CALL HIM DADDY R. LANDIS (R. NIELSEN)	◆ DOUG SUPERNAW (V) BNA 62638
72	75	70	3	CALLIN' BATON ROUGE A. REYNOLDS (D. LINDE)	GARTH BROOKS LIBERTY ALBUM CUT
73	RE-ENTRY	4	4	FAST AS YOU P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM (C) (V) REPRISE 18341/WARNER BROS.
74	74	—	2	HE'S MY WEAKNESS C. BROOKS, H. SHEDD (G. SKLEROV, R. TAPP)	◆ RONNA REEVES (C) (V) MERCURY 862 260
75	70	68	4	LAY AROUND AND LOVE ON YOU R. CROWELL, L. WHITE, S. SMITH (B. DAVID, D. GILLON)	LARI WHITE (V) RCA 62622

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.



Silver City Records present...

B.J. Thomas

Hit Single - "A Southern Girl On A Summer Night"
from the hit album "...Still Standing Here"

SCD-9160



Silver City Records, Inc.
Nationally Distributed by Laurie Records



Member of NAIRD

COUNTRY CORNER



by Lynn Shults

IT'S NOT OFTEN a former No. 1 single reclaims the top spot. But that's the latest achievement for **Garth Brooks**, whose "Ain't Going Down (Til The Sun Comes Up)" is back at No. 1 this week. It's the first time this has happened on the country chart since **Glen Campbell's** "Cowboy" took the same route almost 20 years ago: It was No. 1 for two weeks, fell back to No. 2, and then reclaimed No. 1 the second week of September 1975. The song also was Campbell's first No. 1 pop record. (He repeated that feat in March 1977 with "Southern Nights.") Campbell was the king of crossover from late 1967 through 1977, when crossover meant dominating the AC, country, and pop charts.

THE MOST ACTIVE TRACK on the singles chart is "Mercury Blues" (52-37) by **Alan Jackson**, followed by "God Blessed Texas" (61-50) by **Little Texas**; "What's It To You" (6-3) by **Clay Walker**; "Almost Goodbye" (36-24) by **Mark Chesnutt**; "One More Last Chance" (7-5) by **Vince Gill**; "Let Go" (12-7) by **Brother Phelps**; "No Time To Kill" (14-8) by **Clint Black**; "Reckless" (25-19) by **Alabama**; "My Second Home" (48-40) by **Tracy Lawrence**; and "She Used To Be Mine" (35-23) by **Brooks & Dunn**.

CO-OP ADVERTISING DOLLARS are beginning to surface at retail as the annual "October Is Country Music Month" campaigns kick into high gear. "In Pieces" (1-1) by **Garth Brooks** continues to lead the pack this week by a margin of 8 to 1, with retail sales of more than 240,000 units. The week's Greatest Gainer award goes to "Almost Goodbye" (13-6) by **Mark Chesnutt**. The Pacesetter album is "Steppin' Country" (73-53), Sony's compilation of dance mixes by various artists. Others showing significant percentage increases are "Final Touches" (30-29) by **Conway Twitty**; "Homeward Looking Angel" (45-42) by **Pam Tillis**; "Honky Tonk Attitude" (24-21) by **Joe Diffie**; "Haunted Heart" (33-31) by **Sammy Kershaw**; and "Outskirts Of Town" (16-15) by **Sawyer Brown**.

THE POPULARITY OF **Garth Brooks** continues to pave the way for those interested in alternative country and Generation X theories. Brooks' mass appeal has created an environment that makes it somewhat safe for programmers and music industry leaders to be adventurous. Although no one is likely to go over the edge in opening new territory, the next few months should see some risk-taking and experimentation, with strategies to present alternative country to the Generation X country consumer. After all, there are a lot of people in the 18-30 range who are important to country radio's future.

ONE OF THE STAUCHEST SUPPORTERS of the X theory is consultant **Steve Warren**. He says, "What some of the smarter programmers are finding out is their audience wants to hear the three or four best cuts off Garth's new album now." Billboard's Hot Country Singles chart continues to reflect that this is true. There are those on Music Row and in radio who don't like this new idea of stations jumping on album tracks the minute an album is released, and are surprised that four weeks into the "In Pieces" album, two other tracks, "American Honky-Tonk Bar Association" (69-61) and "Callin' Baton Rouge" (75-72) are also on the singles chart. For further proof of this growing trend, one must take note of "God Blessed Texas" (61-50) by **Little Texas**. The track is now in its 11th week on the singles chart; nine of those came as an album cut. The next release from **Dwight Yoakam**, "Fast As You Can" (re-entry-73), also has made prior appearances on the chart as an album cut.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
1 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	
24 ALMOST GOODBYE (Irving, BMI/PRS, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP) CPP	
61 AMERICAN HONKY-TONK BAR ASSOCIATION (EMI April, ASCAP/The Old Professor's, ASCAP) WBM	
46 BEER AND BONES (Acuff-Rose, BMI/Lazy Gator BMI) CPP	
70 BROKEN (EMI Blackwood, BMI/Bethlehem, BMI)	
27 THE BUG (Chariscourt, ASCAP/Almo, ASCAP) CPP	
72 CALLIN' BATON ROUGE (Comaine, ASCAP/EMI Blackwood, BMI) HL	
35 CAN'T BREAK IT TO MY HEART (Loggy Bayou, ASCAP/Mike Dunn, ASCAP/JM, ASCAP) WBM	
49 A COUPLE OF GOOD YEARS LEFT (MCA, ASCAP/Gary Burr, ASCAP) HL	
48 COWBOY BOOGIE (Judith, BMI)	
30 A COWBOY'S BORN WITH A BROKEN HEART (Farrnuff, ASCAP/Ful, Keel, ASCAP/Curb, ASCAP/Farren Curtis, BMI/Mike Curb, BMI) WBM	
14 DOES HE LOVE YOU (PKM, ASCAP/Golden Reed, ASCAP/New Clanon, ASCAP) WBM	
64 DOWN ON MY KNEES (BMG, ASCAP) HL	
36 DO YOU KNOW WHERE YOUR MAN IS (Artist Vision, ASCAP/MCA, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM/HL	
60 EASIER SAID THAN DONE (Polygram Int'l, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI) HL	
9 EASY COME, EASY GO (O-Tex, BMI/Acuff-Rose, BMI) CPP/HL	
38 EVERY LITTLE THING (Sony Cross Keys, ASCAP/Tortured Artist, ASCAP/Bash, ASCAP/This Big, ASCAP) HL	
65 EVERY TIME I ROLL THE DICE (Irving, BMI/Hardscratch, BMI/WB, ASCAP/East 64th, ASCAP) CPP/WBM	
44 FALLIN' NEVER FELT SO GOOD (Patriz Janus, ASCAP/WB, ASCAP) WBM	
73 FAST AS YOU (Coal Oust West, BMI/Warner-Tamerlane, BMI) WBM	
50 GOD BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP) CPP	
43 THE GRAND TOUR (Al Gallico, BMI/Algee, BMI) CPP	
21 HALF ENOUGH (Englishtown, BMI/Longtude, BMI/Moon & Stars, BMI) WBM/CPP	
10 HE AIN'T WORTH MISSING (Songs Of PolyGram, BMI/Tokeco, BMI) HL	
74 HE'S MY WEAKNESS (Gloria Sklerov, BMI/Robin Tapp, BMI/ABC Circle, BMI)	
2 HOLDIN' HEAVEN (Tom Collins, BMI/Music Corp Of America, BMI) HL/CPP	
28 HURRY SUNDOWN (Warner-Tamerlane, ASCAP/Zomba, BMI/WB, ASCAP/Oenny Henson, ASCAP) WBM/CPP	
71 I DON'T CALL HIM DADDY (Englishtown, ASCAP)	
26 I FELL IN THE WATER (W.B.M., SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI) WBM	
11 IF I DIDN'T LOVE YOU (Warner-Tamerlane, BMI/Minnesota Man, BMI/Bob White, ASCAP) WBM	
66 I GOT A LOVE (Harlan Howard, BMI/Sony Tree, BMI) HL	
56 I'LL CRY TOMORROW (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP	
45 I'M NOT BUILT THAT WAY (Zomba, ASCAP/G.I.D., ASCAP) CPP	
15 IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tamerlane, BMI/Brupo, BMI) WBM	
39 IT SURE IS MONDAY (EMI Blackwood, BMI/Linde Manor, BMI) WBM	
54 JANIE BAKER'S LOVE SLAVE (EMI Blackwood, BMI/Linde Manor, BMI) WBM	
58 JUST ENOUGH ROPE (New Haven, BMI/Tom Collins, BMI)	
18 JUST LIKE THE WEATHER (Famous, ASCAP/Loyal Dutchess, ASCAP/Lazy Kato, BMI) HL/CPP	
59 KISS ME IN THE CAR (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI)	
75 LAY AROUND AND LOVE ON YOU (Sony Cross Keys, ASCAP/Royalhaven, BMI) HL	
7 LET GO (Dicke Brown, ASCAP)	
12 LOOKING OUT FOR NUMBER ONE (Sony Tree, BMI/Post Oak, BMI/WB, ASCAP/East 64th, ASCAP) WBM/HL	
47 MAMA KNOWS THE HIGHWAY (Uncle Pete, BMI/Foreshadow, BMI) CLM	
63 MASTER OF ILLUSION (Tillis Tunes, BMI)	
37 MERCURY BLUES (B-Flat, BMI/Tradition, BMI)	
53 MOONLIGHT DRIVE-IN (Coburn, BMI/Nocturnal Eclipse, BMI)	
41 MY BABY LOVES ME (Sony Cross Keys, ASCAP) HL	
40 MY SECOND HOME (Mike Dunn, ASCAP/Golden Reed, ASCAP/Sony Tree, BMI) HL/WBM	
29 NOTHIN' BUT THE WHEEL (Music Corp Of America, BMI/Brand New Town, BMI/Old Wolf, BMI) WBM/HL	
8 NO TIME TO KILL (Blackened, BMI) CPP	
5 ONE MORE LAST CHANCE (Benefit, BMI/Sony Cross Keys, ASCAP) HL/WBM	
6 ONLY LOVE (Careers-BMG, BMI/Murrah, BMI/Tom Collins, BMI) HL/CPP	
34 ON THE ROAD (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL	
4 PROP ME UP BESIDE THE JUKEBOX (IF I DIE) (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL	
42 QUEEN OF MY DOUBLE WIDE TRAILER (EMI Blackwood, BMI/Linde Manor, BMI) WBM	
19 RECKLESS (WB, ASCAP/Jeff Stevens, BMI/Warner-Tamerlane, BMI/Flying Dutchman, BMI) WBM	
31 RENO (Supernaw, ASCAP)	
69 SHAME SHAME SHAME SHAME (BMG, ASCAP/Judy Judy, ASCAP/Harlan Howard, BMI/Sony Tree, BMI) HL	
23 SHE USED TO BE MINE (Sony Tree, BMI/Deerfield Court, BMI) HL	
55 SMALL PRICE (MCA, ASCAP/Music Corp Of America, BMI)	
51 SOMETHING'S GONNA CHANGE HER MIND (BMG, ASCAP/Judy Judy, ASCAP/Sony Tree, BMI)	
62 TEXAS TATTOO (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL	
13 THANK GOD FOR YOU (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM	
25 THAT WAS A RIVER (W.B.M., SESAC/Long Acre, SESAC/Great Cumberland, SESAC/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP	
16 THIS ROMEO AIN'T GOT JULIE YET (Warner-Tamerlane, BMI/Taxicaster, BMI/Pickanbo, ASCAP) WBM	
17 A THOUSAND MILES FROM NOWHERE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM	
20 TRASHY WOMEN (Rhythm Wrangler, BMI/Groper, BMI)	
57 TRUE BELIEVER (Careers-BMG, BMI/Whistling Moon Traveler, BMI) HL	
68 TWO STEPS IN THE RIGHT DIRECTION (Circle South, BMI/On The Wall, BMI)	
52 WE GOT THE LOVE (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP	
33 WHAT MIGHT HAVE BEEN (Square West, ASCAP/Howlin' Hits, ASCAP) CPP	
3 WHAT'S IT TO YOU (Stroudavarious, ASCAP/JKds, ASCAP/EMI April, ASCAP) CPP/WBM	
32 WHY DIDN'T I THINK OF THAT (Polygram, ASCAP/Ranger Bob, ASCAP/Unchappell, BMI) HL	
22 WORKING MAN'S P.H.D. (Acuff-Rose, BMI/Careers-BMG, BMI/BMG, ASCAP/Mickey Hiter, ASCAP) HL/CPP	
67 YOU BABY YOU (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP/Swingtown, ASCAP/Bolee, ASCAP)	

Mercury To Release 'Red Hot + Country'

NASHVILLE—Mercury Records has agreed to release the "Red Hot + Country" album to benefit various AIDS organizations. The album is scheduled to be out next March, and will feature music by **Kathy Mattea** (who is spearheading the project), **Mary-Chapin Carpenter**, **Billy Ray Cyrus**, **Mark Chesnutt**, **Brooks & Dunn**, **Radney Foster**, **Dolly Parton**, and **Marty Stuart**. Each act will use the occasion to pay tribute to one of its artistic influences.

Randy Scruggs will be the supervising musical producer. Other artists are expected to join the project, says Mercury Records president **Luke Lewis**.

Previous albums from the Red Hot Organization—"Red Hot + Blue" and "Red Hot + Dance"—have raised nearly \$7 million. "Red Hot + Country" is sponsored by **New Woman** magazine and **Clairol**, which already have made donations to the effort.

A "Red Hot + Country" spokeswoman says there has been some confusion between this project and such local undertakings as an upcoming benefit concert for **Nashville CARES** and a public-service announcement campaign that draws on some of the same artists involved with "Red Hot + Country." **EDWARD MORRIS**

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USE MUSIC WIDA

SEPTEMBER'S COUNTRY PROGRAMMING

<p>CONFEDERATE RAILROAD ~ Trashy Women</p> <p>HIGHWAY 101 ~ You Baby You</p> <p>JOE DIFFIE ~ Prop Me Up...</p> <p>LORRIE MORGAN ~ Half Enough</p> <p>VINCE GILL ~ One More Last Chance</p> <p>MARTHA MCBRIDE ~ My Baby Loves Me</p> <p>CHARLIE FLOYD ~ I've Fallen In Love</p> <p>BILLY DEAN ~ I'm Not Built That Way</p> <p>JIM WISE ~ Cowboy Cadillac</p>	<p>JOHN BERRY ~ Kiss Me In The Car</p> <p>SAMMY KERSHAW ~ Queen Of My...</p> <p>RICKY VAN SHELTON ~ A Couple Of...</p> <p>CIMMARON ~ Stone Country</p> <p>WYNNONA ~ Only Love</p> <p>STEPHANIE DAVIS ~ It's All In The Heart</p> <p>CLAY WALKER ~ What's It To You</p> <p>ROY ROGERS ~ Bad Situation</p> <p>TIM WILSON ~ He's My Brother-In-Law</p>
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HOT COUNTRY RECURRENTS

Week	Rank	Artist	Title	Label	
1	—	—	1	CHATTAHOOCHEE (K. STEGALL, A. JACKSON, J. MCBRIDE)	ALAN JACKSON (ARISTA)
2	—	—	1	WE'LL BURN THAT BRIDGE (D. COOK, S. HENDRICKS, R. DUNN, D. COOK)	BROOKS & DUNN (ARISTA)
3	2	2	7	BLAME IT ON YOUR HEART (E. GORDY, JR. (H. HOWARD, KOSTAS)	PATTY LOVELESS (EPIC)
4	3	3	11	SHOULD'VE BEEN A COWBOY (N. LARKIN, H. SHEDD, T. KEITH)	TOBY KEITH (MERCURY)
5	1	1	3	MONEY IN THE BANK (J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	JOHN ANDERSON (BNA)
6	4	4	10	I LOVE THE WAY YOU LOVE ME (D. JOHNSON (V. SHAW, C. CANNON)	JOHN MICHAEL MONTGOMERY (ATLANTIC)
7	—	—	1	A BAD GOODBYE (J. STROUD, C. BLACK (C. BLACK)	CLINT BLACK WITH WYNNONA (RCA)
8	—	—	1	IT'S YOUR CALL (T. BROWN, R. MCENTIRE (L. HENGBER, S. HARRINGTON-BURKHART, B. BURCH)	REBA MCENTIRE (MCA)
9	5	—	2	THAT SUMMER (A. REYNOLDS (P. ALGER, S. MAHL, G. BROOKS)	GARTH BROOKS (LIBERTY)
10	8	6	14	SHE DON'T KNOW SHE'S BEAUTIFUL (B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	SAMMY KERSHAW (MERCURY)
11	7	8	10	AIN'T THAT LONELY YET (P. ANDERSON (KOSTAS, J. HOUSE)	DWIGHT YOAKAM (REPRISE)
12	6	5	8	LOVE ON THE LOOSE, HEART ON THE RUN (S. GIBSON, T. BROWN (KOSTAS, A. L. GRAHAM)	MCBRIDE & THE RIDE (MCA)
13	12	10	11	TENDER MOMENT (S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	LEE ROY PARNELL (ARISTA)
14	11	12	13	HEARTS ARE GONNA ROLL (A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM (CURB)
15	14	11	17	NOBODY WINS (S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	RADNEY FOSTER (ARISTA)
16	10	9	6	HOMETOWN HONEYMOON (J. LEO, L. M. LEE, ALABAMA (J. LEO, J. PHOTOGLIO)	ALABAMA (RCA)
17	9	7	7	TELL ME WHY (T. BROWN (K. BONOFF)	WYNNONA (CURB)
18	18	18	11	ALRIGHT ALREADY (S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD)	LARRY STEWART (RCA)
19	13	15	13	ALIBIS (J. STROUD (R. BOUDREAU)	TRACY LAWRENCE (ATLANTIC)
20	15	13	9	HONKY TONK ATTITUDE (B. MONTGOMERY, J. SLATE (J. DIFFIE, L. BOGAN)	JOE DIFFIE (EPIC)
21	16	14	5	TELL ME ABOUT IT (J. CRUTCHFIELD (B. LABOUNTY, P. MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON (LIBERTY)
22	17	19	52	BOOT SCOOTIN' BOOGIE (S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	BROOKS & DUNN (ARISTA)
23	24	20	26	QUEEN OF MEMPHIS (B. BECKETT (D. GIBSON, K. LOUVIN)	CONFEDERATE RAILROAD (ATLANTIC)
24	22	23	18	IT'S A LITTLE TOO LATE (J. CRUTCHFIELD (P. TERRY, R. MURRAH)	TANYA TUCKER (LIBERTY)
25	19	21	20	HEARTLAND (T. BROWN (S. DORFF, J. BETTIS)	GEORGE STRAIT (MCA)

◆ 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.

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	GARTH BROOKS LIBERTY 80857 (10.98/16.98)	IN PIECES	1	
2	2	2	50	ALAN JACKSON ▲ ² ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1	
3	3	3	13	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1	
4	4	4	19	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1	
5	5	5	10	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	2	
				★ ★ ★ GREATEST GAINER ★ ★ ★			
6	13	16	13	MARK CHESNUTT MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6	
7	6	6	45	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4	
8	7	9	73	CONFEDERATE RAILROAD ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	7	
9	8	8	53	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1	
10	9	12	30	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2	
11	11	10	40	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1	
12	12	11	70	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1	
13	14	13	26	DWIGHT YOAKAM ● REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4	
14	10	7	6	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	6	
15	16	15	6	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13	
16	15	14	158	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1	
17	17	17	4	RICKY VAN SHELTON COLUMBIA 48992/SONY (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	17	
18	27	28	64	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
19	22	21	55	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3	
20	19	27	7	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	19	
21	24	24	22	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17	
22	20	20	22	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	17	
23	23	22	110	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3	
24	18	18	28	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5	
25	21	19	19	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	14	
26	26	26	229	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2	
27	28	29	50	LORRIE MORGAN ● BNA 66047 (9.98/13.98)	WATCH ME	15	
28	25	23	52	GARTH BROOKS ▲ ⁹ LIBERTY 98743 (10.98/16.98)	THE CHASE	1	
29	30	31	3	CONWAY TWITTY MCA 10882 (9.98/15.98)	FINAL TOUCHES	29	
30	31	32	22	PATTY LOVELESS EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13	
31	33	35	28	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11	
32	29	30	106	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1	
33	35	38	56	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10	
34	32	25	5	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	24	
35	34	33	77	WYNONNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYNONNA	1	
36	36	34	16	DOUG SUPERNAW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	27	
37	37	37	57	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6	
38	40	41	22	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15	

○ 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 LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
39	39	39	13	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12	
40	38	36	10	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21	
41	41	40	55	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12	
42	46	48	51	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	23	
43	43	44	123	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
44	44	46	58	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11	
45	42	42	80	AARON TIPPIN ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6	
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★			
46	NEW ►		1	MARK O'CONNOR WARNER BROS. 45257 (10.98/15.98)	HEROES	46	
47	47	45	30	DOLLY PARTON ● COLUMBIA 53199/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4	
48	49	52	21	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24	
49	48	47	84	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10	
50	45	43	13	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	35	
51	NEW ►		1	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM	51	
52	50	54	103	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3	
				★ ★ ★ PACESETTER ★ ★ ★			
53	73	—	2	VARIOUS ARTISTS COLUMBIA 57198/SONY (9.98 EQ/13.98)	STEPPIN' COUNTRY	53	
54	54	58	94	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7	
55	66	59	8	STEVE WARINER ARISTA 18721 (9.98/13.98)	DRIVE	51	
56	51	49	21	K.T. OSLIN RCA 66138 (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31	
57	53	53	25	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24	
58	52	50	58	DOUG STONE EPIC 52436/SONY (9.98 EQ/15.98)	FROM THE HEART	19	
59	64	60	47	DIAMOND RIO ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24	
60	61	69	15	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN	53	
61	NEW ►		1	VINCE GILL MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	61	
62	55	51	8	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38	
63	67	70	132	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5	
64	58	61	127	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8	
65	70	—	56	SOUNDTRACK ● EPIC SOUNDTRAX 52845/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4	
66	57	68	115	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2	
67	56	56	45	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36	
68	65	72	5	BROTHER PHELPS ASYLUM 61544 (9.98/15.98)	LET GO	65	
69	68	62	50	TANYA TUCKER ● LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	12	
70	63	65	121	TRAVIS TRITT ▲ ² WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	
71	60	55	40	RADNEY FOSTER ARISTA 18713 (9.98/13.98)	DEL RIO, TX 1959	46	
72	59	57	73	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	19	
73	71	64	49	RESTLESS HEART RCA 66049 (9.98/15.98)	BIG IRON HORSES	26	
74	72	73	181	DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12	
75	69	67	53	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20	

Billboard® Top Country Catalog Albums™

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

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)	GREATEST HITS	124
2	2	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	15
3	3	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	122
4	4	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	4
5	5	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	109
6	7	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	124
7	8	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	7
8	6	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	124
9	15	ANNE MURRAY ▲ ⁴ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	115
10	11	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	122
11	10	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	64
12	14	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	123
13	12	ALABAMA ● RCA 6825 (7.98/11.98)	ALABAMA LIVE	6

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	REBA MCENTIRE ▲ ² MCA 10016 (9.98/15.98)	RUMOR HAS IT	7
15	18	CONWAY TWITTY FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF	15
16	9	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	69
17	—	GEORGE STRAIT ▲ MCA 5913* (4.98/11.98)	OCEAN FRONT PROPERTY	89
18	24	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	110
19	16	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	81
20	19	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	107
21	17	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	122
22	—	TRAVIS TRITT ▲ WARNER BROS. 26094 (9.98/13.98)	COUNTRY CLUB	6
23	20	HANK WILLIAMS, JR. ▲ ² CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	111
24	22	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	35
25	21	CONWAY TWITTY MCA 6391 (4.98/11.98)	GREATEST HITS #3	14

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

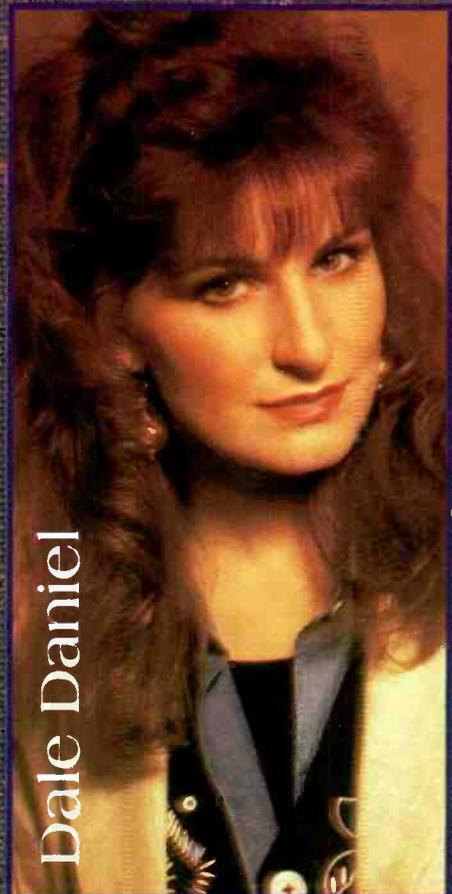
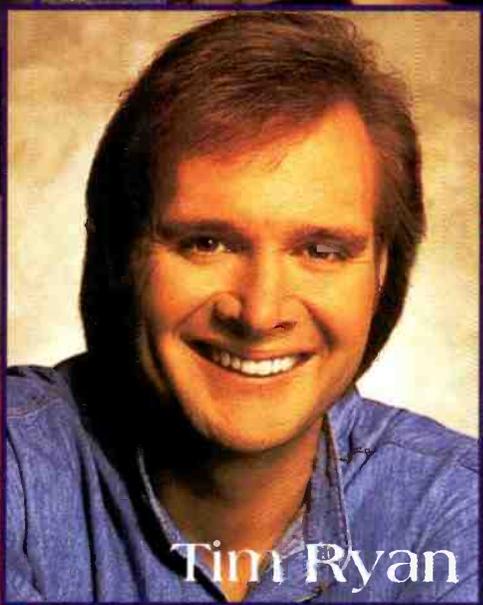
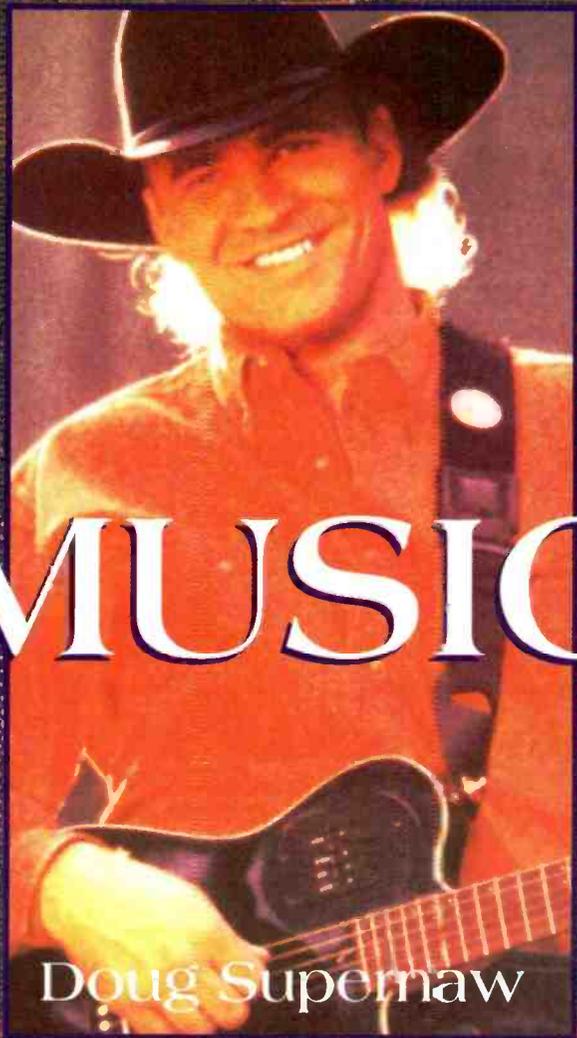
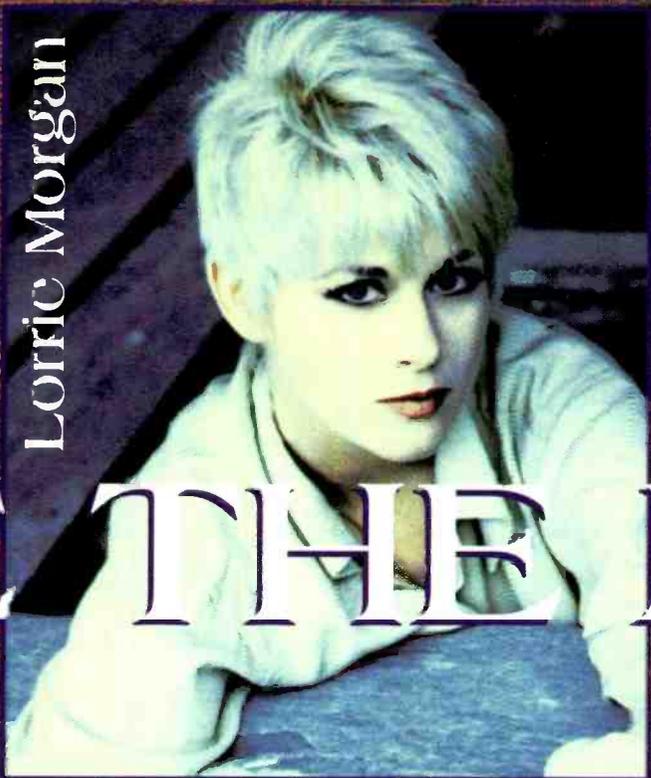
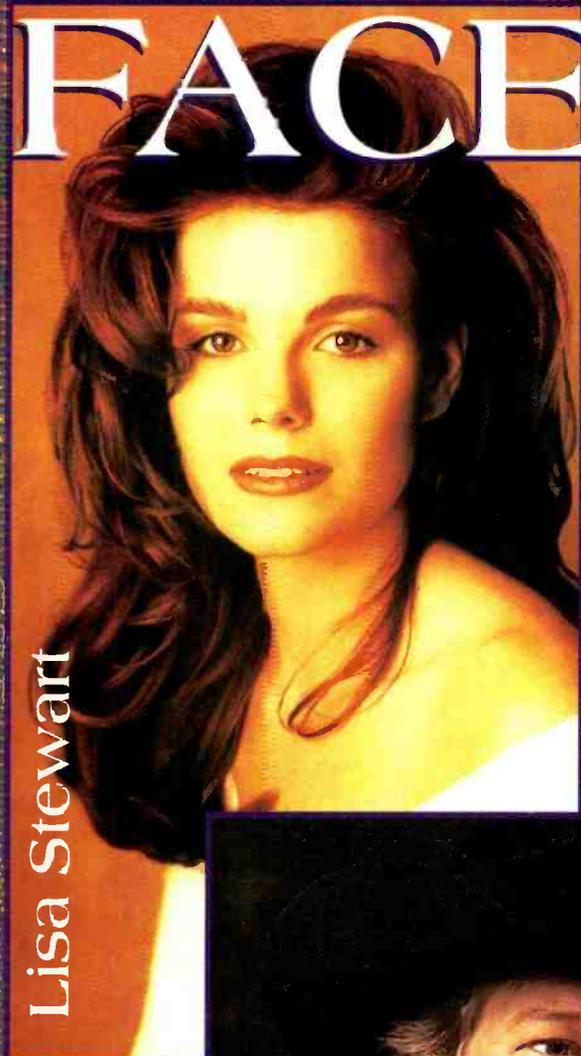
COUNTRY MUSIC



IT'S HOT

THE BILLBOARD SPOTLIGHT

FACE THE MUSIC



1993 BNA MUSIC





Billy Ray Cyrus proves it wasn't the last.

REAPIN' THE WIN

Nashville—This was the year, analysts said, when country music had to demonstrate that it wasn't simply basking in the sunlight of Garth Brooks and Billy Ray Cyrus. Well, it's done that—and then some. Brooks was off the road and largely out of the headlines during the first seven months of '93; and Cyrus' second album, while selling steadily, has not come close to matching the phenomenal numbers his first one generated. In spite of these slowdowns, however, country music continued to be vigorous—both commercially and artistically.

Better still, it has also broadened its sales base. Currently, there are around 200 acts on the 12 major country labels. Of these, 16 have platinum or multi-platinum titles on the Top Country Albums chart (at press time) and another 11 are sporting

and their labels issued dance mixes and sponsored club promotions on their behalf. Just as music videos had helped labels bypass radio in breaking new acts, dance clubs have increasingly been enlisted for the same service during 1993.

Industry showcases, conferences and forums attracted record crowds, as more onlookers decided there was money to be made in creating and marketing country music. In January, the Society for the Preservation of Bluegrass Music of America drew an estimated 8,000 performers and fans to Nashville for a series of performances and contests. Approximately 2,000 registered for Country Radio Seminar, the most ever. And even though it is an institution still in its infancy, the Music Row Industry Summit, held in early May, saw its 1993 registration balloon 41% over that of its

*Current boom shows
country music has legs
and a full head of steam*

BY EDWARD MORRIS



Hard workin' Brooks & Dunn

gold rankings. In other words, nearly 14% of the major-label acts are racking up major-league sales. Many others are on the verge of going gold.

Among the acts currently or recently platinum are Brooks & Dunn, Alan Jackson, John Anderson, Lorrie Morgan, Wynonna, Brooks, Vince Gill, Reba McEntire, George Strait, Trisha Yearwood, Cyrus, Alabama, Clint Black, Aaron Tippin, Mary-Chapin Carpenter, Doug Stone and Travis Tritt. Gold stars of late include Pam Tillis, Confederate Railroad, Tracy Lawrence, John Michael Montgomery, Chris LeDoux, Tanya Tucker, Mark Chesnutt, Dolly Parton, Collin Raye, Randy Travis and Dwight Yoakam.

While keeping a lower-than-normal profile in 1993, Brooks gained some brief attention in the spring, when he lobbied the Tennessee legislature—unsuccessfully—to enact a law against ticket scalping. A few weeks later, he announced that he would film a TV special in September at Texas Stadium near Dallas. To thwart scalpers, Brooks simply kept adding concerts at the stadium until he satisfied demand for tickets. To do so, he sold out the 65,000-seat arena for three consecutive nights! Brooks took his lumps again in the summer, however, when he tried to halt the sale of used CDs by refusing to allow CD versions of his new album to be sold to stores that dealt in such used product. At first, CEMA (the company that distributes his albums) backed him in his boycott. But then it gave in, leaving Brooks to face all the considerable consumer and retail wrath his stand had kindled.

Even though Cyrus' record sales slumped in '93, he could take some comfort in the fact that a lot of beginning artists were following his path to stardom by first creating music for dance clubs. Several acts did live dance-club performances to build an identity,

previous—and first—year.

In May, country music put its identity to the test in that toughest of all markets—New York City—with a nine-day, multi-venue extravaganza called "Country Takes Manhattan." Although attendance was thin at a few of the shows, those that featured superstars drew well. And the sponsors pronounced the promotion a success.

Surely, one of the industry's proudest moments occurred with the May 6 broadcast of "The Women Of Country" on CBS-TV. Written by Robert K. Oermann, directed by Bud Schaetzle and starring dozens of extraordinary performers, the special went a long way toward explaining the overlooked importance of women to the genre, as well as correcting a gallery of harmful stereotypes.

Network television opened its doors wider to country music throughout the year. Country acts became common fare on specials and talk shows. NBC-TV, for the first time, gave the Academy of Country Music a full three hours of prime time to present its 1993 awards, and CBS-TV followed suit by doing the same for the Country Music Association.

Stan Hitchcock, the man who guided Country Music Television until it was purchased by Gaylord Entertainment and Group W Satellite Communications, launched the Americana Network from Branson, Mo., in April. It promises to be an important showcase—not just for young country acts, but for older and more traditional ones as well.

Older acts discovered they could use all the help they could get this year, as more and more radio stations declined to play their records, trying, instead, to appeal to young audiences. In

Continued on page 36



Wynonna tells why she's platinum.

TUNE TOWN TALE

Casting, hooking and cutting in, Nashville pluggers develop strong pitching arms

BY PETER CRONIN

The emergence of creatively self-contained bands like the Beach Boys and the Beatles in the early '60s was not good news for the professional pop songwriter. And in the '90s, Tin Pan Alley-style songwriting-for-hire has all but disappeared from the pop scenario. Pop artists who don't write their own material are few and far between. Not so in country music, where, to a large degree, you've still got your songwriters and your song interpreters. While the number of artist/writers is on the rise in Nashville, even they participate in—and benefit from—an established system where a kind of church/state separation still exists between performers and songwriters.

The conduit between writer and artist is the song publisher, and, over the years, country music's ceaseless demand for quality material has spawned a huge, uniquely vital song publishing industry in Nashville. Large conglomerates like MCA Music, PolyGram Music and Sony Tree, with their massive catalogs, compete alongside countless smaller companies in getting songs into the right hands and onto the country charts.

The unsung hero and utility man of Nashville's song publishing industry is the song pluggger. Seemingly everywhere at once, Nashville's veteran song pluggers appear to know everybody and meet daily with everyone, from songwriters to producers to managers to A&R people, carrying in their pockets Nashville's most precious commodity—a hit song.

"This is one of the last places that you can conceive of casting material and having it received and recorded on any regular basis," says Pat Higdon, owner and president of Patrick Joseph Music and a 20-year veteran of the song-plugging process. "Part of song plugging is not only casting to those hit acts who are signed, but also trying to stay on top of and identify the newer acts and getting involved with them early on."

These days, with new country artists being signed at an unprecedented rate, that's not an easy task. Higdon and his compatriots have to keep one ear very close to the ground, while the other ear is listening—and listening and listening—to song after song in a never-ending search for the big one. The ability to "cast" a song, to get it to the right singer (or "hook" it, in pluggger-ese), requires a special kind of critical ear that is key to a song pluggger's success.

"I've always felt that I had a certain knack for hearing a song and picturing somebody else singing it," says PolyGram Music's Doyle Brown. "You have to know your catalog and know your writers." On a recent Friday afternoon, PolyGram's "tape room" was a beehive of activity. Pluggers were coming and going on their way to and from appointments, and an apprentice "tape copy guy" was busily organizing the huge library of reel-to-reel tapes (most publishers are in the process of converting over to DAT) and "cutting songs in," a process whereby newly recorded demos of songs are added to a particular writer's catalog. Supplementing an old-fashioned tape filing method known as the "box system" (developed years ago by Jack Clement) is an IBM computer with a "pitch program" that allows the pluggers easy access to a song's history or "pitch record." Without these programs, keeping track of the

huge catalogs at companies like PolyGram or Sony Tree would be next to impossible.

"A lot of us came up as tape copy guys, cutting in all the catalog stuff and delivering all the tapes," says Brown. "When you're cutting that catalog in every day, you hear everything. And you begin to know what you like, what works and what doesn't. You start to hear things on the radio and say, 'Hey, I knew that when it was a demo, and now it's No. 1!'"

While song pluggers are very aggressive about getting their companies' songs cut and released into the marketplace, Sony Tree's Walter Campbell always lets the music do the talking. "You really can't sell a song," Campbell says. "A song sells itself. If you play a song for a producer, and they like it, well, that's wonderful. But if they don't, it's next to impossible to make them like it. It's 'Thanks for listening, and I'll see you next time.'"

Over the past few years, as the stylistic scope of country music has broadened and the number of artists writing their own material has increased, the song pluggger has had to take on the multiple roles of creative matchmaker (bringing writers together to co-write), manager, psychologist, sounding board and all-around hand-holder to the writers in their stable.

"Sometimes it's an intangible thing, like making you feel you're worthwhile when you feel like spit," says hit songwriter Bob DiPiero. "A good song pluggger also keeps you posted as to who's looking for what and then just allows you to go ahead and do what you do."

Needless to say, a Nashville song pluggger learns a lot about the music business very quickly, and many move on to potentially lucrative jobs in artist management or record production—or, as in Pat Higdon's case, they open their own companies.

"The big publishers are getting so big that you can end up working from a deal perspective," says Higdon. "Working in a smaller company, I'm in the career business, with eight to 10 writers. The potential is there to make many times the income, and I'm able to get back to the music and gut-instinct perspective."

While songs come to him from all kinds of places, producer Garth Fundis (Don Williams, Keith Whitley, Trisha Yearwood), like most Nashville producers, relies heavily on song pluggers for material. "The relationship with song pluggers is just vital," says Fundis. "If I look back over the hit singles I've been involved with, a large percentage of them have come from five or six publishers. A lot of these guys are my good friends. Through the years, they've stayed close to me, they've studied me, and they know what I don't like."

The competition is stiff, but, as a rule, the song pluggers from the many publishing companies in Nashville tend to work together in a one-hand-washes-the-other arrangement that is typical of Music City. Still, as Garth Fundis knows so well, when the stakes are so high, things can get nasty.

"With all the co-writing that's going on, you can get two song pluggers from two different companies pitching a song to different places," says Fundis. "Then it can get dirty, because as producers we want to find a thing that's perfect. Everybody's jockeying for position, and there's only one No. 1 a week." ■



Veteran song pluggger Pat Higdon



This time it's Dwight Yoakam.

But to many die-hard fans, it was music—not age—that mattered. Fan Fair sold out its 24,000 tickets months before the gates opened for the June 7-13 spectacle. Artist demand made booth space at the Fair tighter than it had ever been, and a record number of media people sought credentials to cover the event.

The good health of the industry was further documented by the start or announcement of a series of music-related building projects. Construction is already underway on Music Row of new headquarters for Warner Bros. and MCA Records. EMI and Tree are in the midst of expanding their office buildings.

Gaylord Entertainment, which counts the Opryland complex and The Nashville Network among its crown jewels, plans to complete an \$8 million renovation of the Ryman Auditorium in downtown Nashville by next June, as well as the construction nearby of a \$7.5 million dance club and television studio. Both will be serviced by a \$3.5 million water taxi system that links Opryland with downtown via the Cumberland River. In addition, Gaylord is building a \$6 million headquarters building near Opryland. But most ambitious of all for the corporation is its \$175 million expansion of the Opryland Hotel. Intended for completion in mid-1996, the project will double the facility's trade show space and add 979 more guest rooms.

Several entrepreneurs have stated their intention to open or enlarge recording studios in and around Music City.

Corporations looked at the audiences country performers were luring and proceeded to underwrite several tours. Miller beer shelled out for Alan Jackson and Clint Black; Tropicana Twister for Reba McEntire; Black Velvet for Tanya Tucker; Crown Royal for Billy Burnette and nearly two dozen other acts; Valvoline for Sammy Kershaw; Jim Beam for Joe Ely and Lucinda Williams; and Marlboro for Alabama, Brooks & Dunn, Mark Chesnutt, Pam Tillis, Diamond Rio, Confederate Railroad, Tracy Lawrence and Ricky Lynn Gregg. Revlon was so smitten by Trisha Yearwood's appeal that they created a special new fragrance for her to promote.

Country Music Television entered the European market last October, first testing the waters in England and along the western fringes of the Continent. Availability is still quite modest—to an estimated 5.8 million homes—but the network now reaches into parts of Scandinavia, Holland, Moscow, Latvia, the Czech Republic and Krakow, Poland. By the year's end, the service also will have been introduced into Slovenia, Slovakia and Georgia.

CMT has been the primary source of country music's youthful and benignly hip imagery. When the new owners took over the network in 1991, they immediately set about to modernize the graphics, quicken the programming pace and give greater exposure to younger acts. Given that tilt, labels reacted accordingly. As a result, country music has been moving away, ever so gradually, from the rural and socially conservative elements that narrowed its audience by both region and age. If CMT, specifically, and music videos, generally, can open up Europe to country music the way they have the United States, then demand for country music should continue to grow. ■

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CHARTING COUNTRY

Album categories are determined by accumulating the total number of units sold each week. Singles categories are determined by accumulating the total number of gross impressions registered each week. Due to the difficulty of combining album sales data with singles airplay data, combined album and singles categories are still determined by the pre-SoundScan system of using weekly chart rankings, with a fixed number of points assigned to each position on the weekly singles and albums charts.

TOP ARTISTS (ALBUMS AND SINGLES)

Pos.-ARTIST (No. of charted albums & singles) Label
 1-GARTH BROOKS (12) Liberty
 2-BILLY RAY CYRUS (7) Mercury
 3-GEORGE STRAIT (9) MCA
 4-ALAN JACKSON (8) Arista
 5-WYNONNA (6) Curb/MCA, (1) RCA
 6-REBA McENTIRE (9) MCA
 7-VINCE GILL (8) MCA, (1) RCA
 8-BROOKS & DUNN (6) ARISTA
 9-TRAVIS TRITT (8) WARNER BROS., (1) MCA
 10-JOHN ANDERSON (6) BNA

TOP NEW ARTISTS

Category-ARTIST (No. of charted singles & albums) Label
 New Male-JOHN MICHAEL MONTGOMERY (4) Atlantic
 New Female-LISA STEWART (2) BNA
 New Group-GIBSON MILLER BAND (4) Epic

TOP ALBUM ARTISTS

Pos.-ARTIST (No. of charted albums) label
 1-GARTH BROOKS (5) Liberty
 2-BILLY RAY CYRUS (2) Mercury
 3-BROOKS & DUNN (2) Arista
 4-GEORGE STRAIT (3) MCA
 5-REBA McENTIRE (4) MCA
 6-ALAN JACKSON (3) Arista
 7-VINCE GILL (3) MCA, (1) RCA
 8-WYNONNA (2) Curb/MCA
 9-TRAVIS TRITT (4) Warner Bros.
 10-MARY-CHAPIN CARPENTER (2) Columbia

TOP SINGLES ARTISTS

Pos.-ARTIST (No. of charted singles) Label
 1-WYNONNA (4) Curb/MCA, (1) RCA
 2-GEORGE STRAIT (6) MCA
 3-ALAN JACKSON (5) Arista
 4-MARK CHESNUTT (4) MCA
 5-JOHN ANDERSON (4) BNA
 6-RANDY TRAVIS (3) Warner Bros.
 7-ALABAMA (4) RCA
 8-TRAVIS TRITT (4) Warner Bros., (1) MCA
 9-LORRIE MORGAN (4) BNA
 10-PAM TILLIS (4) Arista

TOP ALBUMS

Pos.-TITLE-Artist-Label
 1-THE CHASE-Garth Brooks-Liberty
 2-SOME GAVE ALL-Billy Ray Cyrus-Mercury
 3-"PURE COUNTRY" (SOUNDTRACK)-George Strait-MCA
 4-BRAND NEW MAN-Brooks & Dunn-Arista
 5-IT'S YOUR CALL-Reba McEntire-MCA
 6-BEYOND THE SEASON-Garth Brooks-Liberty
 7-NO FENCES-Garth Brooks-Liberty
 8-I STILL BELIEVE IN YOU-Vince Gill-MCA
 9-A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)-Alan Jackson-Arista
 10-WYNONNA-Wynonna-Curb/MCA



Chart-topper Garth Brooks

TOP SINGLES

Pos.-TITLE-Artist-Label
 1-NO ONE ELSE ON EARTH-Wynonna-Curb/MCA
 2-SEMINOLE WIND-John Anderson-BNA
 3-IF I DIDN'T HAVE YOU-Randy Travis-Warner Bros.
 4-WATCH ME-Lorrie Morgan-BNA
 5-SHAKE THE SUGAR TREE-Pam Tillis-Arista
 6-LORD HAVE MERCY ON THE WORKING MAN-Travis Tritt-Warner Bros.
 7-THE GREATEST MAN I NEVER KNEW-Reba McEntire-MCA
 8-BUBBA SHOOT THE JUKEBOX-Mark Chesnutt-MCA
 9-IN THIS LIFE-Collin Raye-Epic
 10-LETTING GO-Suzy Bogguss-Liberty

TOP LABELS (ALBUMS & SINGLES)

Pos.-label (No. of charted albums & singles)
 1-MCA (68)
 2-ARISTA (47)
 3-LIBERTY (47)
 4-RCA (54)
 5-CURB (32)
 6-WARNER BROS. (22)
 7-MERCURY (31)
 8-EPIC (33)
 9-BNA (21)
 10-ATLANTIC (20)

TOP ALBUM LABELS

Pos.-LABEL (No. of charted albums)
 1-LIBERTY (15)
 2-MCA (23)
 3-ARISTA (14)
 4-MERCURY (8)
 5-RCA (18)
 6-CURB (11)
 7-WARNER BROS. (9)
 8-COLUMBIA (9)
 9-ATLANTIC (4)
 10-EPIC (11)

TOP SINGLES LABELS

Pos.-LABEL (No. of charted singles)
 1-MCA (45)
 2-ARISTA (33)
 3-RCA (36)
 4-LIBERTY (32)

5-CURB (21)
 6-WARNER BROS. (13)
 7-EPIC (22)
 8-BNA (17)
 9-ATLANTIC (16)
 10-MERCURY (23)

TOP DISTRIBUTING LABELS (ALBUMS & SINGLES)

Pos.-LABEL (No. of charted albums & albums)
 1-MCA (75)
 2-LIBERTY (54)
 3-ARISTA (47)
 4-SONY (70)
 5-RCA (37)
 6-WARNER BROS. (37)
 7-MERCURY (34)
 8-BNA (21)
 9-CURB (22)
 10-ATLANTIC (16)

TOP ALBUM DISTRIBUTING LABELS

Pos.-LABEL (No. of charted albums)
 1-LIBERTY (17)
 2-MCA (25)
 3-ARISTA (14)
 4-MERCURY (9)
 5-SONY (22)
 6-WARNER BROS. (15)
 7-RCA (20)
 8-ATLANTIC (4)
 9-BNA (4)
 10-CURB (6)

TOP SINGLES DISTRIBUTING LABELS

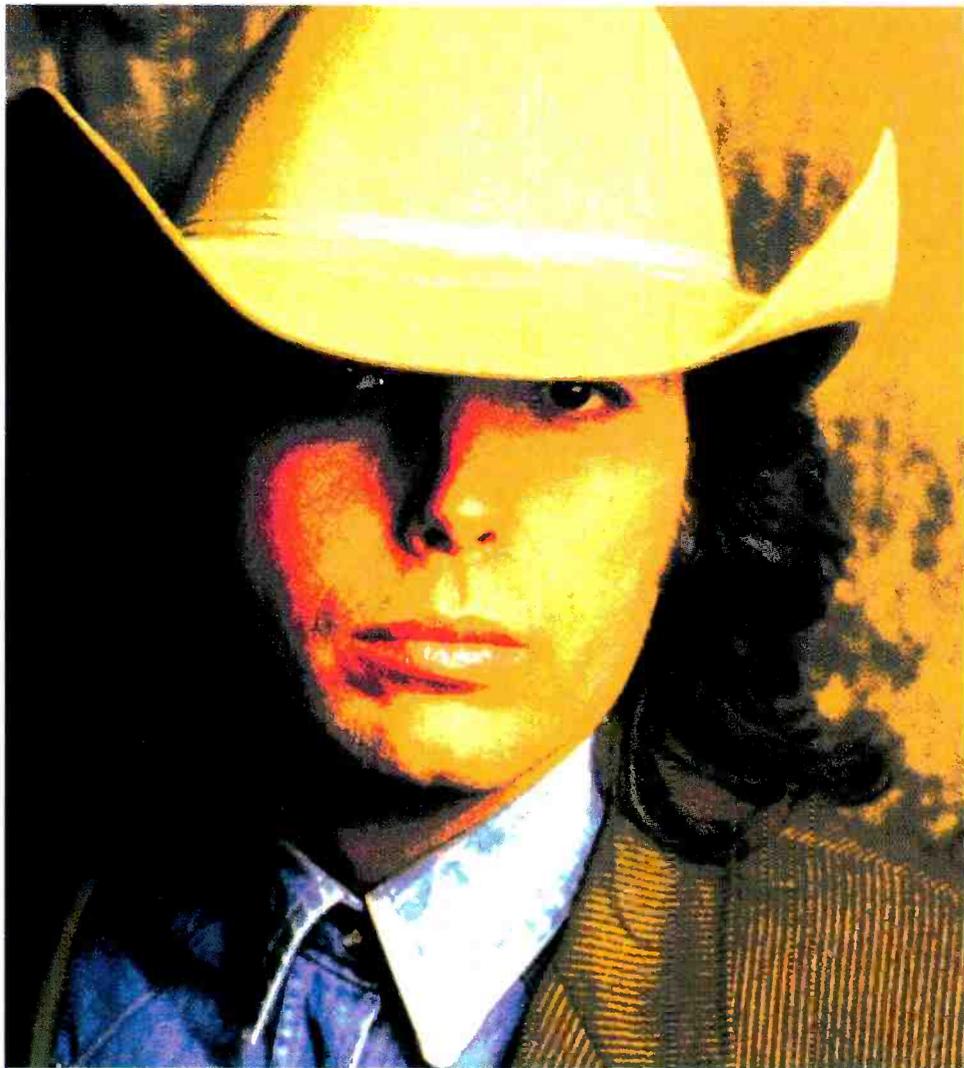
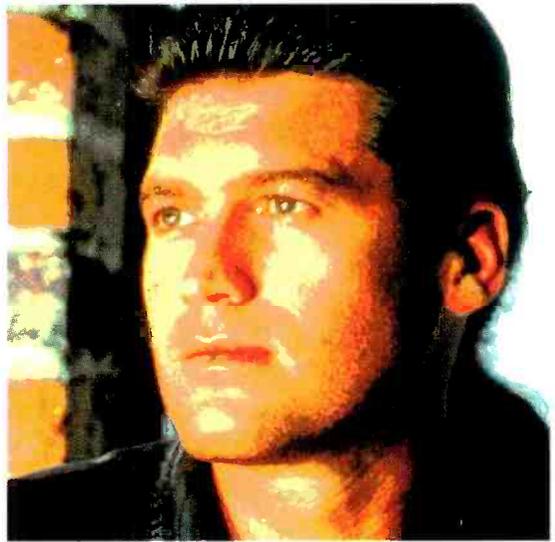
Pos.-LABEL (No. of charted singles)
 1-MCA (50)
 2-ARISTA (33)
 3-LIBERTY (37)
 4-RCA (35)
 5-WARNER BROS. (22)
 6-EPIC (23)
 7-BNA (17)
 8-ATLANTIC (16)
 9-MERCURY (25)
 10-CURB (16)

TOP PUBLISHERS

Pos.-PUBLISHER (No. of charted singles)
 1-SONY TREE, BMI (31)
 2-SONGS OF POLYGRAM, BMI (26)
 3-WARNER-TAMERLANE, BMI (19)
 4-SONY CROSS KEYS, ASCAP (23)
 5-MURRAH, BMI (4)
 6-ALMO, ASCAP (12)
 7-EMI APRIL, ASCAP (20)
 8-BEGINNER, ASCAP (5)
 9-TOM COLLINS, BMI (4)
 10-EMI BLACKWOOD, BMI (11)

TOP PUBLISHING CORPORATIONS

Pos.-PUBLISHING CORPORATION (No. of charted singles)
 1-EMI MUSIC (58)
 2-SONY MUSIC GROUP (60)
 3-POLYGRAM MUSIC (49)
 4-WARNER/CHAPPELL MUSIC (45)
 5-ALMO/IRVING MUSIC (9)
 6-MURRAH MUSIC (4)
 7-BMG MUSIC (32)
 8-BEGINNER MUSIC (5)
 9-TOM COLLINS MUSIC (4)
 10-HOLMES CREEK MUSIC (1)



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BRANSON AND BEYOND

Records, radio fan country's flame, but it thrives live too

BY ERIC BOEHLERT

Nashville may be country music's cradle, but more and more cities are vying to become country's live-music vacation destination.

Along with well-known Branson, Mo., there are communities such as Pigeon Forge, Tenn., and Myrtle Beach, S.C., offering fans searching for big-star performances plenty of reasons to come visit. Meanwhile, Nashville is scrambling to play catch-up and to once again secure its title as the destination for country fans.

There is little doubt that the current country record sales boom has translated into a rich appetite for live country music. As fans—particularly new fans—discover favorites on record, they no

longer seem content with hearing the music on the radio. They want to see the stars, live in person.

Beach's 10 million annual visitors, he estimates just half a million come for the music. In three years, though, with the right marketing, Smith says that number could be upped to 3 million. "Some people say Myrtle Beach is a Branson-by-the-sea waiting to happen. Clearly, it's not," insists Smith, noting there are so many types of activities (swimming, golfing, shopping) for visitors to do besides taking in live country shows. The huge success of Branson, with its 30-plus theaters and wholesome brand of live family entertainment (Andy Williams, Ray Stevens, Mel Tillis), no doubt startled Nashville, where live shows in the past had not been all that plentiful. "We're playing catch-up on the star-power side," admits Butch

longer seem content with hearing the music on the radio. They want to see the stars, live in person.

For six years, Dollywood theme park in Pigeon Forge, Tenn. (30 miles southeast of Knoxville), has sponsored a concert showcase featuring star-caliber performances—by artists such as Aaron Tippin, Vince Gill and Lorrie Morgan—every weekend, as well as one every day during the five peak summer weeks. Attendance for the series has increased each year, according to a park spokesperson, who notes that next summer the daily performances period will be upped from five to eight weeks. The park itself boasts six separate stages. Also, Dollywood's parent company has committed \$20 million to building three, 2,000-plus-seat theaters on Pigeon Forge's Music Road, in hopes of luring some of the millions of tourists who visit the nearby Smoky Mountains.

Last July, the \$8 million Alabama Theater made its debut in the band's hometown of Myrtle Beach, S.C. The 2,200-seat hall for the first time is bringing top-rate country artists to the seaside resort on a regular basis. (Besides namesake Alabama, Ronnie Milsap, George Jones and Patty Loveless have already performed there.) Also attracting fans to the area is the Carolina Opry, open for eight years, where a nightly cabaret-style show has been a running success. Newer is the Dollywood-owned dinner theater, Dixie Stampede.

Steve Smith, CEO of the Alabama Theater, says the South Carolina vacation spot is ripe for country entertainment but that it will take a few years to spread the word. Currently, of Myrtle

Spyridon, executive VP of Nashville's Convention and Visitors Bureau. "Nobody realized there was that type of national demand" for live entertainment. According to Spyridon, Branson (often referred to as "The B-word" in some Music City circles) has taken some of the bus tour business away from Nashville. In 1992, 8 million visitors came to Nashville and left behind \$1.7 billion for the city.

Some, such as Stan Hitchcock, a long-time Nashville resident and currently the CEO of American Television Network, Branson's answer to TNN, say it's unfair to compare Nashville to other tourist spots. "Nashville's never set out to be a performance center. It's a manufacturing and distribution center," he says.

Nonetheless, the city is making a concerted effort to showcase some of the high-profile stars it helps produce. Next year, the Opryland USA theme park will expand its summer concert series (which has already been beefed up in recent years) to include extended stays by George Jones (108 shows), Alabama (105), Oak Ridge Boys (28) and others. In total, more than 600 shows in three different theaters will be staged in 1993, in addition to 130-plus productions of the park's new "Hee-Haw Live."

Also, the Ryman Theater—the original home of the Grand Ole Opry, located in downtown Nashville—is being restored and will play host to live music beginning next summer.

As a tourist destination, "You have to continually refresh your product and give people new reasons to come back," says Spyridon. "Now we're doing that." ■



The Alabama Theater, in Myrtle Beach, S.C., is named for a band of hometown boys.

NO ROCKIN' CHAIR NEEDED

Veteran acts overcome radio resistance with TV, videos and youthful cohorts

BY EDWARD MORRIS

Older country artists can be dead at radio and still sell albums. They just have to find new ways to do it. Take Ray Stevens. He hasn't had a single in the Top 50 since 1987, when he scored a very modest No. 41 with "Would Jesus Wear A Rolex." But if you look at Billboard's Top Country Catalog Albums chart, you'll see that two of his collections have been on the list for well over a year. And one of them—his "Greatest Hits" package from MCA—is certified gold.

Patsy Cline's "Greatest Hits," also from MCA, has been No. 1 on the Top Catalog Albums chart for more than two years and has sold more than 4 million copies. These achievements



George Jones

occurred in spite of the fact that there is no single activity at radio to generate consumer interest.

What the Stevens and Cline albums have going for them, however, are longform, interest-enhancing videos by and about the artists. Although these videos are now sold at retail, they started as direct-mail items that were advertised incessantly on TV—so much so that they clearly helped boost album sales.

Stevens' most powerful "booster rocket" was "Ray Stevens Comedy Video Classics." The video was advertised heavily on The Nashville Network, Country Music Television and a few major market stations and sold 1.5 million copies by mail. Patsy Cline has long had a broad following to keep her memory fresh, as well as frequent and public praise from such fellow artists as Loretta Lynn and k.d. lang. But sales of her record have also benefited from two widely promoted video biographies by Hallway Productions: "The Real Patsy Cline" and "Remembering Patsy." In addition, many repackagings of Cline's music have been advertised for sale through TV, each one extending the market for the others.

Although they do not rank as "older artists," Chris LeDoux and Shelby Lynne—to take just two examples—often meet the same kind of resistance at radio that older acts do. Even so, they still sell sizable amounts of albums, apparently a direct consequence of their music video exposure.

Television exposure on any wide basis usually increases sales. The Statler Brothers have been all but banished from the airplay charts, yet their entire catalog of albums is now selling briskly. Sources at Mercury, the Statlers' label, say sales have been up since the group launched its weekly variety show on TNN.

Dolly Parton, Willie Nelson and George Jones recently have attempted to rekindle radio's affection for their music by recording with other (and usually younger) artists. And all have included younger artists in some of their music videos.

Certainly, the ploy has helped Parton. Her single of "Romeo" fizzled, but her video version (with Billy Ray Cyrus, Kathy Mattea, Mary-Chapin Carpenter and Tanya Tucker) was enormously popular. "Slow Dancing With The Moon," the album that contains "Romeo," has been certified gold in spite of radio's lack of enthusiasm.

Jones' and Nelson's albums have charted but have not matched Parton's numbers. Jones did, however, earn a Country Music Assn. nomination for Music Video of the Year for his youth-fleeced "I Don't Need Your Rockin' Chair."

Another avenue of exposure for established artists is the concert circuit. In Branson, for instance, dozens of veteran country artists sell their albums directly to the millions of tourists who come to the tiny Missouri city to hear them perform live. ■

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FEMALE VOICES

Is country's gender gap growing or closing?

BY TERRY BARNES

At the very heart of country music is the heart of a woman. She is largely ignored by the rest of music, from classical to rock 'n' roll to jazz to rap. But her tenderest feelings have found a rich, traditional voice in a music that is rarely rebellious.

"The sentimental side of country music is feminine," explains award-winning journalist and TV personality Robert Oermann. "In country music, women have been victims, wronged, downtrodden and abandoned, which is what happens in the lives of most women in this country." Oermann and wife Mary Bufwack, a women's historian and anthropologist, spent 15 years tracing the feminine tradition in country. The result of their work is *Finding Her Voice: The Saga Of Women In Country Music*, a Crown book that will be in stores this month.

"Women in country music speak for one of the largest and most silent segments of the American population: low-income white women. But there is a certain, traditional Music Row thinking that women don't buy records by women—and don't go to concerts to see women perform." The city that is the hub of the country universe, according to Bufwack and Oermann, has been one of the greatest barriers to women.

"Nashville, like most of the South, is conservative. Women still do not host show segments on the Grand Ole Opry," says Bufwack. "But we found that in other cities, such as Chicago and Los Angeles, women were accepted in country music much earlier."

While previous decades produced their share of female artists, it wasn't until the '70s that a significant number of female country stars appeared on the country charts. Among them was the feisty Tanya Tucker, whose unladylike antics were the focus of national media. While the tabloids had her chasing half the men in Nashville, Tucker knew who her fans were: "It's very important

for me that women like the songs I do," she stated. "I think women buy the records."

Neither Tanya nor any other female star has been able to budge one of the industry's most inescapable gender barriers: that women should be seen singing, not playing. Even though women in country have been more closely identified with instruments (Kitty Wells was always photographed with her guitar in the '50s) than



Reba McEntire

have pop performers (Dinah Shore was never shown playing an instrument), being accepted by the ol' boys is another matter.

"We're still a long ways from men allowing women into bands as equals," Oermann explains. "One reason is that musicianship is built largely in bands and on the road. Women traveling alone with men is still not acceptable. Despite Alison Krauss and a few others, I don't think we'll be seeing a lot more women instrumentalists. I think the next big trend will be women producers."

Producing, in every form of commercial music today, is one of the last areas of virtual all-male reality. Some of country's top female talent—Reba McEntire, Dolly Parton and Mary-Chapin Carpenter—are starting to produce, albeit with male co-producers. But with record executives Jim Ed Norman and Jimmy Bowen going out of their way to encourage women (such as Wendy Waldman and Gail Davies) to learn to run the board, women may be more likely to produce country than pop or R&B.

Women songwriters have done well for decades, although recognition from their Music Row peers came long after the royalty checks. In 1981, Dolly Parton became the first woman to accept the Best Country Song Grammy without a male co-writer. K.T. Oslin's 1987 hit, "80s Ladies," is the only song written by a woman to be named Song Of The Year by the Country Music Association. Parton pushed the envelope even further this year, when Whitney Houston's version of her song "I Will Always Love You" reached 4 million units and became the biggest single in RIAA history (with the exception of the charitable event "We Are The World").

But there, at the pinnacle of country success, Dolly Parton must see the gender gap at its widest. With her four gold and four platinum albums, the undisputed queen of country walks many steps behind the king, Garth Brooks, whose 5 million albums are certified at 30 million units. ■



Mary-Chapin Carpenter

THE MUSIC ABROAD

'94 seen as likely start date for country's foreign affair

BY THOM DUFFY

London—It seems the prospects for American country music abroad have never been stronger. As Nashville sees new opportunities for international sales, a growing number of artists have been expanding their careers into Europe and beyond.

Suzu Bogguss, Mary-Chapin Carpenter, Vince Gill, Restless Heart, Lari White, Michelle Wright and Trisha Yearwood are among the Nashville acts who have made promotional or concert trips this year to the U.K. and other European markets. Tours by Tammy Wynette and Billy Ray Cyrus and a return visit by Carpenter are still to come this fall. Even Garth Brooks is due to make his first international foray in 1994, says Cindy Wilson, international VP of Liberty Records.

"The world markets in general, and England in particular, are fertile markets for country music, if they can get beyond the stereotypes that exist," says manager Ken Krage, whose clients include Yearwood and Travis Tritt. "Fortunately, we have a musical style now that will bridge that gap."

Country music is expected to make a significant breakthrough in the U.K. by the end of next year, according to 66% of those surveyed in April, during a Country Music Association seminar in London.

The new generation of Nashville artists certainly is not the first to explore the world. Johnny Cash, Don Williams, the Bellamy Brothers and Emmylou Harris are just some of the veteran Nashville artists who regularly toured abroad. But recent developments make the promise for country abroad brighter than ever.

On Sept. 1, Country Music Television Europe expanded the potential audience for its Nashville-based signal from 325,000 to 2 million households in the U.K., and there's additional European expansion in the works.

"It's been received dramatically better than we thought it would be," says Hal Willis, VP/GM of Country Music Television Worldwide. A second music video channel, Center Of Music (previously billed as Nashville Europe Now), based in Wiesbaden, Germany, plans a launch in 1994 with one-third of its programming devoted to American country music. And the BBC will carry a 90-minute version of the CMA awards show in late October.

The CMA, which has had a London office since 1982, earlier this year named Jeff Green to its newly created post of international director in Nashville, with a mandate to help advance country in the international marketplace and serve as an information source. Green says his goals include tracking the impact of overseas tours on sales of country albums (including U.S. imports) and setting up the first pan-European country airplay chart based on reports from country specialty shows, of which there are some 90 in the U.K. alone. Although there are no full-time country broadcasters in Europe, a 24-hour country station on cable, QCMR, was launched in the U.K. this past year, and a new commercial station, due to begin broadcasting in northeast Britain next year, is expected to carry a substantial amount of country music. Last month, the British Radio Authority approved a license for London's first full-time AM country station, due to launch early next year.

Support for country artists is on the rise from tour promoters, such as Paul Fenn of London's Asgard Concerts, a long-time champion of the genre who has nurtured such acts as Mary-Chapin Carpenter as concert draws in the U.K. The representation of international concert promoters at SRO, the CMA's touring and

talent marketplace, "has been growing every year," says Green.

"The promoters are exceptionally well informed and leading the way," says Patrick Lee Thorp, senior product manager with MCA International.

Amid these developments, the Nashville labels increasingly are seeking—and finding—support from their overseas counterparts. "Different markets obviously have different requirements," notes Thorp, who has coordinated, with MCA Nashville, this year's international campaigns for Trisha Yearwood and Vince Gill. Thorp and others note that acts often ought not be labeled "country" to bypass stereotypes of the genre.

Kip Krones, the American rock manager who recently was named managing director of Columbia Records in the U.K., says he has made a personal commitment to support Mary-Chapin Carpenter and other upcoming Sony Nashville artists. Krones also has a distinct qualification among U.K. execs: he moved back to London earlier this year from Nashville.

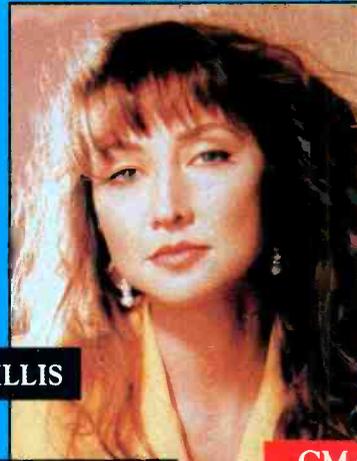
RCA U.K. has released Clint Black's latest album, and Arista U.K. in September launched a retail campaign to promote albums by Alan Jackson, Pam Tillis, Steve Warner and others. PolyGram International plans a European campaign around Billy Ray Cyrus' expected tour this fall.

Bob Saporiti, Warner Bros. Nashville VP of international marketing, notes that Warner acts cited as ripe for international promotion include Beth Nielsen Chapman, Bela Fleck, Travis Tritt, Dwight Yoakam, Mark O'Connor and newcomers Shawn Camp and Faith Hill. "There's already a core group of fans for the old traditional artists in Europe, but we're trying to establish a more mass-appeal international market," says Saporiti. "And you try to do it artist by artist." ■

ARISTA'S CELEBRATING COUNTRY MUSIC'S SUCCESS ...AND HAVIN' A WHOLE LOT OF FUN!

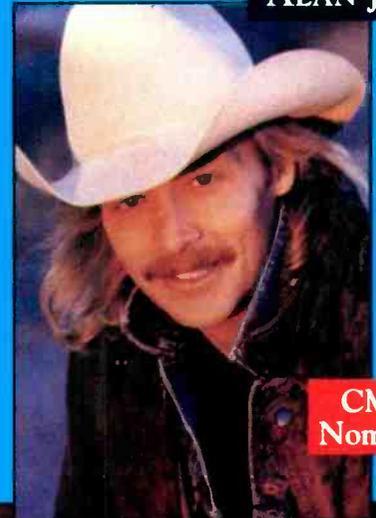
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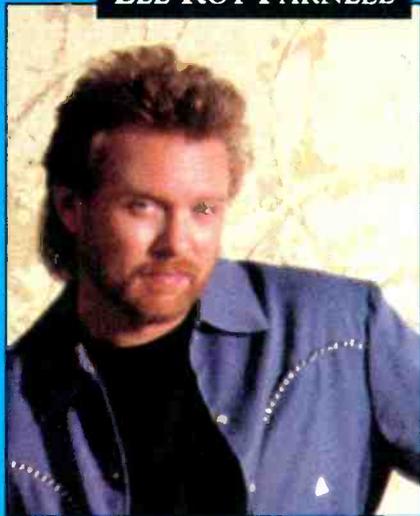
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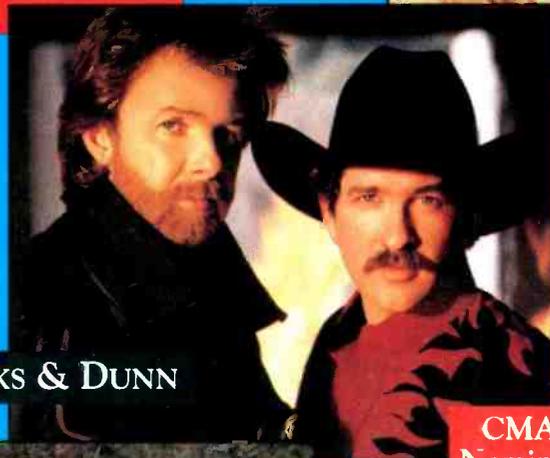


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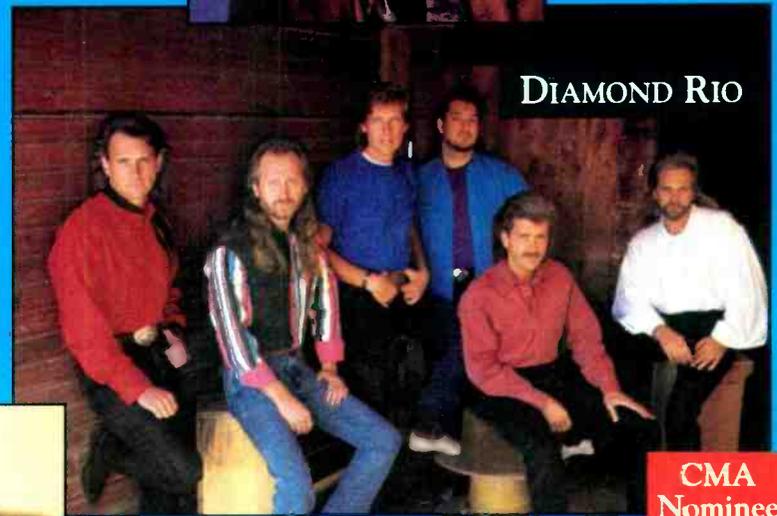


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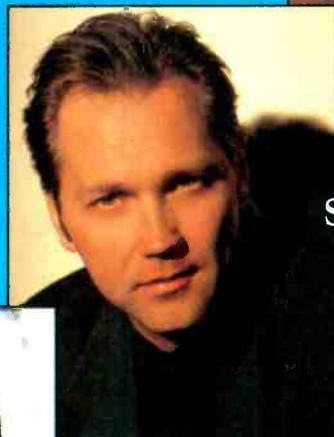


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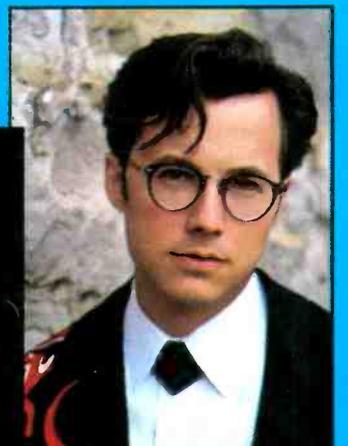
CMA
Nominee



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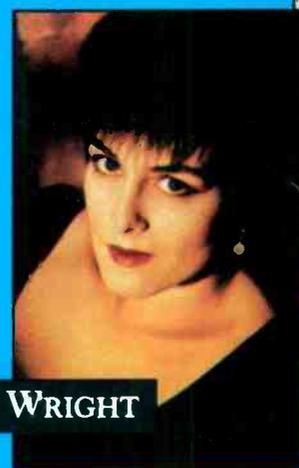
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GROWING AT A FAST CLIP, COUNTRY VIDEO EXTENDS MUSIC'S WIDE REACH

BY DEBORAH RUSSELL

The business of country music video is as hot as country music itself, as video programmers, promoters and producers tap the power of television and home video to reach the genre's ever-expanding fan base. Country video's appeal is undeniable, as evidenced by the proliferation of television outlets and the number of platinum-certified artists whose longform videos far outsell those of their rock contemporaries.

It's just a sign of the times, says video director Martin Kahan, who walked away from a career in rock video production to devote himself exclusively to country clips. "Country videos represent an alternative to the 'MTV imagery' we see in the pop realm today," says Kahan, whose credits include clips ranging from Motley Crue to Ricky Skaggs. "As a filmmaker, I find the country video format is more interesting; the themes rooted in the music are more appealing and more relevant. As rock gets more specialized, country's appeal just gets wider and wider."

Kahan's observations are borne out by the increase in video production and viewership via cable and broadcast television. In 1992, the Nashville-based Country Music Television network added some 237 videos to its continuous programming schedule, marking a dramatic increase from the 84 new videos it added in 1986.

The clips are being seen by a viewer base of about 19.6 million subscriber households in the U.S., plus some 1.5 million subscriber households in Canada. European viewers, who first received the network in October last year, currently span about 5.8 million households.

The Nashville Network, which programs 30 hours of music per week, counts some 57.5 million subscriber households in the U.S. and 4.9 million in Canada. And while it and CMT are the two largest country-specific outlets to date, they are not the only conduits for country music video.

The adult-oriented, hits network VH-1 added a "Country Countdown" show to its regular schedule earlier this year, and the mainstream Canadian programmer MuchMusic has a one-hour country show called "Outlaws & Heroes." A new network named Americana Television is currently programming 30 hours per week on the Nostalgia Network.

A number of regional programmers are discovering the commercial viability of country programming and are constantly creating new shows. The San Francisco-based California Music Channel debuted its "Country Music Channel" on September 3, joining the ranks of such successful country music video regionals as Auburn, Calif.'s "America's New Country," Denver's "Big

Sky Country" and Wausau, Wisc.'s "America's Country Connection." Other national or syndicated outlets for country music include Denison, Texas-based "Hit Video Country," Greencastle, Pa.'s "Hit Country Video" and Salt Lake City's "World Of Country Music."

"Many of the major metropolitan markets are coming on really strong," says Chris Parr, a promoter with Nashville-based Aristo Media. He estimates he regularly services clips to about 150 regional country music video shows. "Video took a while to catch on in the country marketplace, because country radio is very strong," Parr says. "Historically, radio has been the way to promote the music, and now we're seeing radio tying in with video to cross-promote the artists."

Closed-circuit programmers also have seen an increase in country video business at nightclubs and retail outlets, many of which only recently began to request clips in the format.

"Our country business actually is increasing quite a bit," says Max Leinwand, director of programming for New York-based Rockamerica. "A lot of department-store clients are now asking for country songs on their reels, which we didn't provide before. And the number of nightclubs adding 'country nights' is steadily on the rise."

Country music home video is a burgeoning business as well. Chart-topping artists such as Garth Brooks, Billy Ray Cyrus, Reba McEntire, the Judds and Vince Gill tally record-breaking sales and chart runs that far outperform their mainstream rock contemporaries. Brooks' "This Is Garth Brooks" video, on the Top Music Videos chart for more than a year, has been certified platinum eight times, outselling longforms by Kiss, Ozzy Osbourne, Guns N' Roses and Metallica.

But despite the fact that country audiences appear to embrace video wholeheartedly, the country music industry refuses to depend solely on video to reach its fan base. Aristo's Parr points out that country labels tend to be more strategic than their pop counterparts in producing and timing each video. Hit tracks often climb the charts with no help from video at all.

"The industry still has not reached the mindset that country artists have to do a video for every song," says Parr. A recent scan of the Top 20 Hot Country Singles & Tracks chart reveals that tunes by Doug Stone, Garth Brooks, Restless Heart, Travis Tritt and Brooks & Dunn had no video counterparts.

"The country industry doesn't want to cheapen the video format," says Parr. "And country is one format that believes a great song doesn't always need a video." ■



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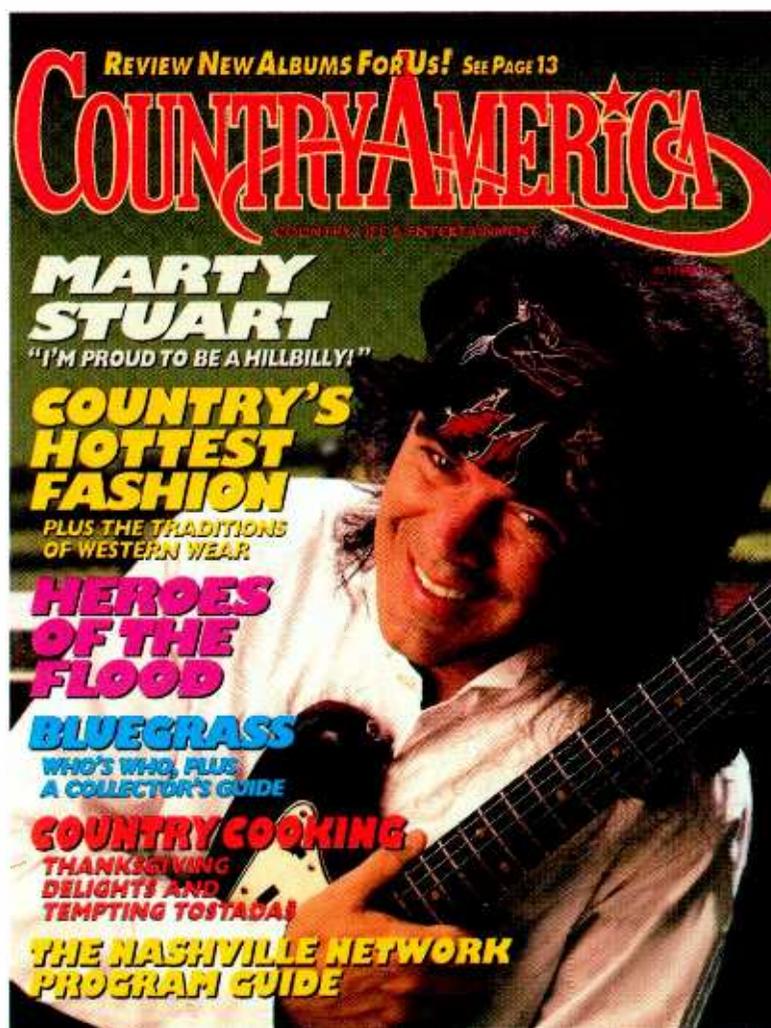
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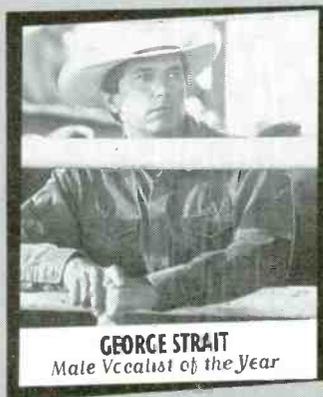
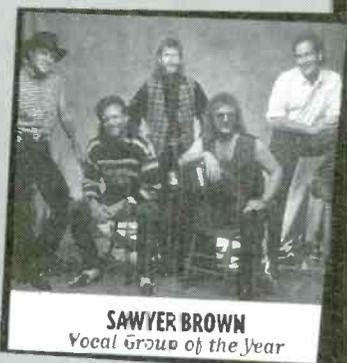
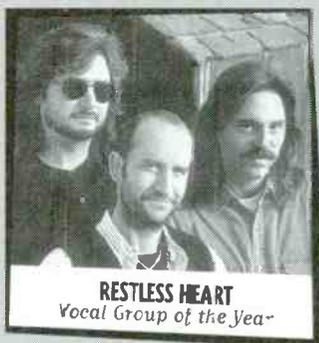
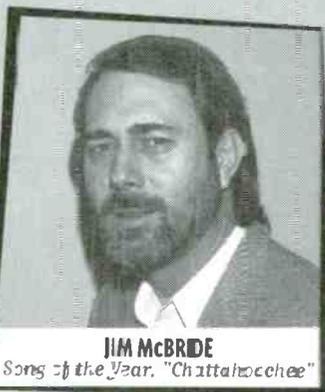
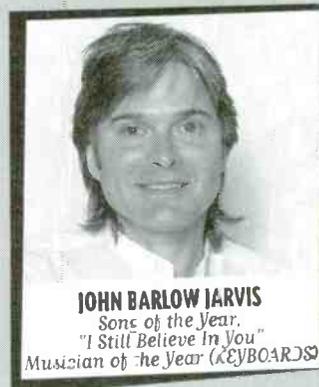
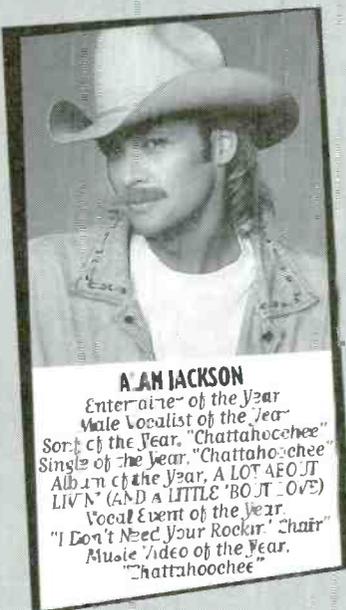
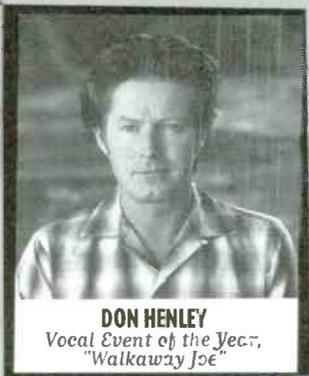
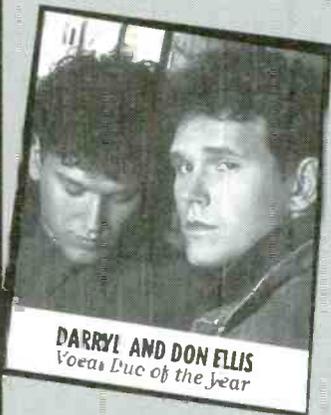
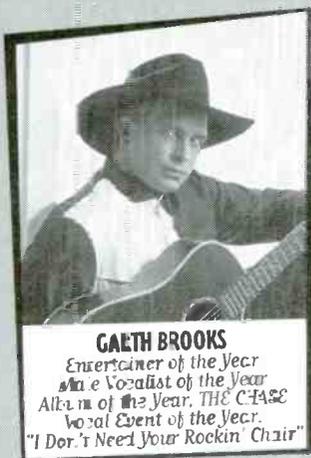
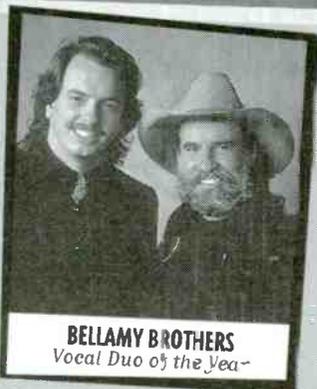
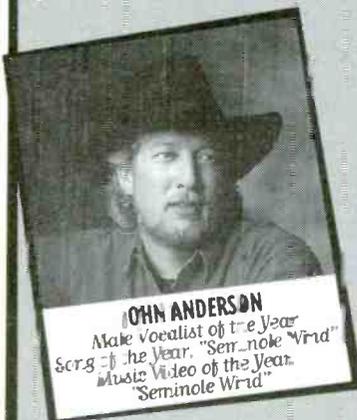
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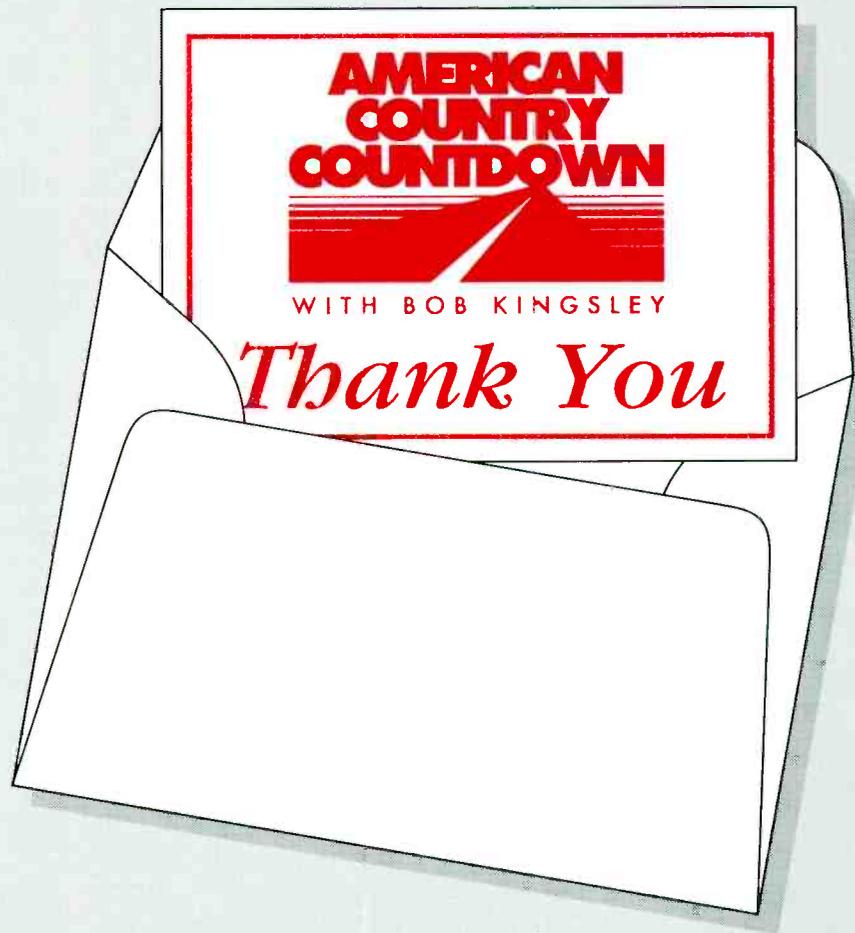
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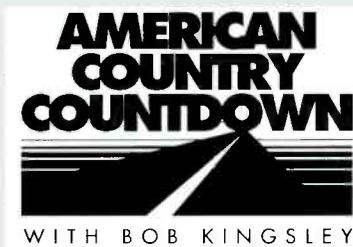


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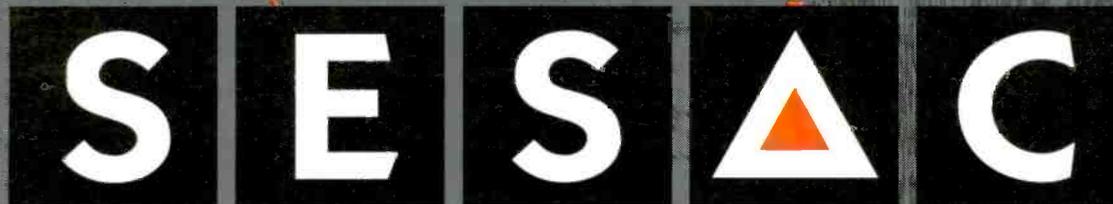
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COMING COUNTRY

A selective guide to forthcoming releases

OCTOBER-DECEMBER

Arista Records

ALAN JACKSON, "A Honky Tonk Christmas"
LEE ROY PARNELL

Atlantic

KIERAN KANE

BNA Entertainment

TURNER NICHOLS, "Turner Nichols"

Columbia

DOLLY PARTON, TAMMY WYNETTE,
LORETTA LYNN, "Honky Tonk Angels"
MARTY ROBBINS
RODNEY CROWELL, "Greatest Hits"
CHET ATKINS
JOY WHITE

Epic

CHARLIE CHASE, "My Wife...My Life"
DOUG STONE

Giant Records

"Common Thread: Songs Of The Eagles"
RHONDA VINCENT, "Written In The Stars"

Liberty

CHARLIE FLOYD, "Charlie's Nite Life"
PIRATES OF THE MISSISSIPPI, "Dream You"
TANYA TUCKER, "Soon"
HIGHWAY 101, "The New Frontier"
ASLEEP AT THE WHEEL, "Bob Wills Tribute"

RCA Records

ALABAMA, "Cheap Seats"

JANUARY-MARCH 1994

Arista Records

FIREHAWK
MICHELLE WRIGHT
TRACTORS

Atlantic

NEAL McCOY
JOHN MICHAEL MONTGOMERY
CONFEDERATE RAILROAD

BNA Entertainment

DALE DANIEL, "Luck of Our Own"
JESSE HUNTER



Alan Jackson

Columbia

VARIOUS ARTISTS, "30 Years of No. 1 Hits,
Vol. 6-10"

Epic

KEN MELLONS, "Jukebox Junkie"
COLLIN RAYE
TAMMY WYNETTE
GIBSON MILLER BAND

Giant Records

HANK FLAMINGO, "Hank Flamingo"
DARON NORWOOD, "Daron Norwood"
DENNIS ROBBINS

Liberty

PIRATES OF THE MISSISSIPPI, "Greatest Hits"
BILLY DEAN, "Greatest Hits"

RCA Records

JAMIE O'HARA
MIKE HENDERSON

APRIL-JUNE 1994

Arista Records

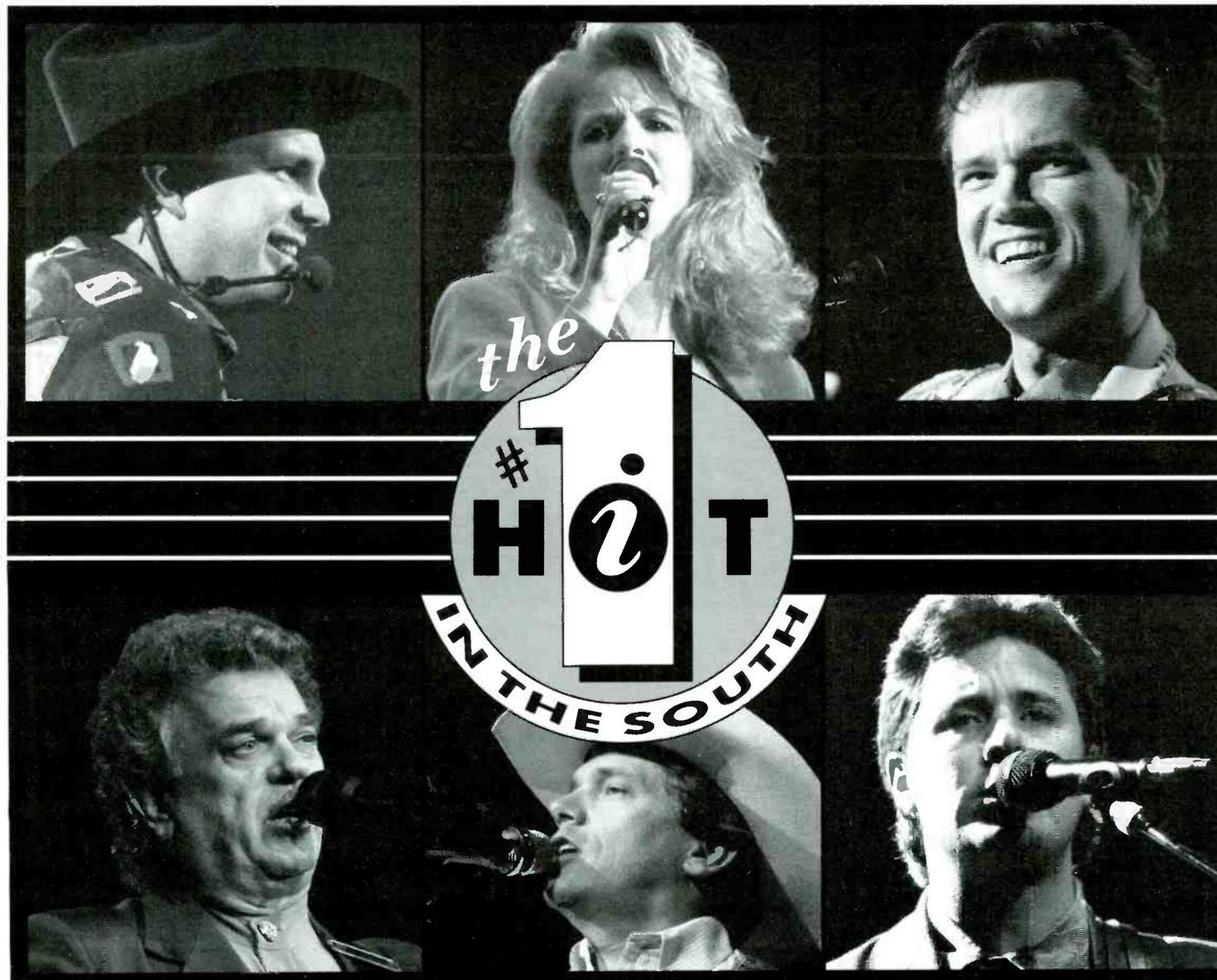
DIAMOND RIO
PAM TILLIS
RADNEY FOSTER

Giant Records

DEBORAH ALLEN
KENNY ROGERS

Liberty

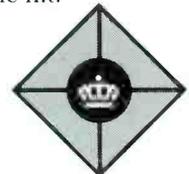
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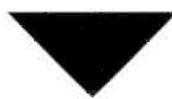
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7—MERCURY
8—EPIC
9—BNA
10—ATLANTIC

No. 1 Independent Label

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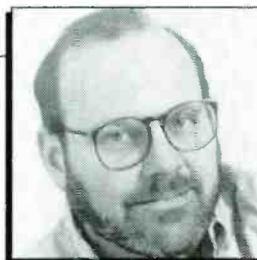
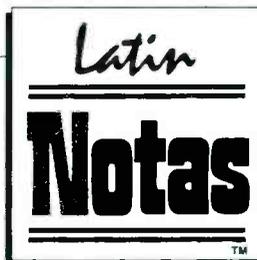
THE Billboard Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ GREATEST GAINER/NO. 1 ★ ★ ★				
1	1	13	GLORIA ESTEFAN • EPIC 53807/SONY 13 weeks at No. 1	MI TIERRA
2	2	13	LUIS MIGUEL WEA LATINA 92993	ARIES
3	3	13	SELENA EMI LATIN 42770	LIVE!
4	5	4	LOS BUKIS FONOVISA 6002	INALCANZABLE
5	6	13	LUIS MIGUEL WEA LATINA 75805	ROMANCE
6	4	4	EMILIO NAVAIRA EMI LATIN 42838	SOUTHERN EXPOSURE
7	7	13	SOUNDTRACK ELEKTRA 961240	THE MAMBO KINGS
8	8	13	MANA WEA LATINA 90818	DONDE JUGARAN LOS NIÑOS
9	9	13	GIPSY KINGS ELEKTRA 60845	GIPSY KINGS
10	10	13	SELENA EMI LATIN 42635	ENTRE A MI MUNDO
11	15	13	LINDA RONSTADT ELEKTRA 60765	CANCIONES DE MI PADRE
12	11	13	LA MAFIA SONY DISCOS 80925/SONY	AHORA Y SIEMPRE
13	13	13	JON SECADA SBK 80646/EMI LATIN	OTRO DIA MAS SIN VERTE
14	14	13	JULIO IGLESIAS SONY LATIN 38640/SONY	JULIO
15	12	13	GIPSY KINGS ELEKTRA 61390	LIVE!
16	16	13	CULTURAS MANNY 13022/WEA LATINA	CULTURE SHOCK
17	19	13	GIPSY KINGS ELEKTRA 60892	MOSAIQUE
18	25	13	GIPSY KINGS ELEKTRA 61179	ESTE MUNDO
19	20	13	BANDA MACHOS FONOVISA 9069	CON SANGRE DE INDIO
20	17	13	JUAN LUIS GUERRA Y 4.40 KAREN 3456/BMG	AREITO
21	24	13	ANA GABRIEL GLOBO 80871/SONY	THE BEST
22	21	13	BANDA MACHOS FONOVISA 6161	CASIMIRA
23	26	13	JERRY RIVERA SONY TROPICAL 80776/SONY	CUENTA CONMIGO
★ ★ ★ PACESETTER ★ ★ ★				
24	37	13	JULIO IGLESIAS SONY LATIN 84304/SONY	HEY!
25	29	13	LINDA RONSTADT ELEKTRA 61239	MAS CANCIONES
26	35	13	BRONCO FONOVISA 3032	POR EL MUNDO
27	28	13	LINDA RONSTADT ELEKTRA 61383	FRENESI
28	18	13	FAMA SONY DISCOS 80835/SONY	COMO NUNCA
29	23	12	JAY PEREZ SONY DISCOS 81046/SONY	TE LLEVO EN MI
30	32	6	LUCERO FONOVISA 9074	LUCERO
31	30	13	LUIS MIGUEL WEA LATINA 90720	AMERICA Y EN VIVO
32	38	13	LOS BUKIS • FONOVISA 9040	QUIEREME
33	33	13	JUAN LUIS GUERRA Y 4.40 KAREN 109/BMG	BACHATA ROSA
34	RE-ENTRY		JULIO IGLESIAS SONY LATIN 39570/SONY	IN CONCERT
35	36	13	GIPSY KINGS ELEKTRA 61019	ALLEGRIA
36	31	13	JULIO IGLESIAS SONY LATIN 39568/SONY	MOMENTS
37	22	13	MAZZ EMI LATIN 42593	LO HARE POR TI
38	41	13	RAUL DI BLASIO ARIOLA 3466/BMG	EN TIEMPO DE AMOR
39	39	3	EROS RAMAZZOTTI ARISTA 14742/BMG	TODO HISTORIAS
40	34	13	EMILIO NAVAIRA EMI LATIN 42739	LIVE
41	42	13	V. FERNANDEZ/R. AYALA SONY DISCOS 80628/SONY	ARRIBA EL NORTE...
42	40	13	LA MAFIA SONY DISCOS 80660/SONY	ESTAS TOCANDO FUEGO
43	43	13	REY RUIZ SONY TROPICAL 80848/SONY	REY RUIZ
44	27	8	DAVID LEE GARZA Y LOS MUSICALES EMI LATIN 42839	SILVER EDITION
45	47	5	BANDA MACHOS FONOVISA 9097	PACAS DE A KILO
46	RE-ENTRY		VICENTE FERNANDEZ SONY DISCOS 80809/SONY	QUE DE RARO TIENE
47	49	4	LUIS MIGUEL WEA LATINA 71535	20 ANOS
48	46	13	FITO OLIVARES FONOVISA 9068	15 EXITOS
49	RE-ENTRY		LOS PANCHOS SONY DISCOS 80642/SONY	TODO PANCHOS
★ ★ ★ HOT SHOT DEBUT ★ ★ ★				
50	NEW ▶		JAVIER SOLIS SONY LATIN 80802/SONY	LA HISTORIA DE JAVIER SOLIS
POP			TROPICAL/SALSA	
1	LUIS MIGUEL WEA LATINA	ARIES	1	GLORIA ESTEFAN EPIC/SONY
2	LOS BUKIS FONOVISA	INALCANZABLE	2	SOUNDTRACK ELEKTRA
3	LUIS MIGUEL WEA LATINA	ROMANCE	3	JUAN LUIS GUERRA BMG
4	MANA WEA LATINA	DONDE JUGARAN LOS	4	JERRY RIVERA SONY
5	GIPSY KINGS ELEKTRA	GIPSY KINGS	5	LINDA RONSTADT ELEKTRA
6	JON SECADA SBK/EMI LATIN	OTRO DIA MAS SIN VERTE	6	JUAN LUIS GUERRA BMG
7	JULIO IGLESIAS SONY LATIN	JULIO	7	REY RUIZ SONY
8	GIPSY KINGS ELEKTRA	LIVE	8	VARIOS ARTISTAS SONY
9	GIPSY KINGS ELEKTRA	MOSAIQUE	9	VARIOS ARTISTAS MADACY
10	GIPSY KINGS ELEKTRA	ESTE MUNDO	10	CELIA CRUZ RMM/SONY
11	ANA GABRIEL GLOBO/SONY	THE BEST	11	RUBEN BLADES GLOBO/SONY
12	JULIO IGLESIAS SONY LATIN	HEY!	12	EL GENERAL RCA/BMG
13	LUCERO FONOVISA	LUCERO	13	JUAN LUIS GUERRA BMG
14	LUIS MIGUEL WEA LATINA	AMERICA Y EN VIVO	14	TITO NIEVES RMM/SONY
15	LOS BUKIS FONOVISA	QUIEREME	15	RUBEN BLADES SONY
REGIONAL MEXICAN				
1	SELENA EMI LATIN	LIVE!	2	EMILIO NAVAIRA EMI LATIN
2	EMILIO NAVAIRA EMI LATIN	SOUTHERN EXPOSURE	3	SELENA EMI LATIN
3	SELENA EMI LATIN	ENTRE A MI MUNDO	4	LINDA RONSTADT ELEKTRA
4	LINDA RONSTADT ELEKTRA	CANCIONES DE MI PADRE	5	LA MAFIA SONY DISCOS/SONY
5	LA MAFIA SONY DISCOS/SONY	AHORA Y SIEMPRE	6	CULTURAS MANNY/WEA LATINA
6	CULTURAS MANNY/WEA LATINA	CULTURE SHOCK	7	BANDA MACHOS FONOVISA
7	BANDA MACHOS FONOVISA	CON SANGRE DE INDIO	8	BANDA MACHOS FONOVISA
8	BANDA MACHOS FONOVISA	CASIMIRA	9	LINDA RONSTADT ELEKTRA
9	LINDA RONSTADT ELEKTRA	MAS CANCIONES	10	BRONCO FONOVISA
10	BRONCO FONOVISA	POR EL MUNDO	11	FAMA SONY DISCOS/SONY
11	FAMA SONY DISCOS/SONY	COMO NUNCA	12	JAY PEREZ SONY DISCOS/SONY
12	JAY PEREZ SONY DISCOS/SONY	TE LLEVO EN MI	13	MAZZ EMI LATIN
13	MAZZ EMI LATIN	LO HARE POR TI	14	EMILIO NAVAIRA EMI LATIN
14	EMILIO NAVAIRA EMI LATIN	LIVE	15	FERNANDEZ/AYALA SONY
15	FERNANDEZ/AYALA SONY	ARRIBA EL NORTE...		

○ 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. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. © 1993, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music



by John Lannert

A MATTER OF IMAGE: Warner Music International's purchase of venerable Brazilian label Continental Records is indisputably a proverbial match made in heaven. The deal combines Warner Music Brazil's marketing savvy with Continental's superb but underexploited roster. The profiles of both companies seem to have been upgraded with the deal.

Indeed, a record label's image often appears second in importance only to its bottom line. During an interview last week, André Midani indicated as much by mentioning that Warner Music Brazil had endeavored to follow the regional Brazilian path so well-blazed by Continental, but that industry perceptions about Warner repeatedly blocked the label's initiative.

"For us at Warner, we always tried to get over that high-class type of company that we were because of the American catalog and because of the rock trend that we started some years ago," said Midani, Warner Music International VP and regional director, Latin America. "We were [pigeon-holed] in that image."

So the most appetizing alternative left to Midani was to acquire a company widely seen as a country label, one that was lopping off a nice portion of sales generated by Brazilian acts.

"But the [record executives] are a little confused as to what the Continental is," said Midani. "It's easy to say it's a country music company, but they forget what they have

in Bahia-Olodum, Banda Mel. Then you've got artists in Belem, in Recife. Tell me, which company has those artists? I'm not talking about artists by name, but I'm talking about recordings of local artists, a catalog of 15 artists from a particular region—they all belong to Continental."

Still, Continental continues to be broadly recognized as a country label. What's more, the audience for the label's sertaneja acts is perceived as unsophisticated, backwoods rednecks. Untrue, says Midani, who said well-to-do São Paulo actually is setting the economic pace for Brazil.

"The only part of Brazil which is prosperous, and each day becomes more prosperous and modern, is the interior of São Paulo," declared Midani, "which is bit by bit progressing toward the south to Curitiba and toward the north to Minas Gerais. All of those [fazenda] people are extremely modern, extremely dedicated, hard workers. That's what you want from a country. So what's wrong with that?"

NEYROBICS ROUSES N.Y. AUDIENCE: Who could transform Moises Simón's perky, immortal "El Manisero" ("The Peanut Vendor"), into a molasses-slow reggae number dripping with mirth, mischief, and a pinch of sexual ambiguity? Polygram Brazil's Ney Matogrosso, of course.

The flamboyant interpreter of Brazilian and Latino classics delivered a sparkling 80-minute set Sept. 19 before a vocal crowd jammed into New York's wonderfully intimate Ballroom. Fact is, Matogrosso's trademark blend of urgent, choirboy-like vocals and slinky terpsichorean moves can best be appreciated up close and personal.

Matogrosso's entire show consisted primarily of tracks taken from his superb latest album, "As Aparências Enganam," a marvelous pop/jazz/rock effort that pleasingly retains a Brazilian personality. Providing fabulous instrumental support for Matogrosso on both the album and concert was Brazilian jazz outfit Aquarela Carioca, which could serve as a fine opening act for a contemporary U.S. jazz

(Continued on page 55)



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	1	1	8	CRISTIAN MELODY/FONOVISIA	*** No. 1 *** ◆ NUNCA VOY A OLVIDARTE 3 weeks at No. 1
2	5	5	6	JOSE Y DURVAL POLYGRAM LATINO/PGD	◆ GUADALUPE
3	4	6	4	LUIS MIGUEL WEA LATINA	HASTA QUE ME OLVIDES
4	3	4	10	VICENTE FERNANDEZ SONY DISCOS/SONY	LASTIMA QUE SEAS AJENA
5	2	2	11	LOS FANTASMAS DEL CARIBE RODVEN	◆ ELLA ES
6	10	27	3	GLORIA ESTEFAN EPIC/SONY	◆ CON LOS ANOS QUE ME QUEDAN
7	7	7	6	EDNITA NAZARIO EMI LATIN	MIRAME
8	19	25	4	LOS BUKIS FONOVISIA	ACEPTO MI DERROTA
9	6	3	15	GLORIA ESTEFAN EPIC/SONY	◆ MI TIERRA
10	8	10	8	RICARDO MONTANER RODVEN	HONDA
11	9	9	12	RICARDO ARJONA SONY LATIN/SONY	PRIMERA VEZ
12	14	14	7	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	CASCOS LIGEROS
13	13	11	8	JON SECADA SBK/EMI LATIN	TIEMPO AL TIEMPO
14	11	15	5	LOS BUKIS FONOVISIA	MORENITA
*** POWER TRACK ***					
15	23	39	3	LOS HERMANOS ROSARIO KAREN/BMG	◆ MORENA VEN
16	17	24	4	FRANKIE RUIZ RODVEN	TU ME VUELVES LOCO
17	12	13	7	JOHNNY RIVERA RMM/SONY	POR ESO ESTA CONMIGO
18	21	21	8	EROS RAMAZZOTTI ARISTA/BMG	◆ COSAS DE LA VIDA
19	15	19	6	CHAYANNE SONY LATIN/SONY	ISLA DESNUDA
20	32	—	2	MAZZ EMI LATIN	TRAICIONERA
21	20	26	5	OLGA TANON WEA LATINA	CONTIGO O SIN TI
22	24	—	2	PAULINA RUBIO EMI LATIN	SABOR A MIEL
23	30	—	2	GILBERTO SANTA ROSA SONY TROPICAL/SONY	◆ SIN VOLUNTAD
*** HOT SHOT DEBUT ***					
24	NEW	1	1	SELENA EMI LATIN	LA LLAMADA
25	22	28	10	MJARES EMI LATIN	AHORA SE ME VA
26	33	—	2	ALVARO TORRES EMI LATIN	◆ QUE LASTIMA
27	NEW	1	1	ALEJANDRA GUZMAN RCA/BMG	MALA HIERBA
28	35	37	3	BACHATA MAGIC RODVEN	LLUVIA DE BESOS
29	NEW	1	1	LOS MIER FONOVISIA	RETRATO HABLADO
30	34	31	7	PANDORA EMI LATIN	PUEDA SER GENIAL
31	NEW	1	1	LUIS ENRIQUE SONY TROPICAL/SONY	LA MANANA
32	16	8	17	SELENA EMI LATIN	NO DEBES JUGAR
33	38	—	2	MAGNETO SONY LATIN/SONY	◆ MI AMADA
34	NEW	1	1	THE BARRIO BOYZZ EMI LATIN	CERCA DE TI
35	NEW	1	1	BRAULIO SONY LATIN/SONY	UN VIAJE POR TU CUERPO
36	NEW	1	1	ANA GABRIEL SONY LATIN/SONY	HAY QUE HABLAR
37	27	35	5	VICTOR MANUELLE SONY TROPICAL/SONY	ESTAS TOCANDO FUEGO
38	25	22	10	SERGIO DALMA POLYGRAM LATINO/PGD	◆ AVE LUCIA
39	NEW	1	1	BANDA TORO FONOVISIA	LA NOCHE QUE MURIO CHICAGO
40	18	16	15	LOS CARLOS LUNA/FONOVISIA	PIDEME LA LUNA

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

Artists & Music

Bahia Fest Surveys World Music's Growth

BY ENOR PAIANO

SALVADOR, Brazil—With its third edition of Fest In Bahia, which took place here Aug. 26-29, the northeastern Brazilian state of Bahia is struggling to be recognized as a capital of world music.

The four-day event sported concerts and panels whose themes revolved around various strains of Afropop, Caribbean, and Brazilian musics. And despite a last-minute cancellation by the hotly anticipated Youssou N'Dour, the festival provided a broad sample of world music, as well as informative panels given by musicologists from Europe, the U.S., and Brazil.

Because of a local bus strike, the concerts attracted fewer attendees than expected—about 7,200 spectators in four nights—but there were several on-stage surprises, such as the volcanic show turned in Aug. 26 by attractive, strong-voiced singer Simone Moreno, who has been dubbed "PolyGram's Daniela Mercury." Moreno's Carnival-rooted debut for PolyGram is due in November.

Drawing the most rousing response from the crowd, however, was Sony Brazil's reggae/funk/samba outfit Skank, which shared the Aug. 27 bill with Maxi Priest. One day later, at the gorgeous Solar do Unhão—formerly an 18th-century sugar refinery—an axé party broke out with a kinetic multi-artist lineup that included Olodum, Ilê Ayê, Muzenza, Ara Ketu, and Marinês, who were outstanding several years back as Banda Reflexu's.

The panels were highlighted by a forceful monolog from Claude Nobs, producer of the Montreaux Jazz Festival, who described how he fought to broaden the boundaries of jazz 20 years ago by bringing in Brazilian musicians such as Naná Vasconcelos, Airto Moreira, Flora Purim, and Milton Nascimento.

Nobs recounted how he subsequently invited rock acts to the festival, and said he now wants to broaden the scope of world music. He concluded his address by announcing that the 1994 Montreaux festival will focus on Brazi-

lian music and arts, with particular emphasis on Bahia.

Fest In Bahia producer Daniel Rodrigues announced that the festival's fourth installment will take

place in the 11,000-seat Pavilhão De Exposições, where exhibition space will be made available for record labels and musical instrument manufacturers.

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Tropical Teen. Teen-age salsa star Jerry Rivera recently extended his ties with Sony Tropical for a five-year period. Seated, from left, are George Zamora, GM/VP Sony Discos and Rivera. Standing, from left, are Frank Welzer, president, Sony Music International, Latin America; Rivera's manager Hector Maisonave and Angel Carrasco, VP A&R, Sony Discos.

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MTV LATINO BOWS IN 21 COUNTRIES

(Continued from page 8)

will be announced in the coming weeks.

Hunter anticipates that most of MTV Latino's revenue initially will come from advertisers, which he claims are very enthusiastic about the channel. But he declined to specify which advertisers would be aboard for the launch, saying "there are the usual suspects in the categories we've been very successful with around the world—movies, beverages, jeans, sneakers, candy. Those are very strong advertising categories for us."

As for the channel's programming, Hunter confirms that it will be heavily music-driven, save for rockumentaries and unplugged shows. Special programs focusing on metal, dance, alternative, and world music also are being planned. But while the veejays and advertisers will be conducting business in Spanish, about 70% of the music videos—in the early stages, at least—will showcase artists singing in English.

"There's not a lot of videos being done in Spanish," Hunter says, "but as we've gone into each new region, video production has increased, and we hope that will happen again in Latin America, particularly in the U.S."

Hunter notes that there are "a lot of advantages [to] having this service available in the American Hispanic market because, if you look around at Spanish-language television and Spanish-language radio, there's not a lot being done for young people. We think MTV has an opportunity to expose people to bands they haven't seen before."

"A lot of people are skeptical, but they were in the beginning of MTV, too. When we find a band selling concert tickets, and they're not getting any airplay on the radio and haven't been [selling many tickets] before, people will start to believe."

Musically, the basic menu offered by MTV Latino will be—as with most other MTV channels—pop and rock. Regional sounds such as salsa, merengue, and banda will not be featured, says Hunter, except for crossover acts Juan Luis Guerra and La Mafia. Predictably, many executives of U.S. tropical and re-

gional Mexican are deeply chagrined.

Still, Hunter says, "this [channel] is about rock and pop. Just as country music is very successful in the United States, it doesn't really fit MTV. We feel we should confine ourselves to MTV-style artists." Hunter lists Bon Jovi, Depeche Mode, Peter Gabriel, Aerosmith, Madonna, and Michael Jackson as some of the non-Latin acts whose videos will be placed in rotation on MTV Latino.

Latino stars expected to be featured on MTV Latino include rock acts Maldita Vecindad, Caifanes, Soda Stereo, Gloria Trevi, and Alejandra Guzman. Young, mass-appeal pop stars such as Luis Miguel will appear as well.

Nonetheless, Hunter is quick to point out that MTV Latino will not be wedded to any programming niche or musical trend.

"MTV is viewer-obsessed, and that's always been the source of what happens on MTV," Hunter says. "We're going to be listening very carefully to what the viewers are responding to, and we'll be constantly reinventing the channel, as we always have."

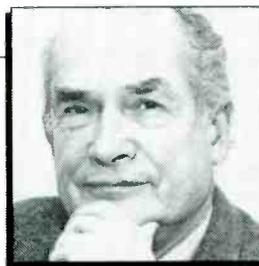
LATIN NOTAS

(Continued from page 53)

group or an R&B vocalist.

MISCELLANEA: Los Bukis' 1992 album, "Quíeme," has been certified gold by the RIAA—the first RIAA-certified gold disc for Fonovisa. . . Rubén Blades, Ricky Martin, and Vikki Carr recently taped safe-drinking radio spots as part of the Century Council's "Si Toma, No Maneje. . . If You Drink, Don't Drive" campaign now being conducted in California. . . New York-based management outfit CRG Entertainment Co. has announced that the firm now represents salsa icons Ismael Miranda, Bobby Valentín, and Larry Harlow. Miranda and Harlow are set to perform Friday (1) and Saturday (2) in San Juan, Puerto Rico, at the "Salsa Legends" concert, whose stellar bill boasts Johnny Pacheco, Ray Barretto, and Adalberto.

Classical KEEPING SCORE



by Is Horowitz

GOING ON RECORD: Last week in London, EMI Classics completed an album with Nina Kennedy, one of two young pianists being groomed for initial disc exposure on the label. The Kennedy sessions featured a solo piano version of Gershwin's "Rhapsody In Blue" and Rachmaninoff's Piano Sonata No. 2, as well as pieces by Ravel and Chopin. David Groves produced.

Cesar Franck's "Prelude, Chorale And Fugue," the Brahms Ballades, and pieces by Bach and Liszt make up the keyboard program to be cut by recent Naumburg competition winner Awadajin Pratt, says label VP Tony Caronia. The Pratt sessions, with John Fraser as producer, were to begin Sept. 23 in Purchase, N.Y.

For Fraser, the sessions mark a quick turnaround. On Sept. 20 in Russia, he completed two CDs for EMI with the St. Petersburg Philharmonic under Mariss Jansons. On one, Mikhael Rudy is the soloist in Rachmaninoff's Piano Concertos Nos. 1 and 4. The third movement of the latter concerto is performed in its "original" version, says Caronia. The other disc features the Rachmaninoff Second Symphony.

In another set of September sessions, Simon Rattle and the City of Birmingham Symphony recorded John Adams' "The Chairman Dances," with David Murry as producer. It will be programmed on CD with other Adams material, already in the can.

In October, pianist Andre Watts joins David Shifrin in recording the two Brahms Clarinet Sonatas for EMI. With cellist Gary Hoffman as colleague, they'll flesh out the chamber music set with the composer's Clarinet Trio. Tom Shepard is producer of the Brahms set.

Prodigy Sarah Chang adds more ammunition to her

assault on the violin power structure Oct. 5 when she records the Paganini Violin Concerto No. 1 with the Philadelphia Orchestra under Wolfgang Sawallisch. Other works to be programmed on the disc are the Saint-Saens perennials "Havanaise" and "Introduction & Rondo Capriccioso." But because of the orchestra's heavy schedule, the latter pieces may have to wait until later this year or early in 1994 for session time, says Caronia. Simon Woods is Chang's producer.

On the vocal side, EMI Classics will be recording soprano Ruth Ann Swenson in her first recital album. She will sing a set of Italian and French bel canto arias with the London Symphony Orchestra under Nicola Rescigno. Fraser will produce the November sessions.

GOOD TIMING: Gerard Schwarz, not one to let time pass unproductively, takes on yet another commitment with his appointment as artistic adviser of Tokyu Nunkamura Orchard Hall, home base of the Tokyo Philharmonic. Under terms of the three-year deal, he will conduct annual series of concerts with the orchestra. Schwarz, meanwhile, continues as music director of the Seattle Symphony, the New York Chamber Symphony, and the Mostly Mozart Festival.

REMEMBERING THE MAESTRO: A daylong symposium and concert at New York's Metropolitan Museum of Art on Nov. 21, will mark the centenary of Andres Segovia's birth. His influence as performer, teacher, and advocate of the classical guitarist will be discussed by musicologist Gerardo Arriaga, guitarist/educators Carlos Barbosa-Lima, and Nicholas Goluses, among others. The observance will close with an evening recital by Manuel Barrueco.

In 1986, a year before his death, Segovia donated two of his favorite guitars to the museum, where they are on permanent exhibition. The Nov. 21 event is made possible by a grant from the D'Addario Foundation for the Performing Arts.

Jazz BLUE NOTES



by Jeff Levenson

A MARRIAGE MADE IN ALPHABETLAND: Although the t's have not yet been crossed (or the i's dotted), a U.S. distribution agreement has been reached between BMG and the very independent ECM. This comes soon after ECM and PolyGram dissolved their long-term distribution relationship.

ECM is the German-based company owned by bassist Manfred Eicher. Throughout the '80s the label shaped a sound that served as a signature. It was a clean, unfettered sound—too smooth or glossy by some standards—that contained the kind of formalist essence found in presentational art; the music stood for the very thing it was.

Among the label's best sellers? Keith Jarrett's "Kohn Concert," Chick Corea's "Return To Forever," and Pat Metheny's "Offramp," all issued when the label was distributed by Warner Bros., prior to PolyGram. (The trio of Jarrett, Gary Peacock, and Jack DeJohnette just enjoyed a four-month run on the traditional chart with "Bye Bye Blackbird," the label's most recent winner.) Its artist roster? The likes of Gary Burton and Ralph Towner, as well as Europeans Jan Garbarek and Eberhard Weber, among others.

Once those t's and i's get themselves accessorized, expect to see BMG revive ECM and its considerable back catalog.

STYLE IN MOTION (AND VOICE): Dedication records

have become more than *de rigueur*; they are prescribed strategies for jump-starting consumer interest (no "dis" intended). Note Joe Henderson's tributes to Billy Strayhorn ("Lush Live") and Miles Davis ("So Near, So Far"), Lee Ritenour's salute to Wes Montgomery ("Wes Bound"), Dave Grusin's bow to Duke Ellington ("Homage To Duke"), the Dirty Dozen's boogie with Jelly Roll Morton ("Jelly"), and Shirley Horn's illumination of Ray Charles ("Light Out Of Darkness").

Tony Bennett is following suit. Succeeding last year's love letter to Frank Sinatra ("Perfectly Frank"), the Astoria, N.Y.-born crooner has decided to dance with Fred Astaire. His celebration is titled "Steppin' Out," and Columbia will issue it next month. The tunes? Eighteen of them, songs Astaire either sang or danced to in his films: "Cheek To Cheek," "They Can't Take That Away From Me," "Steppin' Out With My Baby" . . . The musicians? Bennett's longstanding accompanists, the Ralph Sharon Trio.

(Which leads us to this thought: When will Bennett do a really big big-band album with charts from the likes of Johnny Mandel, or some other arranger who can frame Bennett's innate musicality and concept of swing? It's a long overdue project. A&R men take note.)

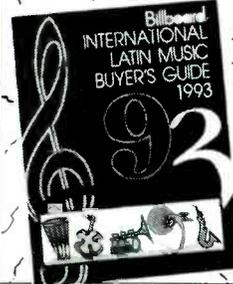
EXTRA NOTE: Formidable tour support, this. Bennett is taking on Broadway. Oct. 19-23 at the Longacre Theatre. It's his first return to the Great White Way after nearly 20 years. Following that, in the late fall, he's slated to tour with the Philip Morris Superband throughout Southeast Asia.

RAISIN' IN BROWN: Ray Brown, whose moving and shaking extends beyond bass-playing into the realm of career consultation and management, is this year's recipient of the Jazz Tribute Award. The award is sponsored by the Los Angeles Jazz Society.

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Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
★ ★ NO. 1 ★ ★				
1	1	15	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN 13 weeks at No. 1
2	2	23	TRI-CITY SINGERS GOSPO-CENTRIC 2117/SPARROW	A SONGWRITER'S POINT OF VIEW
3	3	11	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
4	4	13	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
5	5	17	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
6	8	9	O'LANDA DRAPER & THE ASSOCIATES CHOIR WORD 53597/EPIC	ALL THE BASES
7	6	39	REV. CLAY EVANS SAVOY 7106/MALACO	I'M GOING THROUGH
8	7	19	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
9	12	5	TYRONE BLOK/CHRIST TABERNACLE COMBINED CHOIRS WORD 57293/EPIC	REV. MILTON BRUNSON PRESENTS
10	10	25	BISHOP JEFF BANKS AND THE RIVALRY SAVOY 7108/MALACO	HE'S ALL OVER ME
11	9	49	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSOT 1403/ATLANTA INT'L	WE WALK BY FAITH
12	11	47	GEORGIA MASS CHOIR SAVOY 7102*	I SING BECAUSE I'M HAPPY
13	16	11	DR. JONATHAN GREER AND THE CATHEDRAL FAITH CHOIR SAVOY 7110/MALACO	JUST JESUS
14	14	23	MARY FLOYD BORN AGAIN 999	GOD IS ABLE
15	20	3	RICHARD SMALLWOOD SPARROW 1352	LIVE
16	13	27	D.F.W. MASS CHOIR SAVOY 7109/MALACO	ANOTHER CHANCE
17	18	33	DR. C. G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107/MALACO	I'LL NEVER FORGET
18	25	3	THE WINANS QWEST 45213/WARNER BROS.	ALL OUT
19	17	41	TM MASS YOUTH CHOIR TM 2001	SEND YOUR ANOINTING
20	21	13	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
21	15	15	TRINITY TEMPLE GOSPEL CHOIR TYSOT 4037/ATLANTA INT'L	HOLY ONE
22	22	9	FRANK WILLIAMS MALACO 4461	FRANK WILLIAMS SINGS
23	19	13	DOUGLAS MILLER CGI 0091	VICTORY
24	26	17	CLC YOUTH CHOIR COMMAND 5522/WORD	LIVE IN THE SPIRIT
25	27	27	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 204	PURE GOLD
26	29	7	WITNESS CGI 0102	STANDARD
27	28	5	OSCAR HAYES & THE ABUNDANT LIFE FELLOWSHIP CHORALE TYSOT 4038/ATLANTA INT'L	SIMPLY DETERMINED
28	24	31	DOROTHY NORWOOD MALACO 4457	BETTER DAYS AHEAD
29	NEW ▶		VIP MASS CHOIR STARSONG 8800	LILLY IN THE VALLEY
30	31	7	THE CHRISTIANAIRES CGI 1000	THE VISION BECOMES CLEARER...
31	NEW ▶		THOMAS WHITFIELD SOUND OF GOSPEL 207	THE UNFORGETTABLE YEARS
32	23	57	THE ANOINTED PACE SISTERS SAVOY 14812/MALACO	U KNOW
33	35	27	LUTHER BARNES AND THE SUNSET JUBILAIRE ATLANTA INT'L 10182	ENJOYING JESUS
34	33	5	MIGHTY CLOUDS OF JOY WORD 57289/EPIC	MEMORY LANE - BEST OF
35	34	29	MICHAEL FLETCHER SOUND OF GOSPEL 196	MICHAEL FLETCHER LIVE
36	40	9	VARIOUS ARTISTS CGI 0088	A TRIBUTE TO JAMES CLEVELAND VOL. II
37	30	25	THE WILLIAMS BROTHERS BLACKBERRY 5437/MALACO	THE BEST OF AND MORE "LIVE"
38	37	33	TRI-STATE MASS CHOIR PARADISE 27008	GOIN' BACK
39	38	81	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784/EPIC	MY MIND IS MADE UP
40	NEW ▶		HELEN BAYLOR WORD 57463/EPIC	START ALL OVER

● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. © 1993, Billboard/BPI Communications.

Artists & Music



by Bob Darden

CONTEMPORARY CHRISTIAN music is where country music was about a decade ago. One of the elements necessary for CCM to break through to the next level is nationwide video exposure, much like CMT and TNN gave to country.

That day is now a step closer. Z Music, the contemporary Christian music television network, announced that it is now carried in one of the nation's top markets, Dallas/Fort Worth. TCI in Dallas, Sammons in Fort Worth, and Paragon in the bedroom communities of Arlington, Grapevine, and Coppell all have added Z Music. That makes the 24-hour video network available in more than 6 million cable homes nationwide.

Other significant markets that have been added since the Lake Helen, Fla.-based network signed on about a year ago include Oklahoma City, Springfield, Mass., and Hartford County, Md.

The best CCM videos have improved to the point that they're virtually indistinguishable from MTV and CMT videos. Among the most impressive I've seen in recent days is Geoff Moore & the Distance's "Evolution," from the new album of the same name. Not only does it employ the special effects technique called "morphing" (think of "Terminator II"), but it's also got a good story line and look. The "Evolution" album, by the way, contains one of the best remakes I've heard in months, a thundering rendi-

tion of "I Can See Clearly Now."

IN THE PUBLIC EYE: A number of contemporary Christian artists performed at various events related to Pope John Paul II's recent visit to Colorado, including Michael W. Smith, Kathy Troccoli, Rich Mullins, DC Talk, Out Of The Grey, Michael English, DeGarmo & Key (have they really been around 15 years? Congratulations, guys!), and the Newsboys.

But no one profited more than the Newsboys. The day after their performance, the 'boys were featured in a five-minute segment on "Good Morning America," live from World Youth Day in Denver. The band was interviewed by Joan Lunden, and "GMA" also showed part of the band's hit video, "I Cannot Get You Out of My System."

LABEL NEWS: Impact Records has signed with Intersound for distribution. Impact was one of the first contemporary Christian labels, and among its signees are Jim Cole, Cindy Epstein, and Brent Henderson. Another Intersound-distributed label, Blue Stone Records, has new offices: 7770 East Iliff, Suite E, Denver, Colo. 80231.

NEWSMAKERS: New Benson vocal group Straight Company recently performed for Vice President Al Gore (and lots of other people) at a family policy conference, held in Nashville at the Tennessee Performing Arts Center ... We caught Two Hearts in Brian Tankersley's Stealth Studios in Nashville the other day, and what a difference a year makes! The new cuts are wonderfully deep and soulful ... Former CCM mainstay Russ Taff is also in the studio, producing his first mainstream project for Warner Bros. So far, John Hiatt and Janis Ian have contributed songs ... Sandi Patti sang "The Star Spangled Banner" at the dedication of Francis Scott Key Park—The Star-Spangled Banner Monument in Washington, D.C.

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In the SPIRIT



by Lisa Collins

COMING THIS FALL: Gospel is packing a powerful punch this fall, as the majors roll out an impressive slate of new releases. Word Records leads off with what it calls the largest advertising campaign in the company's history. Dubbed the "latest and greatest," the release schedule includes Helen Baylor's "Start All Over"; O'Landa Draper & the Associates' "All The Bases"; a Mighty Clouds Of Joy greatest-hits package titled "Memory Lane"; "Through God's Eyes," the latest from Milton Brunson & the Tommies; and Shirley Caesar's highly anticipated "Stand Still," featuring a duet with John P. Kee.

Savoy's fall package includes some of its biggest guns. Shun Pace Rhodes returns with "Shakanah Glory," and Myrna Summers teams with the D.F.W. Mass Choir on "Deliverance" (with a Kirk Franklin-penned title song). Other much-anticipated fall releases include Edwin Hawkins' "If You Love Me" (Fixit Records); "The Richard Smallwood Singers Live" (Sparrow); and, from Pepperco, the GMWA Men's Choir, featuring an electrifying duet with Hezekiah Walker and Kirk Franklin. Blind Pig Records wets its feet in gospel with Otis Clay's "The Gospel Truth." Clay, who performed in the '60s with Otis Redding and Wilson Pickett, started his career with the Sensational Nightingales.

With choirs being the hottest-selling genre in gospel, the timing couldn't be better for "Wait On The Lord," the lat-

est from the Northern California Chapter of the Gospel Music Workshop Of America Mass Choir. The choir recently signed a long-term agreement with Ocean Records. The release is the first in Ocean's "Great Choirs Of America" series. According to Ocean Records general manager Dan Lienart, the series "aims to provide, under one banner, a platform to bring to the attention of the gospel community many of the powerful choirs that span the nation."

ARSENIO HALL hopes to get folks in the spirit with his "Bopha" soundtrack, released Sept. 24. Hall, who executive-produced "Bopha" for Paramount Pictures, chose music that sets the mood for the film—a powerful and stirring drama about a black policeman in South Africa who is forced to make difficult choices between duty and family. The soundtrack offers a selection of inspirational/spiritual African music. And if you thought what **Donald Lawrence** was able to do with the **Tri City Singers** was something, just wait until you hear the **Company**. That's Lawrence's all-male vocal group, whose debut is forthcoming from Giant Records. A highly stylized cross between **Take 6** and **Boyz II Men**, the **Company** offers smokin' renditions of **Earth, Wind & Fire's** "True Devotion" and **Stevie Wonder's** "Love's In Need" that will redefine the term "urban contemporary" without flapping gospel purists' feathers.

Unfortunately, one of the season's most highly anticipated releases, the **Clark Sisters'** latest (originally due this month), will not make this year's release schedule. Partly responsible for the delay is Capitol Records' recent restructuring, as the still-untitled release, produced by **BeBe Winans** for Benjamin Records, is slated for distribution through CEMA.

WEDDING BELLS; **Tramaine Hawkins** has formally announced her engagement to Oakland educator **Tommie E. Richardson**. The couple hopes to tie the knot in a private ceremony sometime before the end of the year.

Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	43	D.C. TALK FOREFRONT 3002/STARSONG	29 weeks at No. 1 FREE AT LAST
2	2	17	SANDI PATTI WORD 53939/EPIC	LEVOYAGE
3	3	21	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW	HOPE
4	4	63	STEVEN CURTIS CHAPMAN ● SPARROW 1328	GREAT ADVENTURE
5	5	55	MICHAEL W. SMITH ● REUNION 0071/WORD	CHANGE YOUR WORLD
6	6	5	CINDY MORGAN WORD 9386	A REASON TO LIVE
7	8	49	4 HIM BENSON 2960	THE BASICS OF LIFE
8	7	27	CARMAN SPARROW 1339	ABSOLUTE BEST
9	11	17	MARGARET BECKER SPARROW 1343	SOUL
10	10	15	STEVE CAMP WARNER ALLIANCE 4146/SPARROW	TAKING HEAVEN BY STORM
11	14	63	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
12	13	7	FIRST CALL MYRRH 6968/WORD	SACRED JOURNEY
13	9	127	D.C. TALK FOREFRONT 2682*/STARSONG	NU THANG
14	12	41	TWILA PARIS STARSONG 8252	HEART THAT KNOWS YOU
15	19	5	MICHAEL CARD SPARROW 1373	COME TO THE CRADLE
16	15	47	NEWSBOYS STARSONG 8251	NOT ASHAMED
17	24	3	THE WINANS WARNER ALLIANCE 4151/SPARROW	ALL OUT
18	18	11	WES KING REUNION 0078/WORD	THE ROBE
19	20	23	ACAPPELLA WORD 9393	SET ME FREE
20	34	19	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS
21	17	15	DEGARMO & KEY BENSON 2088	HEAT IT UP
22	16	19	DAVID MEECE STARSONG 8189	ONCE IN A LIFETIME
23	23	79	RAY BOLTZ DIADEM 2094/SPECTRA	MOMENTS FOR THE HEART
24	NEW		ANGIE & DEBBIE FRONTLINE 9470/DIAMANTE	ANGIE & DEBBIE
25	22	19	THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 4147/SPARROW	LIVE... WE COME REJOICING
26	25	37	OUT OF THE GREY SPARROW 1344	THE SHAPE OF GRACE
27	33	7	BILLY & SARAH GAINES BENSON 2859	LOVE'S THE KEY
28	27	17	HOSANNA! MUSIC INTEGRITY 050/SPARROW	REJOICE AFRICA
29	21	45	BRYAN DUNCAN MYRRH 6953/WORD	MERCY
30	29	101	MICHAEL ENGLISH WARNER ALLIANCE 4104/SPARROW	MICHAEL ENGLISH
31	39	9	DAKODA MOTOR CO. MYRRH 6966/WORD	INTO THE SON
32	38	43	STEVE GREEN SPARROW 1348	HYMNS: A PORTRAIT OF CHRIST
33	32	5	ANNIE HERRING SPARROW 1342	ALL THAT I AM
34	31	369	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
35	30	97	CARMAN ● BENSON 2809	ADDICTED TO JESUS
36	RE-ENTRY		PHILLIPS, CRAIG & DEAN STARSONG 8256	PHILLIPS, CRAIG & DEAN
37	35	45	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403/STARSONG	WE WALK BY FAITH
38	36	7	CODE OF ETHICS STARSONG 3009	CODE OF ETHICS
39	26	63	SUSAN ASHTON SPARROW 1327	ANGELS OF MERCY
40	40	5	MARK LOWRY WORD 9373	THE LAST WORD

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ARTISTS & MUSIC

VH-1, Rhino Fill 'Generation' Gap Sell-Thru Vids Recall '60s, '70s Rockers

BY DEBORAH RUSSELL

LOS ANGELES—VH-1 is vaulting into the home video market with its "My Generation Home Video Series," produced in partnership with Rhino Home Video.

The home video collection, distributed by WEA Video, marks the cable music network's first foray into video sell-through. The series of five titles spins off VH-1's popular '60s and '70s clip show, "My Generation," which debuted in 1989. Former Herman's Hermit and teen idol Peter Noone hosts the TV show and the video series.

Rhino Home Video licensed rare live performance clips of such artists as the MC5, the Small Faces, and Jimi Hendrix exclusively for each 35-minute title from the archives of the German music show "The Beat Club." Most of the previously unreleased clips span the years 1967-72, and feature the likes of Joe Walsh, the Who, and the Byrds, among others.

"Rhino had acquired the home video rights to footage by a number of artists we show regularly on 'My Generation,'" says Eddie Dalva, VP of acquisitions, co-productions, and new business development at VH-1.

"[The series] is a great combination of our resources."

VH-1 and Rhino Home Video have combined their efforts before. In 1991, VH-1 co-produced and aired a special to promote the Rhino Home Video collection "Shindig," showcasing highlights from the popular performance series of the '60s.

The first three tapes in the "My Generation Home Video" series are on shelves now. "California Rock" includes clips of the Grateful Dead, Canned Heat, and Santana, among others; "Metal Roots" spotlights Black Sabbath, Deep Purple, and Alice Cooper; and "Guitar Legends" features performances by Jeff Beck, Johnny Winter, and Eric Clapton.

Two additional titles, on psychedelia and the British Invasion, will be released next year. "Psychedelic High" includes clips of Donovan, Blue Cheer, and Arthur Brown. The unnamed tape of British acts will feature Procol Harum, the Kinks, and the Spencer Davis Group, among others.

Each of the five titles carries a suggested list price of \$14.98. No further titles are slated for release at this time, Dalva says.

VH-1 likely will augment retail efforts with a direct-marketing cam-

paign on the channel, through which viewers can purchase tapes by mail, Dalva says. VH-1 will cross-promote the home video series during its telecast of "My Generation," which airs every Saturday and Sunday.

Meanwhile, six new episodes of the VH-1 TV series, reeled in a "roundtable" format, are in production now. Noone will explore such topics as fashion, rock activism, and life on the road with Tom Jones, Melissa Etheridge, George Clinton, Queen Latifah, Mick Fleetwood, Meat Loaf, and Don Was, among others.

And while "My Generation" is the first VH-1 series to launch a video line, it is not the network's first show to find its way to tape. VH-1 actually began testing the home video waters in August with a promotional video sampler of its live-in-concert "Center Stage" series. The network released the various-artists video as part of a value-added promotion, in partnership with Visa and Camelot Music Inc. (Billboard, Aug. 28).

That video is offered free to Camelot customers who spend \$50 or more using a Visa card. Live performances by Michael Bolton, Wynonna, Aaron Neville, k.d. lang, Bruce Hornsby, and Lindsey Buckingham are featured on the sampler tape.

Big Moves At Capitol; HMC To Bow In China

TOWER VIDEO: Capitol Records continues to overhaul its music video department under new president/CEO Gary Gersh.

The latest: Elektra's director of national video promotion, Linda Ingrisano, has resigned her position at that label to join Capitol's East Coast office as VP of the newly-named department of visual marketing, effective Oct. 11.

Ingrisano reports to Gersh and label GM/senior VP Bruce Kirkland. (At one time, label management had planned for Capitol video promotion to report to senior VP of promotion John Fagot, but that idea has fallen by the wayside.) Sean Fernald reports to Ingrisano as national director of visual marketing. Elektra's Gina Gore, who moves along with Ingrisano, will become Capitol's associate director of visual marketing.

Gia DeSantis will move from her job as manager of video promotion on the West Coast into a position that has yet to be determined. Michelle Peacock remains on the West Coast as Capitol's VP of video production and development.

New staffers at Elektra had not been announced at press time.

ORIENT EXPRESS: The Woodland Hills, Calif.-based Home Music Channel, set to debut Jan. 1 as a music video/direct-marketing service, recently closed a deal to broadcast six hours of programming per day on network television in China. HMC will bow Jan. 1 in China, says president Al Cooper.

HMC, which will take orders for music and music-related product through a toll-free number, recently finished its 60-day technical aircheck on Teleport Denver. The satellite service is set to be carried on Galaxy 3, Transponder 22; Woodland, Calif.-based Valley Record Distributors Inc. will fulfill merchandise orders. HMC's Chinese trading partner, C&Y International, will supervise music sales in China.

The video playlist will run the gamut from hip hop, R&B, and rap clips to top 40, salsa, and country videos, Cooper says.

SHOW TIME: San Francisco's "Country Music Channel" expands to five days per week beginning Oct. 4. The 30-minute show, produced by California Music Channel, will air Monday through Friday on San Francisco's KTSF... Gentry Mackins of Lakewood, Calif., lets the viewers decide what they want to see on his "Gentry Mackins Show." Back-to-back clips on the 30-minute video show can jump from Cypress Hill to Rosanne Cash. "I'll debut a clip and get a response from the request line,"

Mackins says. "If it's highly requested, it moves up the playlist. Otherwise, I take it off."

"GMS" airs in Southern California, Nevada, and Florida via cable and independent broadcast outlets... On the rock tip: Nina Blackwood is set to return to the music video airwaves in November, as one of the hosts of the new music video show, "Rock The Strip," produced by L.A.'s Simon Sez Productions and the ancillary music and video marketing firm Rock N' Retail. The late-night show, set to debut on L.A.'s KCAL in November, will cover the California music scene and will feature rock, alternative, and R&B clips.

THE EYE



by Deborah Russell

QUICK CUTS: The Museum Of Television And Radio devotes three seminars to MTV during the fall. "The Style And Audience Of MTV" is set for Oct. 18; "The Music Of MTV" is Oct. 19; and "The News Of MTV" happens Oct. 20. The seminars will be held at the Museum's headquarters in New York... Judy McGrath, MTV's executive VP/creative director, was honored with the ACLU Foundation of Southern California's "Torch Of Liberty Award" Sept. 20. The ACLU honored McGrath's leadership and individual contribu-

tions to preserving civil liberties and promoting human rights.

STRIPPED OFF: "Video Wallpaper," the alternative cable-access video show once carried by Comcast Cable Vision in Flint, Mich., is off the air, for reasons that vary depending on who's telling the story.

Producer/director/host Robin Torrey, who created the 30-minute show in 1991, says he was notified of a complaint from an irate viewer Aug. 31, following a "Video Wallpaper" segment featuring clips by Emergency Broadcast Network, Ethyl Meatplow, My Life With The Thrill Kill Kult, and Frank Zappa. The show went dark soon afterward.

Prior to the complaint, Torrey says, he had obtained a new job at the Mt. Clemens Cable Network in Mt. Clemens, Mich. He is planning to launch a new video program on MCCN in early 1994.

Comcast Cable Vision PD Kathie Rappley confirms a subscriber complained about "Video Wallpaper," but would not comment further. She says Torrey's relocation led to the cancellation. "He got a new job at another outlet, and you have to live in the viewing area in order to have a [cable-access] program here," she says.

Comcast Cable Vision currently carries the rock music video shows "Take No Prisoners" and "The Envelope," the country show "Drivin' Country," and the rap/hip-hop program "Fresh Out The Box."

PRODUCTION NOTES

LOS ANGELES

The crew at Squeak Pictures recently wrapped production on a batch of new clips, including Shaquille O'Neal's Jive video, "I Know I Got Skillz," directed by Scott Kalvert; 4 Non Blondes' Interscope video, "Spaceman," also directed by Kalvert; and Lauren Christy's Mercury clip, "Steep," directed by Leta Warner. Marvin Wadlow Jr., William Coleman, and Catherine Finkenstaedt produced the O'Neal video; Coleman and Finkenstaedt produced the 4 Non Blondes shoot; and Finkenstaedt and John Duffin produced the Christy clip. Crescenzo Notarile directed photography on all three shoots.

Marty Thomas of One World Productions recently wrapped Kokane's video, "Slow Burnin' 225,"

for Ruthless Records. Kim Haun directed photography and Cristy Cornett produced.

NEW YORK

Director Brett Ratner is the eye behind the new Onyx video, "Da Next Niggahz." Brent Owens produced the Rat Productions clip for JMJ/RAL/Chaos; Jim Fealy directed photography on location in Jamaica, Queens.

Roman Coppola directed P.M. Dawn's video cover of the Beatles' classic "Norwegian Wood." Kim Nelson-Frey produced the Riveria Films shoot; Bob Jason and Andrena Hale executive produced the Gee Street Records clip.

Blues Traveler's new A&M video, "Defense And Desire," is a Power Films production directed by David

Dobkin. Gina Harrell produced the shoot, lensed on location in the group's favorite New York City haunt. Power's Timothy Walton also directed Ian Dyer's new Qwest/Warner Bros. video, "No For An Answer." Deborah Bolling produced the energetic dancehall reggae clip.

Too Short's Jive video, "I'm A Player," was directed and produced by Michael Lucero of UC*IS*U*GET.

NASHVILLE

Scene Three director Marc Ball lensed Tracy Lawrence's new Atlantic video, "My Second Home." Mavis Lamb produced the shoot; Anghel Decca directed photography. Ball also shot Daron Norwood's debut Giant clip, "If It Wasn't For Her" with producer Anne Grace. Denver Collins directed photography.

Tanya Tucker's new Liberty video, "Soon" is a DNA production directed by Brent Hedgecock. Joanne Gardner produced the clip.

OTHER CITIES

Hammer's new video, "Pumps And A Bump," is a Power Films video directed by Scott Kalvert. Marty Jones produced the Fremont, Calif.-based shoot, which features some 500 extras.

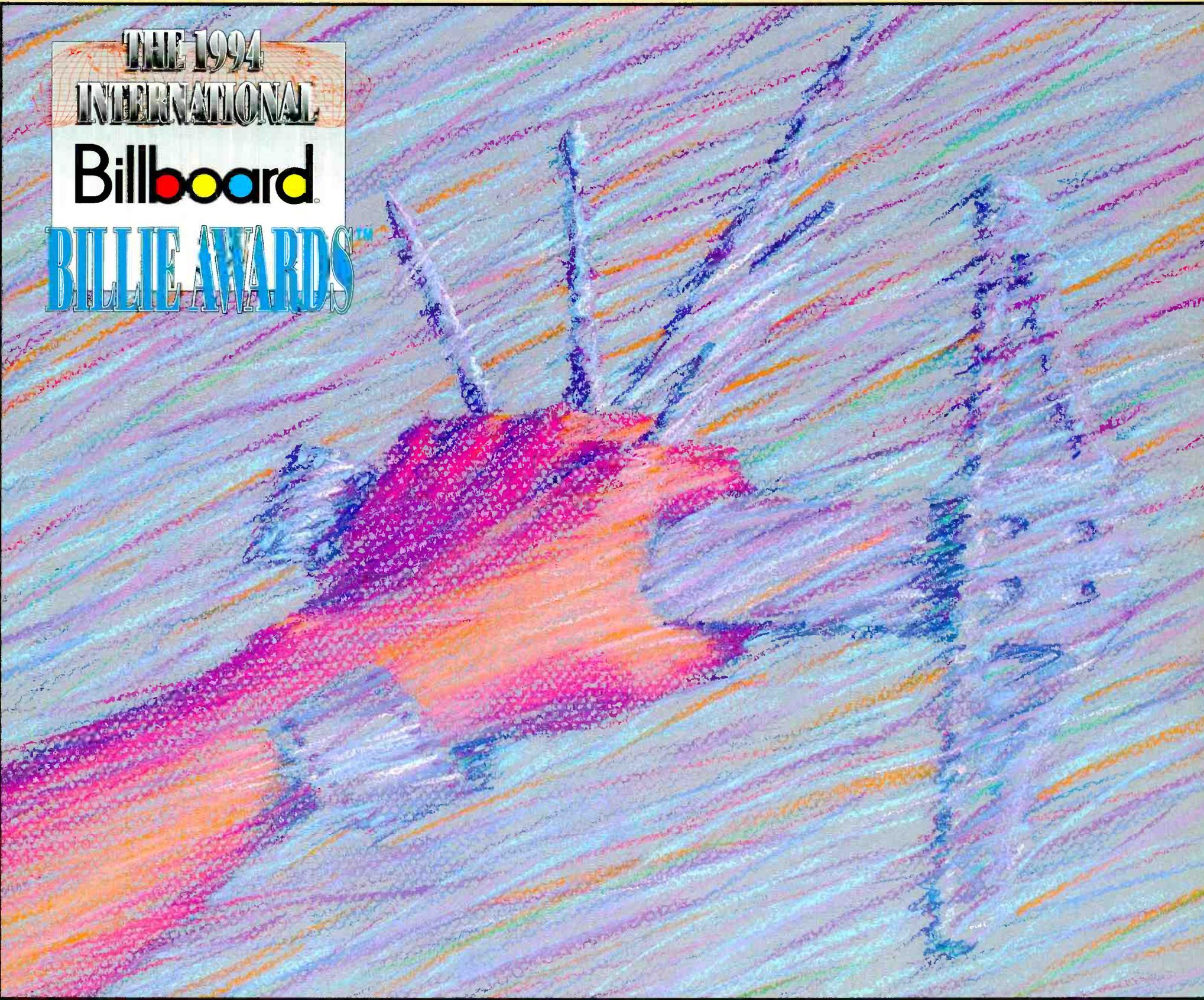
Sub Pop's Velocity Girl recently wrapped the Washington, D.C.-based video "Crazy Town" with Cane Man Films director Norwood Cheek.

Hero director Paul Rachman shot Sepultura's Roadrunner video, "Territory," on location in Israel. Lawrence Novitch produced.



The Sands Of Time. Third Rail/Hollywood act Remedy recently wrapped its new clip, "Tiniest Grain Of Sand," on location in Burbank, Calif. Pictured on the set of the Kolbeco Productions shoot, from left, are producer Marvin Wadlow Jr.; Remedy's Sean Alaura; Stuart Cohn, Hollywood Records' director of video/special projects; Remedy's Jesse Aguirre and Darryl Sherman; and director Paul Hunter.

THE EVOLUTION OF DESIGN



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INTERNATIONAL
Billboard
BILLIE AWARDS

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• special packaging • tour posters • outdoor

All entries must have been commercially released, published, broadcast, or presented for public viewing on or between January 1, 1993 and December 31, 1993.

• All entries must be received by January 25, 1994. •

The Billie Awards Ceremony - March 10, 1994 The Puck Building, New York City

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the Medialine™

Hatfields Set The Trends; D.C. Gains Wake-Up Show

BY ERIC BOEHLERT

MY MOTHER: Young modern rock fans searching for the right back-to-school threads might want to seek out Juliana Hatfield's mom for advice. After all, Hatfield herself, with the release of her latest record, "Become What You Are," continues to gain hip fans as well as establish herself as a semi-stylish, semi-quirky role model. And yes, Juliana's mom is qualified to dispense wardrobe wisdom. Julie Hatfield is a fashion columnist for the Boston Globe, where she has worked for 14 years.

What does the elder Hatfield see as the current style? "The trend is to own a minimal wardrobe of cut-rate, discounted, possibly used clothes that you bought for yourself from scraping together whatever money you earned on a part-time job," she recently wrote.

LOCAL NEWS: The trend toward more locally based morning wake-up shows on TV, where live entertainers are welcome, continues to grow. WUSA Washington, D.C., recently debuted its 10 a.m. "Broadcast House Live." Bruce Hornsby and Richie Havens were among the first week's guests performing before the live studio audience. Coordinating producer is Scott Leiser. In June, KTTV Los Angeles bowed "Good Day, L.A.," which also extends invites to musicians.

INVISIBLE WAVES: Just how low on the media ladder does radio rank with the mainstream business press?

Well, following the announcement of plans to hitch **Paramount Communications** with **Viacom**, dailies detailed both companies' extensive rosters of assets (film studios, cable networks, etc.). Yet Viacom's radio broadcasting wing, which counts 14 major-market stations and ranks as the nation's sixth-largest group in terms of market reach, barely garnered mention in the press accounts, and in some cases, none at all.

RADIO DAYS: Is real radio this funny? It seems TV comedy writers can't get enough of the inside of radio stations.

During last year's prime time, two sitcoms were built around radio stations: "The Howard Stern Show" and "Radio Days." The latter, a spin-off of "Frasier," takes a crack. The "Cheers" spin-off features Dr. Frasier Crane hosting a call-in talk show on a Seattle radio station. Verdict: Lotta laughs.

ALUM CLUB: For those who are watching way too much TV and were caught wondering if the fictional California Univ. that hipsters from "Beverly Hills, 90210," are now attending is the same California Univ. in the new "Saved By The Bell: The College Years," word comes from NBC and Fox that the schools are not related. Just a wacky—and none-too-creative—coincidence. What we do know is that the C.U. on "SBTB" is located in the Bay Area, while the C.U. of "90210" sports red and black colors and keeps a condor as its mascot. Now you know.



Black Entertainment Television

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

- 1 Babyface, For The Cool In You
- 2 Toni Braxton, Another Sad Love...
- 3 Shanic, It's For You
- 4 Kris Kross, Alright
- 5 Joe, I'm In Luv
- 6 Ice Cube, Check Yo Self
- 7 Fu-Schnickens, What's Up
- 8 O'Jays, Somebody Else Will
- 9 Maze Feat. Frankie Beverly, Laid...
- 10 Earth, Wind & Fire, Sunday Morning
- 11 Onyx, Slam
- 12 Janet Jackson, If
- 13 Mavis Staples, The Voice
- 14 2Pac, I Get Around
- 15 Tony! Toni! Tone!, If I Had No Loot
- 16 Natalie Cole, Take A Look
- 17 Cypress Hill, Insane In The Brain
- 18 Angie & Debbie, Light Of Love
- 19 De La Soul, Breakadawn
- 20 Dr. Dre, Let Me Ride
- 21 Jazzy Jeff & Fresh Prince, Boom!
- 22 Portrait, Day By Day
- 23 Vertical Hold, Seems You're...
- 24 Il D Extreme, Cry No More
- 25 Illegal, We Getz Buz
- 26 Hi-Five, Unconditional Love
- 27 Lords Of The Underground, Chief...
- 28 Sade, Cherish The Day
- 29 Johnny Gill, I Got You
- 30 Tha Alkaholiks, Make Room

★ ★ NEW ADDS ★ ★

Salt-N-Pepa, Shoop
 Vertical Hold, A.S.A.P.



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Sawyer Brown, Thank God For You
- 2 Aaron Tippin, Working Man's Ph.D
- 3 Vince Gill, One More Last Chance
- 4 Toby Keith, He Ain't Worth Missing
- 5 Brother Phelps, Let Go
- 6 Clay Walker, What's It To You
- 7 Billy Ray Cyrus, In The Heart...
- 8 Diamond Rio, This Romeo Ain't...
- 9 Wynonna, Only Love
- 10 Joe Diffie, Prop Me Up Beside...
- 11 Steve Wariner, If I Didn't Love You
- 12 R. McEntire/L. Davis, Does He
- 13 Tanya Tucker, Soon*
- 14 Patty Loveless, Nothin' But The...
- 15 Lorrie Morgan, Half Enough
- 16 Confederate Railroad, Trashy...

- 17 Tracy Byrd, Why Don't That...
- 18 Little Texas, God Blessed Texas
- 19 Kelly Willis, Heaven's Just A...
- 20 Trisha Yearwood, The Song...†
- 21 Emmylou Harris, High Powered...†
- 22 Tracy Lawrence, My Second...†
- 23 Hank Flamingo, Baby It's Yout
- 24 Shania Twain, You Lay A Whole...†
- 25 Doug Supernaw, I Don't Call...†
- 26 Evangeline, Still Lovin' Yout
- 27 Tracy Byrd, Holdin' Heaven
- 28 John Michael Montgomery, Beer...
- 29 Dwight Yoakam, A Thousand...
- 30 Boy Howdy, A Cowboy's Born...
- 31 Andy Childs, Broken
- 32 Kieran Kane, I'm Here To Love You
- 33 Hal Ketchum, Mama Knows Thee...
- 34 Shawn Camp, Fallin' Never Felt...
- 35 McBride & The Ride, Hurry...
- 36 Martina McBride, My Baby Loves...
- 37 Collin Raye, That Was A River
- 38 Ricky Van Shelton, A Couple Of...
- 39 Billy Dean, I'm Not Built That Way
- 40 John Anderson, I Fell In The Water
- 41 Charlie Floyd, I've Fallen In Love
- 42 Randy Travis, Cowboy Boogie
- 43 Dale Daniel, Coming Back To...
- 44 Mark Chesnut, Almost Goodbye
- 45 Clinton Gregory, Master Of Illusion
- 46 Jeff Knight, Easy Street
- 47 Highway 101, You Baby You
- 48 Ronna Reeves, He's My Weakness
- 49 Aaron Neville, The Grand Tour
- 50 Turner Nichols, Moonlight Drive-In

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

Kevin Montgomery, Red Blooded...
 Pirates Of The Mississippi, Dream You
 Rhonda Vincent, I'm Not Over You



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Aerosmith, Cryin'
- 2 Blind Melon, No Rain
- 3 Stone Temple Pilots, Wicked...
- 4 Red Hot Chili Peppers, Soul Tr...
- 5 U2, Lemon**
- 6 Gin Blossoms, Hey Jealousy
- 7 En Vogue, Runaway Love
- 8 R.E.M., Everybody Hurts
- 9 Shai, Baby I'm Yours
- 10 Cypress Hill, Insane In The Brain*
- 11 Mariah Carey, Dreamlover
- 12 Smashing Pumpkins, Cherub Rock
- 13 SWV, Right Here/Human Nature
- 14 Def Leppard, Two Steps Behind
- 15 Bjork, Human Behaviour*
- 16 Dr. Dre, Let Me Ride
- 17 Lenny Kravitz, Believe
- 18 Tag Team, Whoop!
- 19 Duran Duran, Too Much...
- 20 Tool, Sober
- 21 Juliana Hatfield Three, My Sister
- 22 Ice Cube, Check Yo Self

- 23 Toni Braxton, Another Sad Love...
- 24 Urge Overkill, Sister Havana*
- 25 White Zombie, Thunder Kiss '65
- 26 Soul Asylum, Runaway Train
- 27 UB40, Can't Help Falling In Love
- 28 Guns N' Roses, The Garden
- 29 2Pac, I Get Around
- 30 Janet Jackson, If
- 31 John Mellencamp, Human Wheels
- 32 Dr. Dre, Nuthin' But A "G" Thang
- 33 Rod Stewart, Reason To Believe
- 34 Tony! Toni! Tone!, If I Had No Loot
- 35 Meat Loaf, I'd Do Anything For Love
- 36 Janet Jackson, That's The Way...
- 37 Onyx, Slam
- 38 Stone Temple Pilots, Plush
- 39 Van Halen, Right Now
- 40 Red Hot Chili Peppers, Under...
- 41 Pearl Jam, Even Flow
- 42 Spin Doctors, Little Miss Can't...
- 43 Pearl Jam, Jeremy
- 44 A Non Blondes, What's Up
- 45 Aerosmith, Livin' On The Edge
- 46 Cranberries, Dreams
- 47 Terence Trent D'Arby, Delicate
- 48 Tears For Fears, Break It Down...
- 49 Billy Joel, The River Of Dreams
- 50 Jazzy Jeff & Fresh Prince, Boom!

** Indicates MTV Exclusive
 * Indicates Buzz Bin

★ ★ NEW ADDS ★ ★

Janet Jackson, Again
 Tony! Toni! Tone!, Anniversary
 Sting, Demolition Man
 Bell Biv Devoe, Something In Your Eyes



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

- 1 Doug Supernaw, I Don't Call Him...
- 2 Toby Keith, He Ain't Worth Missing
- 3 Sawyer Brown, Thank God For You
- 4 Joe Diffie, Prop Me Up Beside...
- 5 Collin Raye, That Was A River
- 6 R. McEntire/L. Davis, Does He
- 7 Alan Jackson, Mercury Blues
- 8 Hal Ketchum, Mama Knows Thee...
- 9 Dwight Yoakam, A Thousand...
- 10 Vince Gill, One More Last Chance
- 11 Boy Howdy, A Cowboy's Born...
- 12 Brother Phelps, Let Go
- 13 Aaron Tippin, Working Man's Ph.D
- 14 Steve Wariner, If I Didn't Love You
- 15 Clay Walker, What's It To You
- 16 John Michael Montgomery, Beer...
- 17 Patty Loveless, Nothin' But The...
- 18 Shawn Camp, Fallin' Never Felt So...
- 19 McBride & The Ride, Hurry...
- 20 Ricky Van Shelton, A Couple Of...
- 21 John Anderson, I Fell In The Water
- 22 Sammy Kershaw, Queen Of My...
- 23 Andy Childs, Broken
- 24 Tracy Lawrence, My Second Home

- 25 Lee Roy Parnell, On The Road
- 26 Kelly Willis, Heaven's Just A...
- 27 Confederate Railroad, Trashy...
- 28 Tracy Byrd, Holdin' Heaven
- 29 Billy Ray Cyrus, In The Heart...
- 30 Diamond Rio, This Romeo Ain't...

★ ★ NEW ADDS ★ ★

Alan Jackson, Mercury Blues
 Tracy Lawrence, My Second Home
 Little Texas, God Blessed Texas
 Tanya Tucker, Soon
 Willie Nelson, Still Is Still Moving...



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Mariah Carey, Dreamlover
- 2 Michael Jackson, Will You Be There
- 3 Billy Joel, The River Of Dreams
- 4 Janet Jackson, If
- 5 Rod Stewart, Reason To Believe
- 6 John Mellencamp, Human Wheels
- 7 Toni Braxton, Another Sad Love...
- 8 Daryl Hall, I'm In A Philly Mood
- 9 Madonna, Rain
- 10 Jon Secada, I'm Free
- 11 C. Dion & C. Griffin, When I Fall
- 12 Meat Loaf, I'd Do Anything For Love
- 13 Darden Smith, Loving Arms
- 14 Lisa Keith, Better Than You
- 15 Tears For Fears, Break It Down...
- 16 The Proclaimers, I'm Gonna Be
- 17 Paul Simon, You Can Call Me Al
- 18 Sting, Fields Of Gold
- 19 Dave Koz, You Make Me Smile
- 20 George Michael, Somebody To...
- 21 UB40, Can't Help Falling In Love
- 22 Tony! Toni! Tone!, If I Had No Loot
- 23 Luther Vandross, Heaven Knows
- 24 SWV, Right Here/Human Nature
- 25 Bruce Hornsby, Fields Of Gray
- 26 Sting, If I Ever Lose My Faith In You
- 27 Tina Turner, I Don't Wanna Fight
- 28 Taylor Dayne, Can't Get Enough...
- 29 Joshua Kadison, Jessie
- 30 Steve Winwood, Higher Love

§ Indicates Five Star Video

★ ★ NEW ADDS ★ ★

Sting, Nothing 'Bout Me
 Rick Astley, Hopelessly
 Duran Duran, Too Much Information
 Expose, As Long As I Can Dream

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPT. 25, 1993.



Continuous programming
 12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

D.B.G.'z, Body Lika M.F.

BOX TOPS

- 95 South, Whoot, There It Is
- Bell Biv DeVoe, Something In Your...
- Blood And Cries, Piru Love
- Buju Banton, Make My Day
- Dr. Dre, Let Me Ride
- Erick Sermon, Stay Real
- Geto Boys, Straight Gangsterism
- Ice Cube, Check Yo Self
- K7, Come Baby Come
- Meat Loaf, I'd Do Anything For Love
- Onyx, Shifftee
- Patra, Think (About It)
- Raven-Symone, That's What Little...
- Smooth, Female Mac
- Spice 1, Dumplin' 'Em In Ditches
- SWV, Downtown
- Tag Team, Whoop! There It Is
- Too Short, I'm A Player
- Wu-Tang Clan, Method Man

ADDS

- Aaron Hall, Get A Little Freaky ...
- Abba, Dancing Queen
- Breeders, Cannonball
- The Cure, Just Like Heaven
- Cypress Hill, When The Ship ...
- Fat Joe, Watch The Sound
- Jade, Looking For Mr. Do Right
- KRS-One, Outta Here
- Mint Condition, Nobody Does It Better
- Poor Righteous Teachers, Nobody...
- Private Investigators, Mash Up The...
- R. Kelly, Sex Me (Part 1)
- Radiohead, Stop Whispering
- Robert Plant, I Believe
- Robin S., Love For Love
- Salt-N-Pepa, Shoop
- Sativa Luvbox, U Got It All Wrong
- Usher, Call Me A Mack



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

- Eleanor McEvoy, Only A Woman's ...
- The Story, So Much Mine (Live)
- Holly Cole Trio, I Can See Clearly ...
- En Vogue, Runaway Love
- Ancestors, Syd
- Earth, Wind & Fire, Sunday Morning
- Kid Rock, Back From The Dead
- Beatnuts, No Equal
- A.N.G., London Bridge
- Iggy Pop, Wide America
- Sativa Luvbox, U Got It All Wrong
- Sun 60, Never Seen God
- Bob Dylan, My Back Pages
- Usher, Call Me A Mack
- Erick Sermon, Stay Real
- Salt-N-Pepa, Shoop
- Sheryl Crow, Run Baby Run
- Mint Condition, Nobody Does It Better
- The Connells, Slackjawed
- Guru/MC Solarr, Le Bien Le Mai



Three hours weekly
 110 E 23rd St, New York, NY 10010

- 2Pac, I Get Around
- Babyface, For The Cool In You
- Cypress Hill, Insane In The Brain
- Earth, Wind & Fire, Sunday Morning
- Fat Joe, Flow Joe
- Guru, Trust Me
- Janet Jackson, If
- Jazzmasters, Summer
- Leaders Of The New School, What's...
- MC Lyte, Ruffneck
- Mary J. Blige, Love Without
- Raven-Symone, That's What Little...

- Run D.M.C., Do What Cha ...
- Shanice, It's For You
- Sweet N' Lo, 40 Dog
- Tag Team, Whoop! There It Is
- Terence Trent D'Arby, Delicate
- TLC, Get It Up
- Toni Braxton, Another Sad Love Song
- Ultramagnetic MC's, Two Brothers



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

- Mavis Staples, The Voice
- Keith Brown, I Told You So
- Margaret Becker, Keep My Mind
- The Winans, Payday
- Geoff Moore, Evolution
- Kelli Reisen, The Wind Blows
- Michael W. Smith, Give It Away
- Vince Ebo, Make It Work
- Al Green, Everything
- Edwin Hawkins, If At First
- Steve Taylor, Harder To Believe
- Kathy Triccoli, Everything Changes
- Mylon LeFevre, Trains
- Amy Grant, That's What Love
- Farrell And Farrell, People All Over ...
- Michael W. Smith, I Will Be Here
- Kenny Marks, The Party's Over
- Charlie Peacock, Unchain My Soul
- Allies, Voice Of The Spirit
- Donnie Iris, Love Is Like A Rock
- Hothouse Flowers, I Can See Clearly
- Bruce Cockburn, Great Big Love
- Phil Keaggy, I Will Be There



One hour weekly
 216 W Ohio, Chicago, IL 60610

- Iggy Pop, Wild
- William Sweet, Time Capsule
- Radiohead, Stop Whispering
- Liz Phair, Never Said
- Violent Femmes, I Held Her
- Bad Religion, Struck A Nerve
- The Connells, Slackjawed
- Suede, Drowners

- Midnight Oil, Outbreak Of Love
- Afgan Whigs, Debonair
- Ocean Blue, Sublime
- Cranes, Jewel
- Stone Temple Pilots, Wicked Garden
- Cracker, Low



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

- Mariah Carey, Dreamlover
- SWV, Right Here
- En Vogue, Runaway Love
- Dre Straits, Romeo & Juliet
- Joey Lawrence, Stay Forever
- Meat Loaf, I'd Do Anything For Love



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

- Brother Phelps, Let Go
- Billy Dean, I'm Not Built That Way
- Neil Diamond, Hooked On The ...
- Don & Darryl Ellis, Ten Minutes Till
- Billy Joel, The River Of Dreams
- Kiernan Kane, I'm Here To Love You
- Dave Koz, You Make Me Smile
- Alison Krauss, Every Time You Say ...
- Kenny Loggins, This Is It
- Patty Loveless, Nothin' But The Wheel
- Eric Marienthal, Walk Through Fire
- Lee Roy Parnell, On The Road
- Charley Pride, Just For The Love Of It
- Collin Raye, That Was A River
- Ricky Van Shelton, A Couple Of...
- Steve Miller Band, Wide River
- B.J. Thomas, A Southern Girl ...
- Two Hearts, Miracles
- Kelly Willis, Heaven's Just A Sin Away
- Robert James Waller, Madison...



THE ROCK & ROLL COOKBOOK
 By Dick and Sandy St. John
 with Pamela Des Barres
 (General Publishing Group,
 paper, \$14.99)

Answering the musical question, "Hey good lookin', whatcha got cookin'," an assemblage of musical stars vintage and just-minted dish up their favorite recipes for a good cause: the National Music Foundation.

Proceeds from this cookbook-cum-scrapbook are earmarked for the foundation, according to its authors, with the aim of establishing a national music center and a retirement home for music-industry professionals. "Too many of these beloved entertainers who were the roots of rock & roll have died penniless or live in poverty," the St. Johns write, "even though their records continue to be played around the world every day."

No one will mistake any of the book's contributors for Julia Child, but for the cooking-impaired this potential vice is a decided virtue. Recipes run the gamut from appetizers to

desserts, and most tend toward the simple. The entire ingredients list for Frank Zappa's offering, at the most extreme end of the spectrum, consists of one Hebrew National weenie, two pieces of bread, and mustard. From Joe Walsh, whose casserole recipe starts with two "cat food-sized tins of tuna," comes this handy pasta-cooking advice: "Every now and then, eat one of the noodles. When they chew like gum, drain all the water out." And Peter Frampton advises regarding the boiling time for a potato: "You have just enough time to listen to your favorite Led Zeppelin track."

Nirvana, representing the other end of that ease-of-assembly spectrum, offers a relatively dicey-looking, but delightful-sounding "Smells Like Butternut Squash, Apple, And Pear Soup." Maybe you can get that in a restaurant somewhere.

Along with the recipes are brief contributor biographies, updating the whereabouts and what-they're-doings of stars of yesteryear. "Then and now" photos round out the menu.

MARILYN A. GILLEN

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IRELAND—Ken Stewart, 65 Carysfort Downs, Blackrock, County Dublin; Phone: 3531 283 2527.

ITALY—Mark Dezzani, Via Matteotti 24, 18012 Seborga (MI), San Remo; Phone/Fax: 39-184-29667.

JAMAICA—Maureen Sheridan, P.O. Box 775, Ocho Rios; Phone/Fax: 809 974 5499; Fax: 809 974 5014.

NEW ZEALAND—Graham Reid, 19 Stott Avenue, Birkdale, Auckland 10; Phone: 64 9-3795050, ext. 8385; Fax: 64 936 61568.

NORWAY—Kai Roger Ottesen, Vestlisingen 96, 0969 Oslo; Phone/Fax: 47 22 21 83 59.

PHILIPPINES—Marc A. Gorospe, Hillhaven, Don Antonio Heights, Don Mariano Marcos Ave., Diliman, Quezon City; Phone: 63-2-931-7164; Fax: 63-2-921-9587.

ROMANIA—Octavian Ursulescu, Str Radu de la Ia, Afumati, Nr 57-B, Sector 2, Bucharest.

RUSSIA—Vadim Yurchenkov, P.O. Box 110, 195268 St. Petersburg, K-268; Phone: 7 812 225 3588/275 7827; Fax: 7 812 271 3227; Telex: 7 812 121449/121395.

SOUTH KOREA—Byung Hoo Suh, 243-3, Ssang-dong 2-ri, Chowol-myun, Kwangju-kun, Kyunggi-do, 464-860; Phone 82 347 64 3151; Fax: 82 347 63 2974.

SPAIN—Howell Llewellyn, Modesto Lafuente 6, Quinta Planta-A, 28010 Madrid; Phone: 34 1 593 2429.

SOUTH AFRICA—Arthur Goldstuck, P.O. Box 93309, Yeoville; Phone/Fax 2711 787 2193.

SWEDEN—Ken Neptune, Stromfallsvagen 32, 184 41 Akersberga; Phone: 46 8-540-23456; Fax: 46-8-540-23145.

THAILAND—Ross Blaufarb, Makkasan Post Office, P.O. Box 17, Bangkok, 10402; Phone: 66-2-245-2824; Fax: 66-2-246-2278.

Task Force Set To Tackle Chinese Piracy

■ BY MIKE LEVIN

HONG KONG—Asia's music industry is finally being presented with the first serious means of controlling piracy in China. Prodded, and partially funded, by global label group IFPI, the mainland government has agreed to set up a task force to deal with the world's worst illegal-repertoire problem.

China has for years had laws that protect music copyrights, notably those including provisions made by the Berne Convention. But these laws have proved virtually impossible to administer, because of the country's size and the propensity of provincial governments to follow their own rules.

By agreeing to set up the Social Cultural Task Force in conjunction with the Guangdong provincial gov-

ernment, Beijing is trying to be seen as a player that wants to operate under international laws. Guangdong, the province that borders Hong Kong, is the site of nine of the country's 14 alleged pirate CD plants.

If left unchecked, such plants could total 20 by the end of the year, the IFPI says. The 30-50-person task force has the power to monitor and raid these plants. It will concentrate five groups of officials in the cities of Shenzhen, Zhuhai, Pan Yu, Zhong Shan, and Swatow.

"I think we've finally been able to convince the central ministries of the need for a framework of enforcement," says J.C. Giouw, IFPI's regional director in Singapore. "The key to the whole problem has been to get someone to take responsibility [for controlling piracy]."

After many months of lobbying,

the IFPI also has established three offices in China (Billboard, Jan 16). The first opened in June in the relatively unbureaucratic southern capital of Guangzhou. Red tape kept the organization out of Beijing and Shanghai officially until this month. The Shanghai office will be headed by Cheng Chengming, a mainland with many years' experience in the state-controlled audio industry.

The offices have their jobs cut out for them. Until now, the official view was that all CD plants were legal, and that they were simply taking legitimate orders from Hong Kong and Taiwanese customers. What these customers did with their goods was not China's business.

Although accurate figures are impossible to gather, these plants, as well as dozens of cassette factories, are responsible for the vast major-

ity of illegal music in Asia and a good chunk of Europe's black market. Even in China, about 90% of all music sales are counterfeit, while the legitimate market is estimated at \$310 million.

"There is no reason to go after pirates in Thailand or Indonesia until the situation is under control in China," says Robin Lee, director of the IFPI's office in Taiwan. "If these new [developments] have an effect, it could be the biggest break the Asian music industry has ever had."

How far the IFPI can go with new help from the mainland government will be discussed in early November, when top record executives and IFPI officials convene in Beijing as part of annual IFPI meetings.

Warner Restructures Japan Operations Kosugi Leapfrogs Over Orita To Become Chairman

■ BY STEVE McCLURE

TOKYO—Warner Music International is restructuring its Japanese operations. Changes made Sept. 20 include the ascension of a new chairman, Ryuzo Kosugi, and a name change (to EastWest) for one of its affiliates, MMG.

The multinational has been operating three companies here for the past four years: Warner Music Japan, MMG Inc., and WEA Music KK. The revamped structure sees Kosugi take over as chairman of Warner Music Japan Inc., itself a new holding company, to oversee all WMI activities. Kosugi was president of MMG.

Another new affiliate is WEA Japan, which takes over functions of the former Warner Music Japan and also supervises the operations of WEA Music KK. Ikuo Orita becomes president of WEA Japan; he was president of Warner Music Japan under the old structure.

MMG gains a new president, Takashi Kamide, to succeed Kosugi, and a new name—East West Japan—beginning Dec. 1. Kamide was general manager of MMG.

Orita and Kamide will report to Kosugi, who in turn will report to Stephen Shrimpton, Warner Music International's senior VP, Asia Pacific. Previously, Orita reported directly to Shrimpton.

Industry observers here say Kosugi's appointment represents his victory in a contest with Orita to control Warner's Japanese operations. Kosugi founded MMG in 1982 as Alfa Moon Records, then sold it to Warner in 1989. The imprint has been highly successful in developing such hit domestic acts as Tatsuhiro Yamashita, Mariya Takeuchi, and Hound Dog, while Warner Music Japan and WEA Music KK have developed few strong Japanese acts.

For the year ending Nov. 20, 1992, Warner Music Japan had revenues reported to be 32.76 billion yen (\$252.64 million), and a market share of 7.5%. But, as Orita acknowledges while declining to divulge exact figures, WMJ's profits continue to lag compared to those of MMG.

Even so, observers here express surprise at what they see as Kosugi's sudden leapfrog over Orita. "Concerning experience, management capability, and seniority, Orita is better than Kosugi," says one executive who asked not to be named. "It should be Orita-san's turn—this is against Japanese practice. So Mr.

Kosugi may have a hard time within the industry, although to have such a creative, relatively young man as the chairman may be good in terms of stimulating the company."

Warner's Japanese affiliates will move to a new office complex in Tokyo in early November. At present, they are in three separate Tokyo locations. "By housing these companies together, we can strengthen the image of a consolidated organization guided by a clearly defined strategy, which has as its goal the expansion of our overall share of the important Japanese music market," Kosugi said in a prepared statement.

Concert Biz Ailing In Italy, Promoters Say

■ BY MARK DEZZANI

MILAN—Italy's touring business is in crisis, say promoters, who are reporting a drastic drop in attendance and grosses for this year.

Stadium gigs by international acts, such as U2, are siphoning off the dwindling disposable income spent on concerts as Italians become more prudent with their money.

The promoters' claims appear to be backed up by figures from Italy's authors' performing-rights society SIAE. The statistics show a marginal increase for 1992 after inflation is taken into account.

SIAE reports a 5.1% increase in takings for all live events in 1992, with net takings from concerts and theater tickets up 10.4%, which equates to 4.7% after accounting for inflation.

Revenues rose from 514.8 billion lire (\$343.2 million) in 1991 to 568.3 billion lire (\$378.9 million) in 1992. The increase was largely accounted for by a jump in average ticket prices from the lire equivalent of \$12.60 to \$13.70.

Despite the modest increase last year, Italy's major concert promoters are reporting a sharp downturn in attendance and grosses for this year to date. Fernando Salzano of the Trident Promotion agency reports a drop of between 25%-30% compared with 1992. He says, "The obvious cause is the economic recession. Music is considered as superfluous when it comes to cutting spending."

(Continued on page 63)



Aladdin Sale. Sony's licensing deal with the Walt Disney Co. in Australia has proved fruitful, with gold albums for 30,000 sales each of the soundtracks from "Beauty And The Beast" and "Aladdin." Pictured at the presentation, from left, are Nick Watson, Disney's director of marketing and new business development; Jeremy Jilla, managing director Walt Disney (Australia); Denis Handlin, managing director and CEO, Sony Music; John Feenie, executive VP Disney Consumer Products (Asia Pacific); and Gill Robert, GM, marketing division of Sony Music.

Trio Helps Keep Sony No. 1 In Japan

BY STEVE McCLURE

TOKYO—Japan's best-selling album ever helped keep Sony at the top of the Japanese record industry in 1992.

According to trade paper Record Tokushin, Sony Music Entertainment (Japan) was Japan's No. 1 record company for the fiscal year ending March 31, 1993, with prerecorded music sales of 76.26 billion yen (\$588.14 million), up 18% from the previous year and representing 17.4% of the Japanese record market. Sales figures are based on the value of wholesale shipments.

At the beginning of 1993, Epic/Sony trio Dreams Come True's 1992 release "The Swinging Star" became Japan's biggest-selling album since records began, with sales of more than 3.1 million units. Also boosting Sony's results were strong sales by the late Yutaka Ozaki, as well as good results by acts such as Kome Kome Club and TM Network.

Toshiba-EMI again took the No. 2 spot, according to Record Tokushin, with sales of 56.81 billion yen (\$438.11 million), an increase of 9.2%. It accounted for 12.9% of the market. Solid sales by such acts as Wands on Toshiba-EMI label TM Factory and Yumi Matsutoya were factors in the company's growth.

Climbing to third position was Pony Canyon, which last year moved up from No. 7 to No. 5 with sales of 48.9 billion yen (\$377.11 million), scoring an impressive 36.2% increase over the previous year and representing a market share of 11.1%. Pop duo Chage & Aska, who scored a hit with the album "Super Best II," helped propel sales, as did million-selling singles by other artists.

Figures used in this article include sales by subsidiaries (such as Epic/Sony in Sony's case) and imported product handled by in-house import divisions in the cases of Sony, Warner Music Japan, Polydor, Victor Musical Industries, Toshiba-EMI, Nippon Phonogram, and BMG Victor. The 16 com-

panies whose results are listed account for more than 95% of the Japanese prerecorded music market. Video sales data are not included in this tabulation.

Slipping one notch to fourth position was Polydor K.K. (including Fun House, Kitty Records, and Polystar on consignment), which shipped 44.85 billion yen (\$345.88 million) worth of product, down 4.6%, with a market share of 10.2%. A lack of big hits by its larger acts, such as Kan and Zard, was seen as the main reason for Polydor's lackluster performance. Falling from No. 4 to No. 5 was Victor Entertainment (formerly Victor Musical Industries), with prerecorded music revenues of 38.06 billion yen (\$293.51 million), up 2.5%, and accounting for 8.6% of the market. (MCA Victor's sales figures are included in Victor's results.) Bright spots for Victor were MCA Victor artists Mari Hamada and Victor's Southern All-Stars.

Warner Music Japan (including MMG, WEA Music, and TDK Core) advanced from the No. 7 slot to No. 6 on the strength of revenues of 32.76 billion yen (\$252.64 million), a rise of 6.9% over 1991, as the company recovered from the loss of the MCA and Geffen labels in 1991, and its labels concentrate on developing domestic artists such as Doji Morita. The success of Eric Clapton's "Unplugged" album in

Japan also boosted Warner's result. Warner's market share was 7.5%.

Falling to No. 7 from No. 6 was Nippon Columbia, with sales of 31.67 billion yen (\$244.24 million), an 8.6% decrease from 1991, and representing 7.2% of the market. The company's sales decline, according to industryites, was simply due to a lack of hits.

There was no change at rank No. 8 for BMG Victor, although sales of 29.32 billion yen were up 45.8% on strong results by such domestic artists as B'z. Its market share was 6.7%.

Nippon Crown moves up to No. 9 from the 12th position last year, with sales of 15.04 billion yen, up 77% on strong consignment sales of Avex Trax techno releases. Its market share was 3.4%.

No. 10 is a new listing for Pioneer LDC—14.65 billion yen, with a 3.3% share.

The fiscal term for all companies listed is April 1, 1992, to March 31, 1993, except for:

- Warner Music Japan: December 1991 to November 1992.
- Polydor K.K., Nippon Phonogram: January 1992 to December 1992.
- Kitty Records: October 1991 to September 1992.

Exchange rates used in this article are the 1992 average rate of 129.67 yen to the U.S. dollar.

Meet Me In Munich: BMG Ariola Convenes



Cellist Ofra Harnoy, a BMG Classics artist, receives a bouquet from Thomas M. Stein, president of the board of BMG Ariola Musik. Harnoy opened the evening's entertainment at a recent Munich meeting of artists, dealers, joint-venture partners, and staff from BMG Ariola Munich and BMG Ariola Media in Munich's Arabella Hotel.



European dance star Haddaway was among the artists who entertained dealers and execs at BMG Ariola's Munich shindig. Haddaway is signed to BMG joint venture Coconut.



Hans-Juergen Buchner, alias Volks-rock star Haindling, meets Lucie van Org, singer of Lucilectric, a signing to BMG Ariola's newly formed Sing Sing label, at the group's Munich meet.

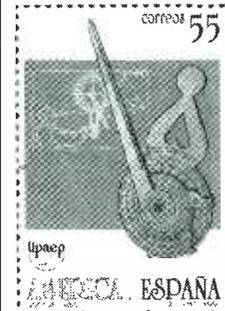
GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

DENMARK: "Cool Corona (Could You Be Like Elvis)" (BMG/Genlyd) by Danish rap act Nice Device is not only a big hit here, but it is also flying high on sales and airplay charts in Holland, Belgium, and Sweden. It's an amusing musical mix, with references to A Tribe Called Quest's "I Left My Wallet In El Segundo," spiced with the surf sound of the Beach Boys and the jazz/dance groove of the Digable Planets. Depicting a lighthearted lovers' quarrel, the song features the rapping of Miss M, a fast mover who sounds as if she would be more at home in Las Vegas than kicking her heels in the lowlands of Denmark. She complains that her boyfriend lacks the looks and charm of Elvis Presley. But he shrugs off the complaints, saying that he's all shook up and demanding a cool Corona to drink instead. Although it sounds like a one-off novelty hit, the band's debut LP, "The Album," reveals a greater musical depth. "We don't tell jokes all the time," Miss M says. "We also want to make a statement now and again." **KAI ROGER OTTESEN**

SPAIN: Just five years ago, the Madrid-born singer-songwriter Manolo Tena was virtually down and out in Mexico, his career at rock bottom. Now his album "Sangre Española" ("Spanish Blood"), released this year, has sold more than 120,000 copies in Spain alone, and Tena is riding the crest of a wave. On Sept. 7 he played to 11,000 people in the world's biggest bullring, the Plaza de Las Ventas in Madrid, describing it as "the most important concert of my life." Tena's career has evolved in fits and starts. He headed a band called Cucharada (Spoonful) in the late '70s, but critics agreed it was ahead of its time. The same was said about his next band, Alarma. When his 1988 solo album, "Tan Raro" (So Strange), flopped, he went to Mexico, where last



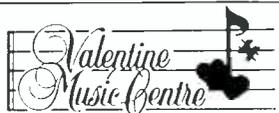
year he decided to give it one last go. "I've tried to be successful so many times that now I've made it, it seems like a fairy story," he says. "But I'm proud because I think I've made the minimum number of concessions possible." **HOWELL LLEWELLYN**

JAPAN: The Kansai district in Western Japan continues to produce some of the country's most original and plain weird music. Joining the pantheon of Kansai cult acts is the Nelories, a pair of female college students, Jun Kirihara, 20, and Kazumi Kubo, 19, from the city of Nara. Their quirky, English-language songs are reminiscent of Shonen Knife's material, but instead of a garage-band sound, the Nelories favor a more minimalist style, dominated by Kirihara's accordion and vocals, backed by Kubo's guitar, plus bass and drums. Musically it swings from lightweight '60s pop to spacier pieces that recall U.K. indie favorites, the Sundays. Kirihara's lyrics are surreal meditations on subjects ranging from the shopping habits of Japanese tourists abroad to a depressing urban landscape described in "No Love Lost." The Nelories have a loyal following in Britain, where they have played live and recorded a session for Radio One's John Peel. The duo has released four CDs, the most recent being "Mellow Yellow Fellow Nelories" on the Tokyo-based Por Supuesto label. It is due for release in the U.S. on They Might Be Giants' Hello Recording label. **STEVE McCLURE**

IRELAND: Patrick Cassidy's "The Children Of Lir" (Son Records), the first cantata in the Irish language, performed by the London Symphony Orchestra and the Tallis Choir, is based on one of Ireland's greatest folk legends. In mythology, Lir was a king whose four children were magically transformed into swans for 900 years, until restored to human form by one of St. Patrick's disciples. First performed at Dublin's National Concert Hall in 1990, with the Chieftains as special guests, "The Children Of Lir" was staged in 1991 at the Lorient Festival. **KEN STEWART**



NORWAY: The recent ban imposed on parallel imports here has put pressure on record companies to spend more money on local music. Thus, a high proportion of this autumn's releases are by Norwegian acts, among them "Lystyv" ("Light Thief") by Kjetil Saunes on Norsk Plateproduksjon/BMG. A former session musician, Saunes plays bass and programs the computers used for recording his music. Although his style is straightforward rock with a pop touch, Saunes conveys remarkable depths of emotion in his music, revealing himself as an intelligent, self-confident man in touch with the more vulnerable side of his feelings. **K.R.O.**



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A Sweep For Elton At ASCAP Awards

BY DOMINIC PRIDE

LONDON—Elton John proved he was "The One" at ASCAP's annual dinner in honor of PRS authors and composers here Sept. 17 when he became the first songwriter to walk off with all three top awards.

John cleaned up at the ceremony at the Park Lane Hotel, and became the only writer in the 13-year history of the event to receive ASCAP awards for songwriter of the year, song of the year, and through his company, Big Pig Music, publisher of the year.

"The One," penned by Elton John and published by Big Pig Music, was ASCAP's most-performed composition by a PRS writer in 1992.

Big Pig Music, established in 1975 by John, Bernie Taupin, John Reid, and Michael Lippmann, administers the catalog of more than 250 John-Taupin compositions. The company has recently signed a long-term publishing deal with

Warner Chappell.

Big Pig garnered ASCAP's 1992 U.K.-based publisher of the year award on the strength of songs including "The Last Song" "Don't Let The Sun Go Down On Me," and "The One." The same songs also contributed to Elton John winning the songwriter-of-the-year award.

Clutching his three awards, John said, "It just shows that songs are the most precious things a musician can have—unless you sell them."

In a ceremony that ran smoothly despite the abrupt changes in ASCAP management that week (Billboard, Sept. 25), president Morton Gould told an expectant audience of composers, publishers, and record company executives that managing director Gloria Messenger and general counsel Bernard Korman have retired, and that COO John LoFrumento would head up the organization.

"Just as the PRS has seen fit to give a fresh perspective to achieving their future goals," said Gould,

"the ASCAP board of directors has decided to adopt an exciting new action plan, [to be] implemented by a very energetic and able new management group."

The ceremony also honored the composers of ASCAP's 24 most-performed songs written by PRS writers.

Phil Collins attended the gala dinner to pick up his solo awards for "In the Air of Night" and "Another Day in Paradise" as well as for his part in writing "I Can't Dance" and "Hold On My Heart." All four songs were published by Hit & Run Music, which has just signed an administration deal with Warner Chappell for the world outside the U.K.

Other writers and artists who attended to pick up awards included Chris DeBurgh for "Lady In Red" published by Rondor Music (London); Siobahn Fahey for her part in writing "Stay" (Island Music); and Howard Jones for "Lift Me Up," which he co-wrote with Ross Culum.

Cathy Dennis and Anne Dudley were at their second awards ceremony for "Too Many Walls" (EMI Music Publishing), and Queen's Brian May picked up Freddie Mercury's gong for "Bohemian Rhapsody" (EMI Music Publishing).

U2 and its publisher, Blue Mountain Music, had three of the most-performed songs: "One," "Even Better Than the Real Thing" and "Mysterious Ways." Annie Lennox won awards for "Why" and "Walking On Broken Glass."

CONCERT BIZ AILING IN ITALY

(Continued from page 61)

Another prominent promoter, Angelo Carrara, says, "I've had 25 years in the business and I can't remember a crisis of similar dimensions."

Agreeing that the economy is to blame, Carrara says, "If a young fan goes to a concert, it costs 100,000 lire [about \$63], taking into account the ticket, travel, a pizza, and a beer. However, concerts are still cheaper in Italy than the rest of Europe."

With the cutback in spending on "luxuries," promoters say domestic acts have suffered from competition from international acts as punters are forced to become more selective. Carrara says, "U2 took 15 billion lire [\$9.4 million at current rates] for the 'Zooropa' leg in Italy. With international acts grossing 40 billion lire [\$25.157 million] this summer, it means less for Italian artists."

Salzano says his Trident agency succeeded in securing tours for domestic acts Zucchero and Litfiba by offering lower fees, topped up with sponsorship money. "Both acts did respectably well relative to the downturn, with Litfiba pulling an average 7,000 crowd and Zucchero attracting between 7,000 and 13,000 per show."

Carrara says Italians are looking at a winter season with less music, but adds, "It opens up interesting possibilities for smaller groups and alternative music with lower overheads."

Salzano is looking forward to the Eros Ramazzotti tour bucking the

trend. "Ramazzotti has achieved the highest offer in Italian music history for his fall tour."

Trident colleague Maurizio Salvadori is calling for a reduction in authors' rights payments to help his business through the crisis. "In Italy, we pay SIAE 21% of takings, which is the most expensive in Europe."

newsline...

VIRGIN RETAIL Europe opened its Barcelona, Spain, megastore on a Sunday for the first time Sept. 19. The move could be the first shot in a new Sunday trading war. It follows the dispute over Virgin's French stores.

HOLLAND'S MUSIC market was down 4.6% in value in the first six months of 1993, compared with last year's figures. Shipments by NVPI members, representing some 80% of the market, were worth 505.5 million guilders (\$279.3 million). Total overall unit sales were down 2.7% at 18 million, and CD album sales were down 4% in units to 14.9 million, and down 6% in value to \$253 million. CD singles were up 24% in units and value.

GLASGOW IN Scotland will host the third British Sound City music extravaganza between April 4-9 next year. Sound City is a partnership between the British Phonographic Industry, radio station Radio 1 FM, the Musicians' Union and, this year, the Glasgow City Council.

AUSTRALIA'S MUSHROOM Music is opening a Sydney office, which will be headed by Jacqui Dennis, formerly GM of MMA Music. She will also work with Mushroom Records in A&R and artist development. Other changes at Melbourne-based Mushroom Music see Ian James promoted from GM to managing director, and Anne-Marie Taranto named licensing manager.

TWO FRENCH record companies are reported to be interested in buying the label and distributor FNAC Music, formed three years ago by retailer FNAC. Sources say Dutch-based compilations specialist Arcade is interested, and French indie producers organization UPFI is reported to be interested in finding a solution. FNAC's parent company, GMF, has agreed to sell the retail chain.

THE DEADLINE for international showcase slots at next year's South By Southwest conference in Austin, Texas is Nov. 1. Interested bands should send contact SXSU at 1-512-467-7979 for information.

FOR THE RECORD

A story in last week's Canada section incorrectly identified Marc Jordan as a co-writer of the song "Voodoo Doll." It was written by Amy Sky and John Capek.



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Jackson's South Africa Tour Postponed In Contract Dispute

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG, South Africa—A cloud hangs over Michael Jackson's South African concerts—originally scheduled here for Sept. 30 and Oct. 2—dashing organizers' hopes that the international attention it would bring would abolish preconceptions about playing in this country.

The Jackson gigs have been "indefinitely postponed" after claims by world

tour promoter Marcel Avram of Munich, Germany-based Mama Concerts, that there was as yet no contract between himself and South African promoter Anant Singh.

Singh insists he has a fully signed contract and has shown local press correspondence from Avram, in which he confirms that he had signed a contract.

ANC leader Nelson Mandela is reported to have appealed to Jackson not to disappoint his South African fans.

When a Jackson tour was first suggested to local promoters early this year, most said the country did not have the infrastructure to stage an event on such a scale.

Had the concerts gone ahead, it would have proved them wrong and also confirmed to the world that the final nails have been driven into the coffin of the cultural boycott.

Practical, rather than political, difficulties are indeed the main barrier to

playing here now.

The announcement Sept. 17 of a nationwide two-week tour by Foreigner—with founding members Mick Jones and Lou Gramm together for the first time in eight years—has confirmed that the boycott is over.

Other acts to flood into South Africa include Smokie and Bonnie Tyler—a double bill touring smaller towns, where their MOR popularity remains. British ragga star Shaggy is perform-

ing in clubs in four cities, while Oct. 6 is the opening date for Atlantic Starr and U.K. disco act Imagination. Nine days later, Al Jarreau, one of the most respected acts ever to play the country, will begin a six-date tour of four cities between Oct. 15-27.

Solid justification for the boycott disappeared three years ago, but the world has been tap dancing through a minefield laid by political interests trying to control the process of cultural reintegration into the world.

The result has been that most acts willing to tour this country have been members of the "B League" of international pop. In the past months, all that has changed.

The first subtle clue came with a promotional visit early in August by Charles & Eddie, who have scored No. 1 hits here with "Would I Lie To You" and "NYC." Their album, "Duo-phonic," has gone gold here, with sales passing 25,000 in the week they were in the country.

They were one of the first U.S. acts on a rising career curve to promote their music in South Africa, despite this country accounting for less than a quarter of 1% of their album sales.

"We're not numbers guys," Charles & Eddie's Eddie Chacon told Billboard. "We don't travel to add numbers, but to play and promote our music. But even if we were just here for the numbers, we know that 10,000 sales here and 20,000 sales there eventually add up to a million."

The flip side of the coin is that South Africa is quietly becoming an accepted part of the international music market. Politics has finally taken a back seat to the music.

But a tour by Crowded House proved the final breakthrough: The group is the first international act still in a sustained period of worldwide success to play here without being required to offer their expertise to the political/cultural establishment by providing workshops for aspiring professional musicians.

As recently as the second week in July, English club band Rage toured South Africa after agreeing to conduct a series of workshops.

With Crowded House selling out concerts in Johannesburg, Cape Town, Durban, and Pretoria—56,000 fans attended nine indoor concerts between Aug. 18-28—and not a whisper of political dissent, the group has effectively normalized the process of touring South Africa. "It was a brilliant tour—the most successful tour that has happened in SA," says promoter Roddy Quin. "The audience response was incredible, and the band was an absolute pleasure to work with."

Crowded House was delighted with the response of the South Africans—both musically and politically.

"There was a time when one had to do workshops to come here. That's not the policy anymore," lead singer Neil Finn told Billboard. "That's good, because any time you tell people they have to do this or they have to do that, it's not a natural way for people to meet you."

"We came here because we got an offer. We talked to people who've been through here, we'd heard what's going on, and it felt right to come."

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EUROCHART HOT 100 9/25/93 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	3	LIFE HADDAWAY COCONUT
4	4	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
5	6	CAN'T HELP FALLING IN LOVE UB40 DEP INTERNATIONAL
6	10	FACES 2 UNLIMITED BYE
7	5	WHAT IS LOVE? HADDAWAY COCONUT
8	7	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
9	8	DARLA DIRLADADE G.O.CULTURE SCORPIO
10	NEW	GO WEST PET SHOP BOYS PARLOPHONE
ALBUMS		
1	1	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
2	3	UB40 PROMISES AND LIES DEP INTERNATIONAL
3	2	U2 ZOOROPA ISLAND
4	4	BON JOVI KEEP THE FAITH JAMBCO/POLYGRAM
5	5	EROS RAMAZZOTTI TUTTE STORIE DDD
6	NEW	MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL VIRGIN
7	6	BILLY JOEL THE RIVER OF DREAMS COLUMBIA
8	7	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC
9	9	ACE OF BASE HAPPY NATION MEGA
10	8	MARIAH CAREY MUSIC BOX COLUMBIA

AUSTRALIA (Australian Record Industry Assn.) 9/26/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN/EMI
2	2	WHAT'S UP? 4 NON BLONDES WARNER
3	3	SWEAT (A LA LA LA LA LONG) INNER CIRCLE WARNER
4	4	THE RIVER OF DREAMS/NO MAN'S LAND BILLY JOEL COLUMBIA/SONY
5	9	MR. VAIN CULTURE BEAT EPIC
6	7	EVERYBODYS HURTS R.E.M. WARNER
7	6	THREE LITTLE PIGS GREEN JELLY BMG
8	5	RAIN MADONNA WARNER
9	10	THE FLOOR JOHNNY GILL MOTOWN/POLYGRAM
10	12	DREAMLOVER MARIAH CAREY COLUMBIA/SONY
11	16	YOU'RE SO VAIN CHOCOLATE STARFISH EMI
12	NEW	IF I CAN'T HAVE YOU KIM WILDE MCA/BMG
13	13	THIS IS IT DANNI MUSHROOM/FESTIVAL
14	8	CAN'T HELP FALLING IN LOVE UB40 VIRGIN
15	19	TEASE ME CHAKA DEMUS AND PLIERS PHONOGRAM/POLYGRAM
16	18	SEEMED LIKE A GOOD IDEA JOHN FARNHAM BMG
17	11	KILLING IN THE NAME RAGE AGAINST THE MACHINE EPIC
18	14	AIN'T NO LOVE (AIN'T NO USE) SUB SUB featuring MELANIE WILLIAMS LIBERATION/FESTIVAL
19	20	COME UNDONE DURAN DURAN EMI
20	15	FREAK ME SILK WARNER
ALBUMS		
1	NEW	MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL VIRGIN
2	NEW	NIRVANA IN UTERO BMG
3	1	BILLY JOEL RIVER OF DREAMS COLUMBIA
4	5	MEAT LOAF BAT OUT OF HELL EPIC/SONY
5	NEW	PRINCE THE HITS/THE B-SIDES WARNER
6	2	BABY ANIMALS SHAVED AND DANGEROUS IMAGO/BMG
7	4	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! WARNER
8	9	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER
9	3	SOUNDTRACK SLEEPLESS IN SEATTLE EPIC
10	6	U2 ZOOROPA ISLAND
11	NEW	DIED PRETTY TRACE COLUMBIA
12	7	JOHN MELLENCAMP HUMAN WHEELS PHONOGRAM
13	12	BON JOVI KEEP THE FAITH PHONOGRAM
14	8	DIESEL THE LOBBYIST EMI
15	11	ERIC CLAPTON UNPLUGGED WARNER
16	NEW	THE CURE SHOW WARNER
17	18	SOUNDTRACK THE PIANO LARRIKIN
18	13	THE SHARP THIS IS THE SHARP WARNER
19	NEW	PRINCE THE HITS 1 WARNER
20	NEW	PRINCE THE HITS 2 WARNER

GERMANY (Der Musikmarkt) 9/21/93

THIS WEEK	LAST WEEK	SINGLES
1	1	WHAT'S UP? 4 NON BLONDES INTERSCOPE
2	2	LIFE HADDAWAY COCONUT
3	3	LIVING ON MY OWN FREDDIE MERCURY EMI
4	4	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
5	5	KEEP ON DANCING DJ BOBO EAMS
6	6	SOMEBODY DANCE WITH ME D.J. BOBO EAMS
7	7	MR. VAIN CULTURE BEAT DANCE POOL
8	8	CAN'T HELP FALLING IN LOVE UB40 VIRGIN
9	9	HAPPY NATION ACE OF BASE METRONOME
10	12	FACES 2 UNLIMITED ZYX
11	11	NIGHT IN MOTION U 96 POLYDOR
12	20	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
13	15	SHOW ME LOVE ROBIN S. ZYX
14	10	TWO PRINCES SPIN DOCTORS EPIC
15	14	SUMMER SUMMER LOFT RCA
16	13	GOT TO GET IT CULTURE BEAT DANCE POOL
17	16	WILL YOU BE THERE MICHAEL JACKSON EPIC

THIS WEEK	LAST WEEK	SINGLES
1	1	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! ATLANTIC
2	3	BAP PIK SIBBE ELECTROLA
3	2	SEILTANZERTRAU PUR INTERCORD
4	NEW	SCORPIONS FACE THE HEAT MERCURY
5	7	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
6	5	ACE OF BASE HAPPY NATION METRONOME
7	4	BON JOVI KEEP THE FAITH JAMBCO/POLYGRAM
8	6	UB40 PROMISES AND LIES VIRGIN
9	8	GRAVE DANCERS UNION SOUL ASYLUM COLUMBIA
10	9	DANGEROUS MICHAEL JACKSON EPIC
11	10	CULTURE BEAT SERENITY DANCE POOL/SONY MUSIC
12	NEW	HADDAWAY THE ALBUM COCONUT
13	11	SISTERS OF MERCY A SLIGHT CASE OF OVERBOMBING EAST WEST
14	13	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC
15	12	HERBERT GROENEMEYER CHAOS ELECTROLA
16	14	EROS RAMAZZOTTI TUTTE STORIE DDD
17	16	TOTEN HOSEN KAUF MICH VIRGIN
18	15	U2 ZOOROPA ISLAND
19	NEW	PUR LIVE INTERCORD
20	NEW	BEE GEES SIZE ISN'T EVERYTHING POLYDOR

JAPAN (Music Labo) 9/27/93

THIS WEEK	LAST WEEK	SINGLES
1	1	GO FOR IT! DREAMS COME TRUE EPIC
2	2	ENOSHIMA Z DAN VICTOR
3	3	MOH SUKOSHI ATO SUKOSHI ZARD B GRAM
4	4	NO. 1 NORIYUKI MAKIHARA WEA
5	5	EROTICA SEVEN SOUTHERN ALL STARS TAISHITA VICTOR
6	6	MANATSUNO YONO YUME YUMI MATSUOYA EXPRESS/TOSHIBA EMI
7	7	PARADISE TOSHI ARIOLA/BMG VICTOR
8	10	SONS AND DAUGHTERS CHAGE & ASKA AARDVARK PONY CANYON
9	9	SAKIHOKORE ITOSHISAYA WINK SPECIAL/POLYSTAR
10	NEW	NATSUNO HINO 1993 CLASS M ONE/APOLLOV

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	3	BOOM! SHAKE THE ROOM JAZZY JEFF & THE FRESH PRINCE JIVE
2	2	GO WEST PET SHOP BOYS PARLOPHONE
3	1	MR. VAIN CULTURE BEAT EPIC
4	NEW	MOVING ON UP M PEOPLE DECONSTRUCTION
5	5	RIGHT HERE SWV RCA
6	18	SHE DON'T LET NOBODY CHAKA DEMUS & PLIERS MANGO
7	4	IT KEEPS RAININ' (TEARS FROM MY EYES) BITTY MCLEAN BRILLIANT
8	NEW	LIFE HADDAWAY LOGIC/ARISTA
9	NEW	CONDEMNATION (EP) DEPECHE MODE MUTE
10	NEW	ON THE ROPES (EP) WONDER STUFF POLYDOR
11	6	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
12	16	IT MUST HAVE BEEN LOVE ROXETTE EMI
13	7	CREEP RADIOHEAD PARLOPHONE
14	12	RUBBERBAND GIRL KATE BUSH EMI
15	10	DREAMLOVER MARIAH CAREY COLUMBIA
16	8	FACES 2 UNLIMITED PWL INTERNATIONAL
17	11	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
18	NEW	BIGSCARYANIMAL BELINDA CARLISLE VIRGIN
19	NEW	HERE WE GO STAKKA BO POLYDOR
20	13	THE KEY THE SECRET URBAN COOKIE COLLECTIVE PULSE 8
21	26	ONE GOODBYE IN TEN SHARA NELSON COOLTEMPO
22	14	ONE WOMAN JADE GIANT
23	20	HEAVEN HELP LENNY KRAVITZ VIRGIN
24	14	HIGHER GROUND UB40 DEP INTERNATIONAL
25	15	NUFF VIBES (EP) APACHE INDIAN ISLAND
26	NEW	EVERLASTING LOVE WORLDS APART BELLARISTA
27	23	ACE OF SPADES MOTORHEAD WGF
28	NEW	WHEN YOU GONNA LEARN? JAMIROQUAI SONY
29	NEW	JEWEL CRANES DEDICATED
30	17	SLAVE TO THE VIBE AFTERSHOCK VIRGIN
31	NEW	CANTALOOP US3 featuring RAHSAAN CAPITOL/BLUE NOTE
32	35	TWO STEPS BEHIND DEF LEPPARD BLUDGEON RIFFOLA
33	21	MOVE MOBY MUTE
34	NEW	LOVE SCENES BEVERLEY CRAVEN EPIC
35	NEW	FASCINATED LISA B LONDON
36	NEW	NOW I KNOW WHAT MADE OTIS BLUE PAUL YOUNG COLUMBIA
37	19	SHE KISSED ME TERENCE TRENT D'ARBY COLUMBIA
38	25	SOMETIMES JAMES FONTANA
39	9	HEART-SHAPED BOX NIRVANA GEFEN
40	34	HEAVEN KNOWS LUTHER VANDROSS EPIC

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	YOSUI INOUE UNDER THE SUN FOR LIFE
2	1	SHOGO HAMADA SONO EIENNO ICHIBYONI SONY
3	3	MARIAH CAREY MUSIC BOX COLUMBIA
4	NEW	TUNNELS WARUI UWASA PONY/CANYON
5	2	MASAYUKI SUZUKI PERFUME EPIC
6	NEW	HIKARU-GENJI WELCOME PONY/CANYON
7	NEW	RIHO MAKISE P.S. RIHO PONY/CANYON
8	7	ZARD YURERU OMOI B GRAM
9	6	ANRI HALF & HALF FOR LIFE
10	4	CHARA VIOLET BLUE EPIC

IRELAND (IFPI Ireland) 9/16/93

THIS WEEK	LAST WEEK	SINGLES
1	1	MR. VAIN CULTURE BEAT EPIC
2	NEW	GO WEST PET SHOP BOYS PARLOPHONE
3	2	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
4	4	FRIENDS IN LOW PLACES GARTH BROOKS LIBERTY
5	3	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
6	6	HEART-SHAPED BOX NIRVANA GEFEN
7	9	FACES 2 UNLIMITED PWL CONTINENTAL
8	NEW	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE
9	5	IT KEEPS RAININ' (TEARS FROM MY EYES) BITTY MCLEAN BRILLIANT
10	NEW	RIGHT HERE SWV RCA
ALBUMS		
1	1	GARTH BROOKS IN PIECES LIBERTY
2	5	MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL VIRGIN
3	NEW	NIRVANA IN UTERO GEFEN
4	2	VARIOUS A WOMAN'S HEART DARA
5	3	U2 ZOOROPA ISLAND
6	NEW	PRINCE THE HITS 1 PAISLEY PARK
7	6	GARTH BROOKS NO FENCES CAPITOL
8	NEW	PRINCE THE HITS 2 PAISLEY PARK
9	4	MARY BLACK THE HOLY GROUND DARA
10	8	VARIOUS THE BEST DANCE ALBUM IN THE WORLD... EVER VIRGIN

SWEDEN (GLF) 9/17/93

THIS WEEK	LAST WEEK	SINGLES
1	1	WHAT'S UP 4 NON BLONDES ATLANTIC
2	3	LIFE HADDAWAY COCONUT
3	6	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
4	2	MR. VAIN CULTURE BEAT DANCE POOL
5	NEW	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
6	9	VIKINGABLOD ULTIMA THULE ULTIMA THULE
7	8	KEEP ON DANCING D.J. BOBO 12 INC/PITCH
8	4	THREE LITTLE PIGS GREEN JELLY 200 ENTERTAINMENT
9	10	SLAVE TO THE MUSIC TWENTY 4 SEVEN CNR/INDISC
10	NEW	GOT TO GET IT CULTURE BEAT DANCE POOL
ALBUMS		
1	NEW	MEAT LOAF BAT OUT OF HELL II: BACK... VIRGIN
2	NEW	IGGY POP AMERICAN CAESAR VIRGIN
3	1	4 NON BLONDES BIGGER, BETTER, FASTER MORE! ATLANTIC
4	8	ULTIMA THULE FOR FADERNES... ULTIMA THULE
5	5	BJORK DEBUT MOTHER
6	2	LOUISE HOFFSTEN RHYTHM & BLONDE RIVAL
7	7	UB40 PROMISES AND LIES VIRGIN
8	NEW	JOHN MELLENCAMP HUMAN WHEELS MERCURY
9	6	EROS RAMAZZOTTI TUTTE STORIE DDD
10	NEW	MARIAH CAREY MUSIC BOX COLUMBIA

NETHERLANDS (Stichting Nederlandse 40) 9/18/93

THIS WEEK	LAST WEEK	SINGLES
1	1	WHAT'S UP 4 NON BLONDES WARNER
2	2	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
3	3	LIFE HADDAWAY COCONUT
4	4	FACES 2 UNLIMITED BYTE/BOUDISQUE
5	5	LUV 4 LUV ROBIN S RHYTHM
6	6	HAPPY NATION ACE OF BASE METRONOME
7	NEW	SLAVE TO THE MUSIC TWENTY 4 SEVEN CNR/INDISC
8	7	TEASE ME CHAKA DEMUS & PLIERS MANGO
9	10	HIGHER GROUND UB40 VIRGIN
10	NEW	DREAMLOVER MARIAH CAREY COLUMBIA
ALBUMS		
1	1	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
2	8	MARIAH CAREY MUSIC BOX COLUMBIA
3	2	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER
4	4	UB40 PROMISES AND LIES VIRGIN
5	5	PAUL DE LEEUW UNPLUGGED SONY
6	3	BON JOVI KEEP THE FAITH JAMBCO/MERCURY
7	NEW	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
8	6	ACE OF BASE HAPPY NATION METRONOME
9	7	U2 ZOOROPA ISLAND
10	NEW	STONE TEMPLE PILOTS CORE ATLANTIC/WARNER

CANADA (The Record) 9/13/93

THIS WEEK	LAST WEEK	SINGLES
1	2	IF I HAD NO... TONY! TONI! TONE! MERCURY/PGD
2	1	RAIN MADONNA SIRE/WEA
3	4	WILL YOU BE THERE? MICHAEL JACKSON EPIC/SONY
4	7	ALRIGHT KRIS KROSS COLUMBIA/SONY
5	3	IF JANET JACKSON VIRGIN/CEMA
6	6	DREAMLOVER MARIAH CAREY COLUMBIA/SONY
7	10	INSANE IN THE BRAIN CYPRESS QUALITY
8	8	RIVER OF DREAMS BILLY JOEL COLUMBIA/SONY
9	9	CAN YOU FORGIVE... PET SHOP BOYS CAPITOL/CEMA
10	NEW	REASON TO BELIEVE ROD STEWART WARNER BROS./WEA
11	13	IN THE HEART OF A WOMAN BILLY TAY CYRUS MERCURY/PIG
12	11	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN/CEMA
13	15	KNOCKIN' DA BOOTS H-TOWN LUKE/WEA
14	5	OH CAROLINA SHAGGY VIRGIN/CEMA
15	17	BREAK IT DOWN TEARS FOR FEARS FONTANA/PIG
16	19	WHAT' UP DOC FU-SCHNICKENS JIVE/BMG
17	NEW	LOVE FOR LOVE ROBIN S ATLANTIC/CEMA
18	14	BIG GUN AC/DC COLUMBIA/SONY
19	NEW	WHOOT, THERE IT IS 95 SOUTH ICHIBAN
20	20	IT'S ON NAUGHTY BY NATURE ISBA
ALBUMS		
1	1	U2 ZOOROPA ISLAND/PGD
2	2	LENNY KRAVITZ ARE YOU GONNA... VIRGIN/CEMA
3	3	AEROSMITH GET A GRIP GEFEN/JUNI
4	NEW	MEAT LOAF BAT OUT OF HELL II: BACK... MCA/UNI
5	NEW	VARIOUS ARTISTS DANCE MIX '93 QUALITY
6	7	GARTH BROOKS IN PIECES CAPITOL/CEMA
7	NEW	MARIAH CAREY MUSIC BOX COLUMBIA/SONY
8	NEW	JOHN MELLENCAMP HUMAN WHEELS MERCURY/PIG
9	6	BILLY JOEL RIVER OF DREAMS COLUMBIA/SONY
10	NEW	SOUL ASYLUM GRAVE DANCERS UNION COLUMBIA/SONY
11	4	ROD STEWART UNPLUGGED AND SEATED WARNER BROS./WEA
12	19	RANKIN FAMILY NORTH COUNTRY CAPITOL/CEMA
13	5	UB40 PROMISES AND LIES VIRGIN/CEMA
14	8	JANET JACKSON JANET VIRGIN/CEMA
15	14	PROCLAIMERS SUNSHINE ON... CHRYSALIS/CEMA
16	10	STONE TEMPLE PILOTS CORE ATLANTIC/WEA
17	9	VARIOUS ARTISTS SLEEPLESS IN SEATTLE SOUNDTRACK EPIC/SONY
18	NEW	BLIND MELON BLIND MELON CAPITOL/CEMA
19	15	CYPRESS HILL BLACK SUNDAY COLUMBIA/SONY
20	17	VARIOUS ARTISTS THE BODYGUARD SOUNDTRACK ARISTA/BMG

Elastica Bounds For U.S., While Jeff Takes It Slow

CALL THIS A TALE of two bands, each bound for U.S. ears from a British base, but via very different paths.

"I'm not allowed to say 'Suede, or Blur, or press darlings,'" an MC quips as he introduces **Elastica** during a recent NME Showcase at the Canal Cafe Bar in Manchester. As a matter of record, however, **Elastica** singer **Justine Frischmann's** status as an early member of Suede and her personal association with a member of Blur haven't hurt her group's arrival as, yes, current darlings of the U.K. music press. Such connections aside, **Elastica** deserves the attention.

In a short, sharp set as part of Manchester's In The City music convention, the four-piece confidently crafted its own identity with tough, tight, stop-and-go guitar and bass riffs, cool harmonies, howling backing vocals from the drummer, and Frischmann's undeniable, dark-eyed charisma. The set was uneven but full of promise.

U.K. indie music champion **John Peel** debuted "Vaseline," from **Elastica's** forthcoming first single, on his Radio One show the weekend after the showcase. Still, isn't it a tad early to be tagging **Elastica** in these pages?

"That ship has sailed," remarked **Geffen A&R** exec **Tom Zutaut**, who was in Manchester for In The City. He suggested that bids for **Elastica** from U.S. major labels were on the way. And this for a band whose first single is not yet out.

This is not to single out **Elastica**, but the question much on the minds of British record execs at In The City this year was whether the velocity with which new bands gain press buzz, U.K. indie releases, and inevitable U.S. A&R attention has hurt the depth and talent development of the U.K. music scene.

Which brings us, in turn, to a band called **Jeff**—none of whose four members, incidentally, is named **Jeff**.

After a flurry of coverage in the British music weeklies of their 1992 London shows, **Jeff** laid low—writing, rehearsing, and honing a superb indie-rock guitar sound. The band has since largely avoided the London scene, where reviewers and A&R scouts haunt every pub and club. But a recent gig—in a converted barn, behind a pub in the small Oxfordshire town of Witney, well outside London—found the group carving gorgeous slabs of noise, etched with melody, wit, and lead guitar like the fine detail on stonework.

Front man **John Bell** works as an engineer at a well-known recording

studio in London, and thus is no stranger to the major-label star-making system. The members of **Jeff**, however, will take their time, building a career through the DIY route of the indie labels. Thanks, again, to **John Peel**, who aired their self-pressed single "Take It All Back." **Jeff** recently landed a distribution deal with **RTM/Pinnacle** and **Backs Records**, which will make its single (on **Jeff Records**, of course) available in the U.K. this month and in the U.S. as an import. The band may be going into the States through the back door while more heralded bands like **Elastica** stroll through the front, major-label deals in hand. Who do you think may get to stick around longer?



by Thom Duffy

ALL THOSE YEARS AGO: Beatles producer **George Martin** met the press at London's Abbey Road Studios as **EMI Records** celebrated the long-awaited CD release of "The Beatles 1962-1966" and "The Beatles 1967-1970," the two double-record sets of the group's hits commonly referred to as the "red" and "blue" albums. It was clear that the royalty dispute between

EMI and the Beatles' **Apple Corps**, which had long delayed the double-CD sets, had been resolved when **George Harrison** stopped by the party as well.

DUSTY ROADS: Columbia Records U.K. managing director **Kip Krones** announced at the In The City conference in Manchester that veteran U.K. star **Dusty Springfield** is set to record an album, to be titled "Dusty In Nashville," for 1994 release. The project comes 25 years after Springfield's classic "Dusty In Memphis." Says **Krones**, "This album will be an event."

CAN'T HELP FALLING in love with the current U.K. hit "It Keeps Raining" (Tears From My Eyes)," by **Bitty McLean** on **Brilliant Records**. While the reggae ranks of **Snow**, **Shabba Ranks**, **Inner Circle**, and **UB40** have dominated pop attention on both sides of the Atlantic in recent months, **McLean**, a former backup singer/co-producer with **UB40**, has made a winning debut with this sweet, buoyant remake of a 1961 **Fats Domino** tune.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount St., London, WC1E-7AH or faxed to 071-323-2314.

Wright Wins Tough Bouts At CCMA's First-Time Winners Also Make Strong Showing

BY LARRY LeBLANC

HAMILTON, Ontario—Taking home three statues, **Arista Records** artist **Michelle Wright** was the big winner at the 12th annual **Canadian Country Music Awards**, held Sept. 18 at **Hamilton Place**.

The **Canadian Country Music Assn.** awards were the climax of **Country Music Week**, Sept. 16-19, in which 600 registrants attended workshops, seminars, and live performances by **Canadian acts** throughout the city.

Among **Wright's** triumphs was being voted **Entertainer of the Year**, the sole **CCMA** category based on national fan balloting. She beat out a strong field of contenders, including **Patricia Conroy (WEA)**, **George Fox (WEA)**, **Joan Kennedy (MCA)**, and **Prairie Oyster (BGM)**. **Wright** also was chosen top female vocalist for the fourth year in a row, and for the third consecutive year she picked up the award for top single, this time for her hit "He Would Be Sixteen."

"I came here completely prepared for nothing, but I honestly did want to be named female vocalist," said **Wright**, indisputedly **Canada's** reigning country queen, backstage. "It feels great."

In addition, director **Steven Goldmann** won the top video award for **Wright's** "He Would Be Sixteen." Since he had directed three of the five videos nominated, including those by **Conroy** and **Shania Twain (Mercury)**, **Goldmann's** win came as a little surprise to most industry people.

Wright's triumphant night came largely at the expense of **WEA Canada** singers **Conroy** and **Fox**. **Conroy** came to the awards ceremony with nine nominations, the most of any artist, and **Fox** had five nominations.

Competing against **Wright** in five categories, **Conroy** was limited to just one award in the evening, in a category in which **Wright** was not represented. **Conroy** won the coveted top album award with "Bad Day For Trains," against recordings by **Kennedy**, **Fox**, **Rita MacNeil (Virgin)**, and **Tracey Prescott & Lonesome Daddy (Columbia)**.

Fox's sole win was for top male, which he also won in 1990 and 1991. The three-time **CCMA** host did a su-

perb job anchoring the fast-paced, two-hour presentation, broadcast live nationally on the **CTV** network. Americans were able to get a glimpse of the **Canadian country show**, featuring strong performances by **Wright**, the **Rankin Family (EMI)**, **Charlie Major (BMG/Arista)**, and **Prairie Oyster with Jo-El Sonnier**, when **TNN** telecast it Sept. 25. The program, produced by **Ken Gibson** and directed by **Michael Watt**, also will air on **CMT** in **Europe** Oct. 2.

While such veteran performers as **Wright**, **Fox**, and **Prairie Oyster** have dominated the **CCMA's** in past years, this year's event provided a sizable showcase for several newcomers. Among first-time winners were **Ottawa Valley** songwriter **Major**, and **Cape Breton Island's** Celtic-styled group the **Rankin Family**.

Introduced by **American country singer Ricky Van Shelton**, **Major** performed a barnstorming version of his chart-topping **Canadian hit** "I'm Gonna Drive You Out Of My Mind," from his debut **BMG/Arista** album "The Other Side." **Major** also won song of the year for "Backroads," which **Van Shelton** took to No. 1 on **Billboard's** Hot Country Singles chart in the summer of 1992 (**Billboard**, Sept. 11).

By winning top group honors as well as the **Vista Award** for best new artists, the **Rankin Family** caused an audible stir in the audience. Despite **Canadian sales** of 300,000 units of their "Fare Thee Well" album in the past 18 months, the band, which performed the title track of its new **EMI** album, "North Country," is not wholly accepted as a country group and, in fact, has been denied airplay by some country programmers.

The **Cape Bretoners** edged out perennial favorite **Prairie Oyster** for top group. **Oyster** front man **Russell deCarle**, however, shared a vocal collaboration award with **Cassandra Vasik (Epic)**. In the **Vista** category, the **Rankins** beat out such strong contenders as **Coda West**, **Don Neilson (Einstein Bros.)**, **Jim Witter (fre)**, and **Shania Twain (Mercury)**.

Balancing the exuberance of today's **Canadian country** was **Ian Tyson's** reverential **Hall of Fame** induction of **Sons Of The Pioneers** co-founder **Bob Nolan**. **New Brunswick-born Nolan**, one of the creative forces of the country & western group, wrote such classics as "Cool Water" and "Tumbling Tumbleweeds." He died in 1980.

The award for best-selling album, the sole **CCMA** category determined

by sales, went to "Some Gave All" by **Billy Ray Cyrus**, which has sold 760,000 units in **Canada** to date.

Overall, the mood of the four-day annual event was celebratory, with registrants clearly delighted at catching concerts by such newcomers as **Major**, **Twain**, the **Blue Shadows (Columbia)**, **Witter**, and the **Quartette** (featuring veterans **Sylvia Tyson**, **Colleen Peterson**, **Caitlan Hanford**, and **Cindy Church**). Some attendees were kept busy trying to catch a glimpse of **Shania Twain's** newly announced fiancée, rock producer **John "Mutt" Lange**, who showed up at the awards and the after-show bash.

Despite the optimism of many of the event's participants, and the unveiling of a fine new monthly country publication called **Bullet**, there were enough sobering messages throughout the event to shake the optimism of even the most ardent supporter of **Canadian country music**.

In his keynote conference speech, **Tim Dubois Sr.**, VP/GM of **Arista Records** in **Nashville**, predicted that the current media spotlight on country will wane. "The media focus that has been on country music will go away if we don't have another **Garth [Brooks]** or another **Billy Ray [Cyrus]**," he said. "We're cool right now. We've had a lot of really good things that have happened to us, but we need those kinds of superstars and real exceptional media events to keep that media focus on us."

In an opening-day panel, titled "Are We As Big As We Think We Are?," radio consultant **Dave Charles**, president of **Joint Communications**, lamented the lack of sales of **Canadian recordings**. "Canadian artists are getting a lot of [radio] airplay, their records are interspersed with all the big American names, but why is this music not selling?" he asked. "It's partly because of the retail attitude, and it's also because of the lack of strong management."

Following is a list of '93 winners:
Entertainer: Michelle Wright, Arista.
Female vocalist: Michelle Wright, Arista.
Male vocalist: George Fox, WEA.
Vocal duo/group: The Rankin Family, EMI.
Single: "He Would Be Sixteen," Michelle Wright, Arista.
Album: "Bad Day For Trains," Patricia Conroy, WEA.
Vocal collaboration: Cassandra Vasik, Epic, & Russell deCarle, BMG.
Song: "Backroads," by Charlie Major, recorded by Ricky Van Shelton, Columbia.
Video: "He Would Be Sixteen," performed by Michelle Wright, Arista, directed by Steven Goldmann.

MAPLE BRIEFS

METROPOLITAN Toronto Council has given a green light to building a 32,000-seat concert and sports arena proposed by **BCL Entertainment Corp.** The venue, expected to cost between \$70 million and \$115 million (Canadian), will be leased to **Metro Toronto** for a minimal fee, while **BCL** will pay an annual guaranteed-license fee. The **BCL** building project is tied to, but not dependent on, plans by **BCL** principals **Michael Cohl** and **Bill Ballard**, and former **NBA** star **Magic Johnson**. They are seeking an **NBA** franchise for **Toronto**. **Cohl** claims the venue will be built regardless of the outcome.

Manitoba Singer Wins Talent Search

HAMILTON, ONTARIO—One of the highlights of **Canadian Country Week** is the **Budweiser Country Talent Search**, which was won this year by **Manitoba** singer **Geoffrey Gilmer**. Representing radio station **CKX** in **Brandon, Manitoba**, he took home \$10,000 (Canadian) for first prize. Second prize and a \$5,000 cash award went to **Paul Brandt** of

Alberta, representing radio station **CKRY** in **Calgary**. Third-prize winner was **New Brunswick** singer **Denise Murray**, representing **CFQM** in **Moncton, New Brunswick**.

More than 1,000 artists entered the annual contest this year, with nine finalists from across **Canada** competing in the final round.

Musicland Considers Used CDs Chairman: In-Store CD Kiosks Won't Work

BY DON JEFFREY

MINNEAPOLIS—The Musicland Group, which has refrained from selling used CDs to date, is taking a second look at that market.

In an interview at the music retailer's biennial national management conference, chairman Jack W. Eugster said of used CDs, "If that's what serves the customers, we'll have to play the game."



EUGSTER

But while he said the company—which is the nation's largest music retailer, with 863 stores—is "looking at" used CDs, he stressed that he has strong reservations about selling them.

"I am genuinely concerned about the impact on artists," Eugster said. "Just like with the record clubs, it's another way they won't get paid. I'm also concerned about theft. It's an extra problem when there's a place you can go and fence the merchandise."

Arnold Bernstein, president of the company's Music Stores division, said at the conference that selling used CDs amounted to "a form of record rental," a business activity that the federal gov-

ernment made illegal after intense lobbying by the music industry.

But Bernstein pointed out one attraction of the business: far better profit margins than on new product. "You buy it at \$2 and sell it at \$7," he said. In contrast, retailers buy new CDs from the manufacturers for \$10-\$11 each and sell them for \$13-\$17.

At the conference, Eugster also talked about other issues affecting music retail, such as in-store manufacturing of CDs, new formats, and the future of malls, which is Musicland's niche.

Despite the naysayers who say malls will not expand and thrive in these sluggish economic times, Eugster remains bullish on them. "Malls are a very strong retail powerhouse," he said. "They have a bright and good future." He added that the stores will get

larger as more and more music and video departments merge into combo units.

As for in-store manufacturing of CDs, which became a contentious issue when Blockbuster Entertainment and IBM announced this year that they were teaming up to roll out such a system in music stores, Eugster dismissed it as an "old idea" that did not work in an earlier form.

Speaking of Personics, the in-store cassette-manufacturing operation, Eugster said, "We were the biggest player. The first year it was big. The second year the customer was disinterested." The main reason, he added, was that it took too long: five-to-seven minutes to create a custom-made tape.

As for new music configurations, MiniDisc and DCC, Eugster said sales have been insignificant.



A Safety Net For Songwriters. Bruce Tunkel, former lead singer of SBK band the Red House, stopped by to visit Caroline Distribution, which will distribute his solo debut, "Last Chance Afternoon," the first release for Fords, N.J.-based Safety Net Entertainment. Shown in Caroline's New York office, from left, are Safety Net president Rob Roth; Caroline sales manager Ashley Warren; and Tunkel.

Trans World Execs Look For 4th-Quarter Comeback

BY ED CHRISTMAN

SARATOGA SPRINGS, N.Y.—The theme of Trans World Music Corp.'s convention here was "Right Now," and company management used the meet to fire up employees for the all-important fourth quarter.

The convention was held Sept. 11 and 12, a week after the Albany, N.Y.-based chain turned in its worst-ever quarterly financial performance, losing \$2.02 million, or 7 cents per share. But management made sure that employees were ready to stage a comeback during the holiday selling season.

In the closing session, senior VP Ed Marshall said the chain's goals for the fourth quarter should be similar to a football team working toward the Super Bowl. Earlier, Trans World chairman/CEO/president Bob Higgins had "used terms like teamwork, blocking, and tackling," Marshall noted. "That's a great vehicle to summarize our mission. Our fourth quarter culminates on Dec. 25."

Among the elements that it takes to win the Super Bowl, Marshall added, are the right team, proper

equipment, a good strategy, a team effort, and a winning attitude. Marshall reminded regional and district managers that they, along with store managers, are responsible for picking the right employees to work in the chain's stores. He also said that management should be sure to respect and empower the chain's

sales associates.

The company's inventory-replenishment system and market programs, he added, will provide the equipment and strategy necessary for stores to drive sales. Nevertheless, in order to deliver the fourth quarter, the company needed a team effort from all its sales associates.

Higgins echoed Marshall's statements. "If I can leave you with one thought, it is to pull together as a team to deliver the fourth quarter," he said. "Every year [Trans World has turned in] a record fourth quarter. It is up to you to [continue that tradition]."

CONVENTION CAPSULES

The following is a roundup of events at the Musicland Group national management conference, held Sept. 8-12 at the Minneapolis Hilton.

SALES REPORT: During the product presentations at the Musicland convention, many music and video labels hailed the company as their No. 1 account, which is hardly surprising since it is the largest music retailer and sell-through video chain in the U.S. Still, the numbers were impressive. Paul Smith, president of Sony Music Distribution, said that for the five-month period ending in August, net

(Continued on page 69)

CONVENTION CAPSULES

The following is a roundup of events at Trans World Music Corp.'s annual convention, held Sept. 7-12 at the Saratoga Springs Sheraton in Saratoga, N.Y.

AND THE ENVELOPE PLEASE: At the convention, Trans World acknowledged employees' years of service with the convention. District manager Mike Shelton was given a 15-year service award, while George Gikas and Rick Kamilar were presented with 10-year awards.

INSIDE TW: Internal meetings at

Trans World's annual meet proved some of the most creative offered on the convention circuit. A seminar held by Bert Tobin, director of human resources, featured skits aimed at educating district and regional managers on how to empower employees. The skit compared two stores—one in Zappville, where employees get zapped with good characteristics, and one in Sappville, where employees embarrassed the chain.

A loss-prevention seminar featured a slightly revamped reenactment of Charles Dickens' "A Christmas Carol" to educate managers on how to control

shrinkage. The marketing seminar presented the chain's ongoing and upcoming marketing plans via a simulated newscast; Trans World's director of marketing, Curt Andrews, and marketing specialist Michaela Covell assumed the roles of co-anchors during the hour-long skit. The "broadcast" culminated with a sermon on why and how Trans World would ring up big sales in the fourth quarter—it was so passionately delivered as to make Steve Martin (Rev. Jonas Nightengale in "Leap Of Faith") jealous.

Throughout the convention, a number of skits and speeches managed to roast Trans World singles buyer

(Continued on page 73)

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Kids' Music Firms Learn Lessons On Summer Tours

ROAD WRAP-UP: As the summer touring season ends, the major children's talent-booking firms—Brad Simon Agency of New York and West Hills, Calif.-based **Kindertainment**—report that it was a good one for kids' acts. Bookings were up over previous years, and so was attendance.

Most significantly, promoters and venue operators who previously had little or no experience with children's concerts began to get the hang of it, according to Kindertainment president **Rick Bloom**. "It's been an upward learning curve," he says. "More shed operators were involved this year. Those with series, like **Pine Knob** [Detroit] and **Ravinia** [Highland Park, Ill.] did especially well."

Bloom offered the **Cleveland Cool Kidzfest**, produced by **Belkin Productions**, as a good example of a veteran rock promoter successfully han-



by *Moira McCormick*

dling a kids' show. Walt Disney Records act **Parachute Express**, which Bloom represents, headlined the event.

Brad Simon, who heads the Brad Simon Organization, says his agency's multi-artist Kidzfest '93 tour went well despite a couple of cancellations. Kidzfest '93 featured Disney's **Samuel E. Wright** (the voice of Sebastian the crab, from "The Little Mermaid"), **Sesame Street's Bob McGrath**, **Sony Wonder's Rory**, **A&M's Frank Cappelli**, and **Alvin & the Chipmunks**.

In some cities, all five acts appeared. Simon says 11 dates were completed, with two cancellations (the **World Music Theatre** in Tinley Park, Ill., and **Pier 6** in Baltimore), and "one to be rescheduled" in Latham, N.Y. Head counts averaged 5,000 per venue, says Simon, though "a couple of crowds were in the 1,000 range." Tickets ranged from free to \$15 each, he says.

Though Simon says, "We're happy with the overall results," he adds that audiences could have been bigger, in many cases. "Amphitheaters are generally not equipped to do the grass-roots marketing required to push a children's show," he says. "They need to utilize children's stores, day camps, etc., to get the word out to children and parents—not just advertise in the paper a couple weeks in advance, as they do for rock shows." Next time around, Simon says, "We'll look into how extensive a venue's in-house marketing department is, and possibly hire local marketing firms, where feasible."

In general, says Simon, "The event generated a lot of interest in the
(Continued on page 85)

Here's what they want.



MUSICLAND CAPSULES

(Continued from page 67)

sales of Sony products at Musicland accounts rose 29% over the same period last year. "Returns are down by almost four points," Smith added, "and that's how both of us make money." **Ron Sanders**, VP of sales at **Warner Home Video**, said that although total business was relatively flat so far this year, sales from Musicland through July were up 37.2% over a year ago. **Paramount Home Video** executive director of national accounts, **Susan Hatfield** said Musicland was the first direct account to log sales of more than 1 million units on the supplier's Great Movies Great Prices budget catalog series.

LIVE AT MUSICLAND: The five-day conference was brightened by numerous live performances. On opening night, 25-year-old **Epic** act **Tower Of Power** delivered a tight, energetic set. The group was followed by the legendary **Tony Bennett**, accompanied by piano, stand-up bass, and drums. Effortlessly moving through a set of American standards that began with "That Old Devil Moon" and wound up with "Autumn Leaves," Bennett at one point unplugged and sang "Fly Me To The Moon" in the big ballroom without a mike. Others who played at the dinners included **Oleta Adams**, the **Story**, **Sonia Dada**, **Lee Roy Parnell**, **Brother Cane**, **Meat Loaf**, and, in the convention's final show, **Pat Benatar**.

At the product presentations, the acts included the **Holly Cole Trio**, **A.J. Croce**, **Martina McBride**, **Lowen & Navarro** and others. **Darden Smith** won over the industry crowd with his humor as well as his music. Noting that his label mates at **Chaos** were the hard-edged rap band **Onyx**, whose album is titled "Baccadafucup," the gentle-looking Smith said he was calling his next release "Please Could You Move Over A Little Bit." **Toni Braxton** took her cordless microphone down into the audience and crooned "Another Sad Love Song" on the laps of various men, including Musicland chairman **Jack Eugster** and this reporter. After her performance she was presented with a gold record for her current album by **Arista** senior VP sales **Jim Chiado**, who also gave one to **Dick Odette**, Musicland's VP of software.

CHAINS BREAK: During the presentation by Sony, **Columbia Records** senior VP sales **Rich Kudolla** sought to dispel the notion that only the independent stores break the new acts. "That's bullshit," he said. "**Toad The Wet Sprocket** played at one of your conventions and then shot through the roof. **Soul Asylum** were selling 70,000-80,000, now they're over 1.5 million. You are our No. 1 account on that album. You certainly can break these types of acts."

FAREWELL, HENRY: Some of the most heartfelt moments of the convention came during the presentation by **WEA Distribution**. Outgoing president **Henry Droz** was beginning his sales pitch when Musicland executives noisily interrupted him. Eugster came to the podium and said that when he started in the business in 1980, "the first guy I met of all the big cheeses was **Droz**. He didn't like us at all. We're going to miss him. Thank you." Eugster hugged Droz and then gave him a gift: an autographed photo of Jack

(Continued on page 76)

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Retail

Virgin Retail On The Move; Records N' Such Seals Deal

VIRGIN TERRITORY: Since signing its joint-venture deal with Blockbuster Entertainment just before opening the doors to its Sunset Blvd. store in Los Angeles, Virgin Retail Group has announced just one other store opening, an outlet in Costa Mesa, Calif., that is expected to open around Thanksgiving. But make no mistake: Virgin is a company on the move.

In a powwow with Track last week, Ian Duffell, president of Virgin Retail in America and Asia Pacific, reported that the chain is "very close to or has signed deals" in 14 cities. The cities he named are Sacramento, Calif., San Francisco, San Diego, Seattle, Las Vegas, Phoenix, Dallas, Houston, Atlanta, Chicago, Boston, Washington, D.C., Miami, and New York. Those stores will average about 30,000 square feet, he reports.

And if you think that opening 15 super-stores isn't ambitious enough for Virgin, you're right. They have one more little ambition they want to realize. For the company's New York presence, Duffell says he wants to build the largest record store in the world. He says he is currently considering two or three Manhattan sites that could accommodate such a store, but no decision has been made.

Meanwhile, Duffell says the partnership with Fort Lauderdale, Fla.-based Blockbuster, which owns 75% of Virgin's U.S. thrust (excluding the Sunset Blvd. store, which is owned by a different joint venture partner), is working out nicely.

Explaining how the relationship works, he says, "[Virgin] is the front of the house; we manage the business from an image, marketing, and operations standpoint. Blockbuster is the back of the house; they provide the capital and are right alongside us in financial planning. Also, they have advanced technology, which we have tapped into. Their help on the back end allows us to fully concentrate on the front end."

FOR SALE: Trans World Music Corp. has signed a letter of intent to buy the three-unit Records N' Such chain. Terms of the deal were not disclosed. Bob Higgins, chairman/president/CEO of Albany, N.Y.-based Trans World, says, "We think [Records N' Such] are well-run stores, and since they are in our home market, it is a good acquisition for us." But unlike past acquisitions, Records N' Such will continue to operate separately from Trans World, he says.

Records N' Such owner Jack Miorin says the deal will provide the stores with a "great opportunity to continue on as successfully as they have been." Miorin, who will not join Trans World, says he has no immediate plans.

OOPS: Contrary to reports in this space, there will be one-on-one meetings for one-stops at the National

Assn. of Recording Merchandisers Wholesalers Conference, which will be held Oct. 15-21 at the Arizona Biltmore in Phoenix. But the one-on-one meetings are not automatically scheduled as they have been in the past: both parties must agree upon them in advance.

In other NARM news, the organization has picked "Keep On Truckin'" as the theme for its annual convention, which will be held in San Francisco March 19-22, 1994. "Keep On Truckin'" is a '70s theme, which seems to be quite in vogue with the young, according to NARM's Jim Donio.

RETAIL TRACK by Ed Christman



ON THE MOVE: PolyGram Group Distribution has restructured its senior management. David Blaine, senior VP of administration, is

now senior VP of business development, and John Vigna, previously in the computer industry with IBM and Unisys, has been named senior VP and CFO. Also, Steve Corbin, VP of sales and marketing for black music, will oversee all PGD sales as VP of sales; meanwhile, Curt Eddy, VP of field marketing, has gained expanded responsibilities including market research and catalog development... Rich Bengloff, VP of finance at Relativity Entertainment Distribution, moves to sister company Sony Music Distribution to take the same post... Dave Stein has been promoted to national sales manager for the Reprise label. Stein, who will be based in Los Angeles, previously was a regional marketing manager for Warner/Reprise, based in Chicago... At accounts, Ira Leslie, formerly East Coast sales director at Scotti Bros., has joined Bethel, Conn.-based CD One Stop as director of sales.

PAYING RESPECTS: The music industry lost a giant when Sam Marmaduke, chairman of the board of Western Merchandisers/Hastings Books, Music & Video, passed away Sept. 7. Marmaduke was an innovator whose vision was 20 years ahead of his time. Currently, The Musicland Group, Tower Records/Video, Trans World Music Corp., Barnes & Noble, and Borders are among the music and book retailers building, planning, or considering stores that combine music and books under one roof. Marmaduke first did it back in 1971. He will be missed... In other sad news, Brett Griffin, district manager of the Latham, N.Y.-based Music For You chain, lost his fight with cancer and died Sept. 7 (Billboard, Sept. 4). Mike Fitzgerald, GM at Northeast One Stop, continues to raise funds to benefit Griffin's wife, Melissa, who is pregnant. In addition to donations, those still wishing to participate in the raffle for an all-expenses-paid trip to Hawaii for two, with the proceeds benefiting Griffin's family, have until Oct. 8 to respond. Fitzgerald can be reached at Northeast at 518-786-3530, or at 138 Sicker Road, Latham, N.Y. 12110.

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—Paul Anka

(on why he wrote the song, "Puppy Love" about Annette)

"Stardom never affected her, not even for five minutes.... She radiated who she really was."

—Fabian

"There was a lot of goofy stuff going on in those movies—the music, the dancing, the wild characters—but I think it's interesting that what most people remember is Frankie and Annette."

—Frankie Avalon

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4	4	95	SHEPHERD MOONS ▲² REPRISE 26775/WARNER BROS.	ENYA
5	5	19	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
6	6	27	MRS. CROWE'S BLUE WALTZ RELATIVITY 1162	ADRIAN LEGG
7	7	13	CELTIC ODYSSEY NARADA 63912	VARIOUS ARTISTS
8	8	226	WATERMARK ▲² REPRISE 26774/WARNER BROS.	ENYA
9	NEW▶		BRIDGE OF DREAMS NARADA 63024	DAVID LANZ AND PAUL SPEER
10	9	13	HOW THE WEST WAS LOST SILVER WAVE 801	PETER KATER WITH R. CARLOS NAKAI
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19	NEW▶		LAGUNA DE LA VERA HIGHER OCTAVE 7054	BERNWARD KOCH
20	19	101	SUMMER ● WINDHAM HILL 11107	GEORGE WINSTON
21	20	7	COUNT ME IN HEARTS OF SPACE 11036	JOHN BOSWELL
22	11	29	THE LONDON CONCERT VARESE SARABANDE 5399	CHRISTOPHER FRANKE
23	NEW▶		THE GRAND SCHEME OF THINGS RELATIVITY 1163	STEVE HOWE
24	25	5	ARRIBA SHINING STAR 2302	BRUCE BECVAR
25	24	67	THE VISIT WARNER BROS. 26880	LOREENA MCKENNITT

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1	1	11	THE SOURCE HANNIBAL 1375/RYKD 5 weeks at No. 1	ALI FARKA TOURE
2	2	13	BANBA ATLANTIC 82503	CLANNAD
3	3	7	GLOBAL CELEBRATIONS ELLIPSIS 63230	VARIOUS ARTISTS
4	4	25	ADVENTURES IN AFROPEA 1 LUAKA BOP 45183/WARNER BROS.	ZAP MAMA
5	5	9	JOY AND BLUES VIRGIN 87961	ZIGGY MARLEY AND THE MELODY MAKERS
6	6	27	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
7	9	7	GYPSY BOOGALOO MESA 79056/RHINO	WILLIE AND LOBO
8	7	25	WEAVING MY ANCESTORS' VOICES REAL WORLD 2322/CAROLINE	SHEILA CHANDRA
9	11	25	ANAM ATLANTIC 82409/AG	CLANNAD
10	10	11	VICTIMS SHANACHIE 45008	LUCKY DUBE
11	NEW▶		A WORLD OUT OF TIME VOL.2 SHANACHIE 64048	HENRY KAISER & DAVID LINDLEY
12	8	19	LAM TORO MANGO 9925/ISLAND	BAABA MAAL
13	NEW▶		UNA SOLA CASA GREEN LINNET 4007	CONJUNTO CESPEDES
14	12	21	THE WORLD SHOULD KNOW HEARTBEAT 119/ROUNDER	BURNING SPEAR
15	13	5	HEAT, DUST & DREAMS CAPITOL 98795	JOHNNY CLEGG & SAVUKA

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Retail

Record-Rama Revolves Around Inventory

Owner-Designed Database Keeps Tabs On Stock

BY ED CHRISTMAN

PITTSBURGH—Paul Mawhinney works hard at combining the best of both worlds at Record-Rama Sound Archives—a record store filled to the brim with enough product and ambience to satiate any music buff, but armed with a sophisticated inventory database that would impress executives at even the largest U.S. music chains.



MAWHINNEY

Record-Rama, which is celebrating its 25th anniversary, is located a couple of miles from downtown Pittsburgh, on the second floor of a concrete pill box of a building (the main tenant of which is a post office).

Record-Rama carries approximately 100,000 CD albums, 750,000 vinyl albums, and 1.5 million seven-inch singles. "My goal is to have one copy of every recording," says Mawhinney. "I won't sell the last copy of anything; that way, we have an extremely valuable library."

That library often is called upon by record labels putting together compilation albums, Mawhinney says. For example, when Rhino was putting together its Sam & Dave package, it turned to Record-Rama, which photographed both sides of singles put out by the dynamic vocal duo. Those photos provided Rhino with the correct writing credits and publishing information, he says.

But what makes the store's comprehensive library/inventory even more valuable is a database, compiled by Mawhinney, that contains every piece of product in the store. "I have a key word file on every title in the index, by title, artist, and label," he reports. That database provides store employees with a valuable tool that helps them track hard-to-find music for customers.

In fact, when Mawhinney or one of the employees is doing a search, two monitors are tied into the system: one for the operator who is running the search, and one on the floor, so the customer can immediately read the results of the search.

The database is so comprehensive that it lends itself to a whole new product line for the merchant—artist and title directories for 45s and EPs. The original directories, which run up to 1982, are the equivalent of two large phone books (which retail for \$150 a set, and are marketed under the name MusicMaster), and supplements cover 1982 onward. The original directories, which have sold more than 7,000 units in 10 years, currently are sold out, and Mawhinney says he is preparing to issue a new edition early next year.

The next time he issues the 45 directories, he will publish the 1982-onward supplements in one book, but will issue a new volume—a directory by label.

In addition to those directories, he has issued a book of Christmas music 45s and is about to release on a CD singles directory, which will retail for about \$30.

Mawhinney says he has spent "tens of thousands of dollars" keeping his database up to date. He designed the sys-

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tem himself, and he maintains it along with a part-time computer staffer.

In addition to the computer, Mawhinney brings a do-it-yourself work ethic to his store. Since the 10,000-square-foot store isn't nearly large enough to display all the titles in its inventory, Mawhinney makes the most of his computer database.

All vinyl and CD single titles are kept behind the counter in wooden bookcase-like fixtures, and directories are on the floor for customers to look through. The CD titles, which make up the bulk of Record-Rama's business, are displayed on the selling floor, which takes up half of the outlet's space. Mawhinney just added vertical shelving to the tables housing the CD inventory so that he can display 50,000 more CDs.

In addition to storing CDs underneath the display tables, Mawhinney designed eight-foot-high sliding

**RECORD-RAMA
SOUND ARCHIVES**

shelves that store excess inventory. Since all 10 units in the storage system slide back and forth, it needs only one two-foot wide aisle to allow employees to access the inventory. "By eliminating the need for aisles I save, say, 70% of the space I would have needed otherwise to store that many CDs," he says. "The storage system is incredibly efficient."

Of course, one reason that Record-Rama needs so much storage space is because it uses the library system of merchandising CDs, putting the actual CD and jewel box behind the counter and the booklet on display in a Mawhinney-designed and -manufactured plastic packet.

While most retailers and label distribution executives argue that a library system hurts sales, Mawhinney says he won't consider eliminating that type of merchandising even if the industry comes up with source tagging.

Mawhinney says the library system gives him "absolute control . . . You may eliminate some impulse purchases, but in the case of vinyl, it eliminates dogears, so the long-term result is, I have pristine copies for sale."

Pristine copies are essential, since about 20% of Record-Rama's business comes from selling collectible titles. But that is the part of the business Mawhinney loves most. In fact, collectibles are what drew him to the record store business in the first place.

Up until 1968, says the 53-year-old Mawhinney, "I did everything there was to do [in the way of jobs] and I wasn't happy. So I did some soul searching and decided that my favorite thing was music and records." At the time he opened his first outlet in September 1968, he had a collection that numbered some 140,000 records.

The store has moved four times. The first outlet was in a northern Pittsburgh suburb and measured 1,200 square feet, and then he moved into a

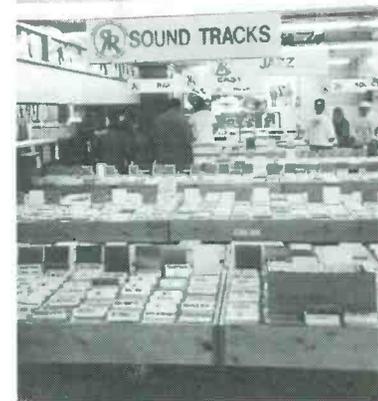
30,000-square-foot space that also carried musical instruments and audio equipment. "After I saw the folly of that, I went back to being a record store in a 3,400-square-foot site, eventually moving to the current location."

In addition to his retail business, Mawhinney runs a vibrant mail-order business out of Record-Rama. He advertises in collector magazines, and has an 800 number that allows customers to call in from all over the country. Overall, Mawhinney says his sales volume is 75% retail business and 25% mail-order.

Also, Record-Rama provides "a full-service world search" for hard-to-find titles, Mawhinney adds. "Once a month, we put out a bulletin listing titles that we are looking for, and responses generally provide us with better than half the searched-for titles."

Of course, since Record-Rama won't sell the last copy of any title, sometimes a sought-after record may be on its shelf. But in the interest of making sure everyone has access to the music—even rare, out-of-print titles—Mawhinney runs a record-rental business.

"When the record industry lobbied to change the law [and make rentals illegal], I was worried that about 60% of all music titles are out of print," he says. "So I wrote to all the members of



Record-Rama tries to optimize every square inch of the store. Pictured above is the store before management added vertical shelving to the merchandise tables, allowing the store to display an additional 50,000 CDs.

Congress, and they agreed with me by exempting titles issued before 1985" from the record-rental law.

Rental is a small business at Record-Rama—numbering some 20 transactions a week, with rates based on the value of the record—but a very important one. "Even if something is the last copy I have, I will rent it," he says. "What is the sense of having the last copy of something if you keep it squirreled away on a shelf, and nobody can listen to it?"

Overall, Record-Rama's business is currently a couple of million dollars annually and is growing at an incredible rate of 25% to 40% a year. Mawhinney says. The store generates a high volume through its extensive inventory, knowledgeable staff, and low prices. "We sell CDs at \$11.99; I even discount catalog titles," he adds.

Mawhinney claims that Record-Rama is not only the best record store in Pittsburgh, but probably among the (Continued on page 76)

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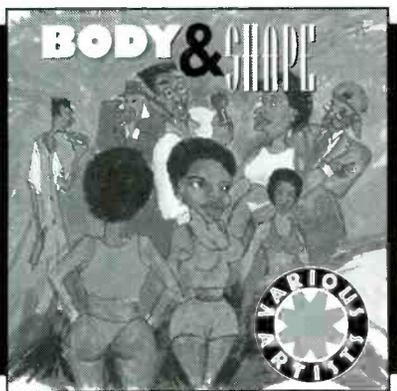
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REP Consolidation Will Leave Some Execs Behind

REP SHUFFLE: As noted in this space last week, the **Rounder/East Side/Precision (REP)** distribution network will be consolidating operations in Minneapolis in early 1994. However, word has come through the grapevine that not all of REP's senior management will make the move to the upper Midwest.

Sources indicate that **Duncan Browne** of Rounder, who is based in Cambridge, Mass., and **Bob Carlton**, who operates out of Precision's L.A. office, have decided not to relocate to the Twin Cities. Browne reportedly will remain with the Rounder family in a management capacity; Carlton, who is out of the country on vacation and couldn't be reached, will stay on with Precision long enough to effect the consolidation transition, but his plans beyond that are unknown.

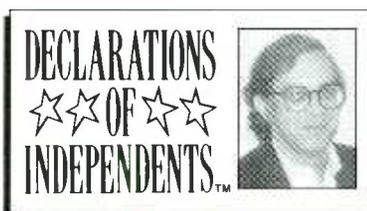
Precision's **Russ Martin** and REP's **Pip Smith** are among the management personnel who will make the move to Minneapolis next year.

LITERATI: A story in the current Los Angeles Reader about producer **Harvey Kubernik's** spoken-word recordings for Lawndale, Calif.'s **New Alliance Records** got us thinking about the spillover between the written/spoken word and music on the indie side.

Among Kubernik's current recordings is "Ruined," the debut spoken-word solo work by DI's old amigo, **Pleasant Gehman**. A long-time habitué of the L.A. music scene, Gehman got her start as the

editor of a late-'70s fanzine called **Lobotomy**; she currently writes for **BAM** and the **L.A. Reader**, among others. She's also well-known as a former member of the all-female combos the **Screaming Sirens** and the **Ringling Sisters**. Like her work with the latter group, Gehman's autobiographical musings on "Ruined" are tart, funny, and moving.

Keyboardist **Ray Manzarek** is no stranger to spoken-word work: He contributed to the music on "An



by Chris Morris

American Prayer," the posthumous 1978 release of **Jim Morrison's** poetry. Manzarek now can be heard backing **Michael McClure**, the past master of beat word-spew, on a release from **Newton, N.J.-based Shanachie Records**, "Love Lion." The album, cut live at the Bottom Line in New York, is a divine mating of McClure's musical reading and Manzarek's sympathetic playing.

Finally, blues singer **Keri Leigh** has planted her feet in both the musical and literary camps. The Texas shouter has just released a second album with her band, the **Blue Devils**, titled "No Beginner," on Austin, Texas' **Amazing Records**. But Leigh also is a prolific journalist, and she was involved in preparing **Stevie Ray**

Vaughan's autobiography when the guitarist died in August 1990. The fruits of Leigh's labors have been revealed in the just-issued biography, "Stevie Ray: Soul To Soul," published by Dallas' Taylor Publishing (and available from Amazing). **B.B. King** and **Buddy Guy** supply a foreword and introduction, respectively, to this revealing work.

NAVARRE NOTE: Chalk up another exclusive distribution and manufacturing arrangement for Minneapolis' **Navarre Corp.** The company has taken on **Spontaneous Records**, a Toronto-based firm that features the work of pop-adult artist **Dan Hill**. The label's first release, Hill's "Greatest Hits And More... Let Me Show You," was issued this week.

FLAG WAVING: **Caroline Records' St. Johnny** has just released its first album, "High As A Kite." But the Hartford, Conn.-bred quartet won't be indie for long—the hard-rocking act has been snapped up by **Geffen**. The group's major-label debut, set for release in January, will be its first step outside the indie world.

Guitarist-vocalist **Bill Whitten** says of the group's early days, "Me and [drummer] **Wayne [Letitia]** met at an **Iggy Pop** show. The other guys [lead guitarist **Tom Leonard** and bassist **Jim Elliott**] answered an ad. That's the way it works in Connecticut."

In 1991, the group cut four songs and released them on their own **Asthma Records**. The next year, Chicago's **Ajax Records** issued another

7-inch EP, "Go To Sleep." The songs were compiled by **Rough Trade UK** on the English edition of "High As A Kite."

By the time **Caroline** agreed to issue an album-length edition of "High" in the U.S., augmented by four unreleased tracks, **St. Johnny** had been inked by **Geffen**—thanks to the ministrations of **Sonic Youth** guitarist **Thurston Moore**, who has a loose A&R arrangement with the major (Billboard, Nov. 14, 1992).

"It's all apocryphal, but I guess he bought the records," Whitten says, somewhat reticently. "I hate to talk about **Sonic Youth**—that's usually the whole point of the article."

It's easy to see what attracted **Moore**: The band's whirlwind of guitars and riff-rattling writing plays like a blast-furnace, '90s rewrite of **Stooges-style** rock (although Whitten notes that "we run the gamut of influences—the usual indie-rock influences").

St. Johnny, whose members are now scattered in Boston, Atlanta, and New York ("We're all expatriates of Connecticut—there's no place to play there," Whitten explains), toured England this summer with **Mercury Rev**, and plans a club tour in November to support the **Caroline** album and preview the **Geffen** debut.

TRANS WORLD CONVENTION CAPSULES

(Continued from page 67)

Vinny Birbiglia. For example, during an introduction of MCA recording act **Shante Moore**, the label's senior VP of sales, **Jonathan Coffino**, said that in the past all the women at the convention knew **Birbiglia** was the kind of person their mothers had warned them about. And now, with his new, slicked-back haircut, "he looks the part, too." Indeed, the convention offered so much material on **Birbiglia** that one wag said it probably formed the basis for a good sitcom.

LABELS' CORNER: Product presentations at **Trans World** debuted tracks from a number of superstars' upcoming albums. The **Uni Distribution** presentation featured snippets of songs from **Elton John's** upcoming album; a rough mix of "Hair Of The Dog," a **Nazareth** song featured on the soon-to-be-released **Guns N' Roses** album, which is a set of the group's favorite cover tunes. Also played were portions of three tracks from **Pearl Jam**, cuts from the upcoming **Metallica** live album, and a snippet of new **Linda Ronstadt** material.

WHO'S PLAYING: The **Trans World** convention offered plenty of entertainment. Things kicked off with **Patty Larkin** playing during the **BMG Distribution** presentation on Tuesday afternoon, and **Matthew Sweet** contributed a loud, hard power-pop set later that night. The next day, **Sony Music Distribution** brought along two acts:

Darryl & Don Ellis were on the front end, and the **Inclined** served up their own distilled brand of blues/funk rock for the closing. That night, **Sun 60** provided entertainment.

On Thursday, **Mardi Gras** night, **Mercury Nashville's Twister Alley**



played, and Friday night saw **Elektra's** the **Story** weave a melodic mood before the night closed with **John Hiatt** rocking the house. On Saturday, the convention received its daily wake-up call during the **Landmark Distribution** presentation with a high-energy, one-lady show from **Performance Records' Phoebe Legere**, who wowed the crowd with her accordion and piano playing. That night, **Shante Moore** and backing band served up a hot set of R&B.

Also, the hotel lounge was the site of entertainment, including guitar virtu-

oso **Larry Coryell's** impromptu set, which was well-received by those willing to withstand the late hour. **Coryell** was at the convention to sign autographs during the trade show, as was **Quality** recording artist **Dan Hill**.

In addition to **Coryell**, on the week-end nights, the lounge's regular act, **Skippy & the Pistons**, provided unforgettable performances for convention attendees hanging out in the bar.

SPEAKING OF the **Mardi Gras** night, the vendor's sporting competition, which included basket shooting, chip-shot golf, and dart throwing, was won by the team from the **Madacy Music Group**. In addition to the **Mardi Gras** festivities, another night of fun was the '70s night, sponsored by **Rhino Records**, with the label's northeast marketing rep, **Antone DeSantis**, playing DJ and giving away lava lamps, bean bag chairs, and **Rhino** albums.

HOW BIG: **Bob Higgins**, chairman/CEO/president, noted that the chain would grow to 700 stores by the end of this year, 20 years after the 21-year-old company got into retail. He announced that the chain would hold a contest whereby employees try to guess how many stores the company will have at the end of the year 2003. Come that year, ballots from employees still with the company will be examined to see who had the most accurate guess, and that person will win the grand prize of a trip around the world.

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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► **PRINCE**
The Hits/The B-Sides
PRODUCER: Prince
Paisley Park/Warner Bros. 45440

Typically eccentric three-CD compilation of Ol' Whatshisname doesn't include all his hits ("Batdance," for one, is absent), includes songs better identified with artists who covered them (e.g., "Nothing Compares 2 U"), and features a slash of highly sexed-up B-sides and unreleased material. Still, set delivers a lot of pleasure, and less-obsessed fans are offered the option of purchasing two volumes of "hits" as separate single-CD packages. Overall, a knotty but convincing overview of the Purple One's weird genius.

► **MELISSA ETHERIDGE**
Yes I Am
PRODUCERS: Hugh Padgham & Melissa Etheridge
Island 422 848 660

Working with Etheridge for the first time, veteran producer Padgham has not tampered with the formula that made the rock singer/songwriter's first three works album rock standbys. Here, she scores with bluesy lead single "I'm The Only One" and tracks "If I Only Wanted To," "Come To My Window," and "All-American Girl." Other highlights include the wrenching "I Will Never Be The Same," which appeared in the film "Welcome Home Roxy Carmichael" but hasn't been released until now, and "Ruins," a funky, insistent groove that marks a departure for Etheridge.

► **FIGHT**
War Of Words
PRODUCER: Rob Halford
Epic 57372

Former Judas Priest front man's ballyhooed new outfit vacillates between speed-metal fury and arena-rock complacency, touching on various points in between. While the project as a whole succeeds on the strength of Halford's versatile voice—capable of screeching, droning, wailing, and singing—the musical framework supporting it often relies on dated hard-rock patterns, especially the guitar interplay between Russ Parrish and Brian Tyles. Most promising cuts are the title track and "Into The Pit."

★ **BAD RELIGION**
Recipe For Hate
PRODUCER: none listed
Atlantic 82546

Atlantic rereleases L.A. punk stalwart's latest (originally issued by Epitaph), which has already logged significant time on Heatseekers chart. Dazzling album, packed with pop-wise thrashers, rage-filled lyrics, and surprising vocal harmonies, deserves wider recognition, and should get it with major's clout behind it. Storming anthems like "Kerosene," "American Jesus," and "Man With A Mission" will pull in modern rockers with a taste for tuneful power.

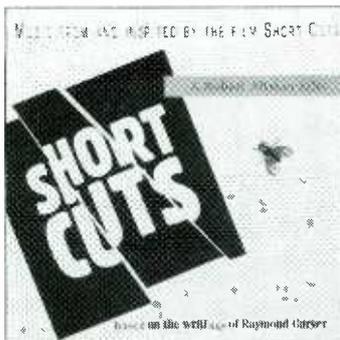
THE BREEDERS
Last Splash
PRODUCERS: Kim Deal & Mark Freeguard
4AD/Elektra 61508

Modern rock act retools its lineup on second release, with ex-Pixie Kim Deal joined by her twin sister, Kelley, in the front line. As before, music ranges from broiling hard rock to more delicate songs; mashing "Cannonball" and sweetly subtle "Drivin' On 9," among others, will likely ring chimes with the alternative set.

SQUEEZE
Some Fantastic Place
PRODUCERS: Pete Smith & Squeeze
A&M 31454 0140

Pop maestros return to former label in generally excellent form, with Paul Carrack (who sang group's best-known number, "Tempted") back in tow and ex-Attractions drummer Pete Thomas on skins. While a couple of the songs here resemble Difford-Tilbrook readymades, the best tunes are lusciously irresistible: "Everything In The

SPOTLIGHT



VARIOUS ARTISTS
Music From And Inspired By The Film Short Cuts
PRODUCER: Hal Willner
Imago 72787-21014

Transcendent soundtrack to upcoming Robert Altman picture is a feast for lovers of traditional jazz/pop, experimental jazz, alternative rock, and classical music. Assembled by offbeat genius Willner and featuring the lusty voice of Annie Ross, the opus contains first-rate material authored by the likes of Bono & the Edge, Elvis Costello & Cait O'Riordan, Terry Adams & Iggy Pop, and Doc Pomus & Dr. John, performed by either a jazz quintet or a string quartet with piano. Musical guests include the well-known—Pop and Michael Stipe—as well as some who deserve to be, like cellist Lori Singer, trumpeter Dave Bernstein, and slide guitarist Dave Tronzo. Highlights include Pop's stream-of-consciousness "California" and any of the four Pomus/Dr. John tracks, three of which are released here for the first time.

World" and "Cold Shoulder" in particular flash the group's pop-wise style to best effect.

COUNTING CROWS
August And Everything After
PRODUCER: T-Bone Burnett
DGC 24528

San Francisco quintet makes intriguing debut that owes much to Van Morrison's cryptic style. Vocalist Adam Duritz has an intense, distinctive style that sets band apart from run of the modern rock mill, and fellow musicians show great versatility; songwriting, which tends toward the diffuse, is only element that may not engage listeners. Still, "Time And Time Again," "Rain King," and likely first single "A Murder Of One" all bespeak a promising talent here.

MELVINS
Houdini
PRODUCERS: Melvins, Garth Richardson, Kurt Kobain
Atlantic 82532

Aberdeen, Wash., band and longtime indie-label fixture that had a marked influence on fellow homeboys Nirvana's development (hence the production participation of Cobain) makes its major-label entry. Sludgy, growling hard rock here (think of "Bleach") could cut a groove at modern rock and hard-rock outlets alike; tracks like "Hag Me" and "Sky Pup" will warm fans of mutant heaviness.

REN & STIMPY
You Eediot!
PRODUCERS: Charlie Brissette & Vanessa Coffey
Nickelodeon/Sony Wonder/Epic 57400

First venture mating the kids' cable network and Sony's new imprint for young'uns isn't necessarily just for wee folk. Album featuring the dyspeptic dog and moronic cat of cartoon fame includes such weirdo hits as "Log Theme," "Royal Canadian Kilted Yaksmen," and the show's bluesy theme, plus a wealth of new material (voiced by Billy West) inspired by various

SPOTLIGHT



DE LA SOUL
Buhloone Mind State
PRODUCERS: De La Soul & Prince Paul
Tommy Boy 1063

On its debut four years ago, group gave rap creative headroom by creating a style that was without hardness or bluster. On this third set, they're still passionate about exploring the light touch: Their vocals as well as their tracks are mellow and cool. The soundscapes take the art of sampling to another playful place, leaving fleeting impressions of familiar and obscure sides, while incorporating live playing from Maceo Parker and others. The rhymes contain many verbal puzzles—one track features Japanese B-boys flexing their native tongues—so they're an acquired taste. But stick with them, and they'll eventually win you over.

episodes. Fans of this perverse TV entry will scream "Happy happy, joy joy."

JAZZ

JOHNNY ADAMS
Good Morning Heartache
PRODUCER: Scott Billington
Rounder 2125

On his first jazz album, indestructible New Orleans singer proves once more his ability to croon anything under the sun convincingly. Backed by both a quartet and a large unit, which is arranged and conducted by Crescent City titan Wardell Quezergue, Adams excels on slow-burning ballads. Tracks like "You Don't Know What Love Is" and "Come Rain Or Come Shine" will light up any jazz format, and the R & B faithful are also well-served.

★ **DENNY ZEITLIN**
At Maybeck
PRODUCER: Carl E. Jefferson
Concord 4572

This 27th chapter in Concord's ongoing solo

SPOTLIGHT



SCORPIONS
Face The Heat
PRODUCERS: Bruce Fairbairn & Scorpions
Mercury 314 518 258

Germany's leading pop-metal export is back with its stinger out, as evidenced by anthemic, guitar-powered first single "Alien Nation," a perfect fit for metal and album-rock radio, with top 40 crossover potential. The rest of the package is so consistent that almost any track will do as a follow-up, including ballads "Under The Same Sun," "Woman," and "Lonely Nights," which are primed for heavy rotation at pop radio and video outlets. No surprises here, just unflagging rock'n'roll energy.

piano series from Berkeley's Mayheck Recital Hall showcases underappreciated pianist/composer Zeitlin—who's also a successful psychiatrist. Zeitlin originals include the ravenous rhythms of "Blues On The Side" and the infectious changes of "Just Passing By" and "And Then I Wondered If You Knew." Also includes reflections on Gershwin's "My Man Is Gone Now," Monk's "Round Midnight," and Ellington's "Sophisticated Lady." Coltrane is memorialized with a frenetic take on "Lazy Bird," plus a thunderous "Fifth House," done in a curious medley with Cole Porter's "What Is This Thing Called Love?"

LATIN

★ **VARIOUS ARTISTS**
Remix Vol. 1
PRODUCER: Martin Delgado
WEA Latina 92561

Multi-artist remix packages are rare in the Latino market, but label's enticing compendium boasts a slew of souped-up extensions of ballad, pop/rock, and world-music numbers that should find immediate acceptance in Latino nightclubs, as well as on pop and tropical radio stations.

VITAL REISSUES™

ELVIS PRESLEY
From Nashville To Memphis—The Essential 60's Masters I
COMPILATION PRODUCERS: Ernst Mikael Jorgensen & Roger Semon
RCA 66160

The '60s—the era of endless movie soundtracks—often are viewed as the King's Dark Ages, but this second five-CD box should spur a revision of that slightly askew viewpoint, even minus his gospel and TV comeback material. Set's 130 non-movie studio tracks include Presley's bluesy post-Army sessions and several magnificent performances cut in Memphis in the late '60s; while there is some piffle here as well, Elvis' vocal artistry comes into sharp focus. Fifth disc includes a number of outtakes and unreleased numbers, and a non-studio bonus—the celebrated Presley-Frank Sinatra duet

from the 1960 "Welcome Home" TV show. Fans will go ape.

THE EVERLY BROTHERS
Walk Right Back: The Everly Brothers On Warner Bros. 1960 To 1969
COMPILATION PRODUCER: Gregg Geller
Warner Archives 45164

Label's new reissue imprint kicks off with this impressive two-CD, 50-track compilation of Phil and Don's '60s work. High-caliber production, annotated by Colin Escott, ranges from first pop smashes for the label (many of them penned by Bouleaux and Felice Bryant) to highly personalized late-decade country-pop (including cuts from the marvelous, Lenny Waronker-produced "Roots"). Single-disc Tony Joe White and Charles Wright compilations and albums by Faces, Maria Muldaur, and others get Archives off to an auspicious start.

Laureano Brizuela's chugging "Yo Sin Ti . . . Tú Sin Mi" and Ilse's faithful cover of Angelique Kidjo's exuberant "Batonga" are chart contenders.

CHANTELLE
iQué Bien!
PRODUCER: Elvis R. Cabrera
WEA Latina 93308

With its latest pop-coated merengue effort, this sassy, sweet-harmonizing trio could break beyond Puerto Rico-New York axis toward other stateside pop stations attracted by potential hits such as the title track, "Quémame," and "Eso Yo Lo Quiero Ver."

COUNTRY

► **SUZY BOGGUSS**
Something Up My Sleeve
PRODUCERS: Jimmy Bowen, Suzy Bogguss
Liberty 0777 89261

Just about everyone has conceded that Bogguss is a terrific singer, but until this album she has always projected such a perky and lightweight image that it was difficult to take her as seriously as one might her more angst-ridden contemporaries—even those who were younger and newer in the business. But this uniformly compelling collection presents a mature woman who knows what the world is about, and who stands ready to handle it. Maybe that's because every song on the album was written or co-written by a woman—Bogguss herself helped write five of them. Best cuts: "Just Like The Weather," "You Never Will," "Souvenirs," "Hey Cinderella."

► **VARIOUS ARTISTS**
Music From The Paramount Motion Picture Soundtrack: The Thing Called Love
PRODUCERS: Various
Giant 24497

Although the movie sank quickly from sight, the songs on the soundtrack can still float, primarily owing to the fact that they were written and are performed here by some of country music's most respected composers. Singers include Daron Norwood, Matraca Berg, Clay Walker, K.T. Oslin, Rodney Crowell, Randy Travis, Trisha Yearwood, Deborah Allen, Dennis Robbins, and Kevin Welch.

CLASSICAL

★ **CORIGLIANO: VIOLIN SONATA**
PART: FRATRES/MORAVEC: VIOLIN SONATA
Maria Bachmann, Violin; Jon Klibonoff, Piano
Catalyst (BMG Classics) 61824

One of the five discs that make up the initial release from the new BMG label devoted to contemporary and experimental music, this album serves as an excellent showcase for Bachmann as well as her skilled keyboard collaborator. The music, particularly the Corigliano, speaks directly, asks for (and here displays) brilliant instrumental command, and is unafraid to sing out lyrically. The Part piece, a minimalist miniature, is easily accessible; the Moravec, a first recording, is less convincing. Works by Messiaen and Albert Glinsky round out an intriguing program.

BRAHMS: SERENADE NO. 1 IN D
American Symphony Orchestra, Botstein; Chelsea Chamber Ensemble
Vanguard OVC 8049

The early version of the Serenade, for nine instruments, has been recorded before, but here it appears for the first time in a coupling with the familiar orchestral scoring, providing easy comparison for the curious. It's no wonder that the chamber treatment, abandoned by Brahms and later reconstructed, comes out a poor second. He knew what he was doing. Botstein conducts a strong performance of the orchestral version and, as expected from one with his academic credentials, provides instructive liner notes.

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 (♫): 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

▶ ONYX Shiftee (3:27)

PRODUCERS: Chyskillz, Jam Master Jay
WRITERS: F. Scruggs, K. Jones, T. Taylor, C. Parker
PUBLISHERS: JMJ/Chyskillz/Mac Face, ASCAP; Bald Headz, BMI
REMIXERS: Jam Master Jay, Dex
JMJ/RAL/Chaos/Columbia 77163 (c/o Sony) (cassette single)

Renegade rappers should have no trouble increasing momentum with another rough'n'ready throwdown from their kickin' debut, "Baclafueup." A spare, hypnotic hip-hop groove pumps, while quartet takes turns dropping hearty rhymes with vigorous gang-style chants at the chorus. Rousing, anthemic track is a shoe-in at several levels, building from the street staight to the upper regions of the pop charts.

★ BARRINGTON LEVY Work (3:14)

PRODUCERS: Lee Jaffe, Sly Dunbar, Robbie Shakespeare
WRITERS: B. Levy, G. Benson
PUBLISHERS: Lipstick/Forever/EG/Care, IS-BMG, ASCAP/BMI
MCA 54746 (c/o Uni) (cassette single)

Although the previous "Vice Versa" did not find the large audience it deserved, this second shot from the fine "Barrington" certainly has many of the elements needed for a pop radio breakthrough. Barrington trades off throaty toasting and smooth singing quite nicely, while a percussive, horn-lined reggae beat shuffles along at an accessible pace. Lacing on the cliche is a chorus that will take up permanent residence in the brain upon impact. Given reggae's newfound acceptability at radio, track has solid potential.

NUTTIN' NYCE Proof Is In The Pudling (4:17)

PRODUCER: Mike "Pearl's Boy" Jefferson
WRITER: M. Jefferson
PUBLISHERS: Pocketown/Zomba Enterprises, ASCAP
Jive 42180 (c/o BMG) (cassette single)

Charismatic new jill swingers follow "In My Nature" with a grinding pop/R&B ballad loaded with sassy sexuality and predictably tight harmonizing. Though track is fairly derivative of recent hits by S'VV and Jade, it hits the mark with a whole lot more humor than such singles usually have. In the end, it should have little trouble finding a sizable audience at both top 40 and urban radio.

BELINDA CARLISLE It's Too Real (Big Scary Animal) (4:08)

PRODUCER: Ralph Schuckett
WRITERS: C. Caffey, B. Carlisle, R. Schuckett
PUBLISHERS:EMI Virgin/Chip The Magical Cat/POG Tunes/Munch-O-Matic, ASCAP
Virgin 12817 (c/o CEMA) (cassette single)

Carlisle previews her latest solo collection with a knockin' pop/rockers that weaves her signature girl group-styled chants through a busy arrangement of strummed acoustic guitars and rigid, danceable beats. Lyrics occasionally border on silly, though Carlisle still has the charm to push 'em over the top. Very nice fuzzbox guitar solo during the break!

★ DARDEN SMITH Little Victories (3:24)

PRODUCER: Richard Gottehrer
WRITER: D. Smith
PUBLISHERS: Crooked Fingers/AGF, ASCAP
Chaos 5083 (c/o Sony) (cassette single)

Smith offers his most pleasing and commercial cut to date with this wonderfully worded gem from his sorely underrated current album, "Little Victories." Quietly rhythmic base pushes the tune along at a warm and sunny clip, while also inspiring Smith to get all cute and playful, vocally. Already building a following at AC radio, track is ready to break ground at top 40. Give it a fair shake.

SAVATAGE Sleep (3:52)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic 5264 (CD promo)

Melancholy ballad gets its juice from gentle country-rock guitars (à la the Jayhawks). Single's power comes solely from guitar/vocal interplay, and wisely, ac never gives in to the temptation to embellish with drums or guitar solos. A smart, tasteful outing that album rock programmers should examine.

SAIGON KICK I Love You (3:40)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Third Stone/Atlantic 5289 (cassette single)

Hard-rock band tones down its trademark driving sound considerably on this tinkly, midtempo ditty. Cloying, romantic words are delivered with a raspy, world-wise lead voice, while softer background harmonies provide gooey clouds of kitsch. Only a crisp guitar solo midway through the song saves it from Hallmark oblivion.

R & B

▶ GEORGE CLINTON Paint The White House Black (4:21)

PRODUCERS: George Clinton, Kerry Gordon, William Bryant III
WRITER: not listed
PUBLISHER: not listed
Paisley Park 18382 (c/o Warner Bros.) (cassette single)

The Godfather Of Funk makes his Paisley Park debut with a slamin', hip-hop-inflected track that boasts rap cameos by Ice Cube, Dr. Dre, Yo-Yo, Breed, Kam, Flava Flav, and Chuck D. Wild first single from the forthcoming "Hey Man, Smell My Finger" has all the political bite you might expect, along with just the right amount of satirical humor. An urban smash that will likely meet with similar approval at top 40.

★ 7669 So High (4:04)

PRODUCER: Jose Sanchez
WRITERS: M. Morales, M. Rooney
PUBLISHERS: Big Ang/EI-Boog-E/Thickness & Shortz I Fort/LMCA, BMI, One Bullet Left Productions, ASCAP
Motown 1128 (c/o PGD) (cassette single)

Funk-fortified track launches yet another clique of new jill swingers. They deftly set themselves apart from the oppressively large pack by kicking looser vocals that aim to be genuinely soulful, instead of grandstanding. As for that oh-so-seductive midtempo groove, you'll be shagging and grinding to this one almost despite yourself. Guitar and bass interplay is positively irresistible. Jam on it, kids!

NEW & NOTEWORTHY

SVEN VATH L'Esperanza (7:35)

PRODUCERS: Sven Vath, Ralf Hildenbeutel
WRITERS: Sven Vath, Ralf Hildenbeutel
PUBLISHERS: Edition Cheyenne GEMA/WB, ASCAP; Neue Welt/Moonquake/Musikedition/Bernd Reising MV
REMIXERS: DJ Alex Azary, Ralf Hildenbeutel, Tony Garcia, DJ Pierre
Eye-Q/Warner Bros. 41054 (12-inch single)

One of the hottest DJ/artists to emerge from the German rave scene this year makes his much-anticipated U.S. debut with a soothing, ambient break-beat jam. Layers of cushiony, dreamy synths rest atop clicking percussion, while the mysterious Patricia whispers and groans to highly sensual effect. A refreshing respite from standard club fare, cut has been altered ably by mixers Tony Garcia and DJ Pierre, who pick up the pace a tad with faster beats and harder, trance/techno colors. A club smash that could redefine crossover and top 40 parameters with the right label commitment.

MYSTERY TRAMPS Like A Rolling Stone (5:41)

PRODUCERS: Bill Cutler, Mark V
WRITER: B. Dylan
PUBLISHERS: 1965-Warner Bros./Special Rider
REMIXERS: Tony Garcia, Guido Osorio
Imago 25037 (c/o BMG) (12-inch single)

A classic from the Bob Dylan catalog is transformed into a rugged hip-hop anthem. Act wisely does not rewrite lyrics, but rather raps the original prose—which works extremely well. Rumbling, militaristic beats are padded by sweet female backing vocals and samples of Mr. D himself. Cool execution shows that the song has lost none of its bite or relevance over time—in fact, this should open the song up to a whole new audience. Groovy, man.

COUNTRY

▶ TRISHA YEARWOOD The Song Remembers (3:54)

PRODUCER: Garth Fundis
WRITER: H. Prestwood
PUBLISHERS: Careers-BMG/Hugh Prestwood, BMI
MCA 54734 (c/o Uni) (7-inch single)

Another love song about love songs. You know, the ones that reach out and grab you when you least expect it. On this first single from her upcoming album, Yearwood seems finally to be pulling back the reins on her formidable pipes, and delivers an uncharacteristically measured and subdued vocal performance.

▶ TANYA TUCKER Soon (3:28)

PRODUCER: Jerry Crutchfield
WRITERS: C. Kelly, B. Regan
PUBLISHERS: Miss Pammy's Music/Wood Newton/Himowself's Music/AMR Publications, Inc./Sierra Home Music, ASCAP
Liberty 79830 (c/o CEMA) (CD promo)

Tucker is one singer who can really turn on the heartbreak when she wants to, and she gets behind this one like she's been there. Her run at radio is sure to continue with this ballad of promises unfulfilled.

▶ DOUG SUPERNAW I Don't Call Him Daddy (3:42)

PRODUCER: Richard Landis
WRITER: R. Nielsen
PUBLISHER: Englishtown, ASCAP
BNA 62638 (c/o BMG) (7-inch single)

Yes, D-I-V-O-R-C-E is still inspiring the occasional country song, and, in this case, that's a good thing. For anyone with kids, this solid country weeper (especially accompanied by its video) will reach on in and jerk the tears right out of you. Supernaw's strongest effort to date.

▶ DARRYL & DON ELLIS Walk On Out Of My Mind (3:30)

PRODUCER: Doug Johnson, Ed Seay
WRITER: R. Lane
PUBLISHER: Sony Tree, BMI
Epic 77212 (c/o Sony) (7-inch single)

If you believe the hype, every male vocal duo to come down the pike since Phil and Don's glory days "sound like brothers." Well, these guys truly do, because they really are. And it's that vocal empathy, combined with a seductive stop-and-start rhythm and an in-your-face acoustic twang, that puts this one over the top.

FAITH HILL Wild One (no timing listed)

PRODUCER: Scott Hendricks
WRITERS: P. Bunch, J. Kyle, W. Rambeaux
PUBLISHERS: not listed
Warner Bros. 6372 (CD promo)

Hill really belts this one out, and sounds like she might be singing about herself on this feisty debut single. A catchy tribute to unbridled youth, this one should bust her wide open at radio.

DANCE

★ COMMUNITY FEATURING FONDA RAE Parade! (6:36)

PRODUCERS: Jim "Bonza!" Caruso, Eric Beall
WRITERS: J. Caruso, E. Beall
PUBLISHERS: Class-X/Northcott, BMI
REMIXERS: Jim "Bonza!" Caruso, Eric Beall, Tommy Musto, Victor Simonelli
Class-X 01 (c/o Northcott) (12-inch single)

This bright and upbeat pop/house anthem has been a fave of East Coast jocks for a couple of months now. Remixed to near-perfection by Tommy Musto and Victor Simonelli, track is now ready for nationwide breakthrough. In addition to the catchy tune, Fonda Rae turns in an invigorating vocal that should remind many why she's been around for so long. Contact: 212-343-2660.

AC

▶ JIMMY CLIFF I Can See Clearly Now (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Chaos 53237 (c/o Sony) (cassette single)

On this second single from the much-touted "Cool Runnings" movie soundtrack,

Cliff manages to breathe freshness into this oft-covered pop nugget. His laid-back vocal is matched by a relatively faithful arrangement (except for the delicate reggae flavors). Already amassing praise at adult formats, track is a good bet for eventual top 40 success.

DAN FOGELBERG Magic Every Moment (4:22)

PRODUCER: Dan Fogelberg
WRITER: D. Fogelberg
PUBLISHER: Sacred Circle, ASCAP
Epic 5435 (c/o Sony) (cassette single)

Enduring singer/songwriter challenges himself by dousing his typical acoustic warbling with a brash Caribbean beat and brass horns. The result is Fogelberg's most relaxed and endearing effort in years. Will jolt fans with preconceived notions, but should also be welcomed with open arms at most AC and adult alternative formats. First peek into the new "River Of Souls" collection.

★ LEA SALONGA WITH BRAD KANE We Could Be In Love (4:19)

PRODUCER: Glen Ballard
WRITERS: G. Burtnick, S. Peiken
PUBLISHERS: WB/War Bnde, Hit & Run, BMI
Atlantic 5271 (cassette single)

Salonga makes a delightful debut on this gorgeous and softly percussive pop ballad. Applause to producer Glen Ballard for wisely keeping the arrangement clean enough for listeners to revel in the beauty of her lovely voice and the song's sweet lyric and melody. Guest Brad Kane is the final ingredient of a single that is ready to woo AC pundits. Don't miss Salonga's self-titled debut album.

THE STORY When Two And Two Are Five (4:00)

PRODUCERS: Alain Mallet, Ben Wittman
WRITER: J. Brooke
PUBLISHER: Dog Dream Music, ASCAP
Elektra 8847 (CD promo)

Lightly funky number builds on Brooke's songwriting strengths with savvy rhythms and affecting vocal performance. Snazzy horn contributions, however, are what really make this single run, and smart pop and AC programmers will find a place for it.

ROCK TRACKS

▶ BJORK Venus As A Boy (3:59)

PRODUCER: Nellie Hooper
WRITER: B. Gudmundsdottir
PUBLISHERS: Famous/Bjork Gudmundsdottir, ASCAP
REMIXERS: Mick Hucknall, Gato Yashiki
Elektra 8835 (CD single)

While the previous "Human Behavior" continues to make friends at pop and crossover radio levels, ex-Sugarcubes vixen offers this hip-hop-splashed tune—easily the most accessible cut from her adventurous solo debut. Simply Red's Mick Hucknall injects a bit of soul into the track on his "American Dream" remix; Gato Yashiki's version is prettier and more ambient. Could set up as the top 40 breakthrough she deserves.

AFGHAN WHIGS Debonair (4:15)

PRODUCER: Greg Dulli
WRITER: G. Dulli
PUBLISHER: Kali Nichta/Ultrastuede, BMI
Elektra 8831 (CD promo)

Early press rumblings bill this act, on its first major-label outing, as a big thing ready to happen. A tense tangle of guitars, paired here with raw vocal, shows the Whigs to be close cousins to the moody Alice In Chains and the discordant Sonic Youth—not bad company for an up-and-coming alternative act to be in.

THE JUDYBATS Ugly On The Outside (3:46)

PRODUCER: Kevin Moloney
WRITERS: The Judybats, J. Heiskell
PUBLISHER: Reacharound Music, BMI
Warner Bros. 6425 (CD promo)

Jittery pop rocker draws its strength from a chorus that's not so much hooky as it is memorable due to repetition. Frenetic rhythm keeps it driving, but doesn't help it off the fence between adult pop and college rock.

THE SISTERS OF MERCY Under The Gun (4:02)

PRODUCERS: Hughes, Eldritch
WRITERS: Hughes, Seeman, Eldritch
PUBLISHER: Glass Sea Music/Noa-Noa Music/EMI Songs, BMI
Elektra 8845 (CD promo)

Pure gothic tune from this descendant act of Bauhaus et al. will be nothing new for fans. Vocals blend beautifully in chorus but the emphasis on max atmosphere may make track obtuse for newcomers. Better radio bet is the more lively (not to be confused with upbeat) third track, "Alice (1993)."

ALL Shreen (2:35)

PRODUCERS: Bill Stevenson, Stephen Egerton, John Hampton
WRITER: B. Stevenson
PUBLISHER: Allitude Music, BMI
Cruz 030 (CD promo)

Cruz could see this single happen with some promotional muscle. It's a happily harmonic slab of punky pop, with love-song leanings to boot. Commercial modern rock radio could find a spot for this, as could other alternative outlets.

ACCEPT Donation (4:28)

PRODUCERS: Accept
WRITERS: Accept
PUBLISHER: Breeze, GmbH
CMC International 6203 (CD single)

Venerable metallurgists are back with a salacious li'l rocker, replete with all the sexual innuendo you can eat. Lead singer Udo is shrill as ever, leading the band through a track that is at once reminiscent of the Rolling Stones and AC/DC. One for the Beavis & Butt-head generation. Contact: 919-269-5508.

JOAN OSBORNE Blue Million Miles (4:01)

PRODUCERS: Chris Butler, Joan Osborne
WRITER: D. Van Vliet
PUBLISHER: Green Bump Music, BMI
Womanly Hips/Swimming Pool Blue 0102 (CD promo)

Emotion reigns in this Beefheart cover—without it, there'd be little in the way of a song. Drama builds successfully through a meld of minimal instrumentation and Osbourne's heart-wrenching vocal passages. Alternative radio may want to take a look.

HAYWIRE Wanna Be The One (4:08)

PRODUCERS: Mark S. Berry, Marvin Birt, David Rashed
WRITERS: Birt, Rashed, Kilbird
PUBLISHER: Above Water Music, SOCAN
Caliber 2002 (CD promo)

Mixed-up act wants to be on the cutting edges of pop-metal, rap, and funk all at once. Result manages to be palatable and melodic, held together mainly by a good beat, but a mix focusing more on one genre would help it find a radio home. Contact: 818-985-0009.

RAP

▶ BLACK MOON How Many Emcee's (Must Get Dised) (3:49)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Wreck 02 (c/o Nervous) (12-inch single)

Brooklyn act that won deserved kudos for the surprise hit "Who Got The Props" returns with an equally harsh and effective view of street competition. Violent wordplay belies concept of "who raps the best," giving the record an edge similar jams are missing. Added juice comes from an easy-paced groove that hangs heavily on an elastic bassline and subtle sound effects. Also, be sure to check out "Act Like U Want It" on the flipside. Contact: 212-730-7160.

▶ TRIFLIN' PAC Anystyle (4:23)

PRODUCERS: Alton "Wokie" Stewart, Triflin' Pac
WRITERS: Q. Johnson, A. Stewart
PUBLISHERS: Large Giant/Wokie/WB, ASCAP
Keja/Elektra 54612 (cassette single)

Shooting pool is cleverly used as a metaphor for crotch-grabbing male rivalry. Slick music, chock full of tasty horn/synth samples, glides by with a necessary dose of urban radio consciousness, while dudes rap and strut with the confidence of roosters. Jammin' track has the strength to make the grade on the street, and to make the crossover into pop radio circles.

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, 515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

MUSICLAND CONVENTION CAPSULES

(Continued from page 69)

Eugster. Eventually Droz was given something that is likely to have a higher retail value: a baccarat crystal eagle. The executive returned the compliments by saying that Musicland had always been an "honorable customer." Later he passed the torch to new WEA president David Mount, who noted the appropriateness of this platform by

saying, "When Jack was selling jeans, Arnie [Bernstein, president, Music Stores Division] was selling flowers, and Henry was a distributor in Detroit, I was a Musicland store manager."

ENTHUSIASTIC TROOPS: The convention mood was upbeat. Most product presentations couldn't begin until

the loud chants and cheers of the various Musicland regions had died down. These regions were competing with one another for various titles, including the most important for any retailer: having the highest comparable sales increase (for stores open at least one year) over the previous year. That honor went to Region 10, in the Detroit area. The company declined to state how much the winner's comp sales had risen, but some sources said it was nearly 10%.

MAJOR LEAGUE: The theme of the affair was "League Of Our Own," a takeoff on the Columbia Pictures film about a feisty baseball team. Field supervisors and headquarters employees were given baseball shirts and caps to wear at the opening-night dinner, which opened with a video showing Musicland employees engaged in the great American pastime. During one of the most creative product presentations, by Columbia TriStar Home Video, professional auctioneer Ralph Willis Wade auctioned off movie memorabilia to the Musicland regions, each of which was given a fixed amount of play money to bid with. Three regions teamed up to buy a ball, bat, glove, and team uniform used in the making of the movie, "A League Of Their Own." The props will rotate among the stores in the winning areas.

WHO CAME: The official attendance figure for the convention is 1,500. It breaks down as follows: 350 Musicland field employees, 400 headquarters people, and 750 music and video label representatives, musicians, bankers and other financial executives, vendors, and the press. Receiving an award for longevity—35 years at Musicland—was director of construction Jerry Canfield, whose retirement date is Oct. 1.

DON JEFFREY

RECORD-RAMA

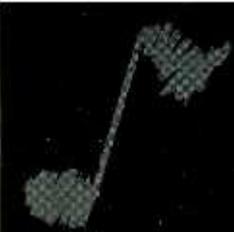
(Continued from page 72)

top 10 independent stores in the country. "We own this market," he says. For example, "the average store carries about 200 CD single titles, while we have about 7,000. Most people are overwhelmed by that, so we own their business."

Despite the sales generated by his store, Mawhinney has no direct dealings with majors, buying mainly through one-stops. That's because he has knocked heads with the major labels in the past.

"I don't think the [labels] are qualified to help me make buying decisions for my store," he says. "We are an independent in the true sense of the word. We love this business, it's my lifeblood, and no college yuppie is going to come in here and tell me how to do my business."

The recent brouhaha over used CDs, he adds, is typical of what happens when you deal with majors. "The decision to try to stop the used-CD business was made by someone sitting behind a desk who is out of touch," he says. "That is what happens when you have a bunch of pencil-pushers making decisions about what happens in the real world." (The majors recently backed away from using economic sanctions to fight used-CD sales.)



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Top Pop® Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		
		*** NO. 1 ***		
1	2	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL 5 weeks at No. 1	124
2	1	BOB MARLEY AND THE WAILERS ▲ ⁴ TUFF GONG/ISLAND 846210*/PLG (9.98/16.98)	LEGEND	113
3	3	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	124
4	4	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	124
5	7	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	124
6	6	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	101
7	9	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	124
8	5	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	124
9	10	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	124
10	8	AEROSMITH ▲ ⁶ COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	122
11	13	PINK FLOYD ▲ ¹² CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	124
12	12	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	124
13	11	THE EAGLES ▲ ¹⁴ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	124
14	14	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	115
15	18	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	83
16	—	ORIGINAL LONDON CAST ▲ ² POLYDOR 83173/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	1
17	19	U2 ▲ ⁵ ISLAND 842298*/PLG (9.98/16.98)	THE JOSHUA TREE	92
18	25	UB40 ▲ VIRGIN 86146 (7.98/11.98)	LABOUR OF LOVE II	9
19	16	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	122
20	15	FLEETWOOD MAC ▲ ² WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	103
21	21	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	113
22	23	METALLICA ▲ ² ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	110
23	17	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	36
24	24	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	8
25	20	METALLICA ▲ ² ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	109
26	22	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	62
27	31	ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	118
28	28	DEF LEPPARD ▲ ¹⁰ MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	114
29	33	MICHAEL JACKSON ▲ ²² EPIC 38112 (9.98 EQ/15.98)	THRILLER	36
30	27	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	115
31	29	GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	124
32	32	PETER GABRIEL ▲ ³ Geffen 24088 (9.98/13.98)	SO	26
33	26	UB40 ▲ A&M 4980 (9.98/15.98)	LABOUR OF LOVE	8
34	38	PATSY CLINE ▲ ⁴ MCA 12* (4.98/10.98)	GREATEST HITS	124
35	35	THE POLICE ▲ ³ A&M 3902 (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	103
36	30	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	19
37	39	ENYA ▲ ATLANTIC 81842/AG (7.98/11.98)	ENYA	79
38	40	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	120
39	41	RIGHTEOUS BROTHERS ▲ CURB 77381 (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	117
40	42	THE BLACK CROWES ▲ ³ AMERICAN/REPRISE 24278*/WARNER BROS. (9.98/15.98)	SHAKE YOUR MONEY MAKER	7
41	—	LYNYRD SKYNYRD ▲ MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	32
42	37	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	42
43	34	QUEENSRYCHE ▲ ² EMI 92806/ERG (9.98/15.98)	EMPIRE	8
44	—	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	36
45	45	THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	56
46	36	R.E.M. ▲ ⁴ WARNER BROS. 26496* (9.98/15.98)	OUT OF TIME	4
47	46	PETER GABRIEL ● Geffen 24326 (9.98/15.98)	SHAKING THE TREE - 16 GOLDEN GREATS	8
48	—	THE BEATLES ▲ ⁹ CAPITOL 46446* (10.98/15.98)	ABBEY ROAD	37
49	—	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	5
50	—	MARIAH CAREY ▲ ⁶ COLUMBIA 45202* (10.98 EQ/15.98)	MARIAH CAREY	3

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.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Pioneer, CIC Help A Laserdisc PAL..... 78 Marquee Values: 'The Dark Half' 80
 Interacting With Grusin & Gershwin..... 79 Something Weird From 'Coffin Joe' 82

PICTURE THIS

By Seth Goldstein



INFO-MADNESS: Exercise videos are hot; infomercials hyping them are hotter. Two suppliers, **The Maier Group** and **CBS/Fox Video**, have launched their first 30-minute sales pitches in support of workout cassettes. Maier's has been running for several weeks in selected markets to build demand for its Platinum Series, the upgraded edition of "Buns Of Steel," etc. (Billboard, Aug. 28). CBS/Fox and **Step Co.** begin testing the "Keli Roberts Real Fitness" infomercial this month, and marketer **Inphomation** figures to buy \$2 million-\$2.5 million in TV time during the campaign, apart from the \$6 million CBS/Fox-Step budget. The promo will be devoted to a cassette and step-trainer package selling for \$59.95; CBS/Fox introduces the \$19.95 tape Jan. 5. Half the video sales should come from cassettes alone, half from the Step package. Direct response should account for 10% of total volume.

SOURCING: **Rentrak** may be willing to invest in movie production as a way to guarantee exclusive revenue-sharing rights for itself and participating stores. An executive at one L.A.-based independent, which also has a home video label, says Rentrak offered to advance \$100,000-\$150,000 against PPT royalties. The company, he claims, turned down the offer, but "it's good for an indie that's floundering and needs the cash."

NEW GIG: **Janice Whiffen**, formerly of **Media Home Entertainment** and **Vestron**, joins newly formed **Just Your Pal** (for owner Paula A. Luciano) in Marina del Rey, Calif., as chief operating officer. JYP, developing a line of "self-esteem" records, videos, books, and toys for kids, wants help to push ahead. "We're looking for a strategic partner to share in the risk and share in the rewards," says Whiffen. "We could do it ourselves, but that's not the best way to go."

UNHAPPY ENDING: **William Baldwin** loses the girl. Retailers have told **New Line Home Video** they didn't want the European happy ending for "Three Of Hearts." They voted for Baldwin to strike out, with hopes for another at-bat (Billboard, Aug. 14).

Boxed Sets Big For Xmas Season Suppliers Prep Deluxe Vid Packages

BY JIM McCULLAUGH

LOS ANGELES—Home video suppliers are dropping in more collector's edition boxed sets—both on VHS and laserdisc—for the Christmas selling season. The trend mirrors developments in the U.K., where even foreign-language titles are getting the deluxe treatment (Billboard, Aug. 21).

Like British suppliers, American companies are discovering that "value added" packages and gift sets are a hot fourth-quarter category for dealers.

Last fall, for example, MGM/UA Home Video released a limited collector's edition of "Casablanca" on VHS. It sold 15,000 copies, according to sources close to the studio. With a suggested retail of \$100, that translates into \$1.5 million at retail.

Among some of the newer high-profile titles this year are a special VHS edition of "The African Queen" from CBS/Fox Video, and a new edition of "The Wizard Of Oz" from MGM/UA on VHS and laserdisc.

Warner Home Video, meanwhile, is putting together a "four-pack" of actor Steven Seagal, which includes the movies "Hard To Kill," "Out For Justice," "Above The Law," and the just reprinted "Under Siege." Suggested retail is \$79.92. And the studio has a special "Lethal Weapon 3-Pack" at \$59.92, having just dropped "Lethal Weapon 3" to \$19.98.

Among some of the newer special edition laserdisc collections are the

miniseries "Lonesome Dove," a four-disc, boxed set with extras at \$124.95 from Image Entertainment; two MCA/Universal boxed sets, "The Ultimate Mae West Collection" and "Bud Abbott & Lou Costello: The Comedy Collection," each featuring four movies at \$99.98 apiece; and Pioneer's new edition of "Terminator 2: Judgment Day" with Lucasfilm THX sound and 12-15 minutes of added footage.

In addition, Image has FoxVideo's "Star Wars Trilogy" boxed set at \$249.98. Each of the three movies will have its own supplementary section, with interviews with George Lucas and other principals, production stills, and behind-the-scenes footage. The package will include the hardcover book "George Lucas: The Creative Impulse" by critic Charles Champlin.

Mindy Pickard, CBS/Fox Video VP of marketing, says the VHS boxed set of "The African Queen" will contain a restored and digitally mastered print, the original movie trailers, a copy of Katharine Hepburn's out-of-print book "The Making Of The African Queen," a copy of the original shooting script written by James Agee and John Huston, and eight reproductions of original theater lobby cards.

The 1951 movie, starring Humphrey Bogart and Hepburn, was first released on home video in the early '80s and was reduced last fall from \$19.98 to \$14.98.

"It was one of our best classic sellers but we really saw a spike in sales when

we reduced the price last year," says Pickard, explaining the decision to go with a collector's edition this fall. The deluxe, numbered, boxed set arrives Oct. 27 at \$59.98.

MGM/UA is prepping "The Ultimate Oz" collections on cassette and disc (its first using THX technology). According to George Feltenstein, MGM/UA senior VP of marketing and sales, each format is priced at \$99.98 and contains features not available on any of the 5 million tapes sold to date.

For example, MGM/UA will be touting a new Technicolor restoration from the original nitrate stock, a digitally remastered soundtrack, and Jack Haley Jr.'s 53-minute documentary hosted by Angela Lansbury about the making of the movie.

Also appearing are never-before-seen outtake footage, interviews with cast and creators, unused musical sequences, production stills, and a reproduction of the original continuity script with scenes deleted from the release print. MGM/UA is including rare 8-by-10-inch black-and-white still photos and a redemption coupon for a free poster.

Price Reductions Could Cripple Vid Growth, Exec Says

BY DON JEFFREY

MINNEAPOLIS—Gary Ross, president of the Suncoast Motion Picture Co. division of The Musicland Group, recognizes the paradox inherent in the rapid growth of the sell-through home video market. He admits that the 290-store Suncoast chain has been riding the coattails of a market stimulated by substantial declines in video prices, but fears that continued price reductions will erode margins and eventually cripple growth.

In the past few years, the sell-through market has grown at 12%-20% compound annual growth rates, as the list prices on videos have fallen from nearly \$100 to \$15-\$20 and lower. Ross points to analysts' projections indicating a 13.5% increase this year, to \$4.2 billion from \$3.7 billion in 1992.

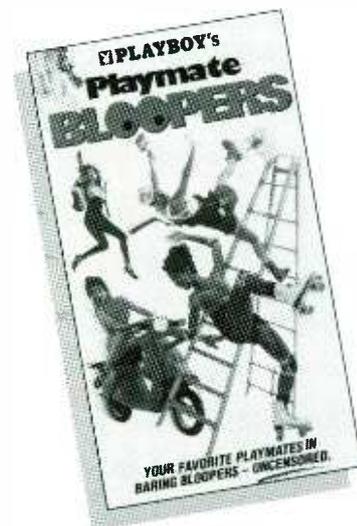
But in Ross's estimation, further declines in video prices, though

(Continued on page 82)



Protected Winnings. This check isn't worth the paper it's printed on, so why are veteran retailers Angela and Lena Kendrew smiling? The answer: They won a Macrovision drawing for \$1,000 worth of copy-protected cassettes, which were used to stock the Kendrews' robot-operated 24-hour store in Belmont, Calif. Specially designed computer software instructs the system to pull out correct titles, make appropriate charges, and keep track of inventory.

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Home Video

Pioneer, CIC Link Boosts Laserdisc's PAL Format

BY PETER DEAN

LONDON—The laserdisc market in the PAL format has been given a much-needed shot in the arm through a multimillion dollar licensing and distribution deal between Pioneer LDCE and CIC Video International.

Claimed as the "largest deal in laserdisc history," the pact stipulates the release by Pioneer of more than 120 titles from CIC partners MCA/Universal and Paramount during the next five years in all major Western European territories, Scandinavia, Australia, and New Zealand. In total, the agreement covers 18 territories and seven different languages, and reinforces the close ties between the two studios and Pioneer, which handles CIC Video product in Japan.

Things get under way this autumn with "Death Becomes Her" and

"Housesitter" from MCA/Universal and Paramount's "Indecent Proposal" and "The Firm."

The titles represent the introduction of a much-needed source of blockbuster product into the international disc marketplace. Pioneer has released 165 titles in the past two years, but apart from Columbia TriStar, the Hollywood majors have been noticeable only by their absence. This deal helps break the logjam, putting software in the lead position, where it can stimulate hardware sales.

The license period is seven years on MCA/Universal titles and five years on Paramount, beefing up Pioneer's software output well into the next millennium. Pioneer, meanwhile, gains access to CIC's 11,000-title catalog, but also has committed to movies not yet made.

"I'm convinced this will provide a

(Continued on page 83)

VIDEO PEOPLE

Blair Westlake is appointed executive VP of MCA Home Entertainment Group, which includes home video, pay TV, and pay-per-view.

Nancy Kaplan joins Rank Retail Services America as director of video purchasing.

Appointments at Turner Home Entertainment: Russell Kelban to domestic home video marketing VP; Sharon Levere, formerly of Mattel Toys, to marketing manager of sell-through product; and Ronnie Gunnerson to VP of public relations. She reports to Susan Binford, senior VP of public relations



KELBAN



GUNNERSON



BORNHURST

for THE. Sally Seraphim advances to national accounts manager.

Martin Weinstein, formerly executive VP of Gotham Pictures, a division

of GoodTimes Entertainment, is named president of distribution of Triboro Entertainment Group, based in New York.

Beth Bornhurst, formerly director of specialty merchandise at Waldenbooks, is promoted to director of sales and marketing, general interest and special projects, LIVE Home Video.

Promotions at Sight & Sound Distributors: John Jump to senior VP of sales; Molly Schulz to director of marketing; Diane Ritter to director of human resources; and Randy Shore to VP of special projects.

Richard Sowa resigns as chief operating officer and president of distribution at Playboy Entertainment Group, as part of a corporate reorganization eliminating that post.

Alan Sherman is named VP of acquisitions and sales of Arrow Video, a newly formed subsidiary of Arrow Entertainment, based in New York. Sherman had been a consultant to Kino on Video, while at the same time serving as president of Essenay Entertainment, which he founded to distribute ethnic titles.

Rob Anderson, formerly of Contract Software International, is appointed marketing director of GT Software, a division of GoodTimes Entertainment. GT Software distributes and publishes entertainment, education, and home office software.

Brian Blair, formerly of Strand Home Video, joins New Line Home Video as publicity coordinator.

Gary Dale is promoted to VP, Far East, at Buena Vista Home Video. Other newly appointed area VPs include Karl-Heinz Jorde for Germany, Christian d'Amecourt for France, and Luis Javier Martinez for Spain.

George Krieger, formerly president of CBS/Fox Video, has relocated to Fox Inc. in New York.

Billboard®

FOR WEEK ENDING: OCTOBER 2, 1993

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 Performer	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	3	3	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
2	1	5	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
3	2	7	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
4	11	3	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
5	14	2	ALIVE	Touchstone Pictures Touchstone Home Video 1596	Ethan Hawke Vincent Spanno	1993	R
6	6	6	SOMMERSBY	Warner Bros. Inc. Warner Home Video 12649	Richard Gere Jodie Foster	1993	PG-13
7	4	10	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
8	5	10	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R
9	7	11	A FEW GOOD MEN	Columbia TriStar Home Video 27893-5	Tom Cruise Jack Nicholson	1992	R
10	8	5	BENNY & JOON	MGM/UA Home Video M903007	Johnny Depp Mary Stuart Masterson	1993	PG
11	9	5	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G
12	10	7	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG
13	12	10	THE CRYING GAME	Live Home Video 69039	Stephen Rea Jaye Davidson	1992	R
14	13	4	MAD DOG AND GLORY	Universal City Studios MCA/Universal Home Video 81278	Robert De Niro Bill Murray	1993	R
15	NEW ▶		CHAPLIN	Live Home Video 69897	Robert Downey, Jr. Dan Aykroyd	1992	PG-13
16	15	6	UNTAMED HEART	MGM/UA Home Video M902813	Christian Slater Marisa Tomei	1993	PG-13
17	17	6	SNIPER	Columbia TriStar Home Video 70753	Tom Berenger Billy Zane	1993	R
18	16	7	NOWHERE TO RUN	Columbia TriStar Home Video 52373	Jean-Claude van Damme	1993	R
19	23	3	BOILING POINT	Warner Bros. Inc. Warner Home Video 12976	Wesley Snipes Dennis Hopper	1993	R
20	18	5	THE VANISHING	FoxVideo 1997	Jeff Bridges Kiefer Sutherland	1993	R
21	19	3	THE TEMP	Paramount Pictures Paramount Home Video 32793	Timothy Hutton Lara Flynn Boyle	1993	R
22	20	4	BAD LIEUTENANT	Live Home Video 69948	Harvey Keitel	1992	NC-17
23	NEW ▶		THE CRUSH	Morgan Creek Productions Inc. Warner Home Video 12926	Cary Elwes Alicia Silverstone	1993	R
24	NEW ▶		CB4	Universal City Studios MCA/Universal Home Video 81512	Chris Rock Allen Payne	1993	R
25	28	2	THIS BOY'S LIFE	Warner Bros. Inc. Warner Home Video 12650	Robert De Niro Ellen Barkin	1993	R
26	22	14	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG
27	37	8	PASSION FISH	Columbia TriStar Home Video 53283	Mary McDonnell Alfre Woodard	1992	R
28	21	12	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R
29	26	11	LEAP OF FAITH	Paramount Pictures Paramount Home Video 32792	Steve Martin Debra Winger	1992	PG-13
30	24	6	ARMY OF DARKNESS	Dino DeLaurentis Communication MCA/Universal Home Video 81288	Bruce Campbell	1992	R
31	35	9	LORENZO'S OIL	Universal City Studios MCA/Universal Home Video 81290	Nick Nolte Susan Sarandon	1992	PG-13
32	NEW ▶		MAP OF THE HUMAN HEART	Miramax Films HBO Video	Jason Scott Lee Anne Parillaud	1993	R
33	29	13	BODY OF EVIDENCE	MGM/UA Home Video M102987	Madonna Willem DaFoe	1993	NR
34	31	12	JENNIFER 8	Paramount Pictures Paramount Home Video 32495	Andy Garcia Uma Thurman	1992	R
35	32	12	EDEN 2	Playboy Home Video Uni Dist. Corp. PBV0738	Barbara Alyn Woods Jack Armstrong	1993	NR
36	33	5	HEAR NO EVIL	FoxVideo 1998	Marlee Matlin D.B. Sweeney	1993	R
37	NEW ▶		NO PLACE TO HIDE	Warner Bros. Inc. Warner Home Video 32035	Kris Kristofferson Drew Barrymore	1993	R
38	34	4	WILD PALMS	ABC Video 41019	James Belushi Dana Delany	1993	NR
39	27	8	MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13
40	25	8	AMOS & ANDREW	New Line Home Video Columbia TriStar Home Video 53263	Nicolas Cage Samuel L. Jackson	1993	PG-13

♦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.

Grusin CD-I Title Brings Gershwin To Interactive Age

BY CHRIS MCGOWAN

LOS ANGELES—George Gershwin has gone interactive with the recent release of "Dave Grusin: The Gershwin Connection," a new CD-I title from PIMA (Philips Interactive Media of America) that explores the life and music of the famed American composer.

The \$24.98 disc is an interactive adaptation of the audio CD of the same name. The GRP album featured Grusin performing 11 classic Gershwin tunes and won a Grammy award in 1991. Guest artists included Gary Burton, Chick Corea, Eddie Daniels, John Patitucci, and Lee Ritenour.

"This is an expanded CD, a multimedia version of the album," says John Ramo, president of Sonic Images Productions, which produced the CD-I program. "We worked with the Gershwin estate, and they gave us access to their archives with regard to photographs and music scores. We put these together to create a visual accompaniment for each musical piece."

Users can experience the CD-I either in a linear fashion, listening to the music and watching the visuals from the beginning to the end of the album (they can program the song sequence of the CD-I as they would for the CD), or they can access a wealth of other material on the disc.

Video interviews with pianist-composer Grusin are included. "There are a series of questions you can ask Dave, such as 'Why did you do this project?' And he appears in a small window, in motion video, and answers them," says Ramo.

Extensive liner notes about each song can be activated, bolstered by audio clips of Gershwin talking and playing from the 1934 "Fleishman Radio Hour."

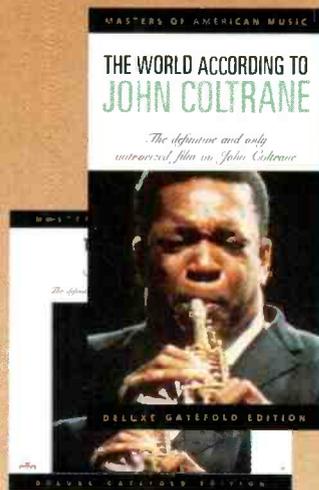
Of the CD-I title, Ramo says, "This could be a template for other multimedia [music] CDs. It lets the user get closer to the project. You walk away with a greater appreciation for Grusin and a greater understanding of Gershwin."

Sonic Images was founded in 1980 and is based in Washington, D.C. It also produced the CD-I titles "Children's Musical Theater," and "Rock Guitar," "Jazz Guitar," and "Classical Guitar" in the "Private Lesson Series."

"Dave Grusin: The Gershwin Connection" joins a small but quickly growing population of music-oriented CD-ROM titles (CD-I is a type of CD-ROM). Time Warner Interactive Group, Compton's NewMedia, PIMA, and Voyager Company are among the companies that have released a variety of interactive music discs, in various formats.

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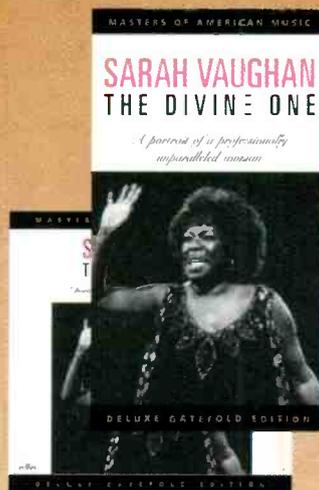


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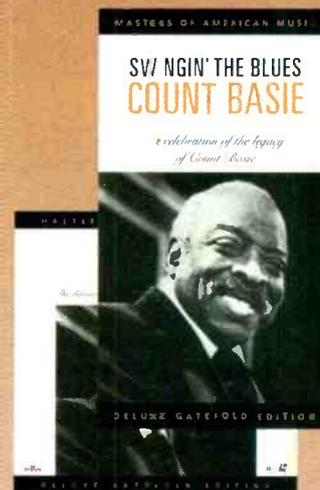
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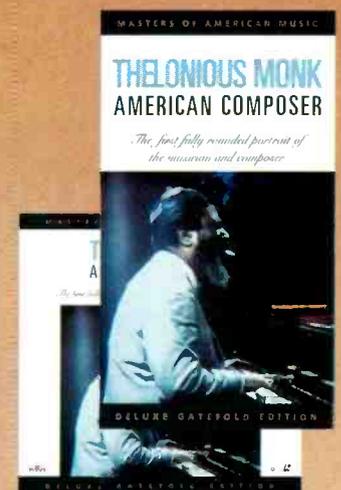
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Home Video



A biweekly guide to lesser-known rental-priced video titles.

"The Dark Half" (1993), R, Orion Home Video, prebooks Oct. 11.

Author Thad Beaumont (Timothy Hutton) writes "serious" books that no one buys, so to make ends meet he writes pseudonymously as George Stark, spinning grisly, first-person tales of wanton violence. After Thad publicly confesses that he really is George Stark and that he's retiring Stark's character, people close to Thad start to meet horrible ends. It seems that the fictional Stark (also played by Hutton) is irked at being "killed off," and crosses over to the nonfiction world to settle the score. Adapting this Stephen King story, director George Romero builds atmosphere with Hitchcockian swarms of sparrows and keeps the shocks coming at a steady rate—a good thing, since none of the characters is interesting or even sympathetic. Still, a King-meets-Romero bill will reel in most horror-film ghouls.

"Posse" (1993), R, PolyGram Video, prebooks Oct. 11.

Mario Van Peebles directed and stars in this "black western," detailing the exploits of a group of U.S. soldiers who resent being sent on suicide missions during the Spanish-American War, and go AWOL with a cache of gold doubloons. The taming-the-west themes of typical westerns are modified to highlight African-American empowerment, but other western clichés are embraced: avaricious landbarons, crooked card games, comical frontier barbers, and shootouts aplenty against sheriff/Klansman Richard Jordan and sadistic Army Colonel Billy Zane. (As in "white" westerns, women here serve mostly as happy hookers or stoic homesteaders.) A corral full of cameos includes Tone Loc, Pam Grier, Isaac Hayes, Paul

Bartel, Vesta Williams, Nipsey Russell, Aaron Neville, and rapper Big Daddy Kane, who's ideal as a super-smooth gambler. An entertaining, if violent, horse opera that should appeal to more than just black audiences.

"Zeram" (1991), not rated, Fox Lorber Video, prebooks Oct. 11.

Like one of Japan's celebrated SF/fantasy cartoons remade in live-action, "Zeram" is replete with bizarre transformations, fiery explosions, and weak explanations. An interstellar bounty hunter (Yuko Moriyama) and her talking computer, Bob, lay a trans-dimensional trap for the deadly Zeram—an amalgam of the Alien, the Predator, the Terminator, and Kagemusha, the Shadow Warrior. Into this hi-tech cat-and-mouse game stumble two earthlings, finding themselves face-to-face with Zeram. As the coolly professional stalker, Moriyama has an Annie-get-your-raygun sass, and cybernetic Bob's deadpan delivery can be amusing, but its very American-sounding dubbed dialog unintentionally evokes Woody Allen's "What's Up, Tiger Lily?" Enjoyable—if slightly goofy—adolescent SF fare, but with some effects that might frighten young viewers.

"Born Yesterday" (1993), PG, Hollywood Pictures Home Video, prebooks Oct. 11.

George Cukor's 1950 comedy classic is remade with Melanie Griffith as sweet but uncultured chorine Billie Dawn, whose oafish tycoon-husband (John Goodman) tries to smarten her up with help from a bookish reporter (Don Johnson)—with whom she falls in love. Unsurprisingly, Griffith is a pale imitation of Judy Holliday, who won an Oscar for her original, brilliant portrayal of Billie Dawn. (Perhaps Chaplin's "The Gold Rush," remade with Pauly Shore, would be worse.) As

(Continued on page 84)

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	Striking Distance (Columbia)	8,705,808	1,889 4,609	—	8,705,808
2	The Fugitive (Warner Bros.)	7,141,890	2,332 3,063	6	154,293,908
3	Undercover Blues (MGM)	2,913,897	1,596 1,826	1	8,491,221
4	True Romance (Warner Bros.)	2,630,183	1,254 2,097	1	8,187,361
5	Man Without A Face (Warner Bros.)	2,320,320	1,332 1,742	3	19,504,437
6	The Age of Innocence (Columbia)	2,317,289	83 27,919	—	2,317,289
7	Jurassic Park (Universal)	2,070,255	1,225 1,690	14	322,104,145
8	Sleepless in Seattle (TriStar)	1,428,228	1,164 1,227	12	116,856,908
9	Into the West (Miramax)	1,410,414	550 2,564	—	1,410,414
10	The Real McCoy (Universal)	1,379,430	1,672 825	1	5,019,395

Billboard®

FOR WEEK ENDING OCTOBER 2, 1993

Top Video Sales

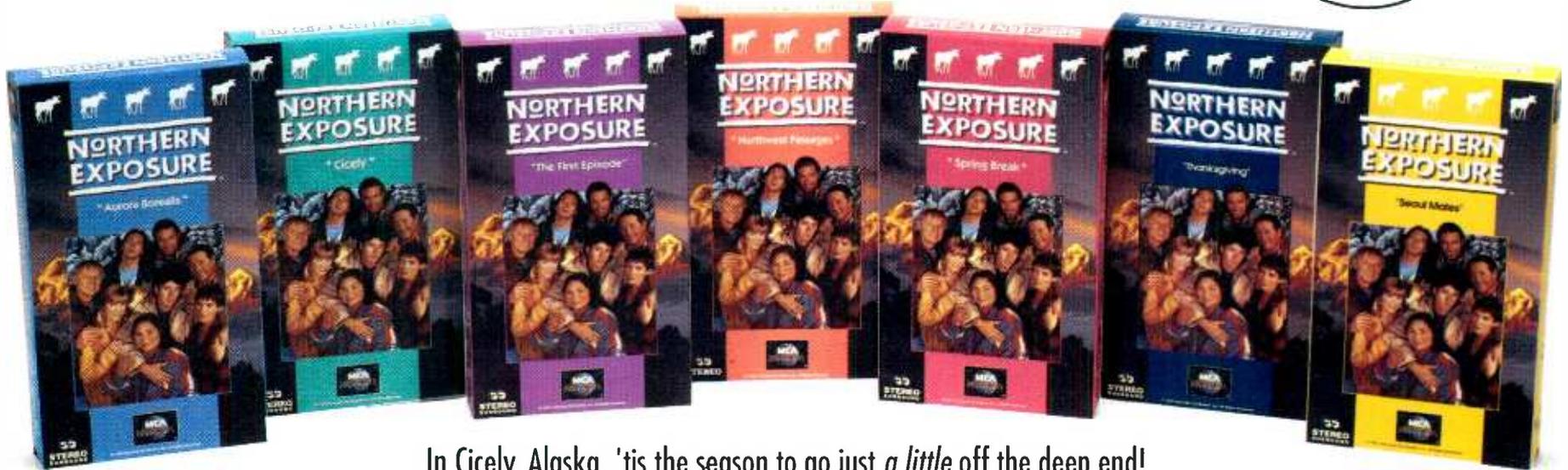
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

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	8	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
2	2	5	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
3	3	171	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G	24.99
4	7	47	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
5	6	5	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
6	4	9	TEENAGE MUTANT NINJA TURTLES III	New Line Home Video Columbia TriStar Home Video 52433	Paige Turco Elias Koteas	1992	PG	24.95
7	5	18	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
8	15	2	REN & STIMPY: THE CLASSICS	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
9	13	3	GIFT	Warner Reprise Video 3-38185	Jane's Addiction	1993	NR	19.98
10	10	27	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
11	9	8	KISS: KONFIDENTIAL	PolyGram Video 4400876033	Kiss	1993	NR	19.95
12	12	20	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
13	8	16	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	Various Artists	1993	NR	14.95
14	NEW ▶		THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	24.98
15	14	18	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
16	40	3	BARNEY'S HOME SWEET HOMES	The Lyons Group 99041	Various Artists	1993	NR	14.95
17	16	4	U2: NUMB	Island Video PolyGram Video 44008816331	U2	1993	NR	7.95
18	28	5	PLAYBOY'S EROTIC WEEKEND GETAWAYS	Playboy Home Video Uni Dist. Corp. PBV0741	Various Artists	1993	NR	29.95
19	18	2	REN & STIMPY: THE STINKIEST STORIES	Nickelodeon Sony Wonder LV49202	Animated	1993	NR	14.98
20	22	2	REN & STIMPY: THE STUPIDEST STORIES	Nickelodeon Sony Wonder LV49201	Animated	1993	NR	14.98
21	21	25	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
22	11	5	PLAYBOY'S SECRET CONFESSIONS	Playboy Home Video Uni Dist. Corp. PBV0745	Various Artists	1993	NR	19.95
23	20	10	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	14.98
24	29	76	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
25	RE-ENTRY		BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	NR	19.98
26	26	2	REVENGE OF THE CREATURE	Universal City Studios MCA/Universal Home Video 81299	John Agar Lori Nelson	1955	NR	14.98
27	17	15	2001: A SPACE ODYSSEY (25TH ANNIV.)	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95
28	35	2	THE CREATURE WALKS AMONG US	Universal City Studios MCA/Universal Home Video 81519	Jeff Morrow Rex Reason	1956	NR	14.98
29	19	15	OZZY OSBOURNE: LIVE & LOUD ●	Epic Music Video 29V-49151	Ozzy Osbourne	1993	NR	29.98
30	32	4	PENTHOUSE: THE GREAT PET HUNT PART II	Penthouse Video A*Vision Entertainment 50424	Various Artists	1993	NR	19.95
31	25	19	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
32	23	2	LOVE IS A MANY SPLENORED THING	FoxVideo 1039	William Holden Jennifer Jones	1955	NR	19.98
33	30	22	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
34	34	2	THE GHOST OF FRANKENSTEIN	Universal City Studios MCA/Universal Home Video 80879	Lon Chaney, Jr. Bela Lugosi	1942	NR	14.98
35	33	2	THE MUMMY'S GHOST	Universal City Studios MCA/Universal Home Video 80856	Lon Chaney, Jr. John Carradine	1944	NR	14.98
36	24	4	PENTHOUSE: PET OF THE YEAR WINNERS	Penthouse Video A*Vision Entertainment 50423	Julie Strain	1993	NR	24.95
37	36	2	HOUSE OF DRACULA	Universal City Studios MCA/Universal Home Video 81298	Onslow Stevens Lon Chaney, Jr.	1945	NR	14.98
38	RE-ENTRY		PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
39	39	21	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
40	31	34	BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	39.99

● 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.

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"Seoul Mates" #81645

The holidays bring out the best--and the weirdest--in everyone, as Maggie faces Christmas alone, Maurice meets the half-Korean son he didn't know he had, and Joel feels guilty about buying his first Christmas tree.

Advertising and promotional details subject to change without notice. *Suggested retail price.

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STREET DATE:
OCTOBER 20, 1993



Grave New World: Something Weird Bows 'Coffin Joe' Videos

BY CHRIS MCGOWAN

LOS ANGELES—Something Weird Video, which has unleashed such films as "Surfside Sex," "Wanda The Sadistic Hypnotist," and "For Single Swingers Only" on an unsuspecting home video public, recently unearthed several rare and controversial movies made in the '60s and '70s by Brazilian horror film director Jose Mojica Marins, who goes by the sinister stage name of Ze do Caixao ("Coffin Joe" in English).

Marins has a small cult following in Europe and is a well-known TV personality in Brazil, yet his low-budget, macabre movies have seldom been screened outside his native land. Even

there, his films never reached the mainstream, and some of them were banned by the military dictatorship that ruled Brazil from 1964-85. One censored movie that alarmed the generals in 1968 was "O Despertar Da Besta (The Awakening Of The Beast)," in which Marins combined psycho-sexual fantasies, LSD experiments, and grotesque nightmares, and also inserted a semi-serious TV talk-show discussion of his morbid art.

Seattle-based Something Weird recently launched that film and three other "Coffin Joe" videos: "At Midnight I'll Take Your Soul," "Hallucinations Of A Deranged Mind," and a compilation of banned footage—"The Strange World Of Coffin Joe." The

tapes, priced at \$20 apiece, have elicited a "pretty amazing response," according to Something Weird owner Mike Vraney.

Five additional Marins titles will bow in November. Vraney says the "Coffin Joe" movies are unlike anything ever seen by American audiences. He was introduced to them by Brazilian journalist Andre Barcinski when the latter was visiting Seattle to research the local grunge rock scene.

"I consider myself fairly jaded, and I'm always looking for the oddest movies," Vraney says. "And with these films I had that 'first time' type of video experience that I seldom get. I'd never seen anything remotely like them, and I got very excited about putting them out on video." Barcinski subsequently helped Vraney reach Marins in Brazil and strike a video distribution deal.

Marins wrote, directed, and usually starred in his films, appearing in most of them as "Coffin Joe"—the evil bearded character with a cape, black

top hat, and long fingernails that he introduced in 1963's "At Midnight I Will Take Your Soul."

His over-the-top tales can be crude and gruesome, delving into murder, rape, and even necrophilia. The movies are full of cemeteries, black magic, tarantulas, and twisted humor. "The Awakening" also features abundant nudity, sleazy sex, and a soundtrack that bombards the senses with unrelenting screams and maniacal laughter.

Marins' filmic style is so raw and strange that it is as if Russ Meyer shot "Night Of The Living Dead" with some help from surrealist director Luis Bunuel. Whether the "Coffin Joe" movies are trashy kitsch or inspired primitivism depends entirely on your point of view. Marins has been both praised and—more often—excoriated by Brazilian film critics.

Vraney says the horror movie collectors that make up much of his clientele "have been reading about Marins in film reference books printed 20 years ago. And when they see his movies,

they don't walk away disappointed. It's so far removed from the work of American, European, or Asian directors."

The "Coffin Joe" series is the latest addition to Vraney's catalog of nearly 1,200 exploitation and exploitation videos. About half the titles are public-domain horror and sci-fi movies, while the rest are soft-porn B movies and compilations culled from burlesque, nudist, and stag films.

Vraney packages many titles in collectible series, such as the "Sexy Shocker," "Untamed Video," and "Nudie Cutie" sets. The latter series has 68 two-hour volumes, and eventually will hit 100 titles, Vraney says. Most of the sexploitation videos were made between 1948 and 1971, when the genre started dying out with the arrival of X-rated porn films.

Only a few dozen such movies had been launched on tape, Vraney claims, before Something Weird expanded beyond its horror-flick base about four years ago and began to release some 70

(Continued on next page)



Coffin Joe (Jose Mogica Marins) arises for a night's work in "The Awakening Of The Beast," from Something Weird Video.

VIDEO PRICE REDUCTIONS

(Continued from page 77)

they probably would spike demand, likely would yield diminishing returns.

Price points below \$14.95 would "cheapen the product," Ross said in an interview at Musicland's national management conference here in September. Moreover, margins would become severely attenuated.

"There's no question the lowering of price over the years has generated buying," he added. "But, to me, it's not extremely important to keep lowballing videos. At some point it's hard for an increase in units to offset a loss in margin dollars."

Margin protection is one reason video retailers are outraged over the Paramount Home Video's decision to sell four titles ("Wayne's World," "The Addams Family," "Ghost," and "Charlotte's Web") at \$5.99 each in a promotion with McDonald's. Specialty stores can't match that price, and they expect to lose considerable revenue on those titles. Paramount hopes to appease dealers by offering mail-in rebates toward the purchase and rental of other studio titles to consumers who buy the

videos. But this measure is viewed as insufficient. Ross says, "The loss of sales far exceeds the rebates from the coupons. They're minuscule."

Some retailers reportedly are considering retaliation—for example, by placing the studio's product on back shelves. "We've taken our action," Ross said, "but I'd rather not discuss it."

Meanwhile, he emphasized that the chain's focus has been growth, which he said is essential in turning the chain's double-digit quarterly same-store sales gains into comparable profit increases.

"We're profitable," he said, "but not at the levels of an acceptable retail operation. We still need sales growth and margin growth. Then expenses will go down. We still need a number of years of good growth in the business."

The company plans to open its 300th store in Anchorage, Alaska, in November, and expects 325 outlets by year's end, which makes it the largest sell-through video chain in the U.S. Forty more could be added next year.

Billboard.

FOR WEEK ENDING OCTOBER 2, 1993

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
RECREATIONAL SPORTS™				
★ ★ NO. 1 ★ ★				
1	2	65	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	9.98
2	3	90	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98
3	7	29	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
4	1	19	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98
5	6	11	WHEN IT WAS A GAME 2 HBO Video 90843	14.98
6	20	31	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98
7	8	15	LT PolyGram Video 4400863893	19.95
8	RE-ENTRY		SPORTS BLOOPER AWARDS 2 ESPN Home Video	9.95
9	NEW▶		THE NFL INSIDER PolyGram Video 4400876833	19.95
10	5	202	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98
11	4	7	THREE-PEAT: THE CHICAGO BULLS' 3RD CHAMPIONSHIP FoxVideo (CBS/Fox) 5809	19.98
12	RE-ENTRY		WWF: WRESTLING'S GREATEST MATCHES Coliseum Video WS921	9.95
13	NEW▶		NFL OUTLAW COUNTRY PolyGram Video 4400876813	19.95
14	13	49	NFL ROCKS PolyGram Video 0853793	19.95
15	9	21	WHEN IT WAS A GAME HBO Video 90538	19.98
16	19	9	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98
17	RE-ENTRY		FOOTBALL FOLLIES PolyGram Video	19.95
18	RE-ENTRY		NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98
19	RE-ENTRY		NOT-SO-GREAT MOMENTS IN SPORTS: TAKE 3 HBO Video 0346	14.99
20	14	95	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98

Compiled from a national sample of retail store sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
HEALTH AND FITNESS™				
★ ★ NO. 1 ★ ★				
1	1	49	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
2	2	75	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99
3	13	3	BOXOUT PolyGram Video 4400877493	19.95
4	5	9	TONY LITTLE: TOTAL BODY SHAPE UP Parade Video 94	12.98
5	3	75	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99
6	6	159	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
7	11	65	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901	19.98
8	7	127	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111	9.99
9	9	57	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
10	4	33	RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2 GoodTimes Home Video 9304	19.99
11	14	63	QUICK CALLANETICS-STOMACH ♦ MCA/Universal Home Video 81062	14.95
12	10	87	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.99
13	16	19	BUNS OF STEEL 7 WITH TAMILEE WEBB The Maier Group TMG159	9.95
14	8	45	CHERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577	19.98
15	RE-ENTRY		CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
16	12	15	DENISE AUSTIN: KICKIN' WITH COUNTRY WORKOUT Parade Video 84	14.98
17	15	90	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
18	RE-ENTRY		THIGHS OF STEEL WITH TAMILEE WEBB The Maier Group TMG158	9.95
19	RE-ENTRY		ARMS AND ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG142	9.95
20	RE-ENTRY		CALLANETICS ♦ MCA/Universal Home Video 80429	24.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1993 Billboard/BPI Communications.

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PIONEER, CIC LINK*(Continued from page 78)*

breakthrough and enable us to move our business into a higher gear," says Chris Johnson, Pioneer LDCE's senior manager of acquisitions and productions. He adds that the deal is "rolling," with no actual ceiling put on the amount of titles from CIC's catalog that can be released.

Titles generally will be released to coincide with sell-through cassette campaigns—in France, just prior to that. There will not be pan-European rollouts, as language barriers are expected to deter potentially damaging parallel imports.

The European Laser Disc Association has reacted warmly to the announcement. By ELDA figures, the European market currently houses 350,000 laserdisc players. Disc demand ranges from 4,000 copies of "Terminator 2" sold in the U.K. to 20,000 copies of "Basic Instinct" sold in France.

The fourth quarter rollout of Paramount and Universal features on the Philips CD-I 5-inch format will not be affected by the agreement, according to Paul Miller, CIC Video senior VP of business development. "The titles will be released simultaneously on both," he says.

Johnson says he thinks 12-inch and 5-inch discs are not directly competitive. "I'm as uncertain how consumers will see the release of both just as much as my CD counterpart. We've always known about the CD-I and have been undeterred. I don't see the two formats as head-to-head competition, but as co-habitants," he says. "Corporately, we have to reveal more of our hand in plans of releasing 5-inch."

'COFFIN JOE' VIDS*(Continued from preceding page)*

sexploitation titles a quarter (Billboard, May 16, 1992). "My films are titillating, but not explicit," he says, adding that this makes his product appropriate for today's video stores. "A lot of states have legal problems with adult material, and the majority of my stuff would be R-rated by today's standards. So it's all rentable, even in Oklahoma and Tennessee and other places that have blue laws."

Vraney says about half his sales come through mail order, and the rest through video and comic-book stores. He sells direct to a "couple hundred" outlets, and also through distributors such as Facets and Tapeworm. Tower Video currently is testing Something Weird titles in select stores, he says.

Something Weird will release 300 titles this year, each retailing for \$20, Vraney says. "I don't believe in dropping a nickel [to make it \$19.95]. It's just \$20. I don't play by the rules. People say that I'm flooding the market, and I say, 'what market?' I'm creating a market."

The next installment of "Coffin Joe" movies from Something Weird will include the features "Perversion," "Strange Hostel Of Naked Pleasure," and "This Night I Paint Your Corpse Red." A fourth title will pair two shorts, "Macabre" and "Dreams," and a fifth will be a compilation of 18 theatrical trailers of "Coffin Joe" movies.

"We are also shooting interviews with Marins in Brazil to go at the end of each film, plus clips of his 'spook show' performances," Vraney says.

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MARQUEE VALUES

(Continued from page 80)

a Senator-bribing bossman, the likable Goodman is at his least likable, and Johnson is almost transparent. Seeming to hedge its bets against weak characterizations, this "Born Yesterday" tries to satirize Washington politics, but with little inside-the-beltway flavor. Its best hope is that renters will be drawn to the cast and unacquainted with the original.

"Who's The Man?" (1993), R, New Line Home Video, prebooks Oct. 12.

Two young Harlemites (Ed Lover and Doctor Dre of "Yo! MTV Raps") can't cut it as barbers, so they join the New York police, and soon uncover the plot of an evil developer. Preferring MTV personalities such as Lover, Dre, and invective-spewing comedian Denis Leary to real actors, this feeble story will make viewers yearn for the wit and realism of the "Police Academy" series. Nonetheless, Lover and Dre are usually pretty funny as chronic screwups who end up on the force. While "Who's The Man?" invites follow-up questions "Where's The Story?" and "Where's The Laughs?," young, preferably rap-loving audiences may want to see such featured hip-hop stars as Naughty By Nature, Ice-T, Queen Latifah, Salt-N-Pepa, Kris Kross, Humpty Hump, and many others.

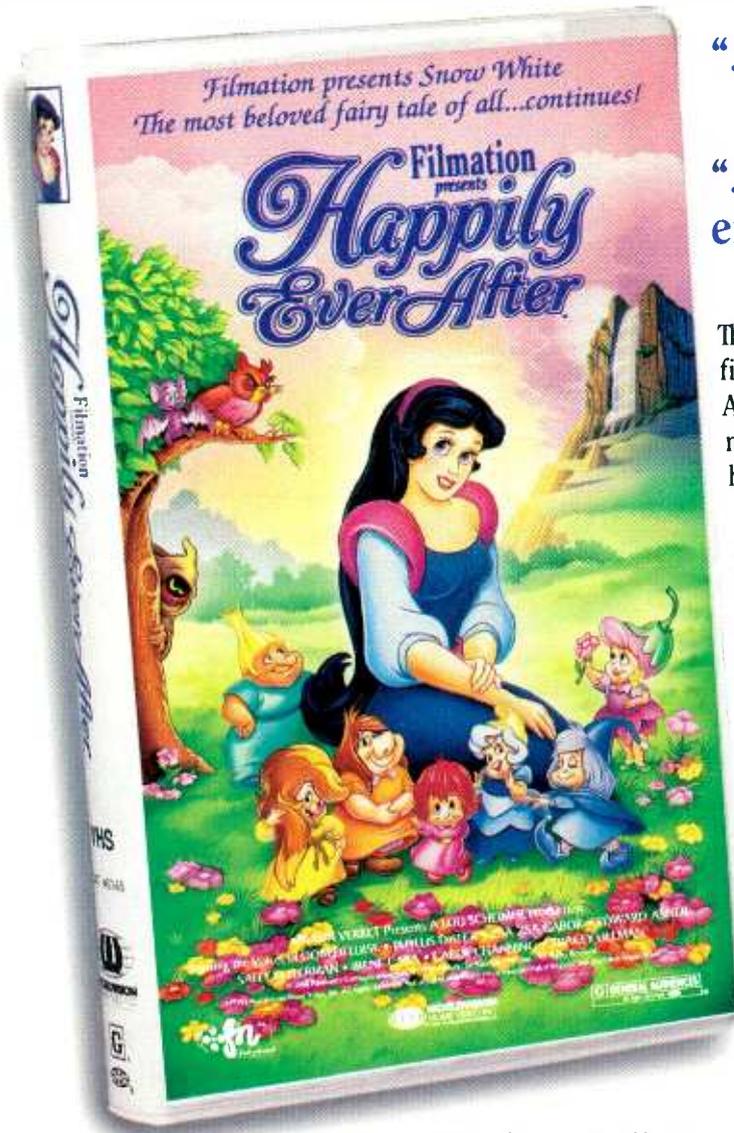
"Tokyo Decadence" (1993), NC-17, Triboro Entertainment Group, prebooks Oct. 12.

A Japanese porn film with artsy pretensions and a hilariously lowbrow title, "Tokyo Decadence" chronicles the sexual travails of Ai (Miho Nikaïdo), a prostitute who specializes in the S&M fantasies of wealthy clients. As a sex film, it usually manages to be pretty sexy, but men will no doubt find it more alluring than women will. (Female viewers may not get turned on by a film about a sexually powerless woman whose male partners are either command-barking master types or some more bizarre breed of role-player.) Despite its oh-so-serious look at Ai's personal and professional life, there's little more message than heaven-help-the-working-geisha. Recommend it to those who still remember when a "foreign art film" meant just one thing: filth.

"Witchboard 2: The Devil's Doorway" (1993), R, Republic Pictures Home Video, prebooks Oct. 27.

Although they could've built this film around a Trouble game with a finger-chomping pop-a-matic, or a mutinous Stratego army that lays siege to a small town, the makers of this sequel to "Witchboard" decided to return to their possessed Ouija board. This time the Witchboard operator is Ami Dolenz, who becomes more self-assured after she uses it to speak to a spirit from the Great Beyond. (As viewers will have to sit through at least a half hour of this movie before anybody gets done in, the Witchboard spirit clearly should spend less time helping Dolenz find herself and more time wreaking havoc.) With cheap effects, tired stunts, and leaden attempts at humor, this probably will appeal to those who've seen 'em all before and don't care if they see another.

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—Jeffrey Lyons, *Sneak Previews*

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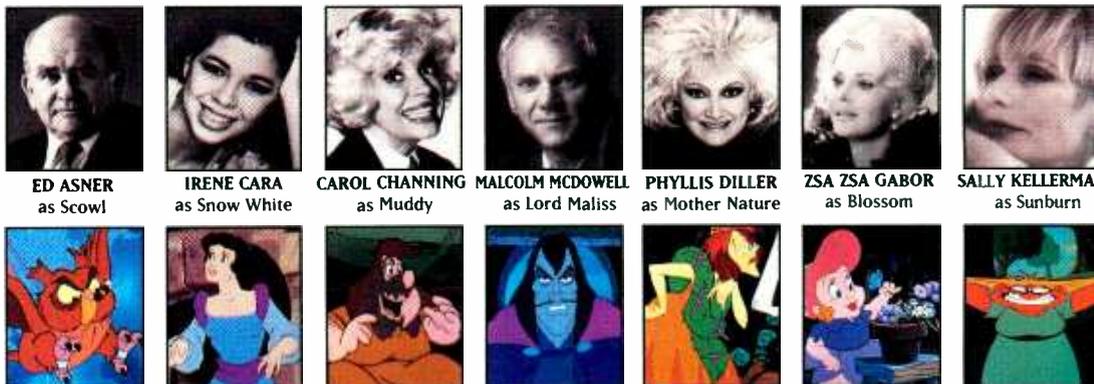
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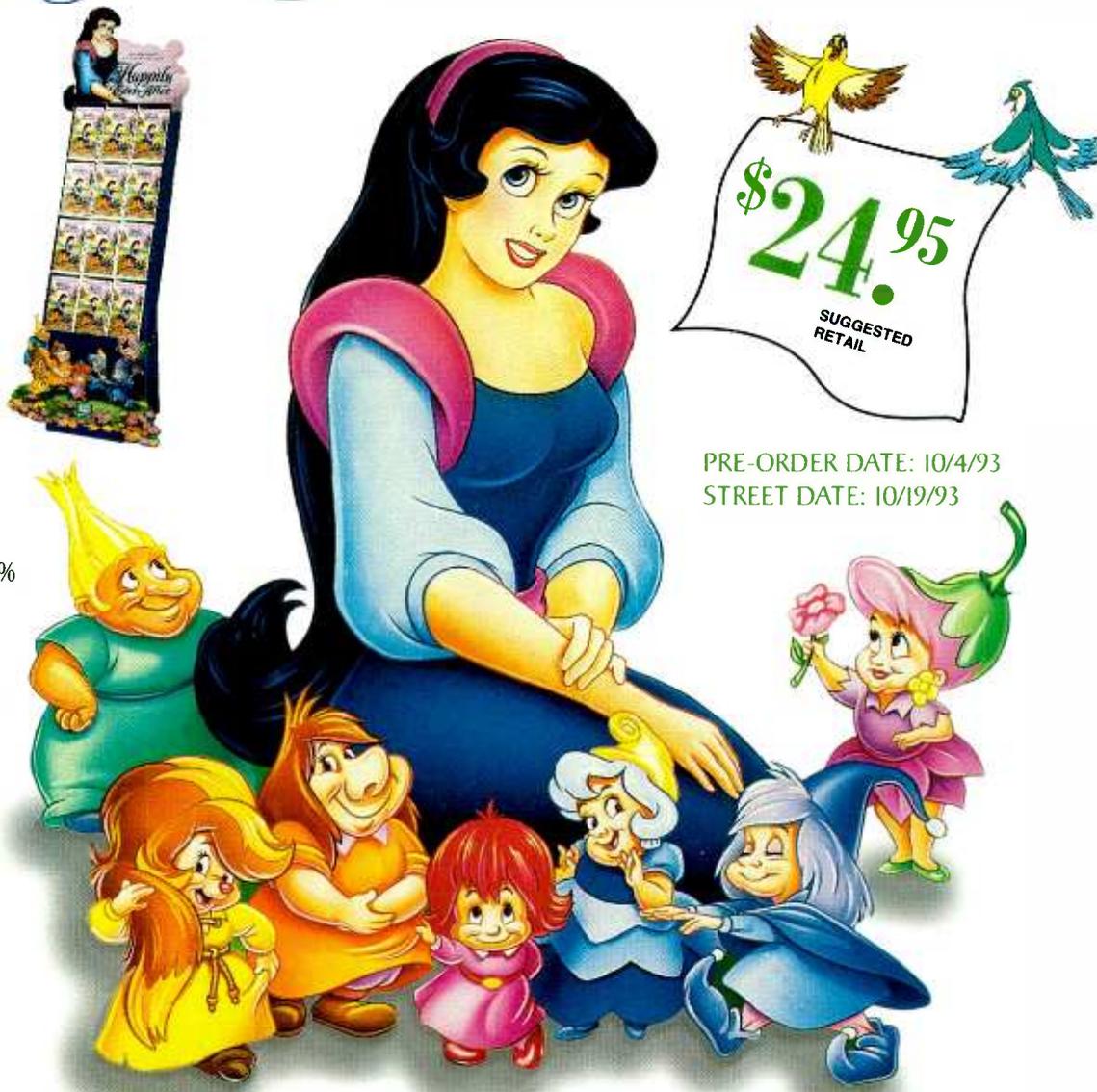
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CHILD'S PLAY

(Continued from page 68)

genre. We did a lot of concerts this summer."

Another proposed multi-artist tour, called Kids Konzert '93 (Billboard, April 17), never got off the ground. Ed Morrell, development director of Hollywood-based Bietak Productions, the tour's producer, says, "The general downturn in shed business this year caused people to back off. We do intend to try again next year."

It was Child's Play's pleasure to attend all but one of the six music concerts in the children's series at Ravinia, featuring A&M's Bill Harley, Smithsonian/Folkways' Ella Jenkins, Rory, A&M's Cathy Fink and Marcy Marxer, and Oak Street/Children's Group/BMG's Fred Penner. (We were sorry to have missed Parachute Express, but we had a previous commitment in New York, moderating a panel at the inaugural Kids' Music Seminar.) The pastoral outdoor setting, perfect weather, and the timely-to-a-fault (for this chronically late-running mom) performances were among the high points of an eventful summer.

Ravinia talent coordinator Ron Pateras says attendance averaged 3,000 per show, which was "pretty much the same as last year. We'd hoped to see a bit of a jump."

Pateras says acts without TV exposure had the lightest crowds, as might be expected, but that Ravinia's goal is to build the children's series as an entity unto itself, "so that families will come regardless of who's playing." That would ideally include a number of local kids' artists, of which the Chicago area has many.

"I see more rock/pop promoters doing more children's shows on a more regular basis, all around the country," says Bloom. "I would urge promoters to take time to learn the marketing strategies of getting to parents and kids. They'll find it's a new business worth getting into."

SCHOOL DAYS: With the new school year under way, Child's Play decided to check in with probably the most successful children's act in the educational field, Greg & Steve. The Los Angeles-based duo, whose motto is "Educate, motivate, enrich, and entertain," released their first children's album, "We All Live Together" (on their own Youngheart Records) in 1975. They have sold some 2 million units to date of their catalog, which encompasses 10 albums, two videos, and a number of book/cassette packages (released by Random House)—and they continue to move 200,000 units a year. "A lot of companies don't understand the importance of the educational market," says the duo's Greg Scelsa.

Greg & Steve achieved success bit by bit, show by show, phone call by phone call. "When we started out, we were calling school supply stores, one at a time," says Scelsa.

"Everything we do grew out of our experience of working with kids," says the act's other half, Steve Millang. "In dealing with the educational world, we developed materials that work in class. And music is tremendous for developing a wide range of skills. Since school is such a big part of kids' lives, they hear us there and they want to hear us outside class."

(Continued on next page)

Video Previews

EDITED BY CATHERINE APPELFELD

MUSIC

Prince, "The Hits Collection," Warner Reprise Video, 61 minutes, \$19.98.

He said he wasn't going to record any new material, and so far it looks like he's sticking to his guns. An audiovisual journey down the purple brick road, "The Hits Collection" delivers just what its name implies. Sixteen video hits, some never before available commercially, present a thorough look at the ever-changing stylistic avenues Prince has traversed throughout his career. A thread runs from the stripped-down (figuratively) "Controversy" and "Dirty Mind" to the height of his collaboration with the Revolution on such tunes as "Kiss," to the slickly choreographed style of "Cream," which Prince engineered with latest cohorts the New Power Generation. Video accompanies simultaneous audio release of "The Hits Vol. I And II."

Kenny Loggins, "Out Here From The Redwoods," Columbia Music Video, 60 minutes, \$19.98.



Concert video filmed this June at the Shakespeare Festival Glen at UC Santa Cruz is a well-rounded affair that finds the characteristically melancholy Loggins logging a bunch of his newer tunes, as well as some old favorites. He also hosts a handful of guests, including longtime pal Michael McDonald, who duets on "What A Fool Believes"; Will Ackerman, who guests on "Will Of The Wind"; and Shanice, who lends her voice to "Love Will Follow."

The Judds, "Naomi & Wynonna: The Farewell Tour," MPI Home Video (708-687-7881), 60 minutes, \$19.98.

It will be remembered as the long goodbye. When Judds matriarch Naomi announced a few years back that she would be retiring due to illness, not even the most enthusiastic of fans could have predicted the

media blitz that was to ensue. This overview of the fanfare, part concert video and part personal documentary, manages to be truly touching even in the face of overkill. The cameras follow Naomi, Wynonna, and crew on the long and winding road that led, eventually, to a pay-per-view bonanza filmed in Murfreesboro, Tenn. As interesting as the commentary on the Judds' breakup are the now brilliantly surpassed predictions from insiders on Wynonna's potential as a solo artist.

CHILDREN'S

"Shining Time Station Holiday Special," KidVision (212-275-2900), 60 minutes, \$14.95.

Christmas is in the air and, due to the snowy weather, some visitors are grounded at Shining Time Station. Which isn't such a bad place to be, what with Stacy the friendly concierge, the rocking Juke Box Puppet Band, and Mr. Conductor, played by Ringo Starr. One young girl, however, just can't seem to get into the holiday spirit until a mysterious passenger, Mr. Nicholas (Lloyd Bridges), appears at the station and works his magic. A*Vision's new release contains enhancements that were added especially for video release. Additionally, the "Holiday Special" contains two "Thomas The Tank Engine & Friends Winter Adventures," as related by Starr.

HEALTH/FITNESS

"Jane Fonda's Favorite Fat Burners," A*Vision Entertainment (212-275-2900), 65 minutes, \$19.95.



These are a few of Jane's favorite things. Here the fitness queen has come up with a great way to inspire people to get into shape while she herself doesn't so much as break a sweat. The fat-burning exercises

featured have been gleaned from four popular Fonda titles: "Complete Workout," "Stress Reduction Program," "Low Impact Aerobic Workout," and "Lean Routine." Even if prospective buyers own all these titles, it just can't be as much fun to watch them individually as it is to catch so many Fonda fashions all in one hour. Favorite-outfit vote definitely goes to the black lace unitard, complemented by black suede ankle boots. What year was that? As for the exercise program itself, it is a series of low-impact aerobic workouts that really do blend nicely for a fun 50 minutes. Perhaps the best part of the video, however, comes at the end, when Fonda offers some solid advice on diet, exercise, and maintaining a healthy lifestyle.

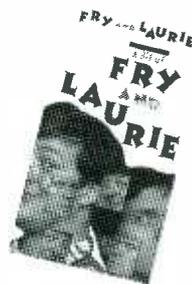
"Tanya Tucker Country Workout," Fire & Ice Entertainment, The Maier Group (212-534-4100), 50 minutes, \$19.95.



Other enterprising folks are capitalizing on the trend of setting their workouts to a country music soundtrack, so why not a bona-fide country artist pairing her name and music with a workout? For starters, despite her photo on the video cover, Tucker has little more to do with this fitness routine than viewers at home. Basically, she's just in the room. Not that there's anything wrong with this low-impact routine, which was designed and is led by chirpy certified professional Lisa Rice. It's just that viewers might be expecting a little more from Tucker than an occasional "Whew!" That aside, the program is divided into warm-up, fat-burning aerobic, and toning segments, and is geared toward beginners and intermediate-level trainees. And yes, viewers will hear Tucker, courtesy of recent hits such as "It's A Little Too Late," "Tell Me About It," and "Two Sparrows In A Hurricane." As a whole, however, video is disappointing.

MADE-FOR-TV

"A Bit Of Fry And Laurie," "Red Dwarf," "The Dangerous Brothers," CBS/Fox Video, lengths vary, \$19.98 each.



Forget about the royal family. For real laughs from the U.K., these uniquely outrageous comedies straight off the BBC airwaves can't be beat. The 1987 TV feature "A Bit Of Fry And Laurie" is a variety show that probes a true variety of subjects. "Red Dwarf," Britain's tongue-in-cheek answer to "Star Trek," details the hilarious misadventures of a hunch of spaced-out space travelers. Each CBS/Fox release features three episodes, including the famed "Backwards" segment, in which the Red Dwarf crew touches down in a present-day London where things are just a bit out of order. And "The Dangerous Brothers," a dip into the saucy, sophisticated side of British humor, pokes fun at all kinds of generally accepted social conventions. CBS/Fox also is releasing for the first time the BBC shows "Power To The People" and "Yes, Prime Minister," as well as repricing the current "Black Adder" series to \$14.98.

INSTRUCTIONAL

"Casting Directors Tell It Like It Is," Joel Asher Studio (800-652-7437), 40 minutes, \$29.95.

What casting directors are really looking for is the burning question that fuels this Q&A-style probe into the politics of Hollywood. The cast of characters includes insiders who have chosen actors for such films as "Network" and the recent feature "Robin Hood: Men In Tights," as well as TV shows "Anything But Love" and "Adam 12" and a number of commercials. The information is geared toward helping prepare actors to audition for a part, as the casting directors offer tips on where they discover new talent, how they feel about professional training, how to handle a callback, and more. Informative, if a bit dry.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Appelfeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

Billboard®

FOR WEEK ENDING OCTOBER 2, 1993

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number		
★ ★ ★ NO. 1 ★ ★ ★						
1	1	204	PINOCCHIO♦	Walt Disney Home Video 239	1940	24.99
2	2	47	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	1991	24.99
3	16	3	BARNEY'S HOME SWEET HOMES	The Lyons Group 99041	1993	14.95
4	5	19	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1730	1993	12.99
5	3	75	101 DALMATIANS	Walt Disney Home Video 1263	1961	24.99
6	4	15	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	1993	14.95
7	NEW ▶		REN & STIMPY: THE CLASSICS	Nickelodeon/Sony Wonder LV49200	1993	14.98
8	7	23	BARNEY'S BEST MANNERS	The Lyons Group 99021	1993	14.95
9	9	250	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
10	8	37	ROCK WITH BARNEY	The Lyons Group 98081	1992	14.95
11	11	29	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp./Hemdale Home Video 7140	1992	24.95
12	15	31	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	1992	14.95
13	6	31	BARNEY IN CONCERT	The Lyons Group 98071	1992	14.95
14	NEW ▶		REN & STIMPY: THE STUPIDEST STORIES	Nickelodeon/Sony Wonder LV49201	1993	14.98
15	NEW ▶		REN & STIMPY: THE STINKIEST STORIES	Nickelodeon/Sony Wonder LV49202	1993	14.98
16	14	125	THE JUNGLE BOOK	Walt Disney Home Video 1122	1967	24.99
17	17	3	THOMAS THE TANK ENGINE: DAISY	Strand Home Video 1266	1993	12.99
18	RE-ENTRY		X-MEN: ENTER MAGNETO	Saban Entertainment/PolyGram Video 4400866593	1993	9.95
19	10	5	TAZ-MANIAC	Warner Bros. Inc./Warner Home Video 12817	1993	12.95
20	RE-ENTRY		BARNEY GOES TO SCHOOL	The Lyons Group 98061	1992	14.95
21	RE-ENTRY		PETER, PAUL & MOMMY TOO	Warner Reprise Video 3-38339	1993	14.98
22	13	37	BARNEY'S BIRTHDAY	The Lyons Group 99011	1992	14.95
23	21	35	BARNEY'S THREE WISHES	The Lyons Group	1992	14.95
24	24	45	DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	1992	12.99
25	25	71	DISNEY'S SING ALONG SONGS: UNDER THE SEA	Walt Disney Home Video 908	1990	12.99

♦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.

CHILD'S PLAY

(Continued from preceding page)

"We created a demand for our production in the educational market," continues Scelsa, "and stores called us, wanting our material. We've created a demand at retail, especially at book and toy stores."

The next step, of course, would be record retail, which Greg & Steve plan to target heavily in the not-so-distant future (they are, in fact, carried in some chains, such as Tower). First, though, they want to get their faces more familiar to parents. The Disney Channel has been airing their first video. Their second and newest, "Greg & Steve's Musical Adventures," was released recently, and they're planning to do "a lot more video." Two more videos and two more albums are scheduled to be released during the next year.

"We witnessed what the majors tried to do in record retail," says Greg. "The children's music business hasn't been the cash cow a lot of peo-

ple were looking for. But if you just throw stuff out there without building an audience, it will come right back. And it will alienate retailers."

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MARCHING TO A WORLD BEAT IN SOUTHERN CALIFORNIA

(Continued from page 1)

of Africa, the Caribbean, Latin America, the Middle East, and the good ol' U.S.A.

Like any act that has struggled for years and achieved some local or regional success and recognition, these Southern California world beat bands aspire to break out and make national, and possibly international, names for themselves, and in the process make decent livings from their music. In their quest to pull this off, they have marshaled their resources or sought the help of benevolent investors. Each group has released or is about to release CDs, cassettes, and vinyl, with budgets ranging from \$6,000-\$15,000, to attain its goals, with CD pressings usually running at about 1,000 units.

The groups sell discs and tapes at their gigs, and place product on consignment with such retailers as Off The Record in San Diego; Aron's, Rhino, and Poo Bah's in the Los Angeles area; and Tower Records. Tyson runs ads in *The Beat*, a world music magazine, and the *Ethiopian Review*, which serves that immigrant community. He says he receives several inquiries and orders per week from those placements.

Like their indie-rock counterparts, the world beat ensembles



FORMULA ONE BAND

can guitar styles and minor-key Middle Easternisms with a hard-rocking, bluesy attack. Since forming in 1985, the band has released two vinyl EPs and its current CD, "From Benny's Tiki Room And Ammo Dump," on its own Accretions label.

The band played Japan in 1992 and recently landed a distribution deal with Landmark, according to the group's drummer and co-founder, Marcos Fernandes. Like other area world beat bands, the Bridges have had to book shows in an eclectic assortment of venues and situations. "Stylistically, we're kind of on the fringe these days, so finding places to play is a little more difficult," says bassist Rick Nash.

Aside from gigging at receptive nightclubs like Winstons and the Belly Up Tavern, the band has played benefits, coffeehouses, fashion shows, colleges, restaurant bars, and gallery openings.

"The art crowd is probably the most receptive audience we've had," says guitarist Don Story. "Because they appreciate new things, they're not afraid to make their own decisions about what they're hearing."

Berklee College Of Music-trained guitarist Macpherson finds people have a hard time trying to categorize his Zairean *soukous*-influenced contemporary jazz fusion. "The jazz people don't think we're playing jazz, and the world beat and reggae people don't think we're playing world beat or reggae—they think we're playing jazz. So we're in a weird limbo."

But Macpherson, whose San Diego Music Award-winning debut CD, "Jungle Party," was released by local indie Palmusic last year, thinks the genre-busting nature of his instrumental style isn't necessarily inhibiting his professional growth. "In the long run, it's going to help me because it's different, although in the short run I have to creatively book myself."

As a result, Macpherson, in addition to teaching guitar at San Diego State Univ., makes a living playing jazz bars and clubs, where he has to soften his sound somewhat, as well as dance concerts and blues bars where the punters welcome the full-volume approach. "There's a couple of places in town where we can play the African stuff, slammin' loud and hard, and people are knocked out by it," he says. "Then we'll play some of the more sophisticated jazz or pop-jazz rooms, where we have to mix in some R&B."

In a move toward nurturing a mutually supportive musical community, Macpherson & Third Beat and Burning Bridges were to share a bill for the first time Sept. 24, at the newly established WorldBeat Center in the Old Town area of San Diego.

NO CENTRALIZED L.A. SCENE

The vast expanse of greater Los

Angeles prevents any sort of centralized scene from forming, but that hasn't stopped bands from creating distinctive, internationally influenced styles.

Gerard Tacite LaMothe, drummer and leader of Formula One Band, moved to the East Coast from Haiti in his teens and migrated to Southern California in the early '80s. Bassist Eddy Poulard, tenor saxman Witford McNeil, and LaMothe founded the band in L.A. in 1984. Formula One's core style is *compas*, Haiti's national pop. The band has added soca, salsa, and reggae to its repertoire for broader appeal, as on its self-titled, seven-song cassette on Statue, a Redondo Beach, Calif.-based indie.

"It's not easy, especially in California; you don't have a mass of Haitian musicians," LaMothe says, explaining the revolving-door membership the group suffered in its early years. "You try to do the best you can with what you've got." He explains that once he found committed players in 1989, the band's playing tightened up and became consistent.

Formula One recently has been one of the weekend house bands at Cha-Cha-Cha in Encino, Calif., and has played benefits, larger concerts, and other clubs. (However, the recent closure of the Music Machine in West L.A. has created a bit of a venue vacuum for international music.) LaMothe wants to bring people across racial and religious lines and link them with music, a mission inspired in part by a concert the band performed in front of 11,000 people at Warner Park in the San Fernando Valley in 1991. "If you focus on the big picture, you will take care of the small problems. So my plan is to really promote unity through music," LaMothe says.

REVELATION AND REJECTION

With its unique musical stew of Turkish, Ethiopian, reggae, blues,



MARK TYSON & THE BLUE NILE X-PRESS

and jazz, Mark Tyson & the Blue Nile X-Press elicits responses ranging from revelatory adulation to racist rejection. "During the Gulf War," Tyson recalls, "we were playing three weeks in a row at the Red Lion Inn in Costa Mesa. They tried to force us into a dancehall/top 40 set, because every time we'd throw that little bluesy note in, that little Arab note, and Elias [keyboardist and collaborator Elias Negash] would play his little Ethiopian scale, the people would start yelling, 'Sad-dam Hussein music!' So the club fired us."

But Tyson and his band have been received warmly by various expatriate Middle Easterners, Negash's own Ethiopian immigrant community, and world beat and reggae fans with adventurous tastes. He and his older brother Nyofu, a master player of the Turkish stringed *saz* who has lived and performed in Turkey

and Sweden, have released several recordings on their family-owned 3 World Music label, and the first full-length CD from the Blue Nile X-Press is due before the end of the year.

"It's been really hard work, so we'd like to get our catalog signed to a label," says Tyson. The band also wants to work with a Turkish company to release a compilation of singles for the large cassette market there, based on a successful visit to the former seat of the Ottoman Empire last year. In Turkey, the Tyson brothers, Negash, and producer/drummer Joe Blocker appeared on two TV shows, played a series of



BILL MACPHERSON

gigs, and garnered an impressive pile of press clippings because of their unusual, Westernized take on Turkish music.

Word Of Mouth co-leader Gary Johnson is well aware of the music industry's tendency to try to label music. "Everything has to fall into a little category, and we're trying to do something that's genre-straddling."

Johnson and his musical partner and spouse, Libby Harding, founded Word Of Mouth in 1990 after their previous band, Sabia, broke up. (Sabia recorded albums for national indies Redwood and Flying Fish and toured extensively.) They apply energized Afro-Caribbean rhythms to melodies and harmonies inspired by Latin American *nueva cancion*, Cuban *nueva trova*, and North American folk, adding poetic lyrics in Spanish and English. After a stab at trying to tailor their sound for the pop mainstream, they have returned to—and gone beyond—the roots of Sabia's Latin solidarity stance. The basic tracks for a forthcoming CD reflect the quintet's artistic development.

"It's taken a long time to really pull it together to try and get a unified vision of what Word Of Mouth is," Harding says. Johnson adds, "We want to be more all-embracing, not just focus on Latin American issues." "We like to bring in influences from other music, but we don't want to be a generic world beat band."

DEFINING WORLD BEAT

There is no clear definition of the term "world beat" among these bands painted with the same categorical brush. "We want to play different rhythms from different cultures—that's what we see as world beat," says Formula One's LaMothe.

Word Of Mouth's Johnson has a different view. "Multiculturalism generally means we have *this* group from *this* country doing traditional music from *that* country, and that's valid. But few people are doing what we're doing, which is combining, crossing borders, and building bridges to other cultures." Johnson adds that he sees world beat bands taking social/political activist roles.

As far as charges leveled by some self-appointed guardians of purity—that world beat bands are ripping off global styles and are less authentic than their foreign counterparts—Burning Bridges guitarist Story says, "We're not trying to be African, we're just playing in that feel." Adds Macpherson, who spent much of his childhood in Zaire, "I don't want to try to copy Zairean music, per se. I'm much more into blending some different things."

The bands also face a perception problem about what they play—is it reggae? is it jazz? is it calypso?—but the increased number of releases on major labels championing world music, by artists such as Peter Gabriel and Paul Simon, and airplay on community and college radio stations have helped make bookers, promoters, and fans more open to and aware of world music. Says Word Of Mouth's Johnson, "If we had tried to do this and tour four years ago, we would have had a much harder time than we're finding now. Four or five years ago, world music was a weird thing and people had no idea what it was."

SPECIAL MIXES REQUIRED

One of the recurring problems the groups have had to face is the sound people's general lack of knowledge—both in the studio and at gigs—about the special mixes their musics require. "It's really good when you can give somebody an education about how this whole thing is going," says Formula One's LaMothe, describing how a preliminary studio mix of one of the band's tunes came out sounding like a rock band, reflecting little of the subtleties of its Pan-Caribbean pastiche.

Some of the musicians also have had to be clever in the way they market themselves. "The rhythms, and the fact that we're working in a lot of tunes that have major chords, makes it come out as being uplifting or happy music," explains Macpherson. "So I'm able to sneak my tunes into what could potentially be very lame working conditions."

The bands are all too aware of the expectation by promoters and audiences that they play dance music. While all the groups include danceable numbers in their set lists, some of them would like to be known as more than dance bands. "Even the danceable songs have words that you would like and enjoy hearing," notes Word Of Mouth's Johnson, "You don't have to dance to them. It's not the only point."

"Sometimes when you write a song, you're writing for airplay, too, you're writing for the concert stage," Tyson says. "Maybe you want to think of yourself playing the Hollywood Bowl or the Greek, and not always playing in a disco club where every tune's gotta be 'boof-boof-boof.'"



WORD OF MOUTH (photo by Jan Jensen)



BURNING BRIDGES

garner almost all their radio airplay from college and public stations. DJs in cities including Minneapolis, Tucson, Ariz., Chicago, Salt Lake City, Seattle, Santa Cruz, Calif., and San Francisco, as well as in Southern California, have aired tracks from the bands' releases. The groups work from the assumption that expanded airplay plays a key role in providing promotional momentum for the bands on tour by making potential new fans familiar with their music.

These releases have come out either on regional independents or on labels the band have launched themselves. Although the bands see the advantages of self-management and -promotion, they keep an eye on landing the distribution or representation deals that will garner increased airplay, press coverage, and, of course, sales, and will allow them to tour beyond their home bases.

Some of the bands also have shown the potential to tap into unusual niches among local cultural groups, as well as overseas markets.

SAN DIEGO WORLD BEAT

The San Diego alternative rock axis has been garnering raves of late as the "new Seattle," but the world beat scene, especially reggae, has been a mainstay there as well.

However, two acts, Burning Bridges and Macpherson, have established names for themselves locally without relying on reggae as their core music.

The Bridges' self-penned, socially conscious tunes fuse several Afri-

Update

LIFELINES

BIRTHS

Girl, Iris Parker Pavitt, to Bruce Pavitt and Hannah Parker, Aug. 29 in Seattle. He is co-owner of the Sub Pop label.

Boy, Kwesi Etiitan, to Anthony and Cheryl Gadson, Sept. 5 in Berkley, Mich. He is a sales clerk and CD buyer for Harmony House No. 31 there.

Boy, Faisal, to Hisham and Randa Alhegelan, Sept. 16 in Washington, D.C. He is a Real Music recording artist.

Girl, Hannah Elizabeth, to Tom and Kathelene Gibson, Sept. 16 in Nashville. He is director of product marketing for Sony Music Nashville.

MARRIAGES

Richard Duryea to Lorraine Rebidas, Aug. 12 in Santa Barbara, Calif. He is a personal manager in the music business. She is VP/general manager of Private Music Publishing.

Lou Ross to Kathy Kern, Aug. 14 in New Concord, Ohio. He is director of convention and member services for the National Assn. for Campus Activities. She is owner and president of Kaleidoscope Entertainment Inc. in Columbia, S.C.

Stuart Wiener to Marlene Selsman, Aug. 28 in Lake Tahoe, Nev. He is a record producer and CEO of Wemar Music Corp., and the son of veteran music publisher George Wiener. She is VP of Public Relations Associates, producer of the MCA/Decca CD "Louis Armstrong, The Composer," and daughter of the late Tin Pan Alley songwriter/song plugger Victor Selsman.

Garry Velletri to Diane Painter, Sept. 5 in Nashville. He is senior VP of Bug Music Inc.

Chris Palmer to Sharon Ainsberg, Sept. 11 in Connecticut. He is a singer/songwriter. She is label manager for Point Music, a division of PolyGram in New York.

GOOD WORKS

GIFT OF RECORDING: Stevie Wonder has donated \$500,000 in studio equipment to the Duke Ellington School Of The Arts in the Washington, D.C., area. The equipment will be part of a new recording studio at the school.

THE CHILDREN OF WAR: A benefit concert, *Children Under Siege*, will be held Oct. 14 at the Greek Theatre in Los Angeles to raise public awareness of the plight of children in the warfare in Bosnia-Herzegovina. The event—said to be inspired by the single "Sarajevo," from an album, "Somewhere In A Dream," by Hisham on the Real Music label—will feature performances by Hisham, Yanni, Kitaro, Alan Parsons, Am-

DEATHS

Calvin Lowery, 32, as a result of a train accident, Sept. 8 in New York. Lowery was an art director at Arista Records. He designed scores of albums and campaigns for Arista and LaFace Records, including projects for TLC, Exposé, Dionne Warwick, and the "Boomerang" soundtrack. He is survived by his wife, Carin Savel-Lowery, and son, Yannick. Donations in his memory may be sent to the Yannick Lowery College Fund, 386 9th Street, Brooklyn, N.Y. 11215.

James M. Petze, 48, after a long battle with cancer, Sept. 12 in Hyannis, Mass. Petze was the guitarist in the Boston band the Rondels, whose single "Back Beat No. 1" reached No. 66 on the Billboard Hot 100 in Sep-

tember 1961. The Rondels performed on "American Bandstand" and "The Jackie Gleason Show," and performed around the country for eight years, touring with such artists as Jimmy Clanton, Freddie Cannon, Wayne Cochran & the CC Riders, Link Wray, the Dave Clark Five, and Conway Twitty. Petze also was the cousin of Lennie Petze, president of Petze Music Group and former senior VP of A&R for Epic Records. He is survived by his wife, Judi; his son, Michael; his daughters, Michelle and Melissa; and his sister, Judith McLean.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

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. 19-28, "How To Make It In The Music Business," one-day seminar sponsored by Billboard, presented by Jim Halsey, being held in various locations in New York, New Jersey, Connecticut and Ohio. 800-966-3090.

Sept. 28, "Making Music Multimedia: An Overview Of Issues For And Impact On The Music Industry," presented by California Copyright Conference, The Sportsmen's Lodge, Studio City, Calif. 818-848-6783.

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.

Sept. 30, 1993 SESAC Awards Dinner, eneral Jackson Showboat, Nashville. Gary Voorhies, 615-320-0055.

Sept. 30, "Shopping Your Demo," seminar presented by the Washington Area Music Assn., Levine School Of Music, Washington, D.C. 202-

brosia, Roberta Flack, Mick Fleetwood's Blue Whale, Buffy Saint-Marie, and Dave Mason. For more info, call Michael Jensen or Bobbi Colwan at 818-585-9575.

HELPING AWARENESS: The Chieftains will perform a benefit concert Oct. 16 at the Sylvia and Danny Kaye Playhouse in New York to benefit the International Breast Cancer Foundation for Ireland, which furthers research and education on breast cancer in Ireland and the U.S. October is National Breast Cancer Awareness Month. For more info, call Annette Mahon at 212-838-4242; for ticket info, call 212-772-4448, noon-6 p.m. daily.

338-1134.

OCTOBER

Oct. 3-24, "How To Make It In The Music Business," one-day seminar sponsored by Billboard, presented by Jim Halsey, being held in various locations in Kentucky, Tennessee, Pennsylvania, Virginia, Oklahoma, Kansas, and Nebraska. 800-966-3090.

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, "Girls' Night Out: An Evening With Top Women Recording Artists And Executives," presented by the L.A. Chapter of NARAS, A&M Records' Chaplin Soundstage, Los Angeles. 818-843-8253.

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.

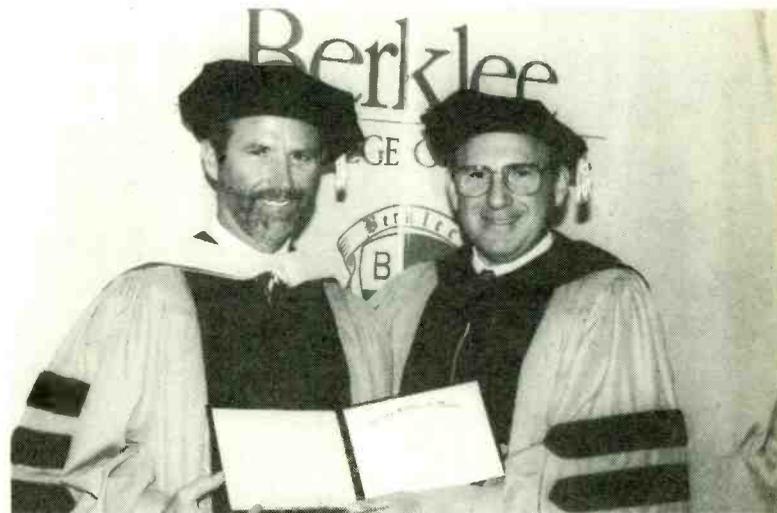
Oct. 11, MusicQuest '93, international pop and rock showcase, Yamaha Tsumagoi complex, Tokyo. 011-81-3-3719-3328.

Oct. 11, Academy Of Country Music 11th Annual Celebrity Golf Classic, benefiting 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 benefiting the National Music Foundation, sponsored by WPLJ New York. Christie's Auction House, New York. Arlene Gallup, 718-897-6428.

Oct. 12, "How To Make It Big In The Home Video Business," seminar presented by the Learning Annex, Hyatt Hotel, Los Angeles. 310-478-6677.

Oct. 14-15, Multimedia And Technology Li-



Greene The Graduate. Berklee College Of Music president Lee Eliot Berk, right, awards NARAS president/CEO Michael Greene an honorary doctorate of music at the school's 1993 Entering Student Convocation on Sept. 7. Greene also delivered the convocation address.

censing, seminar presented by Law Journal Seminars-Press, Plaza Hotel, New York. Jill Windwer, 212-463-5514.

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.

Oct. 21, Fifth Annual Calypso & Steelband Music "Sunshine" Award Program, Tribeca Performing Arts Center, New York. 718-712-2005.

Oct. 21-23, 19th Annual Friends Of Old-Time Radio Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 22-24, Texas Assn. of Broadcasting 1993 Annual Convention, Worthington Hotel, Fort Worth, Texas. 512-322-9944.

Oct. 23, Soulbeat Television Network 16th Annual Hollywood Awards Ball and Dinner, music awards ceremony, Scottish Rite Center, Oakland, Calif. Pamela Stearne, 510-444-7165.

Oct. 23, "How To Start & Run Your Own Record Label," seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Oct. 23-24, Songwriters Expo 17, presented by the Los Angeles Songwriters Showcase, Sheraton Los Angeles Airport, Los Angeles. 213-467-7823.

Oct. 26, "Copyrights And Trademarks—How To Protect Your Creative Work," seminar by entertainment lawyer Wallace Collins, The Learning Annex, New York. 212-570-6500.

Oct. 26-29, "Smart Media Week," presented by Knowledge Industry Publications. The event is divided into three conferences: Smart Media International (focusing on interactive programming formats including CD-I, 3DO, Sega, Nintendo, CD-ROM, laserdisc, and others), CD-I Three, and Electronic Publishing And Rights Conference II: Impact On Print, Audio And Video Publishing, Sheraton New York Hotel, New York. 914-328-9157.

Oct. 27, "The Music Business: Contracts, Managers & Copyrights," seminar presented by entertainment lawyer Laurence H. Rudolph of Rudolph & Beer, the Learning Annex, New York. 212-570-6500.

Oct. 31, British Music Industry Award, Grosvenor House, London. 011-44-71-287-4422.

NOVEMBER

Nov. 3-5, 15th Annual Billboard Music

Video Conference and Awards, Hotel Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

Nov. 4-5, Fifth Annual ITA Magnetic And Optical Media Seminar, Nikko Hotel, Atlanta. 212-643-0620.

Nov. 4-6, Loyola Radio Conference, Bismarck Hotel, Chicago. Lazar Mavrenovic, 312-915-6558.

Nov. 11-14, Young Black Programmers Coalition Convention, Hyatt Regency, New Orleans. 205-432-8661.

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.

FOR THE RECORD

Contrary to an item in the Sept. 25 Popular Uprisings column, Hollywood's Eleven replaced the Scream in a showcase slot at Concrete Marketing's recent Foundations convention.

In the expanded Worldwide Dance section in the Sept. 25 issue, the last line of "New York Groove," written by Larry Flick, should have read, "All you need is a clear head and an adventurous soul."

A story in the Sept. 25 issue about a benefit concert for Bosnian children had the wrong toll-free number for contributions. The correct number is 800-93BOSNIA. Also, Billboard has been informed that Greg Phillinganes and Michael McDonald are no longer on the bill for the Oct. 14 benefit concert in Los Angeles. For updated information, see Good Works on this page.

Pro Audio

Record Plant: 25 Years As A Hi-Tech Living Room

BY MARILYN A. GILLEN

NEW YORK—For its silver anniversary this year, The Record Plant has been polishing up its original philosophy and building on its considerable reputation.

The result is a veteran studio with a fresh shine; a hi-tech space grounded in the basics of quality and service.

"We are operating under the philosophy that was espoused at its birth by its owners, and that is to have the highest level of technology in very comfortable surroundings conducive to creativity," says Rick Stevens, who has helmed the Los Angeles studios since 1991. "It's making your record in a living room with the best equipment available. And while the specific implementation has changed over the years, the philosophy has not."

The philosophy belongs to Record Plant founders Chris Stone, who currently heads the World Studio Group, and the late Gary Kellgren.

It was 1968 and Kellgren, an engineer for the likes of Jimi Hendrix, Vanilla Fudge, and Frank Zappa, had the idea: Create a studio with the soft heart of a hotel, into which musicians could "check" while creating their albums. Minds would be freed from mundane tasks, which would be left to the staff, and allowed to focus on the sublime. The then-current state of faceless studios that shall go nameless—hospital-like with fluorescent lights, white walls, and concrete floors, in the words of Stone—would be replaced by the "living-room" approach. It is an idea now come in force, but one that was novel at the time.

Teaming with Stone, a former Revlon executive, the two borrowed \$100,000 and launched the 12-track Record Plant in New York.

The first album cut there was Hendrix's "Electric Ladyland"; the first big mix session was for "Woodstock"; the first remote was "The Concert For Bangla Desh." To understate, it was a good start, and one that would set the tone for the next quarter-century.

In 1969, Stone and Kellgren put down additional Record Plant roots in

Los Angeles, opening a 16-track operation. The '70s saw the likes of the Eagles (whose "Hotel California" legend links to the studio), Fleetwood Mac, Rod Stewart, the Rolling Stones, Quincy Jones, John Lennon, and Paul McCartney pass through, and 24-track and 32-track machines move in.

A third Record Plant was opened in Sausalito in 1972. Both it and the New York studio were sold in 1980, the beginning of a decade that brought such talents as Bruce Springsteen, Billy Idol, and Motley Crue into the L.A. Plant.

In 1985, the Third Street Plant moved to its current space on Sycamore.

Also on the move in the '80s was Stone, who sold the Plant to the Chrysalis Studio Group in 1987. In 1991, Chrysalis announced it would close the doors.

"When I opened my L.A. Times and saw the headline that the storied Record Plant was about to close, I felt I was at a time in my life where I could take hold of that and bring it back," Stevens recalls.

Then president of the Summa Music Group, Stevens was no novice to the music business. "But bottom line," he admits, "the Record Plant name was



Stephen Stills, Joe Walsh, and Al Kooper, pictured from left, joined hundreds of Record Plant albums for the "Last Jam," held Dec. 18, 1985, at the Third Street studios.

legendary to me. And if I had a chance to acquire a legend, I was going to do it."

In those heady first days, he says, artists he had never met would come up to him and thank him for saving the site. "It's a piece of history," he would agree.

Historic or not, the Record Plant today is no museum piece, frozen in time.

"The Plant was operating largely on cruise control when I arrived," says Stevens of the post-Stone days. "There was no figurehead. A studio like the Record Plant is almost like a fine restaurant, where the service is impeccable and the food is always delicious, and if you drop your knife there is a busboy hovering discreetly in the background to deliver a new one. That level of service cannot be rendered by a corporation. It requires someone hovering in the background to make sure everything runs like clockwork."

When Stevens began hovering, he noticed some things needed changing, he says. "The location had the potential to contain some of the great creature comforts that were part of the original philosophy, but it was sadly devoid of them. Beyond that, I knew as a businessman that the level of service required to appeal to the great stars in

our industry is so expensive that you couldn't support that with only two studios. So we had to increase our facility to five."

The result was a \$4 million expansion and upgrade, begun in 1992 and just wrapped up, that saw the addition of a raft of "creature comforts" as well as two new studio suites—SSL I and Neve I—and a new digital editing/MIDI/overdub suite. The SSL room is equipped with a 96-input SSL SL-8000 G Series with Ultimotion console; the Neve room boasts a 96-input Neve VRSP Legend.

Of those "suites" and other client treats, Stevens explains, "Just using today as an example, we've got Prince here—or whatever you call him—and we've got David Foster with his Christ-

(Continued on next page)



Founder and former owner Chris Stone, second from left, presents successor Rick Stevens, fourth from left, with a framed invitation to the opening of the first studios in 1968. Also pictured, from left, are Samantha Stone; J Moss; and VP/studio manager Rose Mann.

Bearsville Raises Barn To Studio Status Famed Facility Features 'Open' Layout, Living Area

BY JIM BESSMAN

WOODSTOCK, N.Y.—The latest addition to the Bearsville Sound Studios complex here—where the afterglow of historic album projects by the likes of Todd Rundgren and the Band lingers about the woody premises together with the descendants of Dylan's cats—isn't exactly new.

The Turtle Creek Barn, once the site for numerous albums including the 1975 Grammy-winning "The Muddy Waters Woodstock Album," has been returned to its full-fledged recording-studio status, albeit one with an altogether different vibe than the two regular tracking rooms in the nearby Bearsville Studios building.

Indeed, the Barn, which has functioned for years primarily as a rehearsal/preproduction space, now combines an "open" studio layout with living quarters. The setup is entirely appropriate considering the "studio/motel" nature of the sprawling Bearsville camp, which also includes eight guest-house locations, with as many as three separate apartments in each, a theater facility with live recording capability and two restaurants, and private housing.

Heading the operation is Sally Grossman, whose late husband, Albert Grossman, managed Dylan and the Band, founded Bearsville, and originally set up the Barn in a partnership with the Band's Robbie Robertson and Garth Hudson as an adjunct to the main studios.

"Part of [the Band's] 'Stage Fright' was cut there, also records by Paul Butterfield, the John Hall Band, Orleans, David Sancious, and the Woodstock Mountain Revue with Artie and Happy Traum, Jim Rooney, and Bill Keith," Grossman says. "The Rolling Stones rehearsed there at the same time they produced Peter Tosh's 'Bush Doctor' in Studio B, and 10,000 Maniacs recently rehearsed their 'Unplugged' there and finished it in the studio. We're two hours from New York City in beautiful country-

side with mountains, bears, and deer—it only makes sense to have another [recording] room available, especially for younger bands."

Currently, Boston band Stompbox is ensconced in the Barn, preparing its debut album for Columbia Records, with Sylvia Massy of Tool and Green Jelly fame producing. But the major impetus behind the Barn's restoration was Pet Shop Boys and New Order producer Stephen Hague, who produced music for the "Coneheads" soundtrack as well as material for a forthcoming Andrew Wyatt album there. According to studio manager Mark McKenna, last fall Hague brought his own Sony 3324 digital multitrack equipment to further the Barn's "clean-path-to-tape" philosophy.

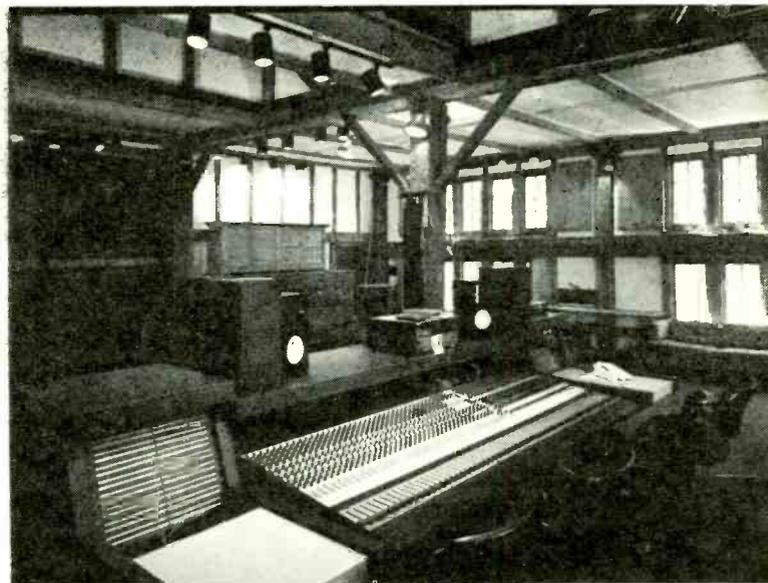
"We provide a pure recording chain going from signal to tape," says McKenna. "In other words, the microphone, mike preamp, and all the processing gear, including tape ma-

chines, are of the highest caliber and unimpeachable integrity. We also offer a flexible playback matrix in an atmosphere that's relaxed, casual, informal, and affordable."

The Barn's studio room is 35-by-35-feet with a 10-foot-high ceiling. Key equipment includes an Audio Media Research split console with 92 total inputs, the Studer A800 MkIII 24-track tape machine, and such high-quality outboard devices as Neve channel amplifiers, Pultec equalizers, and Urei compressors and limiters. Rates are negotiable based on a daily lockout rate including lodging for four and assistant-engineer services.

Since it's an open floor plan, the Barn has no control room or partitions of any kind. So a kitchen is just off the board, and a spiral staircase on the other side leads up to the open living quarters. During breaks, the sound of the playback may mix with that of the upstairs shower.

(Continued on next page)



The Turtle Creek Barn, once the site for numerous albums including the 1975 Grammy-winning "The Muddy Waters Woodstock Album," combines an "open" studio layout with living quarters.



Founder Chris Stone in front of the Los Angeles Record Plant, circa 1973.

THE RECORD PLANT'S SILVER ANNIVERSARY

(Continued from preceding page)

mas album, and Céline Dion. So you are talking about top-level people. Some of those people are very gregarious and want to interact with other creative people. But others, like Prince, demand the utmost in privacy. That's why we created the complete private suite so the artist can stay totally in his own realm if he wants to."

If he *doesn't*, there is the atrium.

The dramatic new indoor space is an open area boasting trees, jacuzzi, and coffee bar, designed to re-create the communal spirit of the original Record Plant. "Steve Perry came by here today to visit the coffee bar," Stevens notes. "Just to *hang out*. It's not strange at all now to see artists who are at other studios come by to visit."

It's also not strange these days for those same top-level artists to have studio setups in their homes, a phenomenon Stevens sees as fact, not threat.

"The stars don't want to record in their homes for the most part," he asserts. "However, many stars who are our clients do have some sort of a recording setup in their homes where they will generate ideas and maybe develop some tracks to a certain level. Many studios regard that as a threat. But Record Plant feels that if our clients want to develop projects to a certain stage in their home, we are actu-



The new SSL I Studio Suite features a Solid State Logic SL-8000 console with Ultimotion.

ally going to help them to bring them to the next level."

As for the next 25 years, Stevens' golden-years rule is don't fix what works.

"I don't have a crystal ball," he demurs. "But I know the *concept* will be here as it's always been—to offer the highest level of technology and service. Whatever the 2018 versions of those are is what we will try to provide."

BEARSVILLE RAISES BARN STATUS

(Continued from preceding page)

"The Barn appeals to young bands making their first or second record who don't want the formality of the traditional recording studio," continues McKenna. "They can work and crash whenever they want, then get up in the middle of the night and come down and record some more. And young bands especially can feel disassociated from a control room. It's the fishbowl syndrome: People on the other side of the glass are looking at you and talking about you, and you can't hear them."

The Barn's openness, McKenna notes, not only closely resembles that of Sammy Davis Jr.'s pool house in Los Angeles, where the Band recorded its self-titled second album, but also incorporates the spirit of producer Daniel Lanois in its glassless

"communal environment, where there's no separation between musicians, producer, and engineer," McKenna says.

Within walking distance of the Barn, Bearsville is also readying smaller live-in singer/songwriter studios, including Robbie Robertson's former house. Wild turkeys frequently trek between the facilities, and in winter deer come to the Barn for late-afternoon feedings. A Sugar-cubes rehearsal was even interrupted when a bear tried to get into the dumpster.

"There's a rustic charm here with a personality that's anything but sterile," says McKenna. "Younger artists' eyes really pop out when they get here, because it really is a barn."

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPT.25, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ALBUM ROCK
TITLE Artist/ Producer (Label)	DREAMLOVER Mariah Carey/ M.Carey,D.Hall W.Afanasieff (Columbia)	RIGHT HERE (HUMAN NATURE) SWV/ B.A. Morgan (RCA)	HOLDIN' HEAVEN Tracy Byrd/ T. Brown (MCA)	SOUL TO SQUEEZE Red Hot Chili Peppers R.Rubin (Warner Bros.)	PEACE PIPE Cry Of Love/ J.Custer (Columbia)
RECORDING STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Bob Rosa	HOMEBOY/ FUTURE (NY/Virginia Beach) Larry Funk Nat Foster/ Franklyn Grant	MUSIC MILL (Nashville) Jim Cotton	THE BIG HOUSE (Los Angeles) Brendan O'Brien	MUSCLE SHOALS SOUND (Sheffield,AL) Steve Melton
RECORDING CONSOLE(S)	SSL 4064	Harrison MR II/ SSL 4000E	Focusrite	Neve	Neve 8068
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Sony APR/Studer A827	Mitsubishi X-850	Studer A80	Studer A820
STUDIO MONITOR(S)	Tannoy	UREI 813 Yamaha NS10/ Yamaha NS10, Emlar	Dynaudio Acoustics	Yamaha NS10M	Custom TAD Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 456/499	Ampex 467	Ampex 456	3M 996
MIXDOWN STUDIO(S) Engineer(s)	SONY STUDIOS (New York) Mick Guzauski	FUTURE (Virginia Beach,VA) Franklyn Grant	MASTSERFONICS (Nashville) John Guess	RECORD PLANT (Los Angeles) Brendan O'Brien	MUSCLE SHOALS SOUND (Sheffield,AL) John Custer Steve Melton
CONSOLE(S)	SSL 4000 96 Ultimotion	SSL 4000E	SSL 4000E G Computer	SSL 6000G	Neve 8088
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348 (Dolby SR)	Studer A827	Otari DTR900 II	Studer A800	Studer A820
STUDIO MONITOR(S)	Mastering Lab Tannoy	Emlar Yamaha NS10	Kinoshita/Hidley TAD	Yamaha NS10M	Custom TAD Yamaha NS10
MASTER TAPE	3M 996	Ampex 499	Ampex 456	Ampex 456	3M 996
MASTERING (ALBUM) Engineer	GATEWAY Bob Ludwig	HIT FACTORY Herb Powers	MASTERMIX Hank Williams	MASTERDISK Howie Weinberg	GEORGETOWN MASTERS Denny Purcell
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	BMG Manufacturing	Uni Manufacturing	WEA Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	BMG Manufacturing	Uni Manufacturing	WEA Manufacturing	Sony Manufacturing

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Happy Happy Joy Joy. KSOL (Wild 107) San Francisco morning man Mancow Muller, center, recently hosted a contest to find the human look-a-likes for Nickelodeon's animated Ren and Stimpy characters. He is pictured here with the winners.

KSSK Posse Practices Cellular Quick-Draw Listeners' Phoned-In Crime Tips Aid Honolulu Cops

■ BY DON WELLER

HONOLULU—Something that began as a morning-show feature at KSSK-FM Honolulu has become the talk of the market, has won recognition from local government, and has been instrumental in apprehending some criminals, to boot.

The feature, known as the "KSSK Posse," began a couple of years ago when cellular phones exploded on the island market.

The initial idea was conceived by the highly rated morning team of Michael Perry and Larry Price. Aware of the deep penetration of cellular phone use on Oahu, Perry and Price asked callers to be their "posse" by calling the station on their mobile phones when they saw traffic snarls or accidents.

Perry and Price, who consistently dominate the morning drive slot, at first regarded the "posse" as a way of linking cellular technology to broadcast in order to offer immediate feedback on road conditions and auto accidents. But as their audience began calling in crime tips, the "KSSK Posse" evolved into an island-wide citizens' crime watch.

"The everyday guys on their way to work in the morning are the good guys," explains Perry. "They're tired of feeling helpless against crime, and the 'KSSK Posse' is a perfect solution."

Perry and Price emphasize that there is no vigilantism underlying the Posse. They add that they enjoy the cooperation of and encouragement from the Honolulu Police Department.

HPD cites several dramatic incidents in which station listeners have been instrumental in apprehending criminals involved in everything from car theft to purse snatching. They have dubbed the Posse "the eyes and ears of HPD."

Recently, when a truck was stolen, a network of KSSK listeners tracked it through town all the way to a local pool hall. Police, who were listening to the station in their car, moved in and apprehended the thief when he began to strip the vehicle, according to KSSK promotion director Scott MacKenzie.

After a recent robbery, listeners who were tipped off by listening to the radio chased down and apprehended one of the thieves as he ran into the woods.

'SIGNIFICANT IMPACT'

Although HPD chief Michael Nakamura lacks raw data regarding how effective the Posse has been fighting crime, he has commended the station for its listeners' assistance. He cites the Posse as having a "significant impact" on apprehending suspects.

"The success of the Posse [is the result of] several factors," Naka-

Black B'casters Face The Issues Confab Attendees Seek Ways To Meet Goals

■ BY CATHERINE APPELFELD

WASHINGTON, D.C.—The responsibilities of African-American broadcasters, and the growing universe of options available to help them achieve their goals, were put under a microscope at the 17th annual Management Conference of the National Assn. of Black Owned Broadcasters.

Programming was, as usual, a hot topic at the gathering, held Sept. 14-17 here. A panel titled "Programming In The 90s—Is There A Formula For Success?" was fast out of the gate with Urban Network publisher Jerry Boulding's opening comment that urban AC radio is clinging to dead weight by targeting an older audience.

"The group that drives this or any other urban format in 1993 is

18-29," Boulding said. "That's what you [have to] have if you're going to win."

Panelists agreed on the importance of attracting a younger demo, but were unanimous in giving the thumbs down to airing rap

"The industry is a large tree with lots of fruit. Those who stretch to get it, will"

records with explicit lyrics, as well as their sale to minors.

"You play a song that has customized lyrics that are OK on the radio, but when [young listeners] go to the store, it has the hardcore lyrics," said Roy Sampson, OM at WXYV (V103) Baltimore. "At retail they have to do the same type of cutoff."

Billboard's Terri Rossi turned some heads, however, when she posed a question from the audience: "If you get every radio station that is owned by an African-American and programmed by an African-American to be extremely responsible, and we no longer play crude versions, what do we do now that we are being attacked by [top 40] rhythm-crossover, because they play those records?"

SPOTTING TRENDS

Panelists also pointed to a trend toward syndicated programming in urban radio, with Bailey Broadcasting Services president Lee Bailey taking the opportunity to tout the benefits of "infotainment" programming, which his company offers in a variety of syndicated fare.

Another trend in programming, station automation, was examined in a panel that probed, as moderator Michael Carter of Carter Broadcast Group put it, "Is it live or is it Memorex?"

Although participants' opinions

varied widely on how much and when to incorporate computerized programming at their stations, a consensus was reached that some use of automated fare is beneficial and can cut costs, especially when a station is involved in a local marketing agreement.

"If you can't fire someone, you can at least increase the productivity of the people you have," said panelist Kelly Williams of the National Assn. of Broadcasters.

A session titled "Station Trading And Financing" was particularly well-attended. A panel of industryites acknowledged the existing dearth of bank financing available, but encouraged entrepreneurs to weather the storm.

Terry Jones, president of the venture group Syndicated Communications Inc., told audience members not to give up on their dreams.

"There really isn't the kind of energy in our community to become owners as there was five or eight years ago," he said. "The industry is a large tree with a lot of fruit. And those with arms long enough and those willing to stretch far enough to get it, will."

Duopolies, cited as the primary source of station trading, were generally seen as a negative in terms of clouding the financing waters.

Glenn Serafin, VP of the radio division of Communications Equity Associates, implored audience members not to get trapped in an LMA.

"An LMA should only be an interim acquisition tool," he advised. "You should always write yourself an option to purchase in your agreement."

Among the other panels during the four-day conference were a presentation by Kurt Hanson, president of Strategic Radio Research, which offers the Arbitron alternative AccuRatings, and a session that investigated issues facing policy-makers at the FCC and in Congress.



MICHAEL PERRY and LARRY PRICE

mura says. "First, KSSK is a dominant station that reaches a large audience. Second, we live in a confined area, making it easier to apprehend someone quickly after we get a tip."

Nakamura lauds the program for its value not just in apprehension, but also as a "prevention program making potential criminals less inclined to break the law when they perceive there's a greater chance they'll get caught."

Performance Right Debate Prompts Boycott Suggestion

■ BY BILL HOLLAND

WASHINGTON, D.C.—The debate over the recording industry's performance right bill has escalated into a suggested "individual station" boycott of recording artists who choose to lobby in favor of the bill in the halls of Congress. The recording industry is warning broadcasters that such a proposed ban would tread on citizens' rights.

Philip Roberts, president of the New Jersey Broadcasters Assn., was upset after reading that country star Reba McEntire has visited Congressional delegations urging support of the bill.

He decided to make his displeasure public, and wrote a letter to several

radio trade publications that was an open invitation to individual radio station owners to boycott such artists.

"If I owned a country station today, you bet I'd take all of Reba McEntire's records off the air," he says. "Nor would I play the record of anyone else [who lobbies for the bill]."

Roberts said that he's not suggesting an "organized boycott," as that would be a violation of antitrust laws, but rather suggests leaving a decision "in the hands of individual broadcasters."

The National Assn. of Broadcasters had no comment on Roberts' suggestion other than to agree that an organized boycott would be illegal. "[Recording artists] can't have it

both ways," says Roberts, referring to the fact that artists already receive royalties from organizations like ASCAP and BMI.

If they want to lobby on this issue,

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then "radio and television should be able to stop promoting their records," Roberts says.

Jay Berman, president of the Recording Industry Assn. of America, has responded to Roberts' suggestion, saying it demeans the political process and "also raises questions

about possible broadcasters' abuse of their FCC licenses—held in the public trust, I might add—to further their private economic goals."

Roberts said he has "chosen not to reply" to the Berman response.

He also said no radio station owners have contacted him about banning artists.

FM APPLICANT FINED \$25,000

The FCC fined Westerville Broadcasting Co. L.P. \$25,000 on Sept. 21 for violation of commission rules prohibiting applicants from making "any misrepresentation or willful material omission" in a written statement submitted to the commission.

The Ohio applicant had asked an
(Continued on page 97)

Hot Adult Contemporary

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	10	★ ★ ★ NO. 1 ★ ★ ★ THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL 4 weeks at No. 1
2	2	8	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
3	4	7	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
4	3	21	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
5	6	12	WILL YOU BE THERE MJJ/EPIC SOUNDTRAX 77021/EPIC	◆ MICHAEL JACKSON
6	5	18	FIELDS OF GOLD A&M 0258	◆ STING
7	7	12	WHEN I FALL IN LOVE EPIC SOUNDTRAX 77021/EPIC	◆ CELINE DION & CLIVE GRIFFIN
8	10	5	HOPELESSLY RCA 62597	◆ RICK ASTLEY
9	8	23	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
10	9	16	I'M FREE SBK 50434/ERG	◆ JON SECADA
11	14	10	RAIN MAVERICK/SIRE 18505/WARNER BROS.	◆ MADONNA
12	12	11	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
13	11	13	CAN'T HELP FALLING IN LOVE VIRGIN 12653	◆ UB40
14	13	32	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
15	18	35	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
16	16	12	ONE LAST CRY MERCURY 862 404	◆ BRIAN MCKNIGHT
17	15	24	EVEN A FOOL CAN SEE WARNER BROS. 18561	PETER CETERA
18	17	40	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART
19	19	10	RUNAWAY TRAIN COLUMBIA 74966	◆ SOUL ASYLUM
20	20	35	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
21	21	17	BY THE TIME THIS NIGHT IS OVER ARISTA 1-2565	◆ KENNY G/P. BRYSON
22	22	16	RUN TO YOU ARISTA 1-2570	◆ WHITNEY HOUSTON
23	23	5	★ ★ ★ AIRPOWER ★ ★ ★ ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
24	24	8	I STAND FOR YOU REPRISE 18469	MICHAEL MCDONALD
25	26	9	BREAK IT DOWN AGAIN MERCURY 862 330	◆ TEARS FOR FEARS
26	28	7	LOVING ARMS CHAOS 77101	◆ DARDEN SMITH
27	27	18	COME UNDONE CAPITOL 44918	◆ DURAN DURAN
28	25	10	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
29	31	6	YOU MAKE ME SMILE CAPITOL 44947	◆ DAVE KOZ
30	30	14	TWO PRINCES EPIC 74804	◆ SPIN DOCTORS
31	32	4	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
32	NEW ▶	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ FIELDS OF GRAY RCA 62618	◆ BRUCE HORNSBY
33	29	6	BETTER THAN YOU PERSPECTIVE 7430/A&M	◆ LISA KEITH
34	36	3	TWO STEPS BEHIND COLUMBIA 77116	◆ DEF LEPPARD
35	38	2	SUNDAY MORNING REPRISE 18461	◆ EARTH, WIND & FIRE
36	39	4	I'M IN A PHILLY MOOD EPIC 77139	◆ DARYL HALL
37	35	22	THAT'S THE WAY LOVE GOES VIRGIN 12650	◆ JANET JACKSON
38	33	3	HEAVEN KNOWS LV 74996/EPIC	◆ LUTHER VANDROSS
39	40	2	THE MOMENT YOU WERE MINE REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
40	NEW ▶	1	NOTHING 'BOUT ME A&M 0350	◆ STING

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	1	3	HERO ATLANTIC 87360	◆ DAVID CROSBY & PHIL COLLINS
2	3	3	12	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
3	2	2	8	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
4	9	6	12	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
5	5	7	12	NEVER A TIME ATLANTIC 87411	GENESIS
6	7	8	12	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
7	6	5	7	TELL ME WHAT YOU DREAM NOVUS 62468/RCA	◆ RESTLESS HEART/W. HILL
8	8	9	12	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
9	10	10	12	FAITHFUL EMI 50411/ERG	◆ GO WEST
10	4	4	8	SIMPLE LIFE MCA 54581	◆ ELTON JOHN

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Billboard's

PD

of the week™

Allan Loudell
WILM Wilmington, Del.



AT THE RECENT National Assn. of Broadcasters convention in Dallas, consultant Walter Sabo commented that growth of the N/T format would come from FM. But N/T WILM Wilmington, Del., is proving that the format can be not just viable, but hugely successful on AM.

In the spring Arbitron book, the station was third in the market 12-plus. In the last year, it has climbed from a 3.8 share to a 5.8, rather remarkable for a 1,000-watt stand-alone AM station with mostly local programming.

Part of the station's success comes from the fact that it is, in many ways, atypical of other stations in the format. For example, program manager Allan Loudell claims WILM has the largest radio news operation between Philadelphia and Washington, D.C., bigger than any station in Baltimore. He also claims WILM is the only 1 kilowatt stand-alone AM station in the U.S. that employs more than 20 newsmen.

Loudell also attributes the station's success to the perception that Wilmington is underserved in television news coverage because all three network stations are broadcast from Philadelphia. "Many Delawareans are so disconnected from Philadelphia that they don't even watch the local TV news," he says.

"When I came to Wilmington, I thought we'd be really plugged into the Philadelphia stations," Loudell adds. "It's true they place in our ratings, particularly the FMs, but it's not a major concern. We believe there is a different audience here."

Finally, Loudell says part of the station's success has been its consistency. "The station's been locally owned by the same family since the 1940s," he says. "Most stand-alone AM stations would have blinked by now and laid everyone off and gone to all satellite programming. We haven't had a single layoff in the programming department for economic reasons during this whole economic situation. How many people can say that?"

One reason the station can maintain the expensive news programming is that, as Loudell points out, "We have not been bought or sold. There is no debt service. A lot of station owners are up to their eyeballs in debt. Others who might want to be all local can't afford to be."

Loudell grew up in Chicago and attended the Univ. of Illinois at Urbana in order to work at its student-run commercial station, WPGU. After stints at Memphis stations WWEE, WDIA, WMP5/WHRK, and WHBQ, he joined WILM in 1987 where, in addition to his programming duties, he co-hosts the morning and noon news.

With the exception of syndicated talkers Rush Limbaugh and Jim Bohannon, WILM airs all local programming and, despite an affiliation with CBS Radio Networks, Loudell says the station is "not network-dependent." Part

of the reason for this is that Loudell has "informal arrangements with media all over the world." That means, for example, that during a recent story on the Middle East peace talks, WILM had two reporters from Arab newspapers on the air.

"Unlike so many stations, we're not afraid to go local on national or international stories," he says. "Rather than just claim the Delaware image, we claim the Delaware, national, and international image. We want it all."

Loudell describes some of the programming and promotions heard on the station as "elitist" and "highbrow," but explains that in Wilmington, "we have a disproportional number of scientists and business executives . . . It's not Joe Six-Pack in this market."

"I believe that courting that kind of audience will also, paradoxically, get me a mass appeal audience," he continues.

"Some consultants would cringe at some of our highbrow programming," adds Loudell. "But we do 60-80 call-letter mentions an hour. I don't want to come off [sounding] like [National Public Radio] or a little too big for our britches. The consultant rules that apply, we apply."

Although the station has been programming N/T since the '70s, Loudell says in the last few years it has "upgraded the quality" of the programming, including "more investigative series, [and more] overseas reporters." He also credits part of the station's success to the major news events of the last few years and the continuing rise of Rush Limbaugh's cult of personality.

"I think the most important thing is [that] while our opponent [crosstown WDEL] flip-flops around, I don't believe you make precipitous changes in a news and information format," he adds. To illustrate his point, Loudell cites the major blizzard last March that blanketed much of the Northeast. "It was a pretty fearsome storm, and people were trapped at home. My opponent was taking a satellite golf show. We blew out even CBS and went all local on that [day]."

WILM is marketed with targeted trade ads in specialized magazines, such as Delaware Business Review and Delaware Today, and Loudell says he is constantly on the local speech circuit. As for promotions, the station airs a trivia contest with "highbrow, esoteric questions" that listeners can answer to win small prizes, and also ties into local events like the environmental "clean sweep" event, where WILM staffers distribute soft drinks.

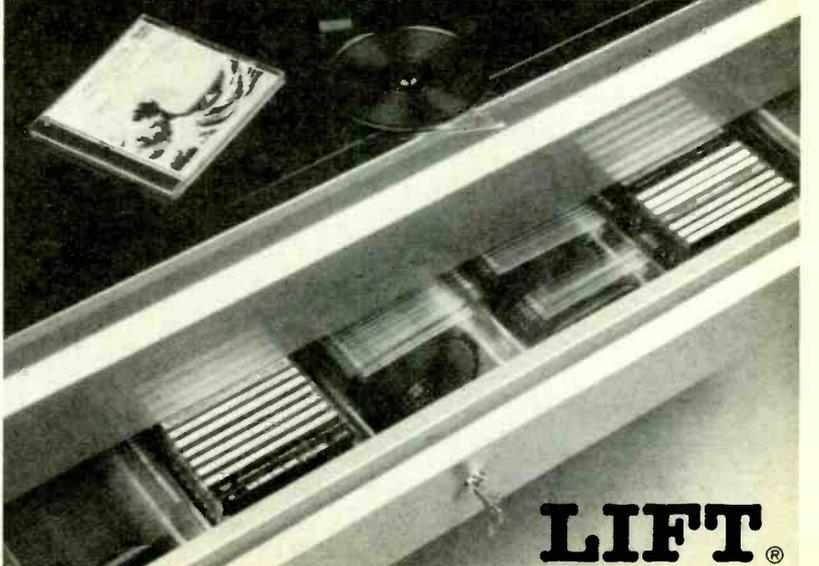
Loudell's goals for the station include further solidifying the station's news image, and continuing to be a major player in the Delaware political scene. "The more we're married to Delaware, the better off we are," he says.

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Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK	L. WK	WKS	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	12	PEACE PIPE BROTHER	CRY OF LOVE COLUMBIA
2	2	3	9	NO RAIN BLIND MELON	BLIND MELON CAPITOL
3	3	2	18	GOT NO SHAME BROTHER CANE	BROTHER CANE VIRGIN
4	4	4	13	HEY JEALOUSY NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
5	6	9	5	FEVER GET A GRIP	AEROSMITH Geffen
6	22	—	2	BABY COME ON HOME BOXED SET 2	LED ZEPPELIN ATLANTIC
7	11	13	7	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	RED HOT CHILI PEPPERS WARNER BROS.
8	8	11	6	HOCUS FOCUS ANIMAL INSTINCT	GARY HOEY REPRISE
9	14	16	3	HUMAN WHEELS HUMAN WHEELS	JOHN MELLENCAMP MERCURY
10	9	23	3	HEART-SHAPED BOX IN UTERO	NIRVANA DGC/Geffen
11	15	15	10	WICKED GARDEN CORE	STONE TEMPLE PILOTS ATLANTIC
12	5	5	11	TWO STEPS BEHIND "LAST ACTION HERO" SOUNDTRACK	DEF LEPPARD COLUMBIA
13	13	10	10	SISTER HAVANA SATURATION	URGE OVERKILL Geffen
14	17	21	4	I'D DO ANYTHING FOR LOVE BAT OUT OF HELL II: BACK INTO HELL	MEAT LOAF MCA
15	10	12	4	ALIEN NATION FACE THE HEAT	SCORPIONS MERCURY
16	7	6	11	WHAT IF I CAME KNOCKING HUMAN WHEELS	JOHN MELLENCAMP MERCURY
17	12	8	18	CRYIN' GET A GRIP	AEROSMITH Geffen
18	16	7	29	PLUSH CORE	STONE TEMPLE PILOTS ATLANTIC
19	19	24	7	HOW DOES IT FEEL IAN MOORE	IAN MOORE CAPRICORN
*** AIRPOWER ***					
20	24	28	8	CHANGE CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
21	20	17	17	RUNAWAY TRAIN GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
22	30	32	3	I'M THE ONLY ONE YES I AM	MELISSA ETHERIDGE ISLAND/PLG
23	32	—	2	WITHOUT A TRACE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
24	29	29	6	CHERUB ROCK SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
25	26	25	8	CREEP PABLO HDNEY	RADIOHEAD CAPITOL
26	21	18	15	29 PALMS FATE OF NATIONS	ROBERT PLANT ES PARANZ/ATLANTIC
27	27	27	18	BIG GUN "LAST ACTION HERO" SOUNDTRACK	AC/DC COLUMBIA
28	37	—	2	PERFECTLY GOOD GUITAR PERFECTLY GOOD GUITAR	JOHN HIATT A&M
29	35	38	3	CRAZY MARY SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	PEARL JAM THIRSTY EAR/CHAOS
30	39	—	2	TAKE A HOLD DYNAMITE MONSTER BOOGIE CONCERT	RAGING SLAB AMERICAN/REPRISE
31	25	14	11	GET A HAIRCUT HAIRCUT	GEORGE THOROGOOD/THE DESTROYERS EMI/ERG
32	23	22	9	CIRCLE SISTER SWEETLY	BIG HEAD TODD & THE MONSTERS GIANT
*** HOT SHOT DEBUT ***					
33	NEW	1	1	THUNDER KISS '65 LA SEXORGISTO: DEVIL MUSIC VOLUME 1	WHITE ZOMBIE Geffen
34	NEW	1	1	HOWLIN' FOR MY BABY HAIRCUT	GEORGE THOROGOOD/DESTROYERS EMI/ERG
35	31	30	7	MY BACK PAGES BOB DYLAN: 30TH ANNIVERSARY CONCERT CELEBRATION	BOB DYLAN COLUMBIA
36	28	26	6	OVER NOW COVERDALE/PAGE	COVERDALE/PAGE Geffen
37	34	34	6	THE ONE I LOVE THE BUFFALO SKINNERS	BIG COUNTRY FOX/RCA
38	36	35	5	DIRTY LITTLE MIND JACKYL	JACKYL Geffen
39	NEW	1	1	DOWN IN A HOLE DIRT	ALICE IN CHAINS COLUMBIA
40	RE-ENTRY	2	2	BLUE EYES WIDE RIVER	STEVE MILLER BAND SAILOR/POLYDOR/PLG

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10
1	—	—	1	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN				
2	1	1	6	LIVIN' ON THE EDGE GET A GRIP	AEROSMITH Geffen				
3	3	2	16	BLACK TEN	PEARL JAM EPIC				
4	2	3	16	TWO PRINCES POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC				
5	7	6	31	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	GEORGE THOROGOOD EMI/ERG				
6	4	4	38	JEREMY TEN	PEARL JAM EPIC				
7	9	7	25	HARD TO HANDLE SHAKE YOUR MONEY MAKER	THE BLACK CROWES AMERICAN/REPRISE				
8	8	—	44	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES AMERICAN/REPRISE				
9	5	8	10	ROOSTER DIRT	ALICE IN CHAINS COLUMBIA				
10	6	9	51	EVEN FLOW TEN	PEARL JAM EPIC				

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

'Flower' Power On New CD Compilations; MJI Offers Blanket Coverage Of CMAs

BY CARRIE BORZILLO

LOS ANGELES—Artist manager Barry Ehrmann has acquired the master tapes and name of DIR Broadcasting's "King Biscuit Flower Hour" radio concert show and has formed King Biscuit Flower Hour Records to sell the programs on CD and cassette. Ehrmann says his new label is negotiating with a distributor and is seeking artist clearances for the release of the performances.

He hopes to have the first few CDs, which will contain one artist per disc, in record stores by Christmas.

For the past 20 years, "King Biscuit Flower Hour" has aired concerts by artists such as Bruce Springsteen, the Grateful Dead, the Rolling Stones, David Bowie, Elton John, the Moody Blues, Dire Straits, Stevie Ray Vaughan, the Who, and Lynyrd Skynyrd.

This isn't the first time "King Biscuit" shows have been sold on CD. In 1991, DCC Compact Classics of Northridge, Calif., released four compilations of the concert recordings.

In addition to Ehrmann, staffers at the new label include artist manager Bobby Ragona, who will serve as national director of sales and marketing, and Nick Cinque, formerly with SoHo Productions, who will be director of artist relations.

MJI GEARS UP FOR CMA

For the second year, MJI Broadcasting is providing complete coverage of the Country Music Assn. Awards, which are scheduled for Wednesday (29). The company has enlisted the help of country's hottest stars to help cover the event.

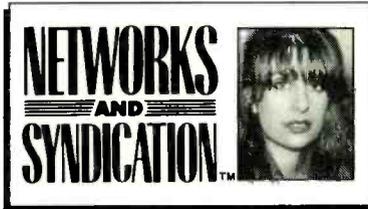
Tracy Lawrence will host "CMA Moments," a series of 60-second vignettes with information on the nominees. Diamond Rio will host an hourlong CMA pre-event special with interviews and music from the major nominees. Vince Gill and Clint Black will host the three-hour television broadcast and radio simulcast.

In addition, MJI's pre-CMA backstage coverage features rehearsal performances and interviews, in the form of two 60-second reports per hour, between Tuesday afternoon (28) and Wednesday afternoon. WUSN (US99) Chicago program manager J.D. Spangler hosts the pre-show segments, as well as an hourlong post-show special featuring interviews with the night's big winners.

Twenty-seven stations are broadcasting their morning shows live from the event, at the Grand Ole Opry Museum in Nashville, from Sept. 28-30.

AROUND THE INDUSTRY

The 24-hour Satellite Radio Bilingue network debuted Sept. 16, which was Mexican Independence Day. The Fresno, Calif.-based network initially is providing programming in Spanish to public radio stations including KBOO Portland, Ore.; KBSU Boise, Idaho; KMPO Modesto, Calif.; KSJV Fresno, Calif.; KTQX Bakersfield, Calif.; KUBO El Centro, Calif.; and WRTU San Juan,



by Carrie Borzillo

Puerto Rico.

Satellite Radio Bilingue PD Samuel Orozco says the second step is to sign up commercial affiliates.

Programming will include mariachi and Texan accordion music, news and information in Spanish, and arts programs.

The Nashville-based Super Gospel Country Network, which programmed a 24-hour country/gospel format (Billboard, Aug. 7), has gone dark. One of its affiliates, KNET Pal-

estine, Texas, is back to simulcasting its sister FM station, KYYK.

SupeRadio expands its "Open House Party" to Sunday nights as the "Open House Sunday Street Jam," which will have more street flavor than the Saturday night version. In addition, production assistant Doug MacAskill is upped to production director, and Boston reggae DJ Mr. B. and Boston rapper Keillen the BOM join "Sunday Street Jam" as production assistants.

SupeRadio also added two new mixers—WUSL (Power 99) Philadelphia's DJ Ran and Don Mystic Mack—for its "Urban Mixx." Newest affiliates include WBLK Buffalo, N.Y., and WYLD-FM New Orleans.

WOWI Norfolk, Va., and WJMN Boston have signed on affiliates for

(Continued on next page)

Modern Rock Tracks™

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE & RADIO PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	1	11	NO RAIN BLIND MELON	BLIND MELON CAPITOL
2	1	2	9	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	RED HOT CHILI PEPPERS WARNER BROS.
3	3	7	3	HEART-SHAPED BOX IN UTERO	NIRVANA DGC/Geffen
4	4	3	9	MY SISTER BECOME WHAT YOU ARE	THE JULIANA HATFIELD THREE MAMMOTH/ATLANTIC
5	6	8	6	SUBLIME BENEATH THE RHYTHM AND SOUND	THE OCEAN BLUE SIRE/REPRISE
6	8	12	4	CANNONBALL LAST SPLASH	THE BREEDERS 4.A./ELEKTRA
7	12	14	4	LOW KEROSENE HAT	CRACKER VIRGIN
8	7	6	9	CRANK CHROME	CATHERINE WHEEL MERCURY
9	9	10	9	CRAZY MARY SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	PEARL JAM THIRSTY EAR/CHAOS
10	11	9	11	CHERUB ROCK SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
11	5	4	12	HUMAN BEHAVIOUR DEBUT	BJORK ELEKTRA
12	13	11	7	CAN YOU FORGIVE HER? VERY	PET SHOP BOYS EMI/ERG
13	NEW	1	1	LEMON ZOOROPA	U2 ISLAND/PLG
14	21	29	3	SODAJERK BIG RED LETTER DAY	BUFFALO TOM BEGGARS BANQUET/EASTWEST
15	16	18	3	EVERYTHING IN THE WORLD SOME FANTASTIC PLACE	SQUEEZE A&M
16	NEW	1	1	EAT THE MUSIC THE RED SHOES	KATE BUSH COLUMBIA
17	18	20	5	LINGER EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	THE CRANBERRIES ISLAND
18	15	13	13	SISTER HAVANA SATURATION	URGE OVERKILL Geffen
19	10	5	10	WORLD (THE PRICE OF LOVE) REPUBLIC	NEW ORDER QWEST/WARNER BROS.
20	14	16	6	HIGHER GROUND PROMISES AND LIES	UB40 VIRGIN
21	24	26	3	ALL THAT SHE WANTS HAPPY NATION	ACE OF BASE ARISTA
22	17	19	5	THE ONE I LOVE THE BUFFALO SKINNERS	BIG COUNTRY FOX/RCA
23	19	17	11	OUTBREAK OF LOVE EARTH AND SUN AND MOON	MIDNIGHT OIL COLUMBIA
24	26	25	8	WICKED GARDEN CORE	STONE TEMPLE PILOTS ATLANTIC
25	22	—	3	DISARM SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
26	NEW	1	1	SLACKJAWED RING	THE CONNELLS TVT
27	NEW	1	1	WITHOUT A TRACE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
28	25	24	19	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	THE CRANBERRIES ISLAND
29	27	21	18	BELIEVE ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
30	NEW	1	1	LAZARUS GIANT STEPS	BOO RADLEYS COLUMBIA

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

REGGAE POTENTIAL REALIZED ON RADIO

(Continued from page 1)

tions, commercial outlets are finally realizing that listeners want more reggae. Modern rock stations such as KROQ Los Angeles, XTRA-FM (91X) San Diego, KITS (Live 105) San Francisco, and WHFS Washington, D.C., run their own reggae shows, while others, such as KIKX Colorado Springs, Colo., WIIZ Lafayette, Ind., WCHZ (Channel Z) Augusta, Ga., and WZRH (the Zephyr) New Orleans run the syndicated "Planet Reggae."

In addition, reggae has been making its way onto top 40 playlists with recent hits such as UB40's "Can't Help Falling In Love" and Inner Circle's "Sweat (A La La La Long)."

With reggae now accepted by the mainstream, some new releases are being worked at a number of commercial radio formats. For instance, Chaos/Columbia's "Cool Runnings" soundtrack is being serviced to reggae specialty shows, modern rock, top 40, and AC radio simultaneously.

WASHINGTON ROUNDUP

(Continued from page 94)

FCC administrative law judge for dismissal of its application for a new FM after the judge informed the company of "potential forfeiture liability" in material submitted on financial qualifications. No details have been made available yet.

The judge then notified the commission of the "unresolved" forfeiture question.

Westerville has 30 days to respond to the notice of apparent liability.

APOLLO'S KKAT FINED

The FCC has fined Apollo Radio's KKAT Salt Lake City \$5,000 for broadcasting a listener's phone call on the air without first receiving permission.

The call, said KKAT, was inadvertently patched through to the studio during the course of a morning show in July 1992. The station and the two jocks later apologized to the caller, who nevertheless complained to the commission.

Apollo has 30 days to appeal the decision.

NETWORKS AND SYNDICATION

(Continued from preceding page)

Superaudio's new **Funkmaster Flex** show.

In addition to broadcasting the Big Banana Blues Party Dec. 3-5 from St. Lucia (Billboard, Sept. 25), **Global Satellite Network** will register contest winners on its "Rockline" show to go to the festival. The Dec. 2 edition of "Rockline" will feature some of the artists on the bill.

American Public Radio debuted a new series on "Marketplace" called "Between A Rock And A Workplace." The series delves into difficult problems encountered in cutthroat business practices, and looks at employees who slack off, valuable employees who break the rules, and colleagues who steal others' ideas. Also, APR's London bureau chief **David A.**

The all-reggae album is due Tuesday (28) (see story, page 8).

REGGAE REVOLUTION

Although reggae has been a staple on KROQ Los Angeles for more than five years, it was only recently that the station opted to expand its hourlong Sunday night show, "Reggae Revolution," to two hours.

According to the show's host, Wayne Jobson, the decision was made after the station conducted a survey in which KROQ listeners picked their favorite songs. Four reggae titles appeared in the top 20—Bob Marley's "One Love," "Jamming," and "Buffalo Soldier," along with Ziggy Marley's "Tomorrow People."

Now, not only does KROQ dedicate two hours a week exclusively to reggae, but it programs more reggae in regular rotation as well. Jobson says that prior to the study, KROQ would play only a few reggae artists, such as Bob Marley and UB40. Now it airs Inner Circle and Shaggy as well. According to Jobson, the reggae-flavored dance/pop single "All That She Wants" by Ace Of Base was recently No. 1 at KROQ.

"I tried to convince [KROQ] to go to two hours," says Jobson, "but it wasn't until this test when they finally realized that their listeners really do want to hear reggae. It's always been on the ground, but listeners have never been exposed to it. Reggae is gigantic worldwide, in every country except America. It just takes exposing the music to people to get them into it."

Modern rock KITS San Francisco airs "The Dred Flash," a three-to-four-song feature hosted by night jock Roland West, every weeknight at midnight. KITS also occasionally programs "Dred Flash Weekends," in which it plays three to four reggae songs per hour.

"We find in our research and talking to listeners that many list reggae as their favorite kind of music," says KITS PD Richard Sands. "Lately it seems it's just become cooler or sophisticated to say you like reggae." He adds, however, that "It's still exotic enough to use it to spice up the station, but too much spice can ruin the stew. We still have to be a mod-

ern rock station."

Makeda, host of "Reggae Makossa," which is heard Sunday nights on modern rock 91X San Diego, says that reggae has gone from an underground sensation to the mainstream, forcing broadcasters to see it as a valuable part of the programming mix, for a few reasons.

"Other jocks and PDs have to take a look at reggae now, because it's so viable," says Makeda. "Before, it was underground. Now, it's mainstream with the signing of major artists to Columbia and Mercury instead of just to the indies. And lately the major labels are giving a lot of tour support and marketing help."

She says that with a major label push, reggae is finally getting the exposure it deserves, and programmers are finally seeing the music as something they have to play.

Makeda adds that dancehall reggae, which incorporates elements of hip-hop, is making reggae music more popular in the African-American community.

Egil "Swedish Eagle" Aalvik, who hosts the three-hour weekly syndicated reggae show, "Planet Reggae," agrees with Makeda that the hip-hop aspect of dancehall reggae is one factor leading reggae's increased presence on the airwaves.

"It really found an audience among American hip-hop kids," says Aalvik. "Clubs are mixing dancehall with Dr. Dre's 'Nuthin' But A 'G' Thang.' It's all becoming so big now. You even have reggae artists like Inner Circle, UB40, and Shaggy in the [top 40 KIIS Los Angeles] top 30. You can't ignore that."

"Planet Reggae" was the highest-rated show on [the now defunct KOCM/KSRF (Mars-FM) Los Angeles], says Aalvik, who previously hosted that station's reggae show. "The station got a one share and we got over a three share."

Aalvik also believes that an all-reggae radio station could work in Los Angeles.

"There are enough different kinds of reggae to be able to do this," he says. "And everyone from kids to my mother, who is 75, likes some reggae. It's almost like an AC format, because it appeals to upper demos."

The "Cool Runnings" soundtrack

is representative of reggae's many styles and broad format appeal. Wailing Souls' version of Talking Heads' "Wild Wild Life" went to modern rock stations last week, and Jimmy Cliff's "I Can See Clearly Now" is going to AC radio and top 40 this week.

In addition, Worl-A-Girl's "Jamaican Bobsledding Chant" will be sent on 7-inch vinyl to reggae shows, and Tiger's "Cool Me Down" will go to top 40/rhythm stations.

"My goal is to not put it into just a reggae show, but into regular rotation," says Chaos Recordings national director of promotion Geordie Gillespie. "We service reggae shows too, but mostly with alternative tracks."

"I think dancehall and artists like Shabba Ranks and Super Cat had a lot to do with opening people's eyes," Gillespie adds. "I've been waiting 10 years for this to happen."

The changing face of reggae has a lot to do with its acceptance at commercial radio, according to Makeda.

"In the past, a lot of reggae music would scare away programmers, mainly because some artists were hard to understand," she says. "It's a whole different thing with these newer artists. They're more relatable to younger kids."

SHOWS HEAVILY SUPPORTED

Makeda says stations like 91X have been paving the way for reggae's acceptance on commercial radio. "They realized reggae was important 10 years ago when the ['Reggae Makossa'] show began. And they also play ska and reggae in regular rotation."

91X also does several promotions, such as its Reggae Boat Cruise, Reggae On The Bay, and the X-Fest concert, which has featured such acts as UB40 and Pato Banton.

"They incorporate it in all events and promotions, and it really brings money back to the station," Makeda adds.

KITS also does several reggae promotions, including sending listeners to Reggae Sunsplash and on trips to Jamaica. Promotion director Gabrielle Medeck says reggae music is used in the station's positioning statements as well.

syndicating the show.

Immediately following the World Series, "Sports Byline USA" will be heard on **USA Today SportsRadio**, the live sports audio channel already airing on Delta and United Airlines, and soon to appear on Northwest Airlines. It is the companion sports service to **USA Today Sky Radio**. The show also has reached its 200th affiliate with the addition of **KISN-AM** Salt Lake City.

Cable Radio Network adds five new systems to its roster: Cablevision in Foxborough, Maine; Continental Cablevision in Westchester County, N.Y.; Comcast in Simi Valley, Calif.; Times Mirror Cable TV in Coshocton, Ohio; and Sammons in Elk City, Okla.



Hits!

in

Tokio

Week of September 12, 1993

- ① (I Can't Help) Falling In Love With You UB40
- ② The River Of Dreams Billy Joel
- ③ Dreamlover Mariah Carey
- ④ For The Cool In You Babyface
- ⑤ Emergency On Planet Earth Jamiroquai
- ⑥ Freefloating Gary Clark
- ⑦ If Janet Jackson
- ⑧ Dream Of Me OMD
- ⑨ Say It To Me Now Beth Nielsen Chapman
- ⑩ Between The Sheets Fourplay
- ⑪ Sunday Morning Earth Wind & Fire
- ⑫ Birds Aztec Camera
- ⑬ Right Here/Human Nature SWV
- ⑭ I'm In A Philly Mood Daryl Hall
- ⑮ How Long Yaz & Aswad
- ⑯ Our Love Matt Bianco
- ⑰ Missing You Janet Kay
- ⑱ Go West Per Shop Boys
- ⑲ Next To You Aswad
- ⑳ Just The Two Of Us Gran D'ance
- ㉑ Numb U2
- ㉒ I've Always Got You Robin Zander
- ㉓ If I Can't Have You Kim Wilde
- ㉔ Wannagirl Jeremy Jordan
- ㉕ Delicate Terence Trent D'Arby
- ㉖ It's For You Shanice
- ㉗ I'll Be There Penny Ford
- ㉘ Still A Friend Of Mine Incognito
- ㉙ Sunflower Paul Weller
- ㉚ Blow Your Mind Jamiroquai
- ㉛ Oh Carolina Shaggy
- ㉜ Let em In Shinehead
- ㉝ Du Ser En Man Anne Lie Ryde
- ㉞ Sweat (A La La La Long) Inner Circle
- ㉟ But Alive Workshy
- ㊱ Rain Madonna
- ㊲ All I Do Jane Child
- ㊳ West End Girls East 17
- ㊴ A Whole New World Peabo Bryson & Regina Belle
- ㊵ What's Up 4 Non Blondes
- ㊶ I Don't Wanna Fight Tina Turner
- ㊷ Mi Tierra Gloria Estefan
- ㊸ Take 5 XL
- ㊹ Kan Biru To Donimu Syatsu Anri
- ㊺ I Stand For You Michael McDonald
- ㊻ Run To You Whitney Houston
- ㊼ The Nearness Of You Sheena Easton
- ㊽ Insane In The Brain Cypress Hill
- ㊾ Suave Luis Miguel
- ㊿ Pick Up The Pieces Candy Butler

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.



J-WAVE

81.3FM



Billboard radio editor Phyllis Stark, left, and national advertising director Jim Beloff, right, congratulate KIIS Los Angeles morning man Rick Dees and his wife, Julie, on Dees' multiple wins. Dees is holding the special award he received from Billboard commemorating the 10th anniversary of his syndicated show, "Rick Dees' Weekly Top 40."

Plaques, Reunions At Billboard's Radio Awards

DALLAS—Some of radio's most prominent personalities, programmers, and managers were on hand at the 1993 Billboard Radio Awards ceremony Sept. 9, during the National Assn. of Broadcasters convention here. Eighty-two awards were divided among five program syndicators and 51 stations representing 34 markets. (Photos: Jerry Hughes)



KIIS Los Angeles morning man Rick Dees, left, receives a special award commemorating the 10th anniversary of his syndicated program, "Rick Dees' Weekly Top 40," from Billboard's national advertising director Jim Beloff. Dees also took home awards in the air personality and syndicated program categories.



Program-director-of-the-year winner Carey Curelop of KLOS Los Angeles, left, is congratulated by his father, Steve Shepard, GM of KLDE Houston.



Pictured in the front row, from left, are WCDX Richmond, Va.'s Ben Miles, WILD Boston's Stephen Hill, and WZAK Cleveland's Mike Hilber. Back row, from left, are Roberto Santiago, radio columnist for the Cleveland Plain Dealer, and WZAK's Lee Zapis.



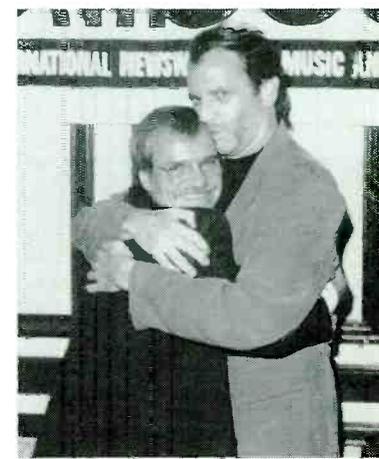
WMTX Tampa, Fla., GM Clint Culp, left, and PD Mason Dixon display their newly won station-of-the-year trophy. The station went on to pick up three more awards later in the evening.



KJMZ Dallas morning man Russ Parr was on hand to present awards in the rock category.



KPLX Dallas morning stars Steve Harmon, left, and Scott Evans, make a big point while presenting awards in the R&B and top 40 categories.



KSCS Dallas morning man Terry Dorsey, left, gets a hug from Billboard Radio Awards host and WSIX Nashville morning man Gerry House, who took home an award for air personality of the year.



KATT-FM Oklahoma City's Chris Baker, left, picked up the award for air personality Bladerunner, while WFBQ Indianapolis PD Marty Bender, right, took home the trophy for his morning men, Bob Kevoian and Tom Griswold.



Country broadcasters were well-represented at the ceremony. Pictured here, from left, are Billboard's director of operations/country music Lynn Shults, consultant Joe Patrick of Patrick Broadcasting Consulting, WWWW Detroit PD Barry Mardit, WIVK-FM Knoxville, Tenn., PD Les Acree (who took home an award for station of the year), and WSIX Nashville morning man Gerry House, who hosted the awards.



Programmers from all over the country had a chance to meet and catch up at this year's ceremony. Pictured, from left, are KISW Seattle MD Cathy Faulkner, KISW PD Steve Young, WDVE Pittsburgh PD Gene Romano, KLUC Las Vegas PD Jerry Dean, and WFBQ Indianapolis PD Marty Bender (seated).



Global Satellite Networks' Nan Kingsley, left, who picked up the syndicated program award for "Rockline," is joined by Steven Smith, the promotion director winner for KLOS Los Angeles.



Taking home the major-market awards for country station of the year, from left, were KMPS Seattle's Tim Murphy, VP/GM Fred Schumacher, and PD/MD Tony Thomas (who also picked up the MD award).



The Premiere Radio Networks gang got together at the ceremony. Pictured, from left, are Premiere Radio Networks VP/creative Louise Palanker; Joe Montione, PD at Premiere-owned KZDG Denver; Premiere's Cheryl Winer; Premiere senior VP/sales and marketing Kraig Kitchin; Premiere executive VP Tim Kelly; and Premiere president/CEO Steve Lehman.



KSCS Dallas morning man Terry Dorsey, right, who presented awards in the adult category, congratulates winners Mason Dixon, left, who was on hand to pick up four awards for WMTX Tampa, Fla., and WPLJ New York VP/GM Mitch Do'an, center, who picked up the air personality award for PD/morning co-host Scott Shannon.



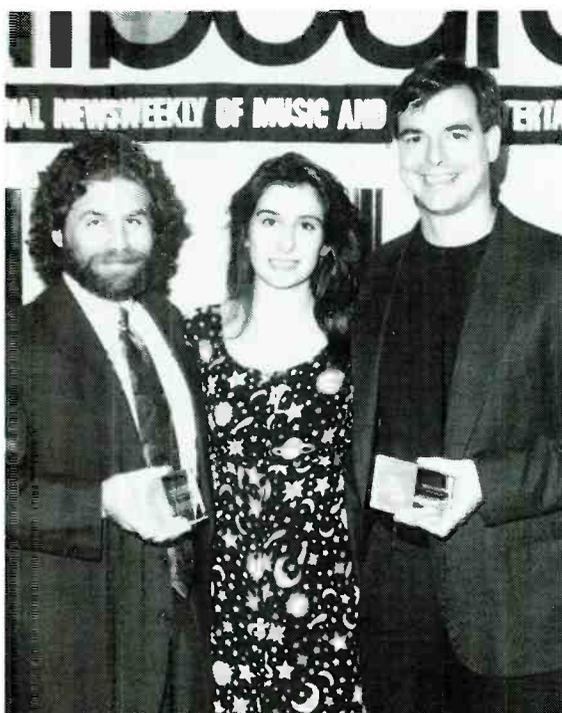
Accepting country awards were, from left, WAMZ Louisville, Ky.'s Bob Scherer, KNIX Phoenix's Larry Daniels, and KNEW/KSAN San Francisco's Lee Logan.



Picking up trophies in the R&B category, from left, were WCDX Richmond, Va.'s Ben Miles (who accepted for MD Eric Lee), WRKS New York promotion director Wendi Caplan, and WRKS PD Vinny Brown.



Billboard's Caribbean and Latin America bureau chief, John Lannert, congratulates winners in the Spanish category, including KBRG San Jose, Calif., VP/GM Athena Marks, left, who picked up three awards for station PD/MD/air personality Guillermo Prince; and WRTO Miami's Berry Pino, right, who won in the air personality category.



Billboard's Carrie Borzillo congratulates Westwood One director of programming Andy Denmark, left, who accepted for "Casey's Countdown With Casey Kasem," and WMXV (Mix 105) New York MD David Isreal, right, who accepted for the station's director of marketing and promotion, Doug Knopper.



KVIL Dallas morning man Ron Chapman, left, who presented the awards in the country category, and Billboard's director of operations/country music Lynn Shults, right, congratulate WAMZ Louisville, Ky.'s Bob Scherer (who accepted two awards for PD/air personality Coyote Calhoun) and ABC Radio Networks manager, country program sales, Barbara Silber (who accepted the syndicated program award for "American Country Countdown With Bob Kingsley").



Billboard's Eric Boehlert, left, congratulates WRKS New York PD Vinny Brown on his program director of the year win. WRKS swept the awards this year, taking home five trophies.



WPGC-FM Washington, D.C. OM Jay Stevens, right, picked up an award for MD Albie Dee, while WFLZ Tampa, Fla.'s Bumper Morgan, left, picked up an award each for station of the year, MD Hawk Harrison, and air personality Bubba The Love Sponge.

WKKV Incident Brings Criminal Charges; Esposito Suit Says WBBM Story Is 'Bull'

AN UGLY INCIDENT involving rival Milwaukee stations has resulted in criminal charges against **WKKV** (V100) Milwaukee OM **Tony Fields** and MD **David Michaels**.

Bob Johnston, GSM at top 40/rhythm **WLUM** (Hot 102), was hospitalized overnight with a severe concussion and required a CAT scan after he was allegedly assaulted in the parking lot of rival urban station V100 by Fields and Michaels. Johnston and **WLUM** AE **Judy Bell** went to the V100 studios around midnight and were attempting to place Hot 102 bumper stickers on the V100 van when Johnston was assaulted and beaten.

Fields says he thought Johnson was a vandal and was unaware he was a Hot 102 staffer at the time of the confrontation. Fields also claims he was merely "holding" Johnston until police arrived when Johnston "started throwing his fists."

Responding to Fields' comments, Hot 102 executive VP/GM **Steve Sini-cropi** said, "The staff and management at V100 are even poorer storytellers than they are programmers and managers."

Both Fields and Michaels have been charged with battery, according to **Det. Richard Cushing** of the West Allis, Wis., police. Fields also was charged with criminal damage to property for the alleged destruction of Bell's camera.

V100 president/GM **Connie Bal-throp** calls the incident a "minor scuffle," and stands behind Fields and Michaels.

In other news, Chicago television news anchor **Joan Esposito** has filed an \$8 million defamation suit against **WBBM-FM** (B96), morning man **Joe Bohannon**, and parent **CBS Radio**.

According to the suit, Bohannon told listeners that a local newswoman was pregnant with the child of a Chicago Bulls basketball player. Esposito, who was the only local newsperson pregnant at the time, actually is carrying the child of her late husband, who passed away last winter.

The suit alleges that "the widespread dissemination and repetition of this baseless and vicious rumor and [Bohannon's] assurance that it was true have substantially harmed Ms. Esposito's broadcast career and reputation in the community."

A spokeswoman for CBS said, "The remarks made on the air ... did not mention Ms. Esposito or any Chicago Bulls player by name. Our attorneys are reviewing the complaint, and we have no further comment at this time."

Classical **WNCN** New York, whose license finally was conditionally renewed by the FCC Sept. 17 after years of wrangling with competing applicants, now faces a lawsuit filed by former GM **Matt Field**, who exited last December. The suit, filed in New Jersey Superior Court against **WNCN** owner **GAF Corp.**, charges age discrimination and stock fraud.

According to a story in **New York Newsday**, Field claims that two top **GAF** executives conspired to defraud him of stock he purchased as part of the company's leveraged buyout in 1989, and that his dismissal will cost

him almost \$2 million.

Current **WNCN** GM **Randy Bongen** says, "We believe the suit has no merit and we intend to fight it vigorously."

Broadcasters will be heartened by comments made by **President Clinton** counselor **David Gergen** at a Sept. 21 White House briefing of talk show hosts. Gergen told the assembled broadcasters he doesn't see any need for the fairness doctrine, since there is already a diversity of voices on the airwaves.

PROGRAMMING: BLOOM UPPED

KLSX Los Angeles PD **Andy Bloom** has been upped to VP of programming for parent **Greater Media**.



by *Phyllis Stark*
with *Eric Boehlert*
& *Carrie Borzillo*

He will relocate to the company's East Brunswick, N.J., headquarters after a replacement is named at **KLSX**.

Mainstream country outlet **WYAY** Atlanta flips to "Young Country" and has licensed the name from **Alliance Broadcasting**. **Sandra Connell**, formerly with crosstown **WSB**, joins as sidekick to morning man **Rhubarb**.

JACOR Broadcasting's **WGST** Atlanta has entered a local marketing agreement with **Cherokee Broadcasting**, licensee of **WCHK-FM**. **JACOR** will manage and program **WCHK** for a minimum of five years, beginning Oct. 1. **JACOR** plans to simulcast **WGST** on **WCHK**, which will change calls to **WGST-FM**.

WWRM Tampa, Fla., flips from soft AC to '70s-based oldies as "Coast 107.3." The new calls will be **WCOF**. An on-air PD and jocks are being sought. The former **WYNF**, located at 94.9, previously picked up **WWRM's** calls and format.

WHND (Honey Radio) Detroit flips from locally programmed oldies to **Satellite Music Networks'** "Kool Gold" format. PD **Richard Haaze** and afternoon jock **Fred "Boogie" Brian** are the only remaining airstaffers.

Spanish **WSSH-AM** Boston drops that format and becomes an affiliate of the **Talk America** radio network, including **Talk America's Sports Final Radio Network**, which airs from 7 p.m.-6 a.m.

KFAN Minneapolis PD **Lorna Gladstone** adds OM duties at **KFAN** and sister **KEEY**, replacing **Jim DuBois**. Also, former crosstown **KSTP-AM** host **Bob Yates** joins **KFAN** for mornings, and former **WKNR** Cleveland host **Thor Tolo** joins for middays.

WTCN Minneapolis, which had been dark, is expected to return to the air by Oct. 1, programming a combination of **SMN's "Stardust"** adult standards

format and **Westwood One** talkers **Larry King** and **Pat Buchanan**. New calls will be **WIMN**.

Former **WNNX** (99X) Atlanta PD **Rick Stacy** lands the PD job at **KKFR** (Power 92) Phoenix, replacing **Steve Smith**, now at **WQHT** (Hot 97) New York ... **KYOT** (formerly **KOY-FM**) Phoenix PD **Larry Snider** is out. **Jim Trapp**, PD of sister **KZON**, is also overseeing **KYOT** for evening.

KMJX Phoenix newscast jock **Art Jackson** is upped to PD/MD/morning host, replacing **Keith Bell**. Swing jock **Tim Higgs** moves to middays, replacing **Autrey Jones**. **Art Odie** moves from overnights to afternoons, replacing **Kevin Hall**. Swing jock **Carolyn Thomas** moves to evenings.

WQKB (K-Bear) Pittsburgh signs on as an affiliate of **ABC Radio Networks'** new syndicated morning man **James "Moby" Carney**, who is based at **WKHX-FM** Atlanta. Moby will start on the air Monday (27) and replaces PD **Bill Macky**, who comes off the air. Other new Moby affiliates include **WNNW** Battle Creek, Mich., and **KMGC** Monroe, La., which flips from AC to country.

Clear 95 Inc.'s **WCLR** Dayton, Ohio, flips from soft AC to oldies as "Kool 95." Following the sale of crosstown **WDJK** to Clear 95, which is expected to close Thursday (30), **WCLR** will be simulcasting on **WDJK** by early October. Clear 95 applied for the calls **WZLR** for **WDJK**. Also, Clear 95 has been granted FCC approval to double **WDJK's** power to 6,000 watts.

WMM Greenville, S.C., flips from AC to something it's calling "hot urban AC." New calls are **WJMZ** (107.3 Jamz). Former **WMDM** Columbia, S.C., APD/MD **Paul Jackson** joins

newslines...

MIKE HORNE, GM of **KOOL-AM-FM** Denver, exits to start a media-buying business. **NSM** Bruce Olson is acting GM.

DOUG SHANE, VP of **KEYV/KFMS-AM-FM** Las Vegas, adds GM duties. He replaces **Tom Humm**, now at crosstown **KLUC**.

STATION SALES: **WAFX** Norfolk, Va., from **Radio Ventures I L.P.**, to **Saga Communications**, owner of crosstown **WNOR-AM-FM**, for \$4 million.

WJMZ as PD/p.m. driver. The format is also being simulcast on co-owned **WANS** Greenville.

Former **WKSE** Buffalo, N.Y., PD **Mike Edwards** joins **WMGS** Scranton, Pa., in that position, replacing **Chris Norton**. Meanwhile, former **WJMO** Cleveland jock **Doc Reno**, joins **WKSE** for afternoons, replacing **Eddie Haskell**, now at **WYCD** Detroit.

KSOX-AM-FM McAllen, Texas, flips from country to **SMN's "Pure Gold"** ... **KLAU** Monterey, Calif., flips from oldies to modern rock.

John Hendricks has been named OM for **Jones Satellite Networks'** mainstream country format. He was previously midday host/production director at **KWMX** Denver. Also, **Linda Energy** has been upped from air personality at Jones' "CD Country" format to promotion director for the network.

Unistar Radio Networks has extended its "90's Country" program from a summer series into a year-round feature hosted by **WYNY** New York midday host **Randy Davis** ... **Major Networks** will launch a new modern rock format next month.

After being dark for more than two years, **WCIE** Fayetteville, N.C., returned to the air Sept. 20 as top 40 "Hot 1450." **Shadow Steel** from **KNFO** Waco, Texas, is OM/PD. Former

WVBS Wilmington, N.C., morning man **Gator** hosts mornings, along with sidekick and former exotic dancer **Zillah Compegie**. The owner/GM is **Jeff Davis**.

PEOPLE: MORE LOOP MOVES

Following last week's breakup of longtime **WLUP** Chicago team **Steve Dahl** and **Garry Meier** (Billboard, Sept. 25), Dahl moves from **WLUP-FM** to **WLUP-AM** for mornings, where he replaces **Howard Stern**, and will anchor the station's new sports talk format, which GM **Larry Wert** says the station will be gradually evolving into. The AM has already picked up some programming from the syndicated **ESPN Radio Network**. For the time being, Dahl's show is also being simulcast on the FM.

As for Meier, Wert says he is in "discussions" with the jock about possibly hosting a solo show on the FM. Adds Wert, "This breakup is putting an economic strain on our business."

Tony Colter joins **WWDC-FM** (DC101) Washington, D.C., for nights from crosstown **WJFK-FM**. He replaces **Kirk McEwen**, now at **WYYY** (98 Rock) Baltimore.

WBZ-TV Boston personality **Tom Bergeron** joins crosstown **WMJX** as morning man, replacing **John Kosian**. Bergeron previously hosted mornings at **WBZ-AM** ... **WOR** New York moves psychologist **Dr. Joy Browne** from overnights to the 9-10 a.m. shift. Morning man **John Gambling**'s show now starts and ends an hour earlier.

Jessica Ettinger, N/T **WBBR** New York's director of marketing and creative services, adds morning drive anchor duties.

Following its flip to "Arrow 93" last week, **KCBS-FM** Los Angeles' new lineup included former midday jock **Gary Moore** in mornings, former weekend **Mary Price** in middays, former weekend **Bobby Guerra** in afternoons, former **KGBY** Sacramento, Calif., P/T jock **Kevin Machado** in nights, and ex-**WMMQ** Lansing, Mich., night jock **Dave White** in late nights. Overnight host **Verna McKay** remains in that shift. **WCBS** New York morning newsmen **Lon Landis** joins for that position.

Jaci White joins V100 Milwaukee as ND from **WGZB** Louisville, Ky. ... **Pete Manriquez** has been upped from a research position to the new MD job at **KHQT** (Hot 97.7) San Jose, Calif. **Elvis Medina**, from the former **KOY-FM** Phoenix, joins Hot 97.7 for afternoons, replacing **Panama Jack**.

Jim Walsh joins **WILM** Wilmington, Del., for nights, replacing **Carlotta Bradley**, who moves to crosstown **WDEL** for p.m. drive. Walsh most recently was doing weekends/swing at **WPLY** (Y100) Philadelphia.

FCC Choice Breezes Through Senate Confirmation Hearing

WASHINGTON, D.C.—A Sept. 22 Senate Commerce Committee confirmation hearing was smooth sailing for Washington lawyer **Reed Hundt**, the Clinton Administration's choice for chairman of the FCC. Lawmakers, especially committee chairman Sen. Ernest Hollings (D-S.C.) briefly asked the nominee questions relating to cable deregulation, telco cable entry, and violence on children's television, and made quick mention of radio indecency.

Hollings puzzlingly referred to New York-based morning man **Howard Stern**, the subject of several indecency fines, as "that fella out there on the west coast" and made mention of Stern's "filthy language."

Responding to the indecency question, Hundt said that because he has several children and a psychologist wife, he was aware of those concerns and would work with Congress to remedy them as long as

the solution doesn't tread into the censorship area.

By the end of the hearing, Sen. **Dan Inouye** (D-Hawaii) suggested that the committee, faced with a two-week gap before its next formal meeting, take a poll of members to speed the confirmation to the full Senate.

No opposition is expected, but, should there be any, there will be an official vote at the next meeting. When the committee makes its vote known, politics might still raise its head in the subsequent full Senate vote.

Sen. **Robert Dole** (R-Kan.), the Senate Minority Leader, has hinted that he may withhold approval to underscore his feeling that the Administration is dragging its feet on the nomination of a Republican or Independent to fill a vacant FCC commissioner slot.

A spokesperson for Sen. Dole said "the senator has not yet taken a position." **BILL HOLLAND**

JAPANESE REGGAE HEADS FOR MAINSTREAM

(Continued from page 1)

living in a suburban housing complex in Yokohama.

For most Japanese music fans, reggae is simply feel-good, summertime music, as shown by the success of major summer festivals such as Reggae Japansplash and Reggae Sunsplash, which feature foreign and Japanese artists.

"There are few people who really love reggae," says Terumasa Yabushita, an A&R staffer at Ki/oon Sony Records. "Most people treat it as summertime background music. At clubs and concerts, people don't care who the musicians are. It's reggae, so anybody's OK."

Yabushita notes that the Japanese reggae scene is still small, and album sales are low. "But the live scene is very healthy."

The fashion aspect of reggae—dreadlocks, the familiar red-green-gold color scheme, and the vague hint of rebellion suggested by the music's close links with marijuana—is probably just as important as the music for many Japanese reggae fans.

Some even go so far as to buy Jamaican-style hats complete with fake dreadlocks attached—just the thing for the Rasta salaryman who has to show up for work at the office on Monday.

Yabushita says that for many young Japanese, the boundary between hip-hop and reggae is less than clear. Both styles of music are seen as different aspects of black music, rather than as specific musical styles.

For some Japanese, however, reggae is the living end. Sadao Osada, for example, has been a fan of the Caribbean music ever since he saw "The Harder They Come" in 1978. Now a DJ, Osada works the turntables on dub nights at Tokyo's Mix club, one of the many small clubs in cities such as Tokyo and Osaka that are at the core of the Japanese reggae scene.

Osada agrees that reggae's political sensibility is irrelevant for most Japanese. "The crowd here at Mix is happiest when I'm playing dancehall-type records," he says.

One reason for that, Osada adds, is that reggae rhythms are similar to those of Japanese festival music, which strengthens the connection between the Caribbean musical style and the idea of having a good time.

It was at early-'80s clubs, such as Tokyo's now-defunct Pithecanthropus Erectus, that many of the main players in the Japanese reggae scene got their start. Seminal Tokyo dub band Mute Beat (whose original drummer, Yashiki Gota, later joined Simply Red), like many Tokyo musicians and fans in the '80s, had come out of the New Wave scene and was looking for something new. Dub seemed to be the answer.

Mute Beat's instrumental, horn section-dominated heavy dub still holds up well, but the band, signed to the TRA Project label and licensed to ROIR Records in the U.S., never really achieved anything more than cult status. The band broke up before the onset of the revived club scene in the early '90s.

Another veteran of the early-'80s club environment is vocalist Nahki (whose real name is Naoki Yamaguchi). After graduating from Tokyo's prestigious Hitotsubashi Univ., Nahki worked as an editor at entertainment-listing magazine Pia while

also working as a DJ at clubs like Tsubaki House, as well as recording a single, "Style Echo," with Mute Beat.

Since then he's recorded four albums, the latest of which, "Si Mi Ya," has sold more than 100,000 copies domestically since its June 20 release on Sony Records, according to the label. Nahki's music is firmly rooted in the fast-rapping dancehall style, and he sings almost exclusively in English, of the heavily accented Jamaican variety—no mean feat for a guy from a comparative backwater in western Japan.

Nahki often records in Jamaica, where many people assume he's Chinese instead of Japanese, as he describes in his song "Mr. Chin": "I don't have nothing no against no Chinese man/But Japan a weh mi born and Japan mi come from.../Chinee a Chinee, Japanee a Japanee/Like how Yardie a no Yankee."

FUSING POP AND SKA

On the ska side of the reggae spectrum is Ki/oon Sony Records artist Chieko Beauty, a female singer whose upbeat, melodic style is an interesting fusion of Japanese "kayokyoku" pop and the ska style.

ISLAND'S 'TOUGHER' BOX CELEBRATES 30 YEARS

(Continued from page 1)

festivities, but not too late to capitalize on the momentum generated by 1992's Bob Marley "Songs Of Freedom" package, also on Island, which has sold more than 450,000 units worldwide to date, according to the label. In the U.S., "Songs Of Freedom" has sold approximately 290,000 copies since its October 1992 release.

Because the Marley and the "Tougher Than Tough" boxes are similar in terms of genre, audience profile, and packaging, Island has decided to make an annual series out of its boxed-set releases. Already, plans are underway to create an Irish music collection for release next year that would span almost 30 years of music, from the first Van Morrison recording with the group Them to the present. Blackwell says that project will likely be followed in 1995 by a South African music compilation.

Like "Songs Of Freedom," "Tougher Than Tough" will consist of four discs packaged in a book-style box measuring approximately 5-by-10 inches, and will be accompanied by a booklet containing a comprehensive essay by Barrow, who is writing a book on Jamaican music.

The book also features several color photographs—many of them rare—plus a preface by Blackwell, an introduction by artist Linton Kwesi Johnson, and a track listing that provides historical and anecdotal insights into the music.

The package—which, unlike the Marley set, will not be available on cassette—is scheduled to hit stores Nov. 2 at a suggested list price of \$59.95. Blackwell says Island plans to manufacture a limited run of approximately 100,000 copies.

ECLECTIC DISTRIBUTION

One area in which "Tougher Than Tough" differs substantially from "Songs Of Freedom" is in its

method of distribution. Whereas the Marley collection went through PolyGram Group Distribution, the reggae compilation will be distributed by PolyGram's Independent Label Sales arm, known as ILS.

Pat Monaco, ILS' senior VP/GM, says this release marks the first time ILS will work a catalog release, or a boxed set, for that matter. The company's mainstay

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Black Uhuru and musician friends are, from left, guitarist/producer Mikey Chung, Black Uhuru's Michael Rose, Robbie Shakespeare, Sly Dunbar (seated at the drums), Sky Juice, late Black Uhuru vocalist Puma Jones, Darryl Thompson, and Black Uhuru's Duckie Simpson. (Black Uhuru's "Liberation: The Island Anthology" was released on Mango/Chronicles September 21).

artists are alternative acts not suited to major-label distribution.

The independent approach suits the collection's eclectic appeal, Monaco says. "In many ways, this is a historical piece, not just a music piece," he adds. "It has a pretty broad spectrum of appeal, and I'm not saying that necessarily equates to numbers." He says the audience for a project of this nature encompasses pure reggae fans as well as alternative-rock and urban devotees.

The "Tough" compilation also will be marketed to bookstores, gift outlets, and other non-music channels, and through direct mail, says Monaco. The aim is to get the

set into the hands of people who might be fans of reggae music, but might not visit music stores regularly.

Divided into four parts, titled "Forward March," "Reggae Hits The Town," "Natty Sings Hit Songs," and "Dance Hall Good To We," the box chronicles the development of reggae and its precursors and offshoots, like ska, rock steady, dub, dancehall, and ragga.

Barrow says the main criteria for assembling the tracks was that "every record had to be a hit, both in the Jamaican and Afro-Caribbean communities worldwide. Also, we wanted to show work from all the major Jamaican producers. Everyone, with a couple of exceptions, is represented.

"The aim of this set," he adds, "is to show the breadth of that music, that it isn't just a dancehall DJ rapping about a pretty girl."

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SECURING THE RIGHTS

Assembling a representative sampling of Jamaican music meant licensing some tracks from their owners. Fortunately, Barrow and Island were able to secure rights for most of the cuts they wanted to use.

"A lot of producers, from [pioneering sound-system operator and producer] Coxsone Dodd through to modern-day producers, decided that they would like to participate," Barrow says, adding that "the producer is the crucial person in Jamaican music, yesterday and today. The producer is the man who dictates the flow of the music."

The set opens and closes with the classic tune "Oh, Carolina," rendered first in the original Folkes Brothers version from 1960, and then by Shaggy's recent reading, which went to No. 1 on the British charts this year.

Among the cuts are standards like Jimmy Cliff's "Miss Jamaica,"

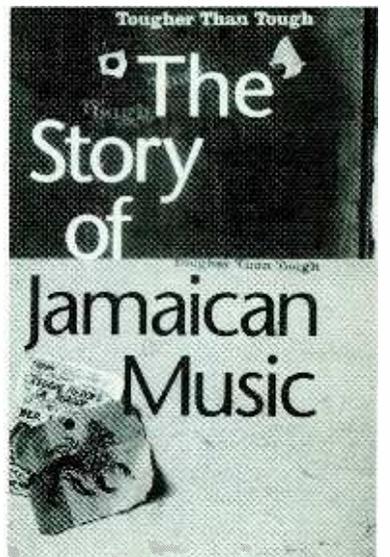
No Cry" on its most recent album, "Ashibi," released on Ki/oon Sony Records.

Some observers of Japan's reggae scene think there's still a long way to go before local artists master the idiom.

"There's still no original Japanese reggae," says one fan. "It's still like the time when bands were singing Rolling Stones songs in Japanese—we're still at that stage."

Yasumasa Saimi of Sony Records says he expects Japanese and foreign DJs and producers to do more dub/reggae remixes of tracks by nonreggae artists. The only problem, he says, is that the better the remixer, the busier he is, and thus the less time he has to devote to such projects.

Other key Japanese reggae acts include bands the Sound Poets and Rankin' Taxi and dancehall stylist Chappie. Publications such as Reggae Magazine contain a wealth of information on all aspects of the music and its historical/cultural background for the serious reggae fan, and clubs such as Hot Co-Rocket, Jamaica, and Kingston in Tokyo, as well as others in Osaka, keep the reggae flame alive.



Cover art for the Island's four-CD "Tougher Than Tough—The Story Of Jamaican Music," due for release Nov. 2.

Bob Marley & the Wailers' "No Woman, No Cry," Black Uhuru's "Guess Who's Coming To Dinner," Eric Donaldson's "Cherry Oh Baby" (covered by the Rolling Stones), and more recent hits like Chaka Demus & Pliers' "Murder She Wrote" and Gregory Isaacs' "Rumours." The package is also peppered with tracks that received limited exposure outside of Jamaica.

Blackwell likens the reggae revolution of the early '60s to the concurrent Motown scene, in that the songs were what mattered above all. "That was before the songs became focused on politics or religion," he says, "before the songs were about the Rastafari religion or about the local political situation. It was when they were simply great love songs or dance songs."

Barrow adds, "It's kicking music, and it's kicking because Jamaica is tough—tougher than tough."

Uni Celebrates Record-Breaking Year

SAN DIEGO—Every company in the Uni family was represented at Uni Distribution Corp.'s convention Aug. 24-28 at Loew's Coronado Bay Hotel here. The company celebrated its 10th record-breaking year—in 1992, Uni posted \$1 billion in sales, and MCA Records had the best year in its history. Attendees enjoyed performances by Geffen's Urge Overkill; Silas' Aaron Hall; MCA's Voivod, Raven-Symone, and Morgan Heritage; MCA/Nashville's Mark Collie; Margaritaville's Todd Snider; Gasoline Alley's EYC; and GRP's George Howard.



MCA staffers from around the globe enjoy the convention banquet. Shown in back row, from left, are Richard Palmese, MCA Records; Tony Powell, MCA U.K.; Dan McGill, MCA Music Entertainment Group; Al Teller, MCA Music Entertainment Group; Jorgen Larsen, MCA Music Entertainment International; Chuck Ciogoli, MCA Records and MCA Music Publishing; Zach Horowitz, MCA Music Entertainment Group; Stuart Watson, MCA International; Tony Brown, MCA Records/Nashville; Frank Hendricks, GRP International; Larry Rosen, GRP Records; Norman Epstein, MCA Music Entertainment Group; Osamu Tanabe, MCA Victor; Larry Kenswil, MCA Music Entertainment Group; Ernie Singleton, MCA Records; Hiroyuki Iwata, MCA Victor; Bruce Hinton, MCA Records Nashville; and Norio Yamamoto, MCA Victor. In front row, from left, are Eddie Rosenblatt, Geffen Records; Jim Walker, Geffen Records; David Berman, Geffen Records; Mel Posner, Geffen Records; Ross Reynolds, MCA Records Inc. Canada; Heinz Canibol, MCA Music Entertainment GmbH; Wolfgang Praetz, MCA Music Entertainment GmbH; and Jeff Golemba, deputy managing director, MCA U.K.



Members of the Robben Ford Group chat with GRP Records executives. Shown, from left, are Mark Wexler, GRP senior VP of marketing and promotion; band members Roscoe Beck, Tommy Brechtlein, and Robben Ford; and GRP president Larry Rosen.



Socializing at the Uni convention, from left, are Geffen president Eddie Rosenblatt; Robert Smith of Geffen; and Uni Distribution Corp. president John Burns.



MCA Records executives gather for the preview of Meat Loaf's "Bat Out Of Hell II: Back Into Hell." Shown, from left, are Ron Oberman, MCA senior VP of A&R; Randy Miller, MCA senior VP of marketing; Eddie Gilreath, Uni senior VP of marketing; Jonathan Coffino, MCA senior VP of sales and field marketing; John Burns, Uni president; Richard Palmese, MCA president; Meat Loaf; Glen Lajeski, MCA VP of artist development; Paula Batson, MCA senior VP of public relations; Mark Gorlick, MCA VP of promotion; Gina Iorillo, MCA VP of rock promotion; and Bruce Tenenbaum, MCA senior VP of promotion.



Gathered at the convention, in back row, from left, are Charlie Minor, manager of Gasoline Alley recording group Shai; Gasoline Alley GM Lorne Saifer; Gasoline Alley president Randy Phillips; MCA Music Entertainment Group chairman Al Teller; Carl "Groove" Martin of Shai; MCA Records president Richard Palmese; Gasoline Alley VP of international Nancy Poertner; and Gasoline Alley VP of creative services Guy Mangianello. In front row is Gasoline Alley recording group EYC.



Silas recording artists mingle with label executives. Shown, from left, are Silas artists Aaron Hall, Damion Hall, and Chante Moore; Silas recording group D.E.F. (front); Silas president/CEO Louil Silas Jr. (back); and Silas artist London Jones (back).



MCA recording artists Morgan Heritage and the Dreds (in combat fatigues) make themselves comfortable as MCA staffers look on.



Displaying the latest style in haberdashery, from left, are Walt Wilson, senior VP of marketing and sales, MCA Records/Nashville; David Clark, VP/controller, MCA Music Entertainment Group; Eddie Gilreath, senior VP of marketing, Uni Distribution Corp.; Al Teller, chairman, MCA Music Entertainment Group; Bob Schnieders, senior VP of branch distribution, Uni Distribution; Kathy Nelson, senior VP/GM, soundtrack A&R, MCA Records; Dan McGill, senior VP of finance, MCA Music Entertainment Group; Tony Brown, president, MCA Records/Nashville; Larry Kenswil, senior VP of business and legal affairs, MCA Music Entertainment Group; Richard Palmese, president, MCA Records; John Burns, president, Uni Distribution Corp.; and Zach Horowitz, executive VP, MCA Music Entertainment Group.

U.K. LABEL IS DEDICATED TO SUCCESS WITH ARISTA

(Continued from page 8)

Spiritualised, This Picture, The Family Cat, and Balloon.

Doug D'Arcy, managing director of Dedicated, spent two decades at Chrysalis, choosing to take an independent route soon after EMI bought the company in 1988; he launched Dedicated in 1990. Last week, the label celebrated its first foray into the U.K. top 40 singles chart with a No.

20 position for "Jewel," a single from Cranes' current album, "Forever," which sports a remix by Robert Smith of the Cure.

All but This Picture and Balloon have appeared on the top 75 U.K. singles chart.

Dedicated has established itself as an album outlet for British alternative music, and D'Arcy says that

Arista's track record in other formats, together with the opening of a Dedicated office in New York, will allow the label to pursue this policy to greater effect.

D'Arcy notes that at the time he started Dedicated with BMG, his attorney also had made a deal with Arista for LaFace, the L.A. Reid & Babyface label. "I've watched the way that deal was successful," he says. "I've looked at the way in which Arista moved into the country area, which has been so enormously successful, and it seemed to me that if they wanted to move into the modern rock marketplace... the chances would be they would be as successful in that development as they'd been in others. So I felt very confident when they expressed interest."

For Arista, the deal is "an increased step into [the modern rock] area," says Arista VP/GM Roy Lott, who notes the label's success with the Church and Urban Dance Squad.

Lott says Arista's courtship of Dedicated was based on personal relationships between himself, D'Arcy, and Arista president Clive Davis. "I've always felt Doug was a strong record man, a visionary when it comes to the rock area, and I admired what he'd developed at Dedicated. That was all there was to it, really, just an admiration from outside—until Doug and [RCA president] Joe Galante decided they did not want to continue their relationship anymore."

D'Arcy says the split with RCA was "relatively amicable."



CRANES

"They got the label off to a good start," he says. "With all of our debut albums—and that's basically what we've released in America, debut albums by new artists—they managed to accomplish something. We had significant success in the alternative field with all of the releases. No major breakthroughs, but that wasn't what the label was about at that stage."

The flagship release for the new Dedicated/Arista partnership will be "Blood Music," an impressive sophomore album by the Reading, England-based quintet Chapterhouse, set for a Nov. 9 U.S. release. Producers of the album include in-demand modern rock sidemen Ralph Jezzard and Pascal Gabriel, and the set features the recent U.K. singles "She's A Vision" and "We Are The Beautiful." It shows a marked maturation from the group's "Whirlpool" debut, which reached the top 30 of the U.K. album chart upon its release in May 1991.

Arista will lead off its "Blood Music" campaign by servicing alternative radio with "We Are The Beautiful." Tom Ennis, VP of product management, declares his department's commitment. "We've been spending some time with the Chapterhouse record, and there are a lot of elements that are very positive for us—a great video, all sorts of mixes that have been provided by Dedicated in London, and we've been discussing doing some kind of 'value-added' release, with a second CD of music not available on the album. We know there's a fan base out there for Chap-

terhouse, and we're going after it."

In the U.K., the extra album will take the form of a limited-edition, full-length ambient remix CD entitled "Blood Music: The Pentamorous Metamorphosis," mixed by West Country duo Global Communications.

"Blood Music" is influenced by the fact that the band members have been going to ambient house raves, and they were keen to have those people involved," says Dedicated GM Karen Brown, who will head the label's New York office. "When Chapterhouse started, they became part of the movement known as shoe-gazing, along with bands like Slowdive and Lush. It quickly became a negative phrase, but because these remixers were choosing these bands [to remix] without having any knowledge of that scene, we thought this would be a good way to make a statement about it, to revisit the album with these people."

Global Communications, in its techno-oriented guise, Reload, is planning its own album release on Creation's Infinite label.

Both Dedicated and Arista point out that the new deal affords the unusual opportunity—for the Chapterhouse album and subsequent releases—to employ existing elements in the BMG machinery and tap into specific experience from the previous RCA deal.

"Working through RCA," says D'Arcy, "you then work through BMG Distribution, so we have a lot of people within North American sales and distribution who've worked the artists so far and know them, made commitments to them, and have helped them. We continue with that almost untouched."

Spiritualised, whose single "Anyway You Want Me/Step Into The Breeze" was Dedicated's first release in 1990, will be the label's next U.K. offering with "Electric Mainline," an EP due Oct. 11. The Family Cat's "Springing The Atom" single follows a week later, with albums expected from those bands and This Picture in the first quarter of 1994.

The new deal calls for Arista's active participation in future Dedicated signings; part of that will include A&R interface, says D'Arcy.

"I'm interested in making sure that our artists prepare themselves to break in America in the best possible way," he says. "I'm very cognizant of the fact that British talent has not been as successful in North America over the last few years as it has typically been. Partly this is a cyclical thing, but partly the interface between British and North American companies on a creative level isn't as active as it should be. The second part of it is that I'm interested in working with American artists, and maybe this new arrangement will allow me to do that."

Monitor™

SEPT. 13—SEPT. 19, 1993

Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 73 top 40/mainstream and 34 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	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
		★ ★ NO. 1 ★ ★			★ ★ NO. 1 ★ ★
1	8	DREAMLOVER MARIAH CAREY (COLUMBIA) 5 wks at No. 1	1	8	DREAMLOVER MARIAH CAREY (COLUMBIA) 3 wks at No. 1
2	10	IF JANET JACKSON (VIRGIN)	2	12	RIGHT HERE/HUMAN NATURE SWV (RCA)
3	9	THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)	3	11	IF JANET JACKSON (VIRGIN)
4	12	WILL YOU BE THERE MICHAEL JACKSON (MJJ/EPIC SOUNDTRAX)	4	18	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)
5	8	RIGHT HERE/HUMAN NATURE SWV (RCA)	5	17	LATELY JODECI (UPTOWN/MCA)
6	12	OOH CHILD DINO (EASTWEST)	6	9	AGAIN JANET JACKSON (VIRGIN)
7	15	RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA)	7	10	I GET AROUND 2PAC (INTERSCOPE)
8	18	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)	8	13	VERY SPECIAL BIG DADDY KANE (COLD CHILLIN'/REPRISE)
9	8	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)	9	12	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)
10	6	TWO STEPS BEHIND DEF LEPPARD (COLUMBIA)	10	3	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)
11	15	IF I HAD NO LOOT TONY! TONIE! TONIE! (WING/MERCURY)	11	15	ONE WOMAN JADE (GIANT)
12	11	BREAK IT DOWN AGAIN TEARS FOR FEARS (MERCURY)	12	15	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)
13	11	RAIN MADONNA (MAVERICK/SIRE/WB)	13	18	WHOOPI! (THERE IT IS) TAG TEAM (LIFE/BELLMARK)
14	6	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)	14	3	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)
15	14	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)	15	8	COME INSIDE INTRO (ATLANTIC)
16	7	CRYIN' AEROSMITH (Geffen)	16	2	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)
17	3	NO RAIN BLIND MELON (CAPITOL)	17	23	KNOCKIN' DA BOOTS H-TOWN (LUKE)
18	4	WHAT IS LOVE HADDAWAY (ARISTA)	18	2	PINK CASHMERE PRINCE (PAISLEY PARK/WARNER BROS.)
19	4	RUNAWAY LOVE EN VOGUE (EASTWEST)	19	5	RUNAWAY LOVE EN VOGUE (EASTWEST)
20	8	LATELY JODECI (UPTOWN/MCA)	20	26	WEAK SWV (RCA)
21	5	HEY JEALOUSY GIN BLOSSOMS (A&M)	21	11	CHECK YO SELF ICE CUBE FEATURING DAS EFX (PRIORITY)
22	15	I DON'T WANNA FIGHT TINA TURNER (VIRGIN)	22	4	ANNIVERSARY TONY! TONIE! TONIE! (WING/MERCURY)
23	4	BETTER THAN YOU LISA KEITH (PERSPECTIVE/A&M)	23	12	INSANE IN THE BRAIN CYPRESS HILL (RUFFHOUSE/COLUMBIA)
24	6	REASON TO BELIEVE ROD STEWART (WARNER BROS.)	24	24	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)
25	24	COME UNDONE DURAN DURAN (CAPITOL)	25	7	SOMETHING IN YOUR EYES BELL BIV DEVOE (MCA)
26	1	ALL THAT SHE WANTS ACE OF BASE (ARISTA)	26	16	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)
27	18	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)	27	3	DOWNTOWN SWV (RCA)
28	11	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)	28	17	IF I HAD NO LOOT TONY! TONIE! TONIE! (WING/MERCURY)
29	18	WEAK SWV (RCA)	29	3	WHAT IS LOVE HADDAWAY (ARISTA)
30	16	I'M GONNA BE (500 MILES) THE PROCLAIMERS (CHRYSALIS/ERG)	30	8	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE (JIVE)
31	12	PLUSH STONE TEMPLE PILOTS (ATLANTIC)	31	23	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)
32	3	HOPELESSLY RICK ASTLEY (RCA)	32	5	RUFFNECK MC LYTE (FIRST PRIORITY/ATLANTIC)
33	4	TOO MUCH INFORMATION DURAN DURAN (CAPITOL)	33	3	LET ME RIDE DR. DRE (DEATH ROW/INTERSCOPE)
34	3	SUNDAY MORNING EARTH, WIND & FIRE (REPRISE)	34	6	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)
35	2	SOUL TO SQUEEZE RED HOT CHILI PEPPERS (WARNER BROS.)	35	17	WHERE ARE YOU NOW JANET JACKSON (VIRGIN)
36	19	WHAT'S UP 4 NON BLONDES (INTERSCOPE)	36	17	SLAM ONYX (JMJ/RAL/CHAOS)
37	23	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)	37	7	LOVE FOR LOVE ROBIN S. (BIG BEAT/ATLANTIC)
38	NEW	I'D DO ANYTHING FOR LOVE MEAT LOAF (MCA)	38	14	SOMETHING'S GOIN' ON UNV (MAVERICK/SIRE/WARNER BROS.)
39	NEW	AGAIN JANET JACKSON (VIRGIN)	39	11	ALRIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)
40	NEW	EVERYBODY HURTS R.E.M. (WARNER BROS.)	40	RE-ENTRY	MEGA MEDLEY ZAPP & ROGER (REPRISE)

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.



THE FAMILY CAT

REGGAE TOUR OFFERS CROSS-PROMO POTENTIAL

(Continued from page 8)

film/album/tour set-up offers a great opportunity to promote his imprint's growing roster of dancehall acts. "Over the last 18 months or so, the company has gotten into some wonderful reggae music," he adds. "There was a tremendous amount of passion within the company to market and promote the music, but it was difficult, because in some cases the artists weren't on tour."

LaMonica, whose company booked early American tours by Bob Marley and Peter Tosh in the '70s, and the first Reggae Sunsplash tours in the '80s, says the "Cool Runnings" caravan fell into place following discussions with producers Dennis Wright and Jim Tyrrell, Chaos/Columbia's Cawley and A&R director Maxine Stowe.

So far, about half the tour has been booked; following an initial date in Orlando, Fla., "Cool Runnings" will hit such major markets as Miami, Atlanta, Washington, D.C., Boston, New York, Montreal, and Toronto, as well as some smaller locales.

Venue capacities range from 4,000 in larger markets to 1,500 in secondaries. LaMonica, pointing out that Marley's first American shows were booked into small venues, says, "We gradually grew with him, and that's what we plan with this. We don't want this to be a one-time event."

He adds that the tour "will be very important in bringing reggae into the mainstream. It's always been a bit of a fringe music, but now it's become a much more popular form of music... It's getting played on radio like it never was before. The urban stations are playing it now."

Cawley says that Chaos is promoting the Wailing Souls' soundtrack cut "Wild Wild Life," a cover of the Talking Heads song, at alternative radio. Cliff's version of Johnny Nash's 1971 No. 1 hit "I Can See Clearly Now" has gone to AC stations, and will be promoted at top 40 beginning Oct. 4.

French Record Exec Fined For Tax Evasion

PARIS—Claude Carrere, founder and former president of Warner affiliate Carrere Music, was given a 15-month suspended prison sentence and fined 200,000 francs (\$35,700) by the Paris Nanterre courts Sept. 15 for income tax evasion.

The charges relate to Télévision, the company Carrere founded with TV presenter Patrick Sabatier.

The court also found Sabatier, president of Télévision, guilty of evading tax due in 1987 and 1988. He was given a four-year suspended

ed sentence and fined 250,000 francs (\$44,600).

Carrere recently was named a VP of Warner Music International. He sold the label he founded, Disques Carrere, to Warner in 1989 for a reported \$50 million, and still sits on the board of the renamed Carrere Music.

The sale was negotiated by Luigi Calabrese, then head of WEA France, as a means of boosting French market share.

PHILIPPE CROCC

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 176 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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	28	18	FIELDS OF GOLD	STING (A&M)
①	1	9	DREAMLOVER	MARIAH CAREY (COLUMBIA) 6 wks at No. 1	39	38	18	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)
②	3	10	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)	④①	44	7	HEY JEALOUSY	GIN BLOSSOMS (A&M)
③	4	12	IF	JANET JACKSON (VIRGIN)	④②	47	4	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
4	2	21	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)	43	42	10	IT'S ALRIGHT	HUEY LEWIS & THE NEWS (SHANACHIE)
5	5	17	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)	④④	50	6	BETTER THAN YOU	LISA KEITH (PERSPECTIVE/A&M)
⑥	6	13	RIGHT HERE (HUMAN NATURE)	SWV (RCA)	45	40	15	I'M FREE	JON SECADA (SBK/ERG)
7	7	13	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)	46	30	18	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)
⑧	11	14	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	47	39	13	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
9	9	18	LATELY	JODECI (UPTOWN/MCA)	48	45	3	PINK CASHMERE	PRINCE (PAISLEY PARK/WARNER BROS.)
10	8	18	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)	④⑨	57	7	COME INSIDE	INTRO (ATLANTIC)
11	10	17	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)	⑤①	69	2	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)
⑫	12	13	AGAIN	JANET JACKSON (VIRGIN)	52	43	17	ONE WOMAN	JADE (GIANT)
⑬	13	8	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)	53	49	13	PLUSH	STONE TEMPLE PILOTS (ATLANTIC)
14	18	17	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)	54	48	6	SUNDAY MORNING	EARTH, WIND & FIRE (REPRISE)
15	17	17	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)	55	52	8	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)
16	20	14	OOH CHILD	DINO (EASTWEST)	56	46	20	WHAT'S UP	4 NON BLONDES (INTERSCOPE)
⑰	26	26	COME UNDONE	DURAN DURAN (CAPITOL)	⑤⑦	62	4	DOWNTOWN	SWV (RCA)
18	22	12	BREAK IT DOWN AGAIN	TEARS FOR FEARS (MERCURY)	⑤⑧	60	7	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
19	19	5	RUNAWAY LOVE	EIN VOGUE (EASTWEST)	59	54	11	CHECK YO SELF	ICE CUBE FEATURING DAS EFX (PRIORITY)
20	14	11	RAIN	MADONNA (MAVERICK/SIRE/WB)	⑥①	65	6	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)
21	15	28	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	61	58	12	DON'T TAKE AWAY MY HEAVEN	AARON NEVILLE (A&M)
⑫	33	5	HOPELESSLY	RICK ASTLEY (RCA)	⑥②	75	2	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)
23	16	27	WEAK	SWV (RCA)	63	51	8	BOOM! SHAKE THE ROOM	JAZZY JEFF/FRESH PRINCE (JIVE)
⑫	27	9	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)	⑥④	—	1	TOO MUCH INFORMATION	DURAN DURAN (CAPITOL)
25	23	23	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	65	67	4	CHIEF ROCKA	LORDS OF UNDERGROUND (PENDULUM)
26	25	11	I GET AROUND	2PAC (INTERSCOPE)	66	64	15	RUN TO YOU	WHITNEY HOUSTON (ARISTA)
⑫	31	6	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)	67	66	15	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WB)
28	21	25	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)	68	59	31	DAZZEY DUKS	DUICE (TMR/BELLMARK)
⑫	34	6	WHAT IS LOVE	HADDAWAY (ARISTA)	⑥⑨	74	2	EVERYBODY HURTS	R.E.M. (WARNER BROS.)
⑫	36	5	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	⑦①	—	7	MEGA MEDLEY	ZAPP & ROGER (REPRISE)
31	24	19	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	71	68	3	COME BABY COME	K7 (TOMMY BOY)
⑫	53	3	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	72	61	11	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
33	29	12	WHEN I FALL IN LOVE	CELINE DION & CLIVE GRIFFIN (EPIC)	73	73	12	EVEN A FOOL CAN SEE	PETER CETERA (WARNER BROS.)
34	32	14	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)	74	56	19	SLAM	MADONNA (MAVERICK/SIRE/WB)
⑫	37	7	CRYIN'	AEROSMITH (Geffen)	⑦⑤	—	1	PUSH THE FEELING ON	NIGHTCRAWLERS (GREAT JONES/ISLAND)
⑫	41	7	NO RAIN	BLIND MELON (CAPITOL)					
⑫	71	3	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)					

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

HOT 100 RECURRENT AIRPLAY

1	1	7	TWO PRINCES	SPIN DOCTORS (EPIC)	14	23	15	ANGEL	JON SECADA (SBK/ERG)
2	2	7	DON'T WALK AWAY	JADE (GIANT)	15	17	14	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
3	3	9	I'M SO INTO YOU	SWV (RCA)	16	16	60	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (EASTWEST)
4	—	1	KNOCKIN' DA BOOTS	H-TOWN (LUKE)	17	10	13	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)
5	4	8	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)	18	14	27	RHYTHM IS A DANCER	SNAP (ARISTA)
6	6	2	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)	19	15	3	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT (MAGO)
7	5	24	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)	20	18	40	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
8	9	3	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)	21	19	22	FAITHFUL	GO WEST (EMI/ERG)
9	7	9	FREAK ME	SILK (KEIA/ELEKTRA)	22	21	27	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
10	13	12	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)	23	24	21	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
11	8	17	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)	24	25	22	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)
12	11	39	JUST ANOTHER DAY	JON SECADA (SBK/ERG)	25	—	1	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
13	12	20	ORDINARY WORLD	DURAN DURAN (CAPITOL)					

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

42	ALL THAT SHE WANTS	(Megasongs, BMI)
31	ALRIGHT	(EMI April, ASCAP/So So Def, ASCAP/Wild Apache, ASCAP/Zomba, ASCAP) WBM
44	ANNIVERSARY	(Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP) HL
8	ANOTHER SAD LOVE SONG	(Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
10	BABY I'M YOURS	(Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramseys, ASCAP/MCA, ASCAP/Ethyl, ASCAP) HL
70	BELIEVE	(Miss Bessie, ASCAP/Henry Hirsch, ASCAP) CLM
52	BETTER THAN YOU	(New Perspective, ASCAP/Sony Tunes, ASCAP/Yellow Elephant, ASCAP) HL
14	BOOM! SHAKE THE ROOM	(Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/House Jam, ASCAP/Forty Floors Up, ASCAP/Deshane, ASCAP/Bridgeport, BMI) CPP
26	BREAK IT DOWN AGAIN	(EMI Virgin, BMI/Chrysalis, BMI) CPP/HL
84	BY THE TIME THIS NIGHT IS OVER	(Warner-Tamerlane, ASCAP/Realsongs, ASCAP/New Nonpareil, BMI/Mr. Bolton's, BMI/Warner Chappell, PRS) WBM
81	CAN'T GET ENOUGH OF YOUR LOVE	(Unichappell, BMI) HL
6	CAN'T HELP FALLING IN LOVE (FROM SLIVER)	(Glady's, ASCAP/Williamson, ASCAP) HL
72	CHATTAAHOOCHEE	(Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM
34	CHECK YO SELF	(WB, ASCAP/Gansta Boogie, ASCAP/Gambi, BMI/MCA, ASCAP) WBM
65	CHIEF ROCKA	(LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP) WBM
64	COME BABY COME	(Tee Girl, BMI/Blue Ink, BMI/Third & Lex, BMI)
55	COME INSIDE	(Velle Int'l, ASCAP/Frabensha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP/Wike, ASCAP) WBM/HL
49	COME UNDONE	(Copyright Control) HL
58	CREEP	(Warner Chappell, ASCAP/WB, ASCAP) WBM
13	CRYIN'	(Swag Song, ASCAP/MCA, ASCAP/Taylor Rhodes, ASCAP) HL
38	DAZZEY DUKS	(Gigilo Chez, BMI/Alvert, BMI/Tee Girl, BMI/Shakin' Baker, BMI)
75	DELICATE	(Monastery, ASCAP/EMI Virgin, ASCAP) HL
73	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
88	EVEN A FOOL CAN SEE	(PPC, ASCAP/MCA, ASCAP/Fleedleedle, BMI) WBM/HL
57	EVERYBODY HURTS	(Night Garden, BMI/Unichappell, BMI) HL
59	FIELDS OF GOLD	(Blue Turtle, ASCAP) HL
89	FOR THE COOL IN YOU	(Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
79	GET IT UP (FROM POETIC JUSTICE)	(Tionna, ASCAP/WB, ASCAP) WBM
71	GIRL U FOR ME/LOSE CONTROL	(Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI/EMI Blackwood, BMI) WBM
78	HAPPY	(BMG, ASCAP/Chrysalis, ASCAP) CPP/HL
28	HEY JEALOUSY	(WB, ASCAP/East Jesus, ASCAP) WBM
18	HEY MR. D.J.	(Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, ASCAP/O/B/O Itself, ASCAP/Medad, BMI) CPP
32	HOPELESSLY	(BMG, ASCAP) HL
76	HUMAN WHEELS	(Windswept Pacific, ASCAP/Full Keel, ASCAP/Katsback, ASCAP) WBM
25	I'D DO ANYTHING FOR LOVE	(Edward B. Marks, BMI) HL
27	I DON'T WANNA FIGHT	(Chrysalis, ASCAP/Blu, BMI/Ensign, BMI) CPP/HL
21	IF I HAD NO LOOT	(Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/L.A. Jay, ASCAP/Big Will, ASCAP/Gnatti, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Street Knowledge, ASCAP) HL/WBM
5	IF (BLACK ICE, ASCAP/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM	
11	I GET AROUND	(GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM
40	I'LL NEVER GET OVER YOU (GETTING OVER ME)	(Realsongs, ASCAP) WBM
66	I'M FREE	(Estefan, ASCAP) CPP
24	I'M GONNA BE (500 MILES)	(Warner Bros., PRS/Warner-Tamerlane, BMI) WBM
82	I'M IN A PHILLY MOOD	(EMI April, ASCAP/LeoSun, ASCAP/Arvernal, ASCAP/Hallowed Hall, BMI/Silvertray, ASCAP/Warner Chappell, BMI)
69	I'M IN LUV	(J.Dibbs, BMI/Ahuni! And Fifth Street, BMI/Teddy Denslow, BMI/Zomba, BMI) CPP
83	INDO SMOKE	(FROM POETIC JUSTICE) (Mista Grimm, BMI/Warren G., BMI/New Justice, BMI/New Columbia, ASCAP) CPP
22	INSANE IN THE BRAIN	(Cypress Funky, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP/BMG, ASCAP) HL
36	JUST KICKIN' IT	(So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM
12	LATELY	(Jobete, ASCAP/Black Bull, ASCAP) CPP
51	LET ME RIDE	(Sony Tunes, ASCAP) HL
87	LICK U UP	(Pac Jam, BMI/Wreckshop, BMI) WBM
56	LOVE FOR LOVE	(Song-A-Tron, BMI/EMI Blackwood, BMI) WBM
96	LOVING ARMS	(Crooked Fingers, ASCAP/AGF, ASCAP)
61	MEGA MEDLEY	(Troutman, BMI/Saja, BMI/Rubber Band, BMI/Stone Agate, BMI) CPP
46	NO RAIN	(Heavy Melon, ASCAP)
80	NOTHING 'BOUT ME	(Blue Turtle, ASCAP)
68	OH CAROLINA	(Livingston, ASCAP)
16	ONE LAST CRY	(Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI) HL
63	ONE WOMAN	(Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
33	OOH CHILD	(EMI Unart, BMI/Sleeping Sun, BMI) CPP
50	PINK CASHMERE	(Controversy, ASCAP/WB, ASCAP) WBM
86	PUSH THE FEELING ON	(EMI Virgin, ASCAP/Graham Wilson, ASCAP)

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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	28	13	CHATTAAHOOCHEE	ALAN JACKSON (ARISTA)
1	1	20	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE) 14 wks at No. 1	③⑨	50	3	WHAT IS LOVE	HADDAWAY (ARISTA)
2	2	8	DREAMLOVER	MARIAH CAREY (COLUMBIA)	40	33	14	WHAT'S UP DOC? (CAN WE ROCK)	FU-SCHNICKENS/SHAQUILLE O'NEAL (JIVE)
3	3	9	BOOM! SHAKE THE ROOM	JAZZY JEFF/FRESH PRINCE (JIVE)	41	35	19	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
4	6	10	RIGHT HERE/DOWNTOWN	SWV (RCA)	④②	—	1	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)
5	5	14	I GET AROUND	2PAC (INTERSCOPE)	④③	—	1	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)
6	7	10	IF	JANET JACKSON (VIRGIN)	44	39	19	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)
⑦	14	9	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)	45	43	7	MEGA MEDLEY	ZAPP & ROGER (REPRISE)
8	4	19	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)	④⑥	—	1	PINK CASHMERE	PRINCE (PAISLEY PARK/WARNER BROS.)
9	11	8	CRYIN'	AEROSMITH (Geffen)	④⑦	52	5	I'M IN LUV	JOE (MERCURY)
10	12	13	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)	④⑧	54	4	EVERYBODY HURTS	R.E.M. (WARNER BROS.)
11	8	23	WHOO! THERE IT IS	95 SOUTH (WRAP/ICHIHAI)	④⑨	70	3	COME BABY COME	K7 (TOMMY BOY)
12	15	11	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)	50	41	18	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WB)
13	10	15	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)	51	42	24	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)
14	13	10	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)	52	40	22	WEAK	SWV (RCA)
⑮	19	5	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)	53	46	21	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)
⑮	37	3	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)	⑤④	62	2	COME INSIDE	INTRO (ATLANTIC)
⑮	22	6	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	55	47	13	CHIEF ROCKA	LORDS OF UNDERGROUND (PENDULUM)
⑮	21	13	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	⑤⑥	—	1	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)
19	9	14	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)	57	45	12	GET IT UP	TLC (LAFACE/EPIC SOUNDTRAX)
20	17	9	CHECK YO SELF	ICE CUBE FEATURING DAS EFX (PRIORITY)	⑤⑧	65	4	OH CAROLINA	SHAGGY (VIRGIN)
21	18	39	DAZZEY DUKS	DUICE (TMR/BELLMARK)	59	51	26	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
22	20	14	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)	60	58	3	TOO MUCH INFORMATION	DURAN DURAN (CAPITOL)
⑫	44	2	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)	61	49	11	WHAT MIGHT HAVE BEEN	LITTLE TEXAS (WARNER BROS.)
24	24	13	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)	62	53			

U.K. Politician Draws Fire From Apache Indian

LONDON—The power of reggae as a street medium with a message will be reaffirmed in Britain by Apache Indian in a new single, "Movin' On," recorded after the local election victory Sept. 17 in London's East End of a British National Party candidate espousing racist views.

"It's the scariest news I've heard, and I can only hope it isn't a spreading virus," says Apache Indian, reacting to the narrow victory of BNP's Derek Beackon. Beackon was elected to a local council seat in Tower Hamlets on a platform of "rights for whites" that calls for forced deportation from Britain of all blacks, Indians, and other Asians. Beackon won by a narrow margin in a split race, in which only 44% of the electorate voted. His stance was immediately condemned by British government leaders.

Apache Indian, who has celebrated his Asian-Indian heritage with his blend of reggae and bhangra music, "was bombarded with phone calls asking him to do something," says Rachel Iyer, a spokeswoman for Island Records U.K.

On Oct. 11, Island will release "Movin' On," in which Apache Indian criticizes Beackon and the BNP by name and asks, "Talk say him want take back the country / Tell me me friend is this '93?" The song also recounts the recent racial attack on an Asian youth, Quaddas Ali, and East End violence that erupted both in the wake of that attack and Beackon's election.

Proceeds of the single will go to aid Quaddas Ali's family, nine people arrested in anti-racist demonstrations, and youth organizations in the Tower Hamlets area.

THOM DUFFY

U.K. REGGAE SCENE

(Continued from page 26)

was to follow, as he matched his near-maniac enthusiasm with intelligent and amusing lyrics.

On his debut album, recorded for artist Gussie P's label, General Levy clashed (vocally dueled) with Jamaican heavyweight Capleton and gave as good as he got. His subsequent move to Fashion Records set him up for a slew of No. 1 singles on several U.K. reggae charts—records that showed he could handle culture, slackness, and other forms of lyrics with wit and originality.

Of course, not all U.K. eggs are in one basket. Respect is always due to Maxi Priest for his trailblazing international success story. Even though he is outside the reggae mainstream in many ways, he is still remembered as the singer who started off with South London-based sound system (mobile DJ operation) Saxon Sound, and as a man who never forgot his roots.

Apache Indian has achieved startling cultural crossovers in his short career (see story this page). As an Asian youth DJ-ing in a Jamaican style, he met opposition from all quarters, and he has had to work harder than most to overcome prejudice and misunderstanding. His recent tour of India

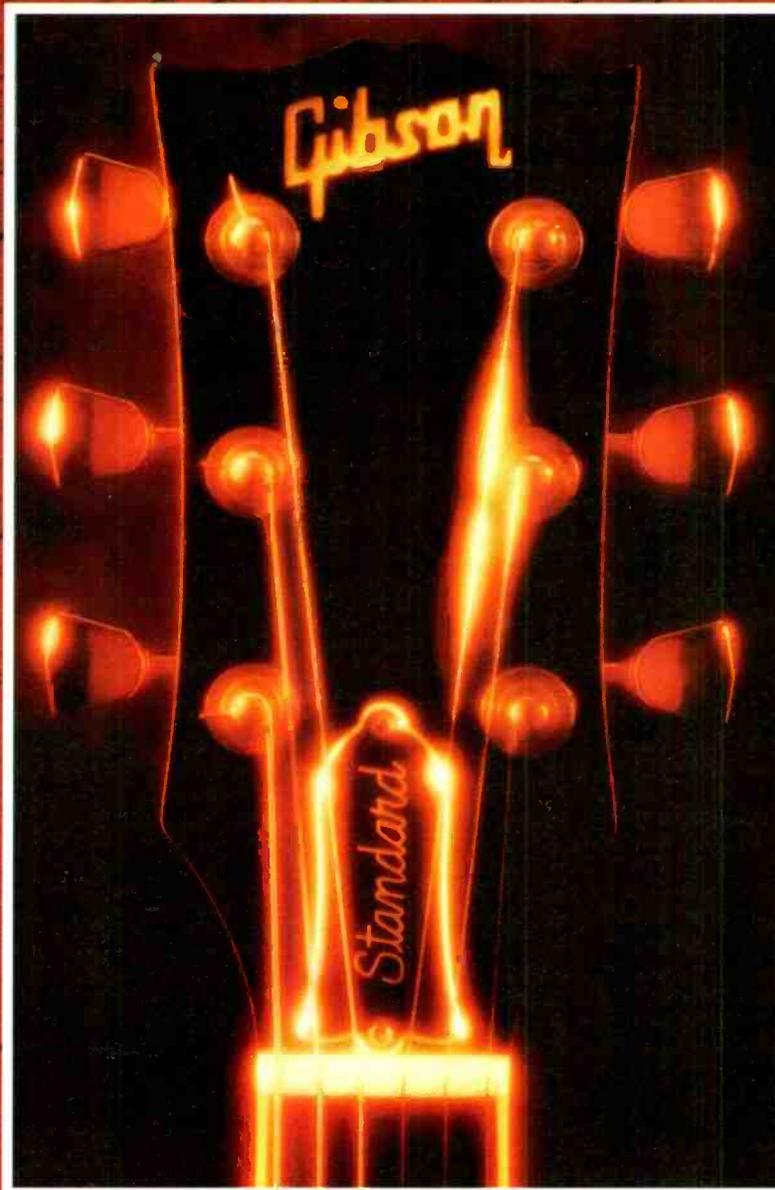
(Continued on page 112)

A BILLBOARD

SPOTLIGHT



100 YEAR ANNIVERSARY



Over the last 100 years, Gibson has established a reputation and heritage that is second to none. From Orville Gibson's original one man workshop in 1894, to today's operation as the leading guitar manufacturer in the world, Gibson has expanded steadily and dramatically through the years. Bringing musicians the finest guitars, banjos and mandolins, has been the sole goal of Gibson, with such famous models as Les Paul, Byrd and, Flying V and The Chet Atkins family in constant demand.

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Billboard

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
OCTOBER 2, 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	GARTH BROOKS LIBERTY 80857 (10.98/16.98)	IN PIECES	1	
2	2	2	3	MARIAH CAREY COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	2	
				HOT SHOT DEBUT			
3	NEW		1	MEAT LOAF MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	3	
4	3	3	6	BILLY JOEL COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1	
5	4	4	11	BLIND MELON CAPITOL 96585 (9.98/13.98)	BLIND MELON	3	
6	5	5	13	SOUNDTRACK EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1	
7	6	6	18	JANET JACKSON VIRGIN 87825 (10.98/16.98)	JANET.	1	
8	8	7	39	STONE TEMPLE PILOTS ATLANTIC 82418/AG (9.98/15.98)	CORE	3	
9	7	—	2	JOHN MELLENCAMP MERCURY 518088 (10.98 EQ/15.98)	HUMAN WHEELS	7	
10	10	8	9	CYPRESS HILL RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1	
11	13	12	17	ROD STEWART WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2	
12	11	11	22	AEROSMITH GEFEN 24455 (10.98/16.98)	GET A GRIP	1	
13	12	10	44	SOUNDTRACK ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1	
				GREATEST GAINER			
14	18	17	10	TONI BRAXTON LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	14	
15	14	9	8	UB40 VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6	
16	9	31	3	BARNEY SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9	
17	17	15	37	SWV RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8	
18	15	14	46	SOUL ASYLUM COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	11	
19	NEW		1	PRINCE PAISLEY PARK 45440/WARNER BROS. (39.98/49.98)	THE HITS/THE B-SIDES	19	
20	16	13	11	U2 ISLAND 518047*/PLG (10.98/16.98)	ZOOROPA	1	
21	21	22	8	SMASHING PUMPKINS VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10	
22	20	18	28	LENNY KRAVITZ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12	
23	19	19	92	PEARL JAM EPIC 47857 (10.98 EQ/15.98)	TEN	2	
24	23	20	5	BABYFACE EPIC 53558 (10.98 EQ/15.98)	FOR THE COOL IN YOU	16	
25	25	26	40	DR. DRE DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3	
26	24	21	44	KENNY G ARISTA 18646 (10.98/15.98)	BREATHLESS	2	
27	26	24	13	TONY! TONI! TONE! WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24	
28	28	25	28	STING A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2	
29	NEW		1	SOUNDTRACK IMMORTAL 57144/EPIC (10.98 EQ/16.98)	JUDGMENT NIGHT	29	
30	22	16	5	SCARFACE RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	7	
31	27	23	27	4 NON BLONDES INTERSCOPE 92112/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	13	
32	29	28	50	ALAN JACKSON ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	17	
33	33	34	23	GIN BLOSSOMS A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE	32	
34	31	27	66	SPIN DOCTORS EPIC 47461 (10.98 EQ/16.98)	POCKET FULL OF KRYPTONITE	3	
35	30	29	7	KRIS KROSS RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	13	
36	34	36	13	BILLY RAY CYRUS MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3	
37	42	55	12	WHITE ZOMBIE GEFEN 24460 (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	37	
38	35	37	19	WYONNA CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5	
39	NEW		1	EARTH, WIND & FIRE REPRISE 45274/WARNER BROS. (10.98/15.98)	MILLENNIUM	39	
40	32	30	12	BARBRA STREISAND COLUMBIA 44189 (10.89 EQ/16.98)	BACK TO BROADWAY	1	
41	40	41	22	AARON NEVILLE A&M 0086 (10.98/16.98)	GRAND TOUR	40	
42	36	32	6	JAMES TAYLOR COLUMBIA 47056 (18.98 EQ/22.98)	LIVE	20	
43	39	38	10	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	14	
44	41	43	9	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	39	
45	51	52	12	THE CRANBERRIES ISLAND 514156/PLG (9.98 EQ/13.98)	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	45	
46	NEW		1	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS 1	46	
47	45	44	14	TINA TURNER VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17	
48	37	35	15	SOUNDTRACK COLUMBIA 57127 (10.98 EQ/16.98)	LAST ACTION HERO	7	
49	47	—	2	JOHN HIATT A&M 0135 (9.98/13.98)	PERFECTLY GOOD GUITAR	47	
50	44	39	4	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	37	
51	38	33	25	ONYX RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDUFUCUP	17	
52	50	50	46	SADE EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3	
53	46	49	95	MICHAEL JACKSON EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1	
54	54	70	12	TOOL ZOO 11052 (9.98/15.98)	UNDERTOW	54	
55	NEW		1	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2	55	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
56	43	40	19	RADIOHEAD CAPITOL 81409 (9.98/15.98)	PABLO HONEY	32	
57	48	45	56	ERIC CLAPTON DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1	
58	75	91	13	MARK CHESNUTT MCA 10851 (10.98/15.98)	ALMOST GOODBYE	58	
59	53	48	37	JOHN MICHAEL MONTGOMERY ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	27	
60	62	75	13	BETTE MIDLER ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	50	
61	52	47	31	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24	
62	55	67	44	CONFEDERATE RAILROAD ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	55	
63	59	60	13	GLORIA ESTEFAN EPIC 53807 (10.98 EQ/15.98)	MI TIERRA	27	
64	56	51	29	THE PROCLAIMERS CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH	31	
65	65	57	13	TEARS FOR FEARS MERCURY 514275 (10.98/15.98)	ELEMENTAL	45	
66	61	56	70	JON SECADA SBK 98845/ERG (9.98/15.98)	JON SECADA	15	
67	63	76	13	VARIOUS ARTISTS TOMMY BOY 1074 (10.98/15.98)	MTV PARTY TO GO VOLUME 3	29	
68	49	42	17	SOUNDTRACK JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	11	
69	80	46	3	THE BREEDERS 4.A.D 61508/ELEKTRA (7.98/11.98)	LAST SPLASH	46	
70	58	58	110	METALLICA ELEKTRA 61113* (10.98/15.98)	METALLICA	1	
71	64	66	16	LUTHER VANDROSS LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	6	
72	71	80	48	R.E.M. WARNER BROS. 45138 (10.98/16.98)	AUTOMATIC FOR THE PEOPLE	2	
73	67	54	30	DURAN DURAN CAPITOL 98876 (9.98/13.98)	DURAN DURAN	7	
74	66	53	10	SOUNDTRACK MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	47	
75	57	63	53	GEORGE STRAIT MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6	
76	70	64	39	SHAI GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6	
77	68	72	30	BROOKS & DUNN ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9	
78	77	69	10	BJORK ELEKTRA 61468 (10.98/15.98)	DEBUT	61	
79	73	68	40	REBA MCENTIRE MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8	
80	74	71	70	BILLY RAY CYRUS MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1	
81	78	73	26	DWIGHT YOAKAM REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25	
82	76	65	51	ALICE IN CHAINS COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6	
83	NEW		1	FIGHT EPIC 57372 (9.98/15.98)	WAR OF WORDS	83	
84	85	87	20	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	64	
85	72	59	19	BRIAN MCKNIGHT MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	58	
86	79	61	4	BOB DYLAN COLUMBIA 53230* (9.98 EQ/15.98)	THE 30TH ANNIVERSARY CONCERT COLLECTION	40	
87	69	62	6	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	53	
88	90	84	6	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	81	
89	60	104	5	KENNY LOGGINS COLUMBIA 57391 (10.98 EQ/15.98)	OUTSIDE: FROM THE REDWOODS	60	
90	84	82	159	GARTH BROOKS LIBERTY 93866 (9.98/13.98)	NO FENCES	3	
91	86	81	52	JACKYL GEFEN 24489 (9.98/13.98)	JACKYL	76	
92	83	108	22	PRIMUS INTERSCOPE 92257*/AG (10.98/15.98)	PORK SODA	7	
93	81	78	5	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	70	
94	88	85	24	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	85	
95	82	86	13	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/15.98)	MTV PARTY TO GO VOLUME 4	35	
96	87	77	44	ICE CUBE PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1	
97	96	90	24	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS	80	
98	91	92	4	RICKY VAN SHELTON COLUMBIA 48992 (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	91	
				PACESSETTER			
99	125	129	64	MARY-CHAPIN CARPENTER COLUMBIA 48881 (9.98 EQ/15.98)	COME ON COME ON	31	
100	101	102	55	VINCE GILL MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10	
101	93	74	7	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	67	
102	98	124	5	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	98	
103	103	105	14	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	26	
104	89	88	18	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE	70	
105	97	89	24	YANNI PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24	
106	111	110	19	JOE DIFFIE EPIC 53002 (9.98 EQ/15.98)	HONKY TONK ATTITUDE	83	
107	99	100	21	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH	99	
108	95	83	39	SILK KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	7	
109	106	107	96	ENYA REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17	

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.

ADD IT UP

(4/2-45403)

THE STORY OF VIOLENT FEMMES

AS TOLD BY ITS PARTICIPANTS.

Featuring an all-new recording of *"I Held Her In My Arms"*
PLUS a 22-track potpourri of unreleased demos, album tracks, answering machine messages,
alternate takes, live performances, import-only b-sides and a radio spot.

Whew.

SEE THEM LIVE ON THEIR MASSIVE U.S. TOUR, BEGINNING THIS FALL!



Management: Borman Entertainment

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Slash
RECORDS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	104	93	17	DONALD FAGEN ● REPRIS 45230/WARNER BROS. (10.98/16.98)	KAMAKIRIAD	10
111	107	99	8	THE O'JAYS EMI 8974D/ERG (10.98/15.98)	HEARTBREAKER	75
112	112	134	4	JOE MERCURY 518016 (9.98 EQ/13.98)	EVERYTHING	112
113	105	103	95	BROOKS & DUNN ▲ 3 ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
114	92	79	12	SOUNDTRACK ● EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	23
115	NEW ►		1	RICKIE LEE JONES GEFEN 24602 (10.98/15.98)	TRAFFIC FROM PARADISE	115
116	102	95	24	H-TOWN ▲ LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	16
117	113	113	187	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
118	94	94	28	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25
119	100	96	18	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	84
120	109	128	136	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
121	121	119	7	THE JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE	119
122	NEW ►		1	DEAD CAN DANCE 4.A.D 45384/WARNER BROS. (9.98/15.98)	INTO THE LABYRINTH	122
123	110	98	21	JIMI HENDRIX MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
124	114	127	53	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
125	108	101	14	NEIL YOUNG REPRIS 45310/WARNER BROS. (10.98/16.98)	UNPLUGGED	23
126	122	123	178	GARTH BROOKS ▲ 5 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
127	136	131	17	ROBERT PLANT ES PARANZA 92264/AG (10.98/16.98)	FATE OF NATIONS	34
128	118	116	13	BELL BIV DEVOE ● MCA 10682 (10.98/15.98)	HOOTIE MACK	19
129	133	141	46	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15
130	127	139	49	LORRIE MORGAN ● BNA 66047 (9.98/15.98)	WATCH ME	65
131	119	122	45	SOUNDTRACK ▲ 2 WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
132	123	117	48	MADONNA ▲ 2 MAVERICK/SIRE 45031/WARNER BROS. (10.98/16.98)	EROTICA	2
133	116	106	52	GARTH BROOKS ▲ 5 LIBERTY 98743 (10.98/16.98)	THE CHASE	1
134	131	133	11	VARIOUS ARTISTS SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS THIRSTY EAR/CHAOS 57134/COLUMBIA (10.98 EQ/15.98)		131
135	144	147	3	CONWAY TWITTY MCA 10882 (9.98/15.98)	FINAL TOUCHES	135
136	126	111	10	TAYLOR DAYNE ARISTA 18705 (10.98/15.98)	SOUL DANCING	51
137	137	137	4	ILLEGAL ROWDY 37002*/ARISTA (9.98/15.98)	THE UNTOLD TRUTH	119
138	117	109	78	K.D. LANG ▲ SIRE 26840/WARNER BROS. (10.98/15.98)	INGENUE	18
139	147	161	5	OTTMAR LIEBERT + LUNA NEGRA EPIC 53804 (10.98 EQ/16.98)	THE HOURS BETWEEN DAY + NIGHT	132
140	145	149	22	PATTY LOVELESS EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	69
141	120	125	21	95 SOUTH WRAP 81177/CHIBAN (9.98/16.98)	QUAD CITY KNOCK	71
142	115	120	78	EN VOGUE ▲ 3 EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	8
143	143	142	175	VAN MORRISON ▲ POLYDOR 841970*/PLG (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
144	152	168	27	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	57
145	135	145	106	GARTH BROOKS ▲ 5 LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
146	NEW ►		1	VIOLENT FEMMES SLASH/REPRIS 45403/WARNER BROS. (10.98/16.98)	ADD IT UP (1981-1993)	146
147	130	120	17	SOUNDTRACK MCA 10859 (10.98/15.98)	JURASSIC PARK	36
148	153	182	3	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION	148
149	124	112	51	10,000 MANIACS ▲ ELEKTRA 61385 (10.98/15.98)	OUR TIME IN EDEN	28
150	141	136	11	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE	110
151	129	114	35	SNOW ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	5
152	154	154	4	THA ALKAHOLIKS RCA 66280* (9.98/15.98)	21 & OVER	124
153	140	144	51	PETER GABRIEL ▲ GEFEN 24473 (10.98/15.98)	US	2
154	139	151	23	CHRIS ISAAK ● REPRIS 45116/WARNER BROS. (10.98/16.98)	SAN FRANCISCO DAYS	35

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	134	143	35	DUICE TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	84
156	159	184	3	THE REN & STIMPY SHOW SONY WONDER/EPIC 57400/EPIC (9.98 EQ/13.98)	YOU EEDIO!	156
157	148	140	8	GEORGE THOROGOOD & THE DESTROYERS EMI 89529/ERG (10.98/16.98)	HAIRCUT	120
158	164	192	32	COLLIN RAYE ● EPIC 48983 (9.98 EQ/13.98)	IN THIS LIFE	42
159	156	157	28	BIG HEAD TODD & THE MONSTERS GIANT/REPRIS 24486/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	118
160	132	115	16	SOUNDTRACK VIRGIN 88064 (10.98/15.98)	SLIVER	23
161	128	97	3	POISON CLAN LUKE 202 (9.98/14.98)	RUFFTOWN BEHAVIOR	97
162	158	165	26	DEPECHE MODE ▲ SIRE/REPRIS 45243/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1
163	150	135	15	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	14
164	138	118	13	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	90
165	146	121	4	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	121
166	155	159	77	WYNONNA ▲ 3 CURB 10529/MCA (10.98/15.98)	WYNONNA	4
167	NEW ►		1	POOR RIGHTEOUS TEACHERS PROFILE 1443* (10.98/15.98)	BLACK BUSINESS	167
168	161	163	15	STEVE MILLER BAND POLYDOR 519441/PLG (10.98 EQ/16.98)	WIDE RIVER	85
169	167	167	9	DOUG SUPERNOW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE	150
170	142	138	17	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	22
171	163	172	18	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	94
172	165	179	126	MICHAEL BOLTON ▲ 6 COLUMBIA 46771* (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
173	171	156	15	VAN MORRISON POLYDOR 519219/PLG (10.98 EQ/16.98)	TOO LONG IN EXILE	29
174	189	195	117	BONNIE RAITT ▲ 4 CAPITOL 96111* (10.98/15.98)	LUCK OF THE DRAW	2
175	151	130	26	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	35
176	160	153	30	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	3
177	157	150	25	LORDS OF THE UNDERGROUND PENDULUM 61415*/ERG (10.98/15.98)	HERE COME THE LORDS	66
178	149	132	21	PORNO FOR PYROS ● WARNER BROS. 45228* (10.98/15.98)	PORNO FOR PYROS	3
179	162	148	28	STEREO MC'S GEE STREET/ISLAND 14061/PLG (9.98 EQ/13.98)	CONNECTED	92
180	183	174	71	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	23
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182	NEW ►		1	SQUEEZE A&M 0140 (9.98/13.98)	SOME FANTASTIC PLACE	182
183	174	164	96	U2 ▲ 5 ISLAND 510347*/PLG (10.98 EQ/16.98)	ACHTUNG BABY	1
184	168	186	37	JADE ● GIANT/REPRIS 2466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	56
185	190	176	4	DAVE KOZ CAPITOL 98892 (10.98/15.98)	LUCKY MAN	176
186	180	185	96	RED HOT CHILI PEPPERS ▲ 3 WARNER BROS. 26681 (10.98/16.98)	BLOOD SUGAR SEX MAGIK	3
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188	175	188	98	NIRVANA ▲ 4 DGC 24425* GEFEN (9.98/13.98)	NEVERMIND	1
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191	179	146	8	VAI RELATIVITY 1132 (10.98/16.98)	SEX AND RELIGION	48
192	185	191	46	BON JOVI ▲ JAMBCO 514045/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
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MUSIC VIDEO NETWORKS SOLD ON DIRECT MARKETING

(Continued from page 4)

is available exclusively through BET Direct Inc. Other products unrelated to music are in development now.

Meanwhile, the sole charter of the year-old MOR Music TV is to sell music and music merchandise using music video. The network, launched in August 1992, targets an upscale, adult demographic, and plays middle-of-the-road music clips that are chironed with sales codes so viewers can order the companion audio product. MOR executives decline to reveal sales figures.

WARNING FOR RETAILERS

Warner's Gold warns retailers to heed the implications of such moves by the music networks.

"We don't want to bite the hand that feeds us," says Gold, "but, eventually, more people will begin to sell

music over the airwaves. I would hope that retailers recognize that and do it themselves. This is an enormous opportunity for them."

Jim Bonk, COO of the 364-store Camelot chain, based in North Canton, Ohio, takes an optimistic view.

"Home shopping, catalogs, and direct mail have been around for a long time," he says. "But there are things the store experience offers that direct marketing cannot duplicate."

He anticipates losing some business to the myriad direct-marketing services about to go on line, but he also expects to capitalize on the added exposure the networks' direct-marketing efforts will give to the product in music stores.

"There may be ways for us to cross-promote with one of these networks," he says, noting, "[We] could

be a fulfillment house for a network, or do an 800 number with them."

The BMG/TCI venture, yet unnamed, is set to debut in mid-1994, with international expansion planned for soon after. Management has yet to be announced. The music mix will be open to all record labels, and programming will target "generation X"—the twenty-something demographic whose taste in music flirts with the "cutting edge," says Tom McIntyre, CFO/senior VP at BMG.

Entertainment programming will meld with a direct-marketing component to sell T-shirts, posters, concert tickets, and other music-related merchandise. The network plans a subtle, soft-sell approach, adds Tom McPartland, senior VP of BMG Ventures.

To date, there are no plans to use the network to sell music itself,

McPartland says.

"Retail has been and will continue to be a significant partner with us in the development and sale of music; it would be folly to damage that relationship," he says. "The economics of individual piece-by-piece sales of music do not make sense here."

Some kind of interactive programming element is planned for the BMG/TCI network as well, although specifics remain sketchy. Viewers may be able to program specific clips and affect programming based on their viewing patterns, says McPartland.

CUTTING-EDGE NICHE

Although a few label sources express concern that a music video channel 50%-owned by BMG would favor that distributor's recordings

over other companies', most believe BMG would not be foolish enough to promote only its own acts.

The BMG executives emphasize that the network is not exclusive to BMG acts, and that the network's programming staff will operate independent of the record distributor.

"Our niche will be in the development of new, cutting-edge music," says McPartland. "We're not a TV station or a cable company. We're music marketers first and foremost, and we want to bring that discipline to our programming."

Observers say music companies will benefit from the BMG/TCI channel, and speculate that it will create the first direct competition in pop music video to MTV. That could mean more frequent play for certain artists and songs, and possibly more favorable terms on exclusivity deals. MTV executives declined to comment.

At press time MTV's parent, Viacom, filed a conspiracy suit against TCI and its affiliates. One charge is that TCI announced the BMG joint venture four days after Viacom made a cash-and-stock bid to acquire Paramount Communications, "in order to drive down the price of Viacom's stock." A TCI affiliate, Liberty Media Corp., is providing financial backing to cable home shopping channel QVC Network, which has made a counteroffer for Paramount (see story, page 4).

The suit also charges that the BMG/TCI venture—to be launched through TCI's cable systems, which have more than 10 million subscribers—"was intended to cause significant harm to Viacom and its two music video networks."

It also claims that "prior to the BMG announcement, Viacom had been in negotiations" with Liberty Media, QVC, and the Home Shopping Network for "an almost identical music channel joint venture."

Assistance in preparing this story was provided by Don Jeffrey in New York.

BARNEY SET OPENS NEW RETAIL DOORS

(Continued from page 4)

point of the average preschooler. "We got down on the floor to see what would work from their perspective," says Glass.

Ken Baumstein, senior VP of marketing for ERG, says the company's marketing team has taken steps to ensure that the Barney record reaches its target consumers—preschoolers and their parents. In the process, ERG has been "throwing out preconceptions of how to work a record." Preschool kids and their parents, he says, "are not in record stores. They're in drugstores, toy stores, etc. In a nutshell, this has been a four-month mission in the aggressive merchandising and positioning of this product."

For instance, the company has been running ads in the comics sections of daily newspapers, and has been advertising in publications like Parents magazine, which is unfamiliar territory for most major labels. "We've also been exploring regional parenting publications," Glass says.

"We've had CEMA branch marketing people putting up flyers in nursery schools, preschools, and day care centers," Cahill says.

Cahill adds that he and Glass "spent two months on the road" showing retailers how to work the release. "With Target, we sat down with their buying and merchandising staff, and talked about how to reach the two audiences, kids and parents—how to position, what kind of signage to use."

They also have been in touch with such non-traditional outlets as the Duane Reade drug store chain, where they provided marketing advice for the non-prescription buyer.

In view of Barney's "overwhelming success at the non-traditional level," says Cahill, "we want to keep the doors open there for as many future products as we can. Whether that will be the next Jon Secada or the next Barney, that's the public's call."

RADIO JOINS THE PARTY

Children's records do not, of course, have the promotional vehicle of radio that pop recordings do. "Barney's Favorites" has been receiving airplay, however, even if its sales "are not radio-driven," as Glass puts it. "Some top 40 morning drive shows, whose demos include parents, have played it, and there have been some product giveaways."

Not surprisingly, the album has been receiving exposure from Radio

AAHS (WWTC-AM Minneapolis), flagship station of the national Children's Satellite Network. However, says VP of programming Gary Landis, "We're playing it very lightly, day-parting it more to the 10-2 midday preschool audience than to the late-evening crowd. It's not the kind of music I can give total day-part exposure to. There's a big Barney backlash going on now. It might be counterproductive to play Barney songs when we're going after 7- to 12-year-olds."

Almost a dozen songs from "Barney's Favorites" are programmed on Radio AAHS, "although you'll only hear two to three a day," according to Landis. "They include 'My Family's Just Right For Me,' 'Peanut Butter,' 'Mr. Knickerbocker,' and Barney's closing theme, 'I Love You.'"

Reaction to Barney's success from other children's music industry executives has been generally positive. "It's a good, solid foretaste of things to come," predicts Bob Hinkle, founder and president of New York-based label Zoom Express, a joint venture with BMG Kidz.

Zoom Express has just released "I Am The Cute One," the new album from TV stars Mary-Kate and Ashley Olsen. "I think we can play the Olsen twins' product in the same leagues," says Hinkle, "and Barney's success makes me that much more confident about the market in general." Hinkle acknowledges that the TV hook with both acts puts them in a sales ballpark that can't be reached by children's artists without television exposure. "There's more and more necessity for an extra hook or two," he says, "and I hope the na-

ture of the hooks will broaden in the future. I look forward to the day when there are 10 kids' cuts on the Hot 100, and I think it's possible."

Ellen Wohlstadter, CEO of Van Nuys, Calif.-based Discovery Music, a joint venture with BMG Kidz, comments, "Barney's success proves that eight long years of grass-roots marketing paid off. Their success is well deserved."

"The success of the Barney audio shows the industry the exciting sales potential of children's music," adds Kym Pahoundis, VP of marketing for Discovery Music—the label home of Joanie Bartels, the first female children's artist to earn a gold record. "It will help make consumers aware of the fact that traditional record stores are a viable source for children's music."

MAMMOTH SIGNS VICTORIA WILLIAMS

(Continued from page 10)

"She went with us because... we're there for the music, not because everyone's talking about her," he says.

Faires explains the mechanics of the arrangement between his label and Atlantic: "Atlantic and Mammoth agreed to develop artists jointly. We're still exclusively distributed by Relativity Entertainment Distribution on all indie releases. We sign acts, we work them for one or two records, and when they get to a certain level, they're worked through the Atlantic system." There, the artists are distributed by WEA, not by Atlantic's new independent distribution operation, ADA.

The Hatfield record is "a case study in how this is supposed to work," says Faires, noting that the record has shipped approximately 200,000 units in its first couple of months of release. "This record will end up going gold because it was set up properly," he adds. According to SoundScan, "Become What You Are" has sold 65,000 units since its Aug. 3 release.

Faires says he was drawn to Atlantic above all other majors because of that label's new alternative-rock orientation, largely the work of senior VP Danny Goldberg.

"Initially, what attracted me was Danny, and what I'd seen him do from a distance," Faires adds. "I

knew him four years before, I watched what he'd turned his management company into, and I knew we could work together."

After meeting other key Atlantic executives, chiefly Atlantic Group co-chairman and co-CEO Doug Morris and Atlantic Records executive VP Val Azzoli, Faires became convinced the deal would work, he says. The agreement was signed about a year ago (Billboard, Oct. 10, 1992), but it did not bear fruit until the release of the Hatfield album.

Goldberg, for his part, was as keen to bring Mammoth into the Atlantic family as Faires was to sign with the label. "When I got to Atlantic, one of the first things I did was try to bring Mammoth in here," says Goldberg. "It was the first deal I was involved with here."

Atlantic also has inked highly publicized distribution deals with hot indies Matador and Beggars Banquet, fulfilling Goldberg's mandate to beef up the label's alternative-rock share.

Although Goldberg does not rule out other such arrangements, he says that, for now, he wants to avoid "overloading our promotion and marketing apparatus with too many acts."

The next beneficiary of the Mammoth/Atlantic partnership is Machines Of Loving Grace, whose "Concentration" album was re-

leased Sept. 21. Following that, the two labels will join for the Chainsaw Kittens' next release, which is being produced by John Aniello, who has worked with Screaming Trees and Dinosaur Jr. That record, as yet untitled, is slated for release early next year.

Williams' next album—which also will bear the Mammoth/Atlantic logo—has been demoed but not recorded yet, according to Faires. He says many of the artists who participated in "Sweet Relief" have expressed interest in working with her again, either as musicians or producers.

Meanwhile, Williams has just finished playing dates with Pearl Jam in the Pacific Northwest, where the Seattle grunge band opened for Neil Young. Next, Williams will join label mate Joe Henry in New York, on a bill supporting country singer Jimmie Dale Gilmore.

The flurry of activity at Mammoth coincides with the label's upcoming fifth anniversary bash, planned for Oct. 16-19 in Chapel Hill. Among the Mammoth artists scheduled to play at the four-day extravaganza are Chainsaw Kittens, Vanilla Trainwreck, Machines Of Loving Grace, Williams, Henry, the Juliana Hatfield Three, and Dillon Fence. Others, like the Bats and Antenna, will not be able to attend, says a label source.

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St. Lucia Lineup Announced Stills, Guy On Blues Fest Roster

LOUISVILLE, Ky.—Stephen Stills, Buddy Guy, and Daryl Hall are among the participants confirmed to play the Dec. 2-5 Big Banana Blues Party in St. Lucia (Billboard, Sept. 4).

Other artists slated to appear at the festival thus far include Robert Cray, Albert Collins, Seal, John Hammond, and David A. Stewart, artistic director of the event. The complete bill for the rock-meets-blues happening will be announced Sept. 28 in London.

Producer and creator of the festival is Chrysalis Television, in association with Stewart's Seven Dials Films, PKB Arts and Enter-

tainment, and the St. Lucia Tourist Board.

Chrysalis will package the made-for-TV extravaganza into TV specials that it claims have generated strong interest in the U.S., Europe, and Japan. Global Satellite Network is expected to have the radio rights for the event in the U.S. and Canada; European radio coverage will be handled by Music In Europe. London public relations firm Laister Dickson will oversee publicity for the festival, scheduled to be held on St. Lucia's historic Pigeon Island.

JOHN LANNERT

PARAMOUNT BIDDING CONTEST

(Continued from page 4)

ertainment empire builders are crunching numbers to see if they can come up with a better offer. The most intense speculation has centered on Turner Broadcasting System Inc., operator of cable movie channels, the Cable News Network, and a film and home video unit. There also have been rumors involving Capital Cities/ABC Inc., owner of the ABC-TV network and several radio and TV stations; Bertelsmann A.G., parent of the major music company BMG; and Blockbuster Entertainment Corp., owner of music and video retail chains and majority shareholder in two TV and video companies.

Many observers believe Viacom chairman Sumner Redstone is unlikely to give up the prize he has been seeking, and that he will sweeten his bid, while others say the QVC proposal will be hard to top. Nevertheless, stock traders have driven the price of Paramount shares up to \$77.875, not much below QVC's offer, which indicates that Wall Street believes a higher bid is coming.

At press time Paramount said it would review QVC's bid, but had not scheduled a board meeting. Paramount's and Viacom's directors have approved their deal (Billboard, Sept. 25).

But an important question arises: Are there advantages to a QVC acquisition that would outweigh those inherent in the Viacom agreement?

Many observers say QVC's strength is in the developing field of interactivity, since its home shopping network is built on that concept. In news releases announcing the bid, top executives of QVC and its two financial partners, Liberty Media Corp. and Comcast Corp. (who have committed a total of \$1 billion to the pro-

posed buyout), stressed interactivity.

QVC sells products, including jewelry and clothing, over its 24-hour shopping channel. Consumers use phones and credit cards to order merchandise. And the company says it is planning to debut a new shopping channel, called Q2, for which it may create programming designed to sell recorded music and home video, among other things.

Paramount has an abundant supply of software that could be marketed on TV, including home video releases, movies for pay-per-view channels, and books.

Home shopping aside, the biggest plus for QVC is its chairman, Barry Diller, highly regarded on Wall Street as well as in Hollywood. He was the successful head of Paramount Pictures before strained relations with Paramount chairman Martin Davis led to Diller's parting. He went on to start the fourth broadcast TV network, Fox TV, before resigning last year. Months later he resurfaced as chairman of QVC after investing \$25 million in the company. Many sources say Diller dreams of starting a fifth TV network.

Despite Diller's talents, QVC lacks the assets that Viacom brings to a merger with Paramount. Viacom owns the cable networks MTV, VH-1, Showtime, Nickelodeon, and Nick At Nite; a number of radio and TV stations; fiber-optic cable systems in California; and a movie production unit.

In music and home video, the opportunities for a Paramount-Viacom combination are great. MTV programming could be developed into movies and videos for Paramount to produce and distribute. MTV-promoted concerts could be staged at Paramount-owned venues like Madison

officer of Hollywood Entertainment once the deal is consummated. While he wasn't available for comment, it's expected Odanovich will remain in San Antonio, soon to be the center of Hollywood's operations.

Scott McClelland, HEB general merchandise VP, continues to oversee the chain's Video Express rental departments in 38 groceries, among them the two Video Central outlets. The typical HEB store, such as the five scheduled for San Antonio in

BOTH RETAILER AND LABEL CLAIMS BACKED BY USED-CD SURVEY

(Continued from page 4)

clubs.

The average price charged by stores for used full-length albums was \$7.54, according to the survey.

In buying used CDs from consumers, 37% of stores gave more credit dollars than cash for a CD, 30% paid equal amounts in cash and credit, 25% paid only cash, and 7% only paid in credit dollars.

In analyzing the inventory of stores selling used CDs, the survey found that almost two-thirds of the stores had 25% or less of their inventory in used CDs, 18% had 25%-50% of their inventory in used CDs, and an additional 18% had more than half their inventory in used CDs.

MANY EXPECT TO BUY USED DISCS

In the consumer survey, 16% of those surveyed said they have purchased a used CD, while the remain-

ing 84% said they have never bought a used CD. But of the latter group, nearly 83% said they expect to buy used CDs in the future.

In a three-month period, respondents on average purchased 7.4 albums; 5.9 of the albums purchased were new CDs, 0.3 were used CDs, one was a cassette, and the remainder were vinyl albums.

Of the respondents who bought used CDs in the last three months, catalog product comprised 61% of purchases and 39% were current releases, with the average price \$7.45.

Overwhelmingly, the reason people buy used CDs is because they cost less, according to 82% of respondents surveyed on their used-CD purchases for the three months prior to the survey.

For consumers buying used CDs, the survey found that the average price was \$7.30, with albums comprising 92% of titles and singles making up the remainder.

Seventeen percent of the respondents buying used CDs said if the CD they purchased had not been available used, they would have bought the same CD new, while another 3% said they would have bought it as a new cassette.

If used CDs were generally unavailable, 57.3% of respondents said they would buy more new CDs, while 24% said they would not; on the other hand, only 24.6% said they buy more CDs because they can sell them,

while 41.1% said resale is not a factor in their CD purchases.

The last time respondents made a used-CD purchase, they traded in or sold an average of 0.3 CDs at the same time. If respondents who didn't sell any titles are excluded, the average number of titles sold was six units, which broke out into 3.2 current releases and 2.8 catalog titles.

Overall, in selling CDs, 32% said they generally take cash; while 69% said they buy more music. Of the latter group, 35% say they generally buy a used CD, 30% buy a new CD, while 4% buy a new cassette. (Percentages don't always add up to 100% due to rounding.)

THEY DON'T LISTEN ANYMORE

In giving reasons why they sell CDs back to stores, 37% of respondents said because they don't listen to them anymore; 13% said to generate money; 26% said they sell CDs they don't like anymore; 7% said they make room for new CDs; 2% said they received them as gifts; and 7% said they were tired of the same CDs. Only 9% said they tape a CD, then sell it back.

Backing up that finding, the survey found that only 11% of respondents said they owned a CD for less than two weeks before selling it or trading it back in; 33% said they owned CDs for a year before returning them.

ED CHRISTMAN

WAL-MART SAYS 'NO' TO 'IN UTERO'

(Continued from page 3)

vative stocking policies; in the past, it has refused to carry certain controversial releases, and even some music publications.

According to a Geffen spokesperson, the label hasn't heard anything from Wal-Mart regarding its refusal to sell the album. But, the spokesperson adds, "It's the back cover they have objections to."

The back cover of "In Utero" features an uncredited artwork of human fetuses, some tied to umbilical cords and one curled within a uterine wall, scattered in a bed of flowers. Nirvana singer-guitarist Kurt Cobain designed and art-directed the pack-

age with Robert Fisher.

Although "In Utero" was formally released Sept. 21 and its sales are not reflected on The Billboard 200 this week, SoundScan reports that during the week ending Sept. 19, the album sold 2,600 of the 25,000 vinyl copies that went on sale Sept. 14.

The Geffen spokesperson says that the majority of the vinyl copies went to independent stores. "We think it's pretty much sold out," he adds.

Indicating that a few retailers broke the Sept. 21 street date on the album, SoundScan also reports that some 300 CDs and cassettes of the album were sold before official release.

U.K. REGGAE SCENE

(Continued from page 107)

was a major breakthrough, and his tumultuous reception there surprised even him.

Aswad, for so long the U.K.'s premier reggae outfit, has been quiet for the last couple of years, but the group is poised for a comeback on the strength of some hugely popular oldies compilations. The act has released its first 12-inch record in two years, and another is on the way. Because Aswad's old classics are constantly played in clubs and on radio, it's as though the group never really has been away.

The U.K.'s rhythm twins, Mafia & Fluxy, no longer have time to sleep because they are in constant demand. Their rhythms have laid the foundations for so many English hits that they were taken almost for granted. But on a number of trips to Kingston in the last couple of years, their work was noted, and they have now played sessions for every top Jamaican product. In

addition to producing themselves and a host of other artists for their own independent label, and laying rhythms, they are heavily involved in remixing tracks for artists as varied as Soul II Soul and Danni Minogue.

SOUND SYSTEMS AND SHOWCASES

The sound systems are still the foremost presenters of new reggae music, and sounds such as Love Injection, Saxon Sound, Nasty Love, and Coxson's Outernational draw the types of crowds that can cause roadblocks. Police often are called in either to control the traffic, or even to shut down dances for the safety of the public. Live shows, too, are a major attraction, and oldies showcases such as Alton Ellis, the Melodians, Derrick Harriott, Delroy Wilson, and an array of other names from the past have pulled crowds usually associated with this week's sensations.

HEB CHAIN SELLS 33 VIDEO CENTRAL STORES

(Continued from page 4)

of \$31.6 million and pretax free cash flow of \$5.3 million for the fiscal year ended Nov. 2, 1992, slightly behind the current pace. For the 11 months ending Sept. 5, sales were \$30.4 million with a pretax of \$5.3 million. HEB claims a 34% share of the San Antonio market, 10th largest in the U.S. Stores average approximately 7,200 square feet and stock about 14,000 cassettes.

Craig Odanovich, GM of Video Central, will become chief operating

1994, will continue to carry tapes, De La Garza says.

Video Central and Hollywood had something in common prior to the deal: Both are part of Rentrak's pay-per-transaction network, using computer software designed especially for the PPT system. Mark Wattles, Hollywood Entertainment chairman, also owns a software vendor, C-tec, on Rentrak's approved list. However, De La Garza says Rentrak has no role in the proposed acquisition.

PLG FINDS 'GOLD' IN ABBA'S VAULT

(Continued from page 8)

music business. Lynstad is involved in environmental issues and now lives in Zurich (where she made a guest appearance at a Roxette show early last year). Ulvaeus and Andersson continue working as songwriters and producers. No reunion of the group is planned.

But PLG in the U.S. has uncovered a "tremendous fan network" for Abba, says Andrew Kronfeld, product manager for the album. "A lot of Abba fans are sending us [memorabilia]," he says.

The company already has held one "Abba Gold" party at a dance club in Chicago—bell-bottoms and blue eyeshadow were optional—and plans similar events in as many as a dozen major U.S. markets to supplement retail promotion efforts.

"Abba Gold" was compiled by Chris Griffin, director of catalog marketing for PolyGram International, who explains that both corporate and creative developments prompted the project. In 1990, PolyGram Music Publishing purchased Sweden's Polar Music, founded by Abba manager Stig Anderson (no relation to group member Benny Andersson). PolyGram thus acquired the rights to the Abba repertoire, both songs and master recordings, says Griffin.

Meanwhile, in recent years, Abba hits like "Dancing Queen," "Waterloo," and "Fernando" have been gaining new exposure through some unlikely avenues. Erasure's tribute EP, "Abba-esque," broke through on the upper half of The Billboard 200 in July 1992 and went to No. 1 in the

U.K. The Australian cover band Björn Again has brought the live Abba experience to a new generation of fans. And even U2 added "Dancing Queen" to shows on last year's Zoo TV tour, including a July 1992 performance of the hit in Stockholm, where the band was joined by Andersson and Ulvaeus.

PolyGram commissioned market research in London to choose the 19 tracks for "Abba Gold," beginning with "Waterloo," the hit that won the Eurovision Song Contest in Brighton, England, in 1974 and subsequently peaked at No. 6 on the Billboard Hot 100 in June of that year. The album includes the 10 top-20 hits that Abba scored in the U.S. between 1974-80. The most popular of those, "Dancing Queen," hit No. 1 in the U.S. in 1977.

The tracks were remastered for CD by Michael B. Tretow, who engineered the original recordings. Music

journalist John Tobler, who was press officer at the 1974 Eurovision Song Contest, was tapped to write liner notes for the collection and a subsequent biography, "Abba Gold: The Complete Story," just published in the U.K.

Market research also helped PolyGram International design the package for "Abba Gold." It decided not to feature a photo of the group on the front of the package because their '70s image, unlike the music, seemed dated to consumers in focus groups, says Griffin.

At its peak, Abba sold more albums in Europe than in the U.S., where the group was better known as a singles act. That may have prompted some initial reservations at retail about the potential for "Abba Gold" in the U.S. However, PLG has been able to capitalize on the continuing appeal of the Abba hits to raise retail enthusiasm for the new album,

says Kronfeld.

The collection arrives in the U.S. a full year after its international release. That delay prevented erosion of overseas sales by the export of less expensive CDs from the U.S., executives say, and also allowed "Abba Gold" to be positioned as a strong gift title during the year's fourth quarter. PLG's Dobbis says he expects "Abba Gold" will see immediate success and will remain a steady catalog seller for retailers.

"With Abba, the timing really is excellent because of the building interest in this music and this era," says Dobbis. "Enough time has passed that it's no longer 'uncool.'"

PolyGram International in London will eagerly watch for the reaction "Abba Gold" gets in the American market. It already has compiled and released a follow-up album outside the U.S., the 20-track collection of "More Abba Gold: More Abba Hits."

BETWEEN THE BULLETS



by Geoff Mayfield

FRESH MEAT: Garth Brooks and Mariah Carey hold on the top two spots on The Billboard 200, but the big news at the top of the chart is the return of **Meat Loaf**. His vaunted seven-times-platinum "Bat Out Of Hell" never ranked higher than No. 14 on the big chart, but his 1993 sequel, "Bat Out Of Hell II: Back Into Hell" roars in at No. 3, and falls fewer than 2,000 units of overtaking Carey at No. 2. The Loaf was definitely the big ticket among music retailers, clocking in at No. 1 for **The Musicland Group, Trans World Music Corp., National Record Mart, Strawberries, Nobody Beats The Wiz**, and other chains.

OLD MEAT: Interest in the new title continues to revitalize the original "Bat Out Of Hell," as a 43% gain returns the 1977 opus to the top of the Top Pop Catalog Albums list, ending **Bob Marley & the Wailers'** record-high streak. The late Marley led the chart for 19 consecutive weeks (Billboard, Sept. 4). "Bat Out Of Hell" had not been No. 1 on this list since Feb. 15 of this year.

YOU CAN CALL HIM Prince this time, because the new best-of sets chronicle the works he recorded before he changed his name to an unpronounceable symbol. You can also say he's a big seller of hits, as the three-piece "Hits/The B-Sides" debuts at No. 19 on The Billboard 200, while the two abbreviated versions also bow in the top 60. "Hits 1" climbs in at No. 46, while "Hits 2" enters at No. 55. Combined, the three titles total more than 87,000 units. Had a single title sold that many pieces in this chart week it would have bowed at No. 6.

ROAD WORK: Some touring artists see sales increases this week, including **Rod Stewart** (13-11), **Robert Plant** (136-127), and **Ottmar Liebert + Luna Negra** (147-139), while **Bette Midler**, who has started her much-publicized extended run at Radio City Music Hall in New York, bullets for a second straight week. Two other touring artists, **Billy Joel** (No. 5) and **Tina Turner** (No. 47), also bullet despite displacement. Backward bullets occur when titles with increases large enough to earn bullets are pushed back by high debuts or are overtaken by albums with even larger sales gains.

HOT: **Toni Braxton**, who was introduced last summer by the sizzling "Boomerang" soundtrack, jumps 3-1 on Top R&B Albums while picking up that chart's Greatest Gainer award and, at the same time, moves 18-14 on The Billboard 200 while winning that chart's Greatest Gainer for a second straight week. Pushing Braxton's sales is her multiformat hit "Another Sad Love Song" . . . At the risk of starting a sibling rivalry, note that **Janet Jackson's** latest (No. 7) now ties the number of weeks **Michael Jackson's** "Dangerous" spent in the top 10. We'll add that older brother only stayed there during his first 17 weeks. He didn't log the 18th week until this year's March 6 issue during his celebrated media blitz . . . Next week's key debut: **Nirvana**.

STAR WARS: It is still hard to say what effect, if any, the influx of television's late-night talk shows will have on music sales. Toni Braxton did appear Sept. 17 on "The Tonight Show With Jay Leno" but, as noted above, she was already showing momentum. The Sept. 17 "Late Show With David Letterman" may have helped **Stone Temple Pilots** halt a three-week slide (No. 8), but despite same-week visits to "The Arsenio Hall Show" and "The Chevy Chase Show," **Oleta Adams** suffers a modest sales decline (No. 101). **Kris Kross** (No. 35) and **Radiohead** (No. 56) each drop despite Sept. 14 shots on, respectively, "The Tonight Show" and "Late Night With Conan O'Brien."

KEY RELEASES KICK OFF FOURTH QUARTER

(Continued from page 10)

dio.

Although Natalie Merchant has since left 10,000 Maniacs, the group's appearance on MTV's "Unplugged" will be issued Oct. 26 on Elektra. Among the cuts featured will be a cover of the Patti Smith/Bruce Springsteen composition "Because The Night," which will serve as the first single.

George Clinton and Tevin Campbell are atop the urban heap this month with "Hey Man, Smell My Finger" (Paisley Park/WB, Oct. 12), and "I'm Ready" (Qwest/WB, Oct. 26), respectively. Both artists have collaborated with Prince on several cuts. Clinton also gathered hip-hop top guns Dr. Dre, Ice Cube, and Chuck D. for his album's first single, "Paint The White House Black." Campbell worked under the production guid-

ance of L.A. Reid & Babyface, and Narada Michael Walden.

Also delivering urban sets in October are Teddy Pendergrass, "A Little More Magic" (Elektra, Oct. 5); Ed O.G. & The Bulldogs, "Roxbury 02119" (Chemistry/Mercury, Oct. 5); and Ronny Jordan, "The Quiet Revolution" (4th & B'way, Oct. 19).

Rockers will be offered a varied menu of new releases this month, starting with Jackson Browne's "I'm Alive" (Elektra, Oct. 26), and "Counterparts" by Rush (Atlantic, Oct. 15). Browne has collaborated with Scott Thurston on production, while Peter Collins was at the production helm of the Rush set.

Other rockers on tap this month include Alan Parsons, "Try Anything Once" (Arista, Oct. 26); the Lemonheads, "Come On, Feel The Lemon-

heads (Atlantic, Oct. 5); Mudhoney, "Five Dollar Bob's Mock Cooter Stew" (Reprise/WB, Oct. 26); and Concrete Blonde, "Mexican Moon" (Capitol, Oct. 19).

The Pet Shop Boys end a two-year break from recording on Oct. 5 with "Very." The EMI/ERG collection is preceded by the single, "Can You Forgive Her," which recently topped Billboard's Club Play Chart. The next single is a cover of the Village People evergreen "Go West."

Denizens of the dancefloor will also be served the debut of popular U.K. act D:Ream, "On" (Sire/Giant, Oct. 5).

A glittery array of country superstars are on board for "Common Thread: The Songs Of The Eagles" (Giant, Oct. 12), which will benefit the Walden Woods Project. Among the cuts featured are "Desperado" by Clint Black and "New Kid In Town" by Trisha Yearwood. Other artists include Brooks & Dunn, Tanya Tucker, and Billy Dean.

"No Alternatives" is the much-ballyhooed compilation to benefit the Red Hot Organization, which raises money for AIDS relief and research. The set, due Oct. 26 on Arista, has new material by Soul Asylum, Bob Mould, Matthew Sweet, Soundgarden, and Sonic Youth, among others. The first single is the Goo Goo Dolls' version of the Rolling Stones nugget "Bitch."

Assistance in preparing this story was provided by Trudi Miller Rosenblum in New York, Carrie Borzillo in Los Angeles, and Peter Cronin in Nashville.

EX-POLYGRAM EXEC JOINS TRING INTERNATIONAL

(Continued from page 10)

against MIDEM Organisation in Paris courts, which ruled that Tring had been expelled unlawfully from this year's exhibition (Billboard, July 24).

Morris retired two years ago from his post as VP, general affairs, with PolyGram International, and previously was managing director of both PolyGram U.K. labels Phonogram and Polydor. He was deputy chairman of the British Phonographic Industry from 1983-1985. Since 1991 he has been a director of Andrew Lloyd Webber's Really Useful Holdings.

"I didn't look for this job," says Morris. "[Tring] searched for me, and they were very persistent."

In the late '60s and early '70s, Morris was deputy managing director of the EMI budget subsidiary Music For Pleasure, and played a large part in developing the company.

"I see a lot of parallels between what happened with Music For Pleasure in the early days and Tring now," Morris says. "At that time,

there were people in EMI who were very reluctant to go into the budget market, but afterwards saw the benefit."

Tring International says it has undertaken an audit of all its titles, and has removed "a handful" over which it believes there may be some potential conflict. The company says it buys all its licenses from third parties, and does not license material from major labels.

"I have sufficient confidence in Tring to know that if they fell into the trap where something was other than legitimate, they would remove it," Morris says.

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UPCOMING IN Billboard

A glance ahead at Billboard Specials

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RYKODISC 10TH ANNIVERSARY

ISSUE DATE: OCTOBER 9
CLOSED

HEALTH & FITNESS/SPECIAL INTEREST VIDEO

ISSUE DATE: OCTOBER 23
AD CLOSE: SEPTEMBER 28

DIANA ROSS 30TH ANNIVERSARY

ISSUE DATE: OCTOBER 23
AD CLOSE: SEPTEMBER 28

THE ABC'S OF SOUTH AMERICA

ISSUE DATE: OCTOBER 30
AD CLOSE: OCTOBER 5

GIBSON'S 100TH ANNIVERSARY

ISSUE DATE: NOVEMBER 6
AD CLOSE: OCTOBER 12

AUSTRALIA

ISSUE DATE: NOVEMBER 13
AD CLOSE: OCTOBER 19

GERMANY, SWITZERLAND, AUSTRIA

ISSUE DATE: NOVEMBER 20
AD CLOSE: OCTOBER 26

RAP MUSIC

ISSUE DATE: NOVEMBER 27
AD CLOSE: NOVEMBER 2

RUSH (DEF JAM) 10TH ANNIVERSARY

ISSUE DATE: NOVEMBER 27
AD CLOSE: NOVEMBER 2

CHINA

ISSUE DATE: DECEMBER 4
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The Billboard Bulletin...

EDITED BY IRV LICHTMAN

HOW-TO SEMINARS ON MUSIC BIZ

A 50-city seminar series on "How To Make It In The Music Business" will be launched this fall and will continue through the spring, in conjunction with the **Billboard Song Contest**. Hosted by artist manager and agent **Jim Halsey**, the three-hour sessions will be co-presented by a radio station in each market, with sponsorship by **Gibson Guitar** dealers and **Blu-Blocker Sunglasses**.

MUSIC PRINT ON COMEBACK TRAIL

Music print sales, which have been on a no-growth path, are keeping pace with inflation for the first time in years. They showed a 9% increase in 1991-92, according to a biennial study by the **National Music Publishers' Assn.**, the **Music Publishers Assn. of the U.S.**, and the **Church Music Publishers Assn.** Sales for the period were \$334.5 million, compared to \$308.8 million in the study covering 1990-91. To NMPA president/CEO **Ed Murphy**, the encouraging results reflect the development of "imaginative packaging and a variety of new arrangements now available in the marketplace."

P'MOUNT MAY FAST-FOOD 'TREK' VIDS

Look for more fast-food video promotions this year and next. **Paramount Home Video**, which struck a multi-title deal with **McDonald's** in a national campaign due this fall, is said to be working on a regional Big Mac program in-

volving its "Star Trek" titles for the first or second quarter of 1994. **Pizza Hut**, meanwhile, has plans for a kid-vid effort that should break in time for the holidays. The tapes reportedly feature a popular TV animation series.

RUFFHOUSE CUTS 3 STAFFERS

As a result of "streamlining" efforts, **Columbia**-handled **Ruffhouse Records**, with a big winner in **Cypress Hill**, has let go three staffers. They are **Dave Jay**, VP/GM; **Francis Hogan**, national sales director; and **Kevin Bass**, national college promotions director. "We thought there was a lot of duplication of duties," explains Ruffhouse CEO **Chris Schwartz**. "We're probably not going to be replacing those positions."

TOMMY BOY SETS U.K. OFFICE

Bulletin hears that **Tommy Boy Records** will be opening an office in London shortly, probably by November. Last week, the label's senior VP of business affairs and international, **Dan Hoffman**, flew to the U.K. to interview candidates for the position of GM. The first release Tommy Boy plans to present in the U.K. is a single, "Put Your Handz Up," by the **Whooliganz**. The second offering likely will be **Digital Underground's** sophomore set, "The Body Hat Syndrome." Previously, Tommy Boy has licensed its titles in the U.K. through **Big Life**,

XL, and **Virgin**. Says a label spokesperson, "Initially, the office will take its cue from the U.S. Later, we'll look to sign U.K. talent."

'CHRONIC TOUR' COMES TO HALT

The "Chronic Tour," headlined by **Dr. Dre** and **Snoop Doggy Dogg & the Dogg Pound**, has been postponed, with **Death Row Records** citing "the failure of the promoter to live up to its obligations." The oft-delayed tour, which also featured **Run-DMC**, **Boss**, and **Onyx**, began Sept. 7 and was to run through the end of October. The postponement followed the Sept. 16 arrests of five members of the tour entourage in Milwaukee on charges they hijacked a van at gunpoint; city authorities subsequently declined to file charges. **Snoop Dogg** had turned himself in to face murder charges in Los Angeles before the start of the tour (Billboard, Sept. 18).

'WARBUCKS,' 'SHOES' CASTERS SET

The musical-cast bins will have two new additions in the coming months. **Angel Broadway** is recording "Annie Warbucks," the current Off-Broadway sequel to the long-running "Annie"; **MCA** will record the upcoming "Red Shoes," based on the classic ballet film, with melodies by **Jule Styne**. In both cases, **Tom Shepard** will be the recording producer.

Prince Wins Triple Crown With 3 Debuts

MEAT LOAF MAY HAVE the biggest album of his career with "Bat Out Of Hell II: Back Into Hell" entering The Billboard 200 at No. 3, but **Prince** generates the biggest news on the album chart by having three new discs debut at once. That's better than the **Beatles**, **Elvis Presley** and the **Supremes** could ever manage, although they all had two albums debut in the same week on two different occasions. Prince's top debut is the triple-disc collection, "The Hits/The B-Sides," at No. 19, followed by "The Hits 1" at No. 46 and "The Hits 2" at No. 55.

While Prince's feat is impressive, we should acknowledge the group that once had four albums debut in the same week. Of course, **Kiss** did it by releasing solo albums by each member of the hard-rock quartet. **Gene Simmons**, **Ace Frehley**, **Peter Criss**, and **Paul Stanley** each had eponymously titled albums enter the chart the week of Oct. 14, 1978.

SIXTEEN REASONS (PLUS EIGHT): **Rod Stewart** collects the 24th top 20 hit of his career (including one with **Faces**) as "Reason To Believe" glides up to No. 19. There's only one artist in the top 20 whose chart debut preceded Stewart's. **Michael Jackson**, holding at No. 7 with "Will You Be There," made his first appearance on the Hot 100 the week of Nov. 15, 1969, when "I Want You Back" debuted. The only other acts in the top 20 that made Hot 100 debuts in the '70s are **Aerosmith** ("Dream On" entered the chart the week of Oct. 20, 1973) and **Billy Joel** ("Piano Man" entered the week of Feb. 23, 1974). The suc-

cess of Stewart's single helps the "Unplugged... And Seated" album move back up to No. 11 in its 17th week on The Billboard 200.

Stewart's previous single, "Have I Told You Lately," makes chart history as it becomes the longest-running title on the Hot Adult Contemporary chart, notes **Richard Richman** of Staten Island, N.Y. With 40 weeks on the chart, "Have I..." beats the previous 38-week record shared by **James Ingram** with "I Don't Have The Heart,"

Mariah Carey with "Love Takes Time," and **Jon Secada** with "Just Another Day." Stewart shows no signs of leaving the AC chart just yet; he only slipped one place to No. 18, while "Reason To Believe" moves up one notch to No. 3.

MAKE ROOM FOR JAZZY:

"Boom! Shake The Room" by

Jazzy Jeff & the Fresh Prince jumps to No. 1 on the U.K. singles chart. It's the first British No. 1 hit for the duo, whose previous best in that country was "Summertime," No. 8 in 1991. It's the third U.K. chart-topper for the Jive label in its 11-year history, according to **Alan Jones** of Music Week. The label first went to No. 1 in 1982 with a remake of "The Lion Sleeps Tonight" by **Tight Fit**, and then again in 1986 with "When The Going Gets Tough, The Tough Get Going" by **Billy Ocean**.

"Boom! Shake The Room" is the first American single to top the British chart this year. The last U.S.-originated single to do the trick was **Whitney Houston's** "I Will Always Love You," which rose to the top in December 1992.

CHART
BEAT



by Fred Bronson

Harry Connick, Jr.



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Produced by Tracey Freeman. Management: Wilkins Management, Inc.

COLUMBIA

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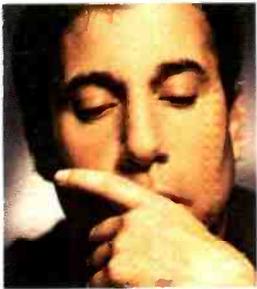
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 JONAH
 HOW THE HEART APPROACHES WHAT IT YEARNS
 SO MANY WAYS TO LEAVE YOUR LOVE
 SLIP SLIDIN' AWAY
 LATE IN THE EVENING
 HEARTS AND BONES
 BENNY AND GEORGETTE MARRIAGE WITH THEIR DOG AFTER THE WAR
 THE LATE GREAT JOHNNY ACE
 THE BOY ON THE BUBBLE
 GRACELAND
 UNDER AFRICAN SKIES
 THAT WAS YOUR MOTHER
 DIAMONES ON THE SHOES OF HIP SHOES
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