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FOLLOWS PAGE 36

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 3, 1993

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Luis Miguel Returns With An R&B Flavor

BY JOHN LANNERT

MIAMI—In much of Latin America, "Micky" usually does not refer to Disney's famous rodent, but rather to Luis Miguel, a Mexican singing idol who is perhaps the hottest-selling male vocalist in the region.



MIGUEL

His 1991 WEA Latina Spanish-language release "Romance" contained a veritable digest of updated romantic standards that became a favorite among music
(Continued on page 72)

Upshaw, Lemper Head Classical Class Touring, Airplay Help Artists Cross Over

BY SUSAN ELLIOTT

NEW YORK—"I think it just came at the right time. With all the turmoil in the world today, perhaps people just needed something they could grab hold of easily. Something that speaks to them spiritually but in a straightforward manner. That's the piece's greatest strength—it's written so simply and yet it's so powerful."

Soprano Dawn Upshaw offers her explanation of the huge and apparently unexpected success of her recording with the London Sinfonietta of Henryk Gorecki's Symphony No. 3, currently No. 1 on the classical charts in the U.S., England, Spain, Austria, Switzerland, Germany, and Australia. Released in April of last year, the Elektra/Nonesuch disc has been No. 1 in this country for the last 17 weeks. In England, it has gone as high as No. 6 on the pop charts.



UPSHAW

LEMPER

Subtitled "Symphony Of Sorrowful Songs," the work, written in 1976,

is slow, hypnotic, and highly repetitive, somewhat resembling Arvo Part's music. Certainly it's unusual for contemporary classical music to sell this well (300,000 units, according to a recent ad in Gramophone), although in this case "contemporary" means tonal (modal, to be precise) to the point of resembling "Frere Jacques" in a minor key.

Another success story in the classical
(Continued on page 72)

American Bands Go To U.K. For 1st Crack At Success

BY PAUL SEXTON

LONDON—For cutting-edge American bands, the message is clear—the British are listening. A stream of crit-

ical and commercial breakthroughs in the U.K. marketplace for U.S. acts long before their first glimpse of a similar reaction at home is emphasizing the importance of the British me-

MTV Experiments To Hold Viewers

This story continues Billboard's June 26 report on growth and diversification at MTV and VH1.

BY DEBORAH RUSSELL

LOS ANGELES—Nurturing a loyal base of viewers is the charter of any network, and the MTV Networks are no exception. To that end, MTV and VH1 programmers constantly experiment in order to keep their networks vibrant for viewers and advertisers.

Neither network excels at the ratings game: MTV's average Nielsen
(Continued on page 84)



CORTESE

Mellencamp, Mercury Ready Rollout Of 'Human Wheels'

BY CRAIG ROSEN

LOS ANGELES—On July 7, radio listeners across the U.S. will get their first dramatic taste of John Mellencamp's "Human Wheels" album when "What If I Came Knocking" is issued to album-rock stations.

Yet those same listeners will have to wait two months before they will be able to buy the track. Since it is not being released commercially as a single, it will not be available until Mercury Records rolls out the "Hu-



MELLENCCAMP

man Wheels" album Sept. 7.

Mercury also will service the title track to album rock, top 40, AC, and adult album alternative radio stations Aug. 18. A video for the track will be delivered at that time to MTV and VH1. Six days later, a "Human Wheels" single will be released commercially.

While the early release of the two cuts is clearly designed to drum up advance interest in "Human Wheels," it seems appropriate for this project
(Continued on page 82)



RAGE AGAINST THE MACHINE

dia—and of inquiring minds among record buyers here—as A&R and promotional tools for the American industry.

The phenomenon of U.S. artists finding first acceptance in this market
(Continued on page 71)



FOLLOWS PAGE 44

IN RADIO NEWS

5 Top Contenders For Billboard Awards

PAGE 8

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Umar Bin Hassan's Poetic Justice

What Umar Bin Hassan has to say is scary. But the fact that his expressions have been so necessary for nearly 25 years is far more frightening.

"Number one tunes on the hit parade. Daddy came and then was gone. Made a move that left a pawn. Boys' in the hood. They test the waters and dance the flames. They hear the whispers but never their names. Looking over shoulders trying to look ahead. Overlooking paranoia to hear what's said. The only enemy becomes the only friend. The only way out becomes the only way in. Indecent exposure to legendary fame playing with stacked decks while destroying the game. The divine becomes tempting and then cocaine addiction becomes subtle and then profane. Wearing the streets like they wear a crown. Wearing their dreams like they wear a frown. I can't quit. I can't quit. This is all I've got. There's plenty of drama but where is the plot?"

The preceding passage is a splenetic excerpt from "Bum Rush," a typically searing "spoken picture" from the forthcoming album "Be Bop Or Be Dead" (Axiom/Island, due July 20), by Umar Bin Hassan, once and future member of legendary rap progenitors the Last Poets.

If the track seems hypocritical of any home slice acquiring fame from speech set to the beat of ghetto stance, Umar has been making his living in that once-undefinable field since the summer of 1969. Back when Kool Herc had just traded Kingston for the Bronx and was mixing his breakbeat funk at sound-system block parties, Umar was already inside Manhattan's Impact Sound Studio cutting Douglas Records' "Last Poets" debut.

Before Afrika Bambaataa coined the term hip-hop, before Doug E. Fresh became a human beat-box, before Public Enemy revived message rap with "Rebel Without A Pause," before Arrested Development paid soundtrack homage to Malcolm X and Digable Planets helped pave the way for "Jazzmatazz," the Last Poets had been there, done that, with Miles Davis and Nina Simone lampin' backstage like the fans they were.

The Poets pioneered the premise—but never the pose—of gangsta shootout scenarios on the 1973 Douglas album "Hustlers Convention" (with musical accompaniment from the likes of Kool & the Gang, Eric Gale, and Julius Hemphill), and dropped science with Nikki Giovanni, Amiri Baraka, and Rap Brown. On-stage and off, they enjoyed street currency to a degree more intensely dope than any hops before or since. Yet none of these things were ever the goal, because, as Umar takes pains to remind his most rabid young emulators, "The only point was to be a poet."

"I'm comfortable being called a rapper," says Umar, "but if people want to understand our music or my latest work on 'Be Bop Or Be Dead,' they have to know the ancient purpose of the poet in a society. Poets mirror the pain and the misery around them, to help make listeners politically and spiritually aware. To do that, you have to first be honest with yourself.

"In my past, I've been through heavy dues with drugs, but you never conceal your mistakes, because people are always watching the poet. And while they may see that you have misgivings and weak points in your character, if you're trying to be real, you can get that respect. So the poet is not an actor, does not wear a costume or a uniform, does not play a role or assume a character. The poet must always be himself, nothing less.

"Lastly, you have to be conscious of your surroundings, or you can't make a contribution. If you feel it's OK to knock women

down and call them bitch, or shoot up some grocer and blame him for your troubles after the Reagan-Bush era, you're not conscious. But if you're aware, you know what's really happened is that we've lived through a time of robber barons who have ransacked the S&Ls and government agencies like HUD for evil political purposes. The enemy is too strong, the job ahead is too hard, to have anybody behave as if guns are toys and music is a game.

"As for me," adds Umar, who was born Jerome Huling in Akron, Ohio, in 1948, the son of journeyman trumpeter Gilbert "Sonny" Huling, "being a poet means everything, because the Last Poets was the only real job I ever knew."

Growing up watching his father strain to hold a family together with wages from a shoeshine parlor and pickup gigs with passing bands such as Count Basie's, the younger Huling resolved to avoid compromise in his choice of vocation. Umar was a black-nationalist militant visiting the Antioch College campus in '69 when he caught a show by a then-unrecorded contingent of the Poets (whose flexible ranks have included Felipe Luciano, Gylan Kain, David Nelson, Abiodun Oyewole, Suliaman El-Hadi, Alafia Pudim, and conga player Nilaja).

"I followed the group back to Harlem," he recalls, "and found them at the East Wind, their loft on 125th Street. All I had was 22 cents, my suitcase, and a book of my own poetry. And I wasn't gonna leave"—he laughs—"until they let me join. My poetry with the group was naive at first, but my influences were Miles Davis and Marvin Gaye singing 'Stubborn Kind Of Fellow.' Abiodun and the others helped me mold my style into something explosive. Six months later, Abiodun and I were sitting in Mount Morris Park and he said, 'What have you learned as a poet since you came to Harlem?'"

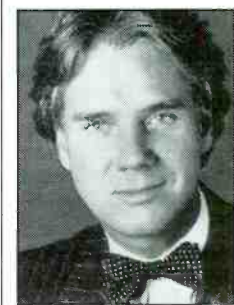
"I looked at him and answered, 'I've learned that niggers are scared of revolution.' He said, 'Oh my God! That's what you gotta write!'" Within weeks, the "Niggers" poem was completed and cut for the Last Poets' inaugural album, an agitated Nilaja thrumping his conga

while Abiodun and Alafia lent cowbell and churning chant backing. A seething discourse on humanity's capacity for apathy and self-exploitation, "Niggers Are Scared Of Revolution" became a fulcrum of the flowering rap ethos. The original version was featured in "Malcolm X," the acclaimed 1972 Warner Bros. documentary, and Umar offers a caustic new on-camera performance this July in film director John Singleton's "Poetic Justice," starring Janet Jackson.

All of the aforementioned compositions and more (including "AM" and the giddily crafted ghetto/African-village canticle of "Pop") are contained on "Be Bop Or Be Dead," an incomparable treatise by a true pioneer of our modern oral traditions. The brawny band assembled by producer Bill Laswell for "Be Bop" is anchored by Hammond B-3 genie Bernie Worrell, guitarist/bassist Bootsy Collins, drummer Buddy Miles, and an array of guests such as kora ace Foday Musa Suso and conga/chatan percussionist Aiyb Dieng. But ultimately this record is about one man's belief in words.

"The poet," says Umar Bin Hassan, "is entrusted with something very important: the language. It's a gift, to make you think. If you destroy the language, you destroy yourself. It's the best weapon an honest person has."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

DUBOIS' NEW DEAL

Tim DuBois, Arista's new president of Nashville operations, has his sights set on boosting the profiles of Texas and contemporary Christian music, much the way he worked on raising the popularity level of country music. With his new appointment and the go-ahead to create two new labels, he's set to run. Edward Morris reports. **Page 10**

BARNEY AND BEYOND

The home-video business, taking a cue from "Jurassic Park," is creating some dinosaurs of its own to satisfy consumer "Pre-hysteria," as the title of one dino-themed video calls it. Jim McCullough digs up the dirt. **Page 51**

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Commentary

Broaden The Digital Royalty Act

BY WILLIAM I. HOCHBERG

Many music attorneys and business advisers are still celebrating the Audio Home Recording Act of 1992, a copyright law that will generate royalty income from the sales of blank digital audio tape and taping equipment. But many fail to notice a far larger reservoir of tape royalty income welling up in Europe. Whether U.S. music clients will be able to tap into these new royalty sources is a watershed question.

The Audio Home Recording Act puts the U.S. in synch with the prevailing trend among Western nations, to an extent. Songwriters, publishers, record companies, artists, and music unions will enjoy additional royalty income and mitigate some of the astronomical annual losses from taping piracy.

The crucial difference between the U.S. program and those in place in most other countries is that the U.S. law applies only to digital technology. Yet the vast majority of the existing tape and equipment in use worldwide is analog. Although the world's equipment manufacturers and record companies would like to phase out analog tape, much as they buried the vinyl LP with the introduction of compact discs, that horizon may be farther than it appears.

Many in continental Europe are upset with the U.S. digital-only policy, because it means Europeans will collect hundreds of millions of dollars annually in analog and digital royalties for the benefit of American artists, composers, and publishers, while relatively insignificant digital dollars will be collected in the U.S. for the benefit of European rights holders. Additionally, the Continentals also are pressing for change in the United Kingdom, which has no home taping royalty.

The Council of Ministers of the EC is set to convene in Brussels later this year to consider a draft directive to establish a pan-European tape royalty rate and to make various European tape royalty laws adhere to the reciprocal treatment doctrine. Under that doctrine, the U.S. will be excluded from dipping into Europe's huge royalty pool until Congress enacts an analog home recording act.

Rights societies in Germany, France, and Sweden pay sound recording performance royalties and analog home taping royalties to Americans, notwithstanding the nonreciprocity of U.S. law. Yet all are considering a switch to reciprocal treatment.

Denmark and Finland already have home copying schemes based on the principle of reciprocity, effectively excluding the U.S. from participation.

From the perspective of countries with analog royalty programs, extending reciprocal treatment to the U.S. before it adopts an analog policy would be unfair. Many believe the public probably will not buy into blank digital tape and equipment as readily



'It is time for the U.S. to broaden the Audio Home Recording Act'

William I. Hochberg is a music attorney with an international law practice based in Los Angeles.

as they embraced the CD, due to a relatively sluggish global economy.

Nevertheless, many Americans are bullish on digital technology's near-term prospects. Its supporters say the superior recording capability of digital tape will attract buyers as the price of the new equipment comes down. But most agree that royalties generated in the U.S. on digital tape and equipment will be dwarfed by the estimated \$1 billion in annual royalties that will be generated overseas from analog and digital product for the rest of this century. Thus, American interests—particularly recording and publishing concerns—would like to scuttle the EC reciprocal treatment directive.

Moreover, the Japanese, who own a sizable chunk of the world's recording and publishing industries through Sony and MCA, are believed to be allied with the U.S. since Japan also will be excluded under an EC reciprocal treatment policy.

To understand the dynamics of the situation, one must recognize that in the world of music publishing, battle lines have long existed between the English-speaking countries, or "Anglos," and continental Europe. The chief reason is the fierce hegemony of English-language pop music over the international airwaves and in the record stores of the world, and the concomitant multibillion-dollar trade imbalance between non-English speaking countries and the U.S./U.K. alliance. Thus, the coupling of a monetary and cultural aspect to the discord helps fuel the fire.

There is no question that American entertainment—music, film, and television—dominates world culture much as Roman and Greek culture permeated the outlying realms during the height of those civilizations. Add to this state of affairs the fact that barriers exist with respect to foreign entertainment permitted into the highly lucrative American markets, and one begins to understand the scope of the situation.

For example, Michael Jackson rides the airwaves from Heidelberg to Hong Kong to Harare, but French artists such as Johnny Halliday and German artists such as Toten Hosen, although hugely successful in Europe, are virtually unknown in the U.S. Notable exceptions include Sweden's Roxette and Germany's Scorpions, although both bands sing mostly English lyrics.

As for the future, Americans should realize that it is not an immutable law of nature that English-language pop music will dominate forever. The taste of the general public changes over the years. For example, the Japanese after World War II adopted American music and American lifestyle as their own. Now Japanese music and texts are extremely strong there and are spreading quickly to other parts of the Far East.

Returning to the near-term prospects of the U.S. digital audio act, the National Music Publishers' Assn. predicts little new royalty income generated by the law for the first few years, but projects upward of \$150 million annually in five to eight years, after the digital formats gain momentum.

The following countries have enacted, or will soon enact, audio home taping royalty programs: Argentina, Australia, Austria, Congo, Denmark, Germany, Finland, France, Hungary, Iceland, Italy, Japan, Netherlands, Norway, Portugal, Spain, Sweden, and the U.S. The most conspicuous omission is the United Kingdom, which has no program in place, although its songwriters and artists create a disproportionate share of the world's popular music and thus may benefit tremendously from other countries' programs.

It is time for U.S. lawmakers to consider broadening the Audio Home Recording Act to include analog tape and equipment. To do otherwise is to turn away from the legislative music that's sweeping most other developed territories and could leave U.S. publishing interests with a sour note in their ears.

LETTERS

WHOLESALE WOE

As a CD wholesaler, just like a label, we too are "out of the loop" on the added revenues used CDs provide to retail outlets. The labels jump up and down and cut off advertising revenue to retailers that sell used CDs, yet a large percentage of those "used" CDs are promotional copies sold by DJs, radio station staffers, and music store employees.

Many promotional copies are labeled "Not to be sold. For promotional use only." Some even state that promotional copies are being lent only and "remain the property of the label."

If the major labels are truly serious

about destroying the used-CD trade, why don't they conduct a few raids on retailers and confiscate their "lent out" property? How about suspending trade with retailers caught selling promos?

Let's see some real action on the part of majors, instead of threats and grand gestures. Maybe they don't realize how few of their promotional copies actually end up in the hands of people interested in pushing their product.

Joe Jervis
operations manager
JFL Distributors Inc.
Miami

PRICE PARADOX

As an owner of an independent music store that does not sell used CDs, I feel squeezed on this used-CD debate. I'm trying to resist moving into the used business, as I think a good percentage of the product is stolen goods, but with having to pay \$12 for a major release from a one-stop, things are tough. I can't make a decent markup as I have to compete with the used stores.

I'd like to see the labels greatly reduce the prices on product . . . to narrow the gap between new and used prices.

Ed LeBrun
Spins
Greensboro, N.C.

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

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In-store: June 22, 1993

Produced and Arranged by Tony Toni Toné

Executive Producer: Ed Eckstine Management: Left Bank Management

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Five Stations In Sweep Of Nominations For 1993 Billboard Radio Awards

■ BY PHYLLIS STARK

NEW YORK—An unprecedented five stations have swept the nominations for this year's Billboard Radio Awards. All five are nominated in each of the five station categories: best station, best program/operations director, best music director, best promotion/marketing director, and best air personality.

The five stations are: country KMPS Seattle; AC KSFI Salt Lake City; AC WMTX Tampa, Fla.; urban WRKS New York; and urban WZAK Cleveland.

KPWR (Power 106) Los Angeles also received five nominations, including two in the air personality

category.

A total of 186 stations and 17 distributors of network and syndicated radio programming have been nominated by Billboard's six blue-ribbon panels, which comprise radio programmers, record-label promotion executives, and members of the Billboard editorial and chart departments.

This year, for the first time, the awards include Spanish stations in the four major station categories.

A record-breaking 22 stations received four nominations each in this year's awards, including six top 40 and top 40/rhythm stations: KMEL San Francisco; WBBM-FM (B96) Chicago; WKCI
(Continued on page 65)

EMRO Issues Fuel Ongoing Debate Licensing Body Faces Uncertain Future

■ BY DOMINIC PRIDE

LONDON—Plans for a centralized European licensing body may be on hold, say publishers, but the issues that prompted the formation of the European Music Rights Organisation, the Anglo-American-owned copyright society, are left unresolved.

News that one major publisher, Warner Chappell, has withheld its support for the planned organization (Billboard, June 19) appeared to pour cold water on plans for EMRO.

EMI Music Publishing CEO Martin Bandier has clarified his company's position, saying that EMRO still "ranks among the alternatives being considered in Europe."

EMRO also faces the prospect of having five major record companies tied into centralized European licensing deals, as EMI Music goes shopping for a mechanicals deal.

Many of the burning issues that

led to EMRO's formation last year remain unresolved, and are still being hotly debated.

EMRO was conceived as an alternative to the perceived problems inherent in the existing system. In the mid-'80s, several major record companies struck centralized licensing deals with continental European authors' rights societies.

In 1985, the European Commission decided that a mechanical license issued in one country was valid in all 12 member states. Once licensed, a sound carrier can be sold anywhere in the EC.

This situation gave rise to the current deals: Germany's GEMA licenses BMG and Warner; PolyGram currently gets its licenses from Holland's STEMRA; and Sony Music, which ends its deal with STEMRA this month, is licensed by France's SDRM-SACEM, effective July 1.

The one-stop licensing system saves record companies money by allowing them to manufacture centrally and distribute throughout Europe without seeking individual licenses from national societies.

DOWNSIDE FOR RIGHTS HOLDERS

But for rights holders, the emergence of one-stop deals has arguably had a negative effect. Competition between rights societies has led to them offering incentives to record companies. Sony Music's deal with mechanicals society SDRM, part of author's society SACEM, gives the record company a "rebate" for bringing in business (Billboard, April 3).

SACEM's commission on the deal is thought to be 3.6% of all royalties, but Sony takes 2.5% of that, bringing an estimated \$2 million per year back to the record company's bottom line.

Less obvious ways of saving record companies' money include rebates for the record company processing information and, some observers say, an

unwritten agreement that involves only the most cursory of audits of the record companies' shipments.

EMRO aimed to stop such abuses and introduce transparency into the market. Other aims were to stop the double commissions that came about through two societies handling the royalties, to speed up payments, and to produce one-stop payments to its publisher members.

EMRO began as an initiative of the U.K.'s Mechanical Copyright Protection Society, owned by the Music Publishers Association. When the
(Continued on page 82)

Trade Applauds S.C. Veto Of 'Sin Tax' Bid

■ BY BILL HOLLAND

WASHINGTON, D.C.—While applauding South Carolina Gov. Carroll Campbell's line-item veto of a controversial "sin tax" in the state's budget bill, entertainment industry officials say such proposed levies are becoming more common as states search for additional revenue.

"There's been a bunch of them this year," says a state-relations official at the Motion Picture Assn. of America. "But they were stand-alones and not attached to a budget bill, so we've put out the fires before they got out of committee."

The amendment, passed by the legislature June 14, would have slapped a \$1 surcharge on the sale or rental of videos, films, and recordings that contain nudity or depictions of sexual activity.

Jay Berman, president of the Recording Industry Assn. of America, says, "Gov. Campbell took a courageous stand" by vetoing the section, and adds that while the measure
(Continued on page 77)



A Woman's Place Is In The House . . . And The Senate. ASCAP salutes newly elected women of the 103rd Congress and members of the new administration's cabinet at a reception in the U.S. Capitol Building. Shown, from left, are Gloria Messinger, ASCAP managing director; Marilyn Bergman, lyricist and ASCAP VP; Janet Reno, attorney general; Hal David, lyricist and ASCAP board member; and Morton Gould, ASCAP president.

Quincy Jones Eyes The Superhighway

■ BY DON JEFFREY

NEW YORK—Quincy Jones has formed a new joint venture with his TV-production partner David Salzman to create entertainment projects for the new electronic superhighway and to produce movies, magazines,

TV shows, Broadway musicals, and interactive programming.

The new company, Quincy Jones-David Salzman Entertainment, or QDE, is a seven-year co-venture with Time Warner Entertainment, a subsidiary of Time Warner Inc., which will be providing much of the undisclosed financing. Salzman and Jones are co-executive producers of the TV shows "The Fresh Prince Of Bel-Air," "Dark Justice," and "Jenny Jones."

"Quincy and myself were already individually established in television, movies, and music," says Salzman. "It was Steve Ross [Time Warner's late chairman] and [current chairman] Jerry Levin's idea to put us together to be able to navigate through the synergistic waters of the company."

Time Warner's cable division is planning to test a fully switched, interactive fiber-optic cable network—the so-called electronic superhighway—in about 4,000 households near Orlando, Fla., next year. Salzman says he and Jones have ideas for 11 different channels for that cable system and that "several of them are interactive." And, although he declines to be specific because the ideas are in early stages of development, he says two of the 11 channels could be mu-

sic-based.

One of the projects QDE is working on is a 10-hour prime-time series for broadcast TV, "Time Life" Presents The History Of Rock'n' Roll, which will be aired in September 1994. Producers include Andrew Solt and Bob Meyrowitz. Salzman promises that the series will be "a relatively new take on rock'n'roll," concentrating on the origins of the music and the early struggles involving acceptance of the genre.

Jones and Salzman are also collaborating on "African Americans: Voices Of Triumph," which will be a three-volume book set and a six-hour prime-time TV series. It will also include an interactive computer component, including games and a study guide. Music will be a key element of the series, says Salzman. Videocassette releases will follow. "We hope it will be a collector's set like 'Civil War,'" says Salzman.

Live entertainment also is in the works for QDE, and Broadway is one venue. Salzman says, "We have a few shows we're working on. One is fairly close to being announced." He says it is a musical based on the life of a "great figure" in music and that a top director has been selected.
(Continued on page 77)

IFPI Recognizes South African Industry Group

LONDON—South Africa's music business has ended its exclusion from the rest of the world, with IFPI officially recognizing the national industry group, the Assn. of the South African Musical Industries (ASAMI).

At its June 8-9 council meeting in Brussels, IFPI had already given provisional approval for ASAMI to link with the global federation, but had to wait on final approval from the United Nations Educational Scientific and Cultural Organization. IFPI was informed June 16 of UNESCO's decision in a letter.

Recognition means that IFPI and affiliated organizations can make official visits to South Africa, and allows ASAMI to benefit from the clout of the worldwide group. Funkazi Koroye-Crooks, IFPI's legal advisor with responsibility for Africa, made an unofficial visit in January.

"Now we have recognition; it has opened the gates," says Crooks. "We can now make representations to the government on issues such as a broadcast right, which South Africa hasn't got."

ASAMI, which claims to represent 96% of South Africa's music industry, has 54 members.

Four South African record companies are members of IFPI. They are EMI; Warner licensee Tuski; Sony licensee Gallo; and the newest member, BMG, which last year established a company in South Africa under managing director Keith Lister.

As a nongovernmental organization, IFPI had to seek UNESCO approval to bring ASAMI into the fold. The green light was given after ASAMI proved it was a racially integrated organization and did not uphold apartheid.

"ASAMI has always had strong links with the [African National Congress]," says Crooks. UNESCO's letter to IFPI, signed by assistant director general K. Nhouyvanisvong, acknowledges IFPI for "consulting" the ANC.

ASAMI produced a joint mission statement with the South African Musicians Alliance (SAMA), outlining their intention to work together.
DOMINIC PRIDE

H.E.B. Video Web On The Block Speculation Builds Within Trade

LOS ANGELES—One of the largest video specialty chains in Texas, the 35-store H.E.B. Video Central, apparently is up for sale in a move that comes as surprise to industry observers.

Officials at San Antonio-based parent firm H.E.B. Grocery Co. will say only that the chain, which has several combo stores, has been put in the hands of an undisclosed broker. "Although we have no definitive plans to sell this division at this time, we continually explore all opportunities to develop Video Central business," says a spokesperson for H.E.B.
EARL PAIGE

Calls to the chain's headquarters were not returned by press time.

Video Central, operating in 16 Texas communities, is closely watched in the industry, because H.E.B. executive Craig Odanovich is one of 19 directors of the Video Software Dealers Assn.

The news of the possible sale surprised Bill Roberts, owner of the two-store Smash Hits Video in San Antonio, who has faced enormous competition from H.E.B. "They are very aggressive," he says. "If Blockbuster is \$3, they're \$2.50. Their whole game is market share."

From John Singleton, the Academy Award-nominated
Director and Writer of "Boyz N The Hood," comes

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USHER RAYMOND - "CALL ME A MACK"

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Artists & Music

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

Neville 'Grand Tour' Hits Nashville A&M/Mercury To Work Single At Country

■ BY EDWARD MORRIS

NASHVILLE—Aaron Neville's cover of George Jones' 1974 hit "The Grand Tour," scheduled for release as a single in July, will be worked as a country single and music video.

A&M Records, Neville's label, will get promotional help from Mercury Records' Nashville division. The single will be released to radio July 19 and made available in commercial cassette format and 7-inch vinyl for jukeboxes. "The Grand Tour" also is the title of Neville's new album, which hit the streets April 20.

Neville currently is on the Hot Adult Contemporary and Hot 100 Singles charts with "Don't Take My Heaven Away."

According to a statement issued by

A&M, staffers at Mercury/Nashville went to label president Luke Lewis with the idea of working Neville's cover to the country market.



NEVILLE

A&M reports that some country stations already are playing "The Grand Tour" as an album track. But several programmers contacted by Billboard indicate that the record could face a tough road at country outlets.

WWYZ Hartford, Conn. simultaneously added both the "Grand Tour" and "(You Never Can Tell) C'est La Vie" tracks from Neville's album. Dale Carter, the station's PD, says

"You Never Can Tell"—a cover of the old Chuck Berry tune—earned greater listener response and has been put in heavy rotation. The station has backed off "The Grand Tour" but could "bring it back at some other time."

Tricia Biondo, music programmer for WUSN Chicago, says the station "probably won't" add the song. "We would consider it like we would any other record. But there's so much country by country artists who are committed to the country format that those would definitely have priority over an Aaron Neville song."

Gary McCartie, operations manager for WMZQ Washington, D.C., also expresses doubt. "It would be a tough stretch... [Are] any of our lis-

(Continued on page 83)

Arista's DuBois Adds Stripes; Will Create Two New Labels

■ BY EDWARD MORRIS

NASHVILLE—Tim DuBois is going to attempt to do with Texas music and contemporary Christian music what he has done with country music.

DuBois, who founded Arista Records' Nashville operation and has just been named its president, is being empowered to set up a general-interest label in Texas and a Christian music label in Nashville.

Arista president Clive Davis announced DuBois' new deal June 22, after months of negotiations and rumors that the executive might be lured away from the operation. Neither of the planned labels has been

named, and neither has a specifically targeted opening date.

DuBois says he plans to keep the Arista/Nashville operation at roughly the same size it is now. The unit has 11 acts, including the multiplatinum-selling Alan Jackson and Brooks & Dunn.

According to DuBois, the Texas-based label is "something that's been a dream of mine for a few years. I spent a lot of time in the

(Continued on page 77)

'Immediate' Family: Oldham, Calder Back In Business

■ BY RICK CLARKE
and DOMINIC PRIDE

LONDON—The label that launched the Rolling Stones and Small Faces to stardom is back in business—again. And its founders, Andrew Loog Oldham and Tony Calder, are hoping the third time around is lucky for Immediate III.

Oldham and Calder's return has already added a splash of color to the British music business. Tales of the heady days of '60s scams, hyping, and harassment have surfaced with their return, with most veterans ready to offer a tale about "the two rakes."

Oldham, producer of the Stones' first six albums, has been living in Bogota, Colombia, but is now active again in New York and London music circles. Calder has stayed in business in London, running his own licensing company and managing Eddy Grant.

Immediate was the blueprint for many British independent labels of the '60s and '70s. It went down in 1970, but not before giving a start to acts such as the Faces, Marianne

Faithfull, and Fleetwood Mac. A second reincarnation, Immediate Records Unlimited, went into liquidation in 1975.

Immediate III at least looks as though it means business. It has the financial backing of Dutch-based media group MMS, which has offices in Amsterdam and Frankfurt. Last year MMS bought a controlling stake in Immediate, and the two companies formed a "strategic alliance," sharing offices, repertoire, and personnel.

MMS also has a CD plant and warehouse in Langen, Germany.

In June, MMS merged its operations into a "shell" company, Idaho-based ECT. MMS says it will seek a listing on the NASDAQ market in the U.S. through ECT, and will soon complete a record-catalog acquisition in the U.S.

Immediate has just opened offices in New York, under Barry Ehrman, and Santa Monica, Calif., under Bruce Patch.

Calder says Immediate is "close to a deal" for distribution with a major, believed to be BMG. Immediate is

(Continued on page 61)



Who Is It? It's The Winners. The winners of MTV's "My Weekend At Michael's Neverland Valley" contest are announced by, from left, John Cannelli, MTV senior VP of talent and music relations; Michael Jackson; and Andy Schuon, MTV senior VP of music programming. Contestants submitted a video to MTV for the song "Who Is It," featured on Jackson's "Dangerous" album. MTV received 3,700 video entries, and selected 10, from which Jackson picked the grand-prize winner (Eddie Barber of Sherman Oaks, Calif.) and runners-up (J. Randall Argue of Lake Forest, Calif., and Bill Green of Hampton, Va.). Barber will receive a \$10,000 "director's fee" and the opportunity to direct an upcoming video for Epic. All three winners and their guests spent a weekend at Jackson's Neverland Valley Ranch.

Verve Album Out In U.S. Despite Trademark Suit

LOS ANGELES—In apparent defiance of a trademark-infringement suit filed in May by PolyGram Records and Deutsche Grammophon, Virgin Records subsidiary Vernon Yard Recordings has released in the U.S. the debut album by rising Wigan, England, band Verve.

Verve's "A Storm In Heaven," the first album to be issued by Vernon Yard and one of the most highly touted British releases in recent years (Billboard, May 8), arrived in state-side stores June 15.

On May 7, PolyGram and Deutsche Grammophon filed suit in U.S. District Court in Los Angeles, charging that Verve's name infringed on the federally registered trademark of Verve Records, the noted jazz label established in the '50s by Norman Granz. Deutsche Grammophon owns the rights to the Verve Records name; PolyGram releases Verve catalog and contemporary recordings.

Named as defendants in the suit are Virgin; Hut Recordings, the band's English label; Virgin-owned independent distributor Caroline Records, which issued an American EP by the band (and which was headed by Vernon Yard president Keith Wood); and group members Richard Ashcroft, Nick McCabe, Simon Jones, and Peter Salisbury.

The suit alleges that the defendants "were aware that their activities were likely to cause confusion, mistake or deception as to the source of origin" of the Verve album.

The action seeks an injunction barring the release or sale of albums bearing the Verve name or its use in any other commercial manner by the band; real, exemplary, and punitive damages to be determined; and any profits realized from the alleged infringement. The plaintiffs claim they

(Continued on page 76)

Music Memorabilia Generates Big Bucks At Auction

■ BY DON JEFFREY

NEW YORK—What do Madonna's underwear, Elvis' limousine, Dizzy's trumpet, and Prince's purple boots have in common?

They all went on sale June 23 at Sotheby's as part of the New York auction house's semiannual sale of rock'n'roll memorabilia.

The two-hour-and-10-minute auction, which also included some Hollywood memorabilia, yielded bids totaling \$490,850, including Sotheby's 15% premium. The presale low estimate was \$450,000.

The deepest pockets at the auction belonged to Hard Rock Cafe, whose restaurants prominently feature artifacts of rock. Andrea MacNary, who handles acquisitions for Hard Rock, said she spent more than \$100,000 that day.

The Hard Rock's purchases included such items as Elvis' rhinestone-studded jumpsuit, cape, and belt from his Vegas days (\$17,250), the red leather jacket Michael Jackson wore in the "Beat It" video (\$7,762), a double bass Bill Haley used when he and the Comets created the new sound of rock'n'roll in the '50s (\$4,600), the

high-heeled handmade purple paisley shoes Prince wore during his Purple Rain tour (\$3,565), Madonna's sheer red nylon underpants with the word "KISS" in white felt across the rear (\$2,070), and much more. MacNary said the bounty would be warehoused in Orlando, Fla., and then deployed in the 23-unit chain's new stores.

Ironically, the item that made the biggest sale of the day was not a rock'n'roll memento at all. It was a King trumpet played by the late jazz bebop genius Dizzy Gillespie in the prerock '40s. The object of spirited bidding, the instrument was sold to

an unidentified telephone caller for \$50,600.

The most expensive item on the block did not find a buyer. It was a silver 1969 four-door Mercedes limousine sedan that Elvis Presley had bought from Ross Bagdasarian, creator of the Chipmunks, in 1970, and had given four years later to Jimmy Velvet, president of the Elvis Presley Museum. Parked on the sidewalk outside the auction house, the limo carried a preauction price tag of \$100,000-\$150,000. When no bids were made, auctioneer Sarah Shinn looked

(Continued on page 76)

Irving,

Thanks for bringing

your **giant** world to

ours.



U2, Cypress Hill, Dayne Sets Grace Stores In July

■ BY LARRY FLICK

NEW YORK—U2, Cypress Hill, Taylor Dayne, and Clint Black are at the forefront of an eclectic lineup of acts delivering new albums in July.

Other key releases this month are courtesy of James Taylor, Ronnie Milsap, and Robin S. Also, Patti Scialfa, Toni Braxton, and ex-Sugarcube Bjork, each issue long-anticipated debut sets.

On July 6, Island unveils "Zoo-ro-pa," the follow-up to U2's quadruple-platinum 1991 opus "Achtung Baby" (Billboard, June 19). Album and modern-rock radio will be serviced with the first single, "Numb," July 4. The track has a rare lead vocal by the band's guitarist, The Edge. The 10-cut album is said to explore a variety of musical idioms, spanning from rhythm-pop to Middle Eastern. Johnny Cash is a guest on the set's closing track, "The Wanderer."

Renegade rap act Cypress Hill kicks its second album, "Black Sunday," on RuffHouse/Columbia, July 13. The follow-up to the group's 1992 platinum eponymous debut was produced by Larry Muggerrud, and is preceded by the single "Insane In The Brain," which went to radio June 15.

Pop/dance siren Dayne ends a three-year-plus break from recording July 13 with her third Arista album, "Soul Dancing." Produced by such luminaries as Narada Michael Walden, Shep Pettibone, and Ric Wake, the set marks Dayne's debut as a songwriter; she co-wrote six of its 11 songs. Her cover of Barry White's "Can't Get Enough Of Your Love" is climbing the Hot 100.

The prolific Black is back less than a year after the release of his platinum epic, "The Hard Way," with "No Time To Kill," due July 13 from RCA. Produced by the singer with James Stroud, the set is bolstered by the crossover success of his current duet with Wynonna, "A Bad Goodbye," which is fast climbing the Hot 100.

On July 27, venerable singer/-

songwriter Taylor offers a chronicle of his 1992 summer tour with "Live . . ." on Columbia. The double-CD/cassette package was produced by George Massenberg.

Country veteran Ronnie Milsap aims to build upon revived radio and retail interest with "True Believer," due July 27 from Liberty. The singer, who is about to embark on a summer tour, handled production chores with Rob Galbraith.

Country music fans can also look forward to Kelly Willis' new self-titled MCA collection (July 6) and "This Old Hat" by Chris LeDoux on Liberty (July 13).

Scialfa steps out from the shadows of singing backup for husband Bruce Springsteen and his defunct E Street Band with her debut, "Rumble Doll" (Continued on page 71)



The First. Scarface, left, whose "Mr. Scarface Is Back" was the first No. 1 Heatseeker when the chart debuted in October 1991, receives his Popular Uprisings T-shirt from Geoff Mayfield, Billboard associate director of charts/retail. The Geto Boys member, who also became the first Heatseeker Graduate, has a new solo Rap-A-Lot album, "The World Is Yours," due for Aug. 3 release. (Photo: Glenn Waggoner/BPI Newswire)

IRS To Include Music Trade In Audit Blitz

■ BY ROBERT MARICH

LOS ANGELES—The Internal Revenue Service crackdown on the motion picture and TV program industries is being broadened to include the music industry for the first time.

IRS brass told an industry finance conference June 22 it will focus on individuals and personal-service companies—which typically are one-person operations—in the music industry, but not large recording companies.

The IRS agents addressed the annual Entertainment Industry Conference sponsored by the California Society of Certified Public Accountants, an event that drew 500 entertainment finance executives to the Century Plaza Hotel here.

"We are focusing on all income levels and all types of occupations within the [entertainment] industry," said Pamela Christensen, IRS chief of the field examination branch in Los Angeles. (Continued on page 83)

Mute Makes Moves To Boost U.S. Biz

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Mark Fotiadis, recently appointed to head Mute Records' U.S. operations, has the mission of expanding the U.K.-based label's presence in the States. To that end, he is restructuring its U.S. marketing and promotion departments and participating in the startup of a new distribution system.

"We want to establish a promotion department, which we never had," Fotiadis says. He has established the department in the person of Wendy Naylor, who he named director of promotion.

"Currently we have four regional people—in Los Angeles, Chicago, Atlanta, and New York—whose job descriptions include both radio and retail promotion, acting as product managers in each region," he continues. "What we hope to do is take the radio promotion responsibilities away from the four regions and shift it to Wendy, allowing the regionals to concentrate on retail and niche market-



FOTIADIS

NAYLOR

ing."

Aside from commercial radio promotion, Naylor also will handle MTV promotions. The regional staff will, however, continue to handle local college radio promotion. No staff is planned for Naylor at this time. Fotiadis also has named Jennifer Gross director of media and artist relations.

In addition, Mute plans to add to its marketing menu by participating in the Alternative Distribution Alliance, a new independent distribution company formed by the Warner Music Group, its labels, and Restless Records.

Currently, in the U.S. Mute has a hybrid licensing deal with Elektra, as

well as a production and distribution deal with that label. The P&D aspect of the agreement allows Mute to work acts in coalition with Elektra or to license product directly to the label. In both instances, the acts are distributed by WEA.

ADA, which will focus on alternative rock acts, will handle whatever albums are assigned to it by labels in the Warner Music Group portfolio (See Billboard, May 15). A separate entity from WEA Distribution, ADA has 14 sales people across the U.S., with a main office in Burbank, Calif.

The idea is to launch new artists through ADA, which will cover the "street level" independent stores and small chains; then, once the artist has a solid base, take advantage of the WEA Distribution system for the next release, says Fotiadis. "What you have with ADA is street-level sales people, all with backgrounds from the alternative music community, talking the language and understanding the music completely," he says. (Continued on page 83)

Jury Weighing Rap As An Accomplice To Murder Of A Trooper

■ BY GREG BEETS

AUSTIN, Texas—A Travis County jury is considering whether rap music was a contributing factor in the death of a Texas state trooper.

Ronald Ray Howard, 19, was convicted earlier this month of killing Texas Department of Public Safety trooper Bill Davidson at a weigh station near Victoria, Texas, in April 1992. In the sentencing phase of the trial, the jury is now hearing testimony on whether Howard should receive life imprisonment or death by lethal injection.

Howard was driving a stolen GM Blazer when Davidson pulled him over. (Continued on page 83)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Tim DuBois is promoted to president of Arista Records/Nashville. He was senior VP/GM. (See story, page 10.)

Robert Bowlin is named executive VP at Sony Music Entertainment Inc. and senior executive VP at Sony Music International in New York. He retains his title of CFO at Sony Music Entertainment Inc.

Michael Rosenblatt is named senior VP of A&R at MCA Records in New York. He was head of A&R for WEA U.K.

Rene Bell is appointed VP of A&R at Liberty Records in Nashville. She was director of A&R at MCA.

Guy Eckstine is promoted to VP of A&R for Verve, PolyGram Classics and Jazz in New York. He was national director of A&R and promotion.

Kevin Evans is named VP of A&R, urban, for Scotti Brothers in Los Angeles. He was senior director of



BOWLIN



ROSENBLATT



BELL



ECKSTINE



EVANS



TRENIER



BRABEC



ALMODOVAR

A&R, black music, at A&M.

Dominique Trenier is named national director of A&R, black music division, for MCA Records in New York. He was manager of producers Kyle West and Kevin Deane and was lead singer of Uptown vocal group Key West.

Epic Records in Los Angeles names **Suzie Sponder** director of national singles, West Coast, **Victor Murgatroyd** director of A&R, West Coast, and **Barry Gasmer** manager of international marketing, West Coast. They were, respectively, local

promotion manager for Philadelphia at Epic, director of A&R for Revolution Records, and media coordinator at Sony Music International.

Bob Bortnick is appointed director of A&R for Imago Recording Company in New York. He was director of A&R for Giant in Los Angeles.

EastWest Records America in New York names **Peter Albertelli** manager of national crossover promotion and **Joel Klaiman** manager of alternative promotion. They were, respectively, national dance promotion manager for Virgin, and manag-

er of alternative promotion for Savage Records.

Ian Ramage is named marketing director for EMI, U.K. division. He was head of marketing for Polydor U.K.

Norma Moreno is promoted to director of accounts payable and billing for Atlantic Records in New York. She was associate director of accounts payable and billing.

Grace Row is promoted to associate producer at Sony Classical in New York. She was music editor in the production department.

PUBLISHING. **Jeffrey Brabec** is appointed VP of business affairs for The Chrysalis Group in Los Angeles. He was VP of business affairs for the PolyGram Music Group.

Diane J. Almodovar is named director of Latin music at BMI in New York. She was publishing director of Caribbean Wave Music and Crossing Borders Music.

RELATED FIELDS. **Diane Richards** is promoted to senior VP of Dick Scott Entertainment in New York. She was VP.

Intersound

- Intersound Expansion Continues
- 15 Million People Move to Branson
- New Broadway Recordings Completed
- CD, 8-Track or DCC Which is Better?

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WHAT DOES A DEAF GUY HEAR?

counter culture
Classical Underground

BELLAMY BROTHERS

RIP OFF THE KNOB

CDI 9109

BRANSON CONTINUES TO GROW

NASHVILLE — Success continues in a suburb of Atlanta, Georgia, where Branson Entertainment has recently added popular country performer Johnny Rodriguez to their growing roster.

Rodriguez marks the seventh artist signed to the expanding label and joins veteran country music favorites Roy Clark, Janie Fricke, The Gatlin Brothers, Crystal Gayle, Mickey Gilley and Mel McDaniel. His upcoming album, scheduled for fall release, will run in the same format as his labelmates as a combination of greatest hits and new material. A video and single, "Run for the Border," will precede the album with a projected release date of July 26.

Branson Entertainment is also preparing for a second release to radio of the Gatlin

Brothers' disc, *Moments to Remember*. The only project to date which steps out of the greatest hits boundary, the Gatlin Brothers chose instead to record a gathering of favorite songs previously recorded by such artists as



JOHNNY RODRIGUEZ push to the Adult Contemporary market in order to boost airplay.

Response to the entire label has been

good, with overall sales reaching the 350,000 unit mark. An intensive advertising and marketing campaign, including advertisements in popular music publications *Country America* and *Music City News*, contributed to initial sales of the line. Television advertisements for the releases are scheduled to begin airing on TNN: The Nashville Network and CMT in July.

General Manager George Collier credits this campaign with the initial success of the label. "We are here to stay," notes Collier, who recently opened the label's Nashville office. "The artists themselves love the new

record label concept because they are given the opportunity to be merchandised and marketed again along with the newer artists. The key words every time we go into an account are 'Yes, there is a place in the market for these artists and this product.'"

Branson Entertainment is finalizing negotiations with several other artists new to the label, and plans for late 1993 to early 1994 release of these projects. These albums will follow in the same format as their predecessors with a combination of greatest hits and new material.

INTERSOUND SNAGS TOP NAMES

Label Plans Wave of Fall Releases

CHICAGO — Tony and Grammy award winning performer Jennifer Holliday, country duo The Bellamy Brothers and Adult Contemporary favorite Peter Nero are just a few of the top names preparing for new fall releases with Atlanta-based independent Intersound Entertainment.

Newlywed Jennifer Holliday looks to her gospel roots with a release on the Intersound Entertainment label. Holliday has formed Sunday Entertainment, a Detroit-based record label which will feature new releases from the artist as well as other performers whom she will develop and produce. Projects from Sunday Entertainment will then be developed and distributed through Intersound Entertainment.

Most widely known for her show-stopping performances in the hit Broadway musical *Dreamgirls*, this performer's beginnings were much more humble. She returns to her roots with this upcoming release, and hopes to cultivate other performers as well as choirs like the one in Houston where she began.

Across the spectrum, country mainstays

The Bellamy Brothers will release their twenty-first record this year, entitled *Rip Off the Knob*. With a career that spans three decades and includes singles such as "Let Your Love Flow" and "If I Said You Had a Beautiful Body (Would You Hold It Against Me)" that have crossed radio formats from Country to Pop, the brothers are excited to be releasing their third album on their own Bellamy Brothers Records.



THE BELLAMY BROTHERS

The title track, "Rip Off the Knob," will be the first single and video from the album and is scheduled for release in mid-July. The album is scheduled for July 15 release.

Peter Nero, whose Grammy-winning "Theme from 'Summer of '42'" took him to million-selling status in the early 1970s, is scheduled to release his fourth project for Intersound Entertainment in September.

The album will feature a collection of contemporary love ballads targeted at adult contemporary listeners, and may include as many as six special guest artists from the fields of Jazz, Pop, R&B and Classical.

WHAT DOES A DEAF GUY HEAR?

Or, Finally Classical Music is Cool!

ATLANTA — Somewhere, Looney Tunes snuck up and put classical music in your cartoons. And you liked it. And then you grew up, and found yourself rolling up the windows of your car and listening to the low end of the FM dial, the place where your parents kept their radio tuned. But let's face it, classical was music for old people. Classical music was just not cool.

Until now. June brings the release of Counter Culture, a new line of classical CDs and T-shirts from Intersound Entertainment. The line brings music and style to the masses by making classical music hip.

Counter Culture hopes to bury the stuffy old gentleman stereotype by introducing a whole new generation to the works of the great composers. Titles include: *What Does A Deaf Guy Hear* (selected works of Beethoven), *Prolific in Every Respect* (selected works of Bach), *Not Bad For A Kid* (selected works of Mozart), *Don't Give Up* (selected works

of Tchaikovsky), *Instrumental Strategy* (1812 and other overtures), and *Long Hair Loud Music* (great symphonies).

T-shirts are styled much like a rock concert tour shirt, and are available in black or white. The front features a boldly lettered saying such as **Long Hair Loud Music**, while the back gives information about composers Haydn, Mozart, Beethoven and Mendelssohn.

Discs in the line correspond with the line of T-shirts, and bring classical music home to the ordinary listener. Liner notes for the discs explain the music and composer in "street lingo," right down to the pronunciations listed for some of the names and musical techniques.

Marketed specifically at the 18 to 35-year-old group, the line will be sold through larger retail outlets, and will additionally be made available through college bookstores and alternative record and T-shirt shops. Suggested retail price is \$9.98 for CDs and \$19.98 for T-shirts.



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Dayne Delivers 1st Set In 3 Years

Arista Fostered Singer's Soul Searching

■ BY LARRY FLICK

NEW YORK—The road from Taylor Dayne's 1989 double-platinum opus, "Can't Fight Fate," to her long-awaited third collection, "Soul Dancing," has been paved with creative growth for the artist.

Currently riding a wave of radio and sales success generated by the set's first single, a reverent rendition of the Barry White classic, "Can't Get Enough Of Your Love," the singer proudly proclaims the project as "the most consuming, draining, and yet thoroughly satisfying musical experience of my life. It was my first venture into a new form of artistry for me—writing songs."

Dayne says it all began after the tour supporting "Can't Fight Fate."

"I remember going to [Arista president] Clive Davis, and telling him that I felt it was time for me to explore songs and how they're constructed in more depth. My goal was to dig inside myself and create something that people would respond to."

That objective extended the gap of time between Dayne's albums to more than three years as she honed her

craft. And while other major labels might have begun clamoring for product and exerting deadline pressures, Davis, who also served as the set's executive producer, encouraged Dayne to indulge in a slow learning process.

"I never really concern myself with time," he says. "We didn't want to



TAYLOR DAYNE

lower our standards of quality because time was passing. It was more important that we were moving forward in creating and discovering great material. I believe that we have succeeded in making an album that not only displays the talent of a wonderfully affecting vocalist, but also an artist who is now operating on a new and exciting creative level."

Paired with such luminous tunesmiths as veteran popsters Lotti Golden and Tommy Faragher, Narada Michael Walden and Jeffrey Cohen, and club mainstay Shep Pettibone, Dayne effectively injects romantic prose into a variety of musical idioms. "Say A Prayer" and "Someone Like You" are rousing, house-inflected dance jams, while "Memories" and "If You Were Mine" are dramatic power ballads, seemingly designed to fit top 40 and AC formats. For Dayne, the album's shining moment is an eventual single choice, "I'll Wait."

"It just doesn't get more real than on that song," Dayne says. "It's wrapped up in lots of raw emotion. It's all the pain and all the joy that you feel when you're in the middle of an intense relationship. When [co-writer Pettibone] and I finished it, it was clearly a gift from heaven. And I love singing it."

"Soul Dancing" is fleshed out with compositions by Dianne Warren, among others. Dayne asserts that it was important to balance her own writing with the work of others, in order to stress that "there is also artistry in being an interpretive voice. There's a perception in this business that being a singer with the skills to connect with the emotion or message of a song is not enough. It bugs me that you can be seen as less of an artist because you are 'just' a singer."

With the music of "Soul Dancing" primed for its July 13 street date, the Long Island, N.Y., belter who burst upon the scene in 1988 with the multi-format hits "Tell It To My Heart" and "Prove Your Love" is ready to face the public again. Later this month, Dayne starts a tour of Australia and Japan that will eventually lead to dates in the U.S. around midsummer. She admits experiencing a momentary bout with butterflies in the stomach before diving into the rigors of being on the promotional and concert trail.

"Every once in a while, I'll go through a 'Am I good enough?' phase," she says. "It's hard not to second-guess yourself. But once you move toward the rush of an album coming out, everything starts to move real fast, and there is no time to get depressed. The work carries you through, and getting feedback from people is always a kick."

Once she is finished promoting "Soul Dancing," Dayne says she will direct some of her attention toward acting, which she recently has begun to study seriously. In fact, she already is being wooed for the lead role in a potential Broadway revival of "Funny Girl."

"Acting scares me to death, but it's a challenge that I want to take," she says. "I've always had expansive thoughts in terms of my career. I've never seen the box that some people try to stick you in. My ultimate plan is to become a well-versed artist and entertainer."



MusiCares. NARAS, the recording academy, recently announced it is instituting the music industry's first health-care coalition open to a wide range of professionals via MusiCares, its human resources division. Attending the breakfast to announce the plan, back row, from left, are Martin B. Rosen, Sanus VP of national sales; Peter Ratican, Medicare president/chairman; and Sierra employee benefits manager Albert Rogari. In middle row, from left, are Mike Greene, NARAS CEO/president; Larry Linkin, NARM president; and Mitch McGlynn, East Coast VP of sales and marketing, MIDA. In front row, from left, are Karen Sherry, president of New York NARAS chapter; Holly Rosum, NARM director of member services and membership; and Charlie Feldman, BMI VP of writer and publisher relations.

Ian's 'Silence' May Be Golden

Label Hears Demand For Comeback

■ BY CRAIG ROSEN

LOS ANGELES—Twelve years since her last album, Janis Ian returns with her aptly titled Morgan Creek debut album, "Breaking Silence," released June 8.

Ian's initial success came in 1967 at the age of 15 with a song about an interracial love affair called "Society's Child (Baby I've Been Thinking)." Nearly a decade later, in 1975, the confessional ballad "At 17," which explored teenage isolation and insecurities, became a hit, propelling "Between The Lines" to No. 1 on the album chart.

Four albums for Columbia Records followed, but each failed to match those earlier successes. Finally, after 1981's "Restless Eyes," Ian stopped recording.

So why has Ian decided to break the silence? "It's a combination of things," she says. "There are certain songs on this album, like 'Tattoo' and 'Breaking Silence,' that I didn't think anyone else would record. It seemed like a good time for an artist like me."

Morgan Creek president Jim Mazza agrees the time may be right for Ian. "There's pent-up demand for Janis Ian

out there right now," he says. "The response from a press standpoint has been phenomenal. I didn't believe that there were so many people out there waiting for the new album."

In addition, Mazza says, the Ian project has garnered a strong response from Morgan Creek distributor PGD. "The initial number of orders has been doubled," he says.

"Breaking Silence" not only represents Ian's comeback, but also her coming out.

"[Being gay] hasn't been something that I have actively spoken about before, because I really didn't want it to become a three-ring circus," she says. "But somehow in the age of AIDS and fag-bashing, I think it is something that is necessary."

Ian also brings up some other fairly controversial topics on "Breaking Silence," including domestic violence and molestation in "His Hands" and the title track, respectively. Other topics tackled on the album include the '60s, in "Guess You Had To Be There," and the Holocaust, in "Tattoo."

Of the latter song, Ian says, "It's a real rough song. It's not a song that most people would write. My hope is that it will be used well in a film or something that gives an overall picture about the Holocaust."

She adds, "I think it's a high-risk album, because of the subject matter, and it's made by an artist in her 40s who has already had two careers. I give Morgan Creek a lot of credit. There's a lot of people telling them that they're crazy. I hope we prove them wrong."

"I think that there has been a lot more acceptance of older artists," Ian continues. "In the mid-'80s there was a mindset that was similar to the '60s mindset that only men sold records, except that it was only young women sold records. We have had some outlaw types like Tracy Chapman that have

(Continued on page 20)

PDs See Summer Success

For Miller's 'Wide River'

■ BY MELINDA NEWMAN

NEW YORK—Many musical styles have come and gone since Steve Miller's last studio album in 1988, but as "Wide River," his Polydor/PLG debut, is fast proving, Miller's sound is immune to fads.

First single, the title track, is soaring up Billboard's Album Rock Tracks chart and making in-roads at top 40.

"It just seems like a classic pop record," says Dave Edwards, PD of Syracuse, N.Y., top 40 station WNTQ. While Edwards admits that "we're kind of out on a limb on this one," he says, "The song has a tempo which we've all been crying for. It's got a wonderful arrangement."

Johnny Barbis, senior VP of promotion for PLG, says the song's mid- to up-tempo feel is one of its strong suits. "There's a lot of music out there that's very urban-oriented," he says. "This is kind of refreshing from radio's standpoint... What I'm getting back from people is that it's a great summertime record."

The track was serviced to album rock, adult contemporary, album alter-

native, and top 40 simultaneously. "It would have slighted his audience not to go so broad based," Barbis says.

While the acceptance at album rock is no surprise, Barbis says the pop attention also has to do with tasty, yet not too flamboyant, guitar licks. "Generally if you come to pop with a rock artist, [the music's] too hard," he says. "That's why we came with this record. There are some good guitar licks that aren't too hard for them."

However, the song still has plenty of bite for album rockers. "It's just one of those records where you want to reach over and turn the volume up," says Jim Owen, PD of St. Louis rocker KSHE. He adds that the song mixes in well with the other tunes on the station.

"It's not a song that knocked me out when I first heard it, but every time I hear it, it's grown on me," says Pat St. John, PD for New York album-rock station, WNEW. "I would guess it's going to have staying power."

It's too early to tell how the song's success is impacting Miller's tour, Barbis says. However, over the years Miller has played the summer shed circuit, and, like Jimmy Buffett, has built up a steadily increasing following that is immune to airplay.

Barbis notes that much of Miller's concert-going audience is made up of younger fans who probably first learned of Miller via classic-rock stations. Edwards adds that for many of his listeners, "Steve Miller is probably brand new."

Barbis and his team are in the process of selecting the next emphasis track, which may be worked only to album rock radio. However, Barbis says another tune, "Midnight Train," probably will be serviced to all four formats.



MILLER

TO OUR READERS

The Beat is on the road. It will return to its usual home in next week's issue.



JANIS IAN

Continental Drift

COAST TO COAST — EDITED BY MELINDA NEWMAN

ST. LOUIS: Suave Octopus played three high-profile gigs here in a recent seven-day period, and all the alternative rock band's singer, **Matt Westphale**, has to say is, "I guess we're on a roll." The band played an acoustic set opening for the **Kinks**, took one of the prime time slots and venues—Mississippi Nights—for a Regional Music Seminar, then played for St. Louis' new modern-rock station **KPNT**'s promotion celebrating 105 days on the air. Things have picked up markedly since the April 15 release of Suave Octopus' first indie recording, titled "Kissing The Sun." Guitarist **Dave Kalz** suggests, "A lot of people have described our music as hook-oriented, or radio-oriented, but we're not trying to write pop. Matt just naturally writes songs that have hooks. But if that wasn't our thing, we wouldn't change it." Westphale does indeed write tasty, sing-along hooks, but Suave Octopus leans toward harder rock that maintains a danceable rock rhythm fueled by drummer **Mark Hrabovsky** and bassist **Rich Ellington**, and supports the central melody with Kalz' meaty guitar sounds. The result is a rock band sound that has major commercial appeal, at times approximating Beatlesque harmonies. This accessibility has garnered airplay for "Ocean" on stations in Joplin, Mo., Lawrence, Kan., and Toledo, Ohio, which perhaps explains the large percentage of female fans at the band's club dates. "Put that in there," says Ellington, "that we're babe magnets." **BRIAN Q. NEWCOMB**



SUAVE OCTOPUS

DENVER: In an effort to give regional songwriters the opportunity to have their music heard by Nashville industry professionals, **KYGO-FM**, the **Grizzly Rose**, and the **Rocky Mountain Music Assn.** co-sponsored the second annual **Rocky Mountain Songwriting Contest** here April 1-May 24. Winners were announced June 17 at a **Merle Haggard** concert. Although **KYGO** is a country station, the contest was promoted as a genre-neutral competition and drew more than 350 entries. To take the event beyond Colorado, the contest also was promoted by songwriters' associations in Arizona, New Mexico, Utah, and Wyoming. Judges, culled from several publishing companies, based their selections on hook, lyrics, melody, continuity, and development. First place went to **Craig Griffen** and **Jon Iger** for their country/pop-flavored "The Way You Look In Her Eyes." The team's prize package includes an all-expenses-paid trip to Nashville and meetings with music industry professionals. **Rossi Kane** and **Tom Beyer** took second place for "When Eagles Fly," a pop song that has yielded the duo a Takamine guitar autographed by Steve Wariner and \$200. Cash awards, concert tickets, and cowboy boots were awarded to the third- and fourth-place winners, **Ciano Maes**, for the rock-tinged "Listen To My Heart," and **Cliff Laird**, for the gospel number "Little Baby Jesus." Contest organizer and Nashville-based songwriter **Fran Romeo** says she considers the competition a rare opportunity for amateur songwriters to get their music heard. "They get thousands of songs a day [in Nashville]," says Romeo. "At least with a contest, [you know] you got people handing somebody your song." **PETER M. JONES**

SYRACUSE, N.Y.: After 10 self-released albums and years of building a buzz among the alternative press and underground music fanatics, the **Wallmen** are finally getting noticed by labels. The band's quirky tunes incorporate punk, grunge, surf rock, country, eclectic vocals, and psychedelic noise into basic pop structures. "We've always just wanted to make the music that we want to hear, stuff that no one else is making, and that's always meant taking a lot of chances and screwing things up a lot," explains guitarist **Yom Tucker**. The Wallmen have consistently twisted their music with multiple effects and unorthodox recording techniques (mainly on their home four-track recorder). Even early on, while the band members were still in high school, their experiments in multi-track recording won the band write-ups in *Flipside* magazine, *Maximum Rock'n'Roll*, and dozens of small fanzines in North America and Europe, building its mailing list to more than 1,000 fans. The Wallmen's potent live shows—they've opened for such acts as the **Pixies**, **Faith No More**, and **Rollins Band**—have generally shown a different side to the band, featuring bare-bones arrangements that expose vocalist **Norm**'s bizarre humor and the band's general pop sensibility. Recently, however, a week in a professional 24-track studio with producer **Dave Fridmann** (*Mercury Rev*, the *Flaming Lips*) finally achieved the marriage of the band's live and recorded sounds. The Wallmen's newfound sound has caught the attention of **Bar/None Records**, which recently put the group on the bill with **Freddy Johnston** at the Knitting Factory for Bar/None night at the NYU Music Festival. **BRUCE BUCKLEY**



THE WALLMEN

Balladeer Burl Ives' Enduring 'Magic' New Cornerstone Set Touts Singer's 80-Year Career

BY JEFF LEVENSON

NEW YORK—Burl Ives can't quite remember whether "The Magic Balladeer," his latest recording on Cornerstone Promotions, is his 100th—as it's being touted—or his 104th or his 138th in a career that has lasted more than 80 years. To say that he *can't* may not be altogether accurate; in all probability, such precision regarding the notches on his album belt means little to him. At age 84, Ives has earned the right to be as forgetful or nonchalant as he wants to be.

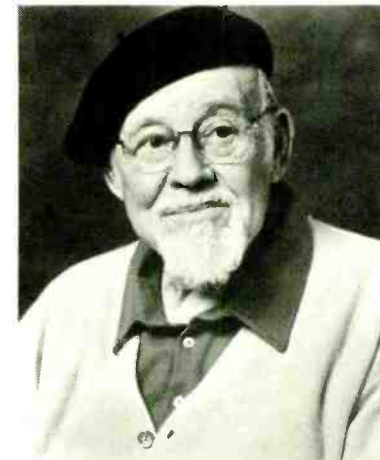
What does matter is that "The Magic Balladeer" is a collection of new songs and standards that showcases the man whom poet Carl Sandburg called "the mightiest ballad singer of any century."

Recently, the Washington state native returned to New York to participate in a ballyhooed fund-raiser for the 92nd Street Y, the arts-friendly venue that opened its doors to folk music's first-wave practitioners in the '40s.

Throughout that decade and the next, Ives was instrumental in spearheading a movement that saw folk songs absorbed into the popular culture. Though far less seminal (or polit-

ical) than fellow folkies **Woody Guthrie**, **Pete Seeger**, or **Richard Dyer-Bennett**, Ives carved his reputation by popularizing songs—and song forms—that have been around for centuries, primarily through oral transmission, and then through recordings.

"It was the music of the folk," he explains, amplifying the obvious, when asked about folk music's appeal. "People who immigrated here from Scot-



BURL IVES

land, or Ireland, or, in fact, anywhere, had songs that they sang. As they followed the curve of the Earth, the music followed them. I sang those songs because I liked them. Pure and simple."

"The Magic Balladeer" evinces, as did his Y performance, Ives' fondness for simple, enduring melodies. His voice is still strong, reedy, a clarion call heralding the awakening of quiet, yet powerful, emotions. There is little of that signature haunt left in his voice—the sweet and mournful delivery that taps the now, but echoes the ever.

In its place, he offers controlled optimism, caressing the universal themes of love, children, age, and time—precisely what one might expect of an octogenarian folkie. Ives has traded in the myth of the wandering troubadour for the verity of the wheelchair-bound survivor.

Cornerstone hopes to reach his legions of admirers through the magic of home shopping. The marketing company, which sells records through direct mail and its television and radio ad campaigns, has had success with oldies, country, and classical music compilations. However, Ives' record is its first title (available in all three formats) devoted to a single artist. Ads for "The Magic Balladeer" began running this spring, and Cornerstone marketing director **Linda Zinn** reports the response is good, with cassettes representing two-thirds of the total sales. She believes the company will reach its projected sales goal of 25,000 units.

Ives is far less interested in these ledger reports than in the sheer joy of singing. But few of this generation's consumers of pop culture, it seems, know of Ives' folk career. For them, he is the round, hirsute thespian featured in such films as "Cat On A Hot Tin Roof," "East Of Eden," and "The Big Country" (for which he won a best-supporting-actor Oscar). For those even younger, he's best known as the jolly narrator of the Christmas television classic "Rudolph The Rednosed Reindeer." It's probably no surprise that acting afforded him a degree of celebrity that records could not. He remembers Hollywood as a curious and exhilarating testing ground.

"I was typecast a bit," he says, "and not everyone thought I could act. But that didn't matter much to me, because I always saw myself as an entertainer. The movies, plays, music, it's [all] entertainment of one kind or another."

ARTISTS IN ACTION

AEROSMITH

Target Center, Minneapolis

THE REMARKABLE things about Aerosmith's June 13 concert here were that the band still has the same five members as when it started in 1970, that **Steven Tyler** sang his butt off for almost two hours, and that the performance was probably the most frills-free hard-rock arena show in years.

The Boston quintet, augmented by a keyboardist/saxophonist, sounded first-rate throughout the concert. Most hard-rock bands rumble: Aerosmith finds a groove. However, the band seemed a bit stifled by tight arrangements; seldom did Aerosmith give the concertgoers anything more than we might hear on the radio. Guitarist **Joe Perry** was never allowed more than economic solos until the very end. In its early days, this blues-based band would get carried away boogying on old blues tunes such as "Train Kept A-Rollin'." On this night, "Train" didn't roll all night long.

Nevertheless, the 12,000 fans—the place was only 80% full, probably because Aerosmith also played in nearby Fargo, Sioux Falls, and Cedar Rapids—were thrilled, especially since the band skipped Minneapolis on its last tour. "So you like the old [stuff], huh?" Tyler mused after singing 1976's "Last Child," following an opening onslaught of tunes from the band's latest, "Get A Grip." "Me, too. It depends what side of the bed I woke up on."

The wide-awake Tyler, 45, sang with consistent passion, though he saved the high-energy antics for the last half of the concert. During

"Love In An Elevator," he dashed across the stage to join **Perry** during a guitar solo and later joined rhythm guitarist **Brad Whitford** for some goofing around on guitar. Then it was time for classic **Tyler** on the explosive, galvanizing "Walk This Way." He pranced and pouted, he did somersaults and spins. He was totally lost in his performance, carrying on like some overzealous fan lip-synching to this classic rocker in front of a mirror.

The show was oddly paced: Unfamiliar new material dominated the beginning, and then a killer closing of seven hits followed, with two old FM favorites mixed in. On record, Aerosmith can compete with any hard-rock band that wants to get on the radio. Onstage the band was fun, but it lacked the visuals and sense of spectacle (there was a bit of stage fog and **Joey Kramer**'s drum kit traveled around part of the stage) associated with current hard-rock arena shows.

JON BREAM

GONZALO RUBALCABA

Alice Tully Hall, New York

AMID THE KIND OF hype usually reserved for arriving dignitaries with socio-political agendas (which is *exactly* what we had here, with music thrown in for good measure), Cuban pianist **Gonzalo Rubalcaba** played **Alice Tully Hall** as part of **Lincoln Center**'s annual jazz program. Although getting him to the States proved a task worthy of spy novelist **John Le Carré**, his arrival was seen as a relaxation of the cultural boycott between his home-

(Continued on page 20)



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Write On: Songwriters Honored In N.Y.

NEW YORK—Songwriters, recording artists, and music industry executives gathered June 2 at the Sheraton New York Hotel and Towers for the 24th annual dinner and induction ceremonies of the Songwriters Hall of Fame. In addition to the induction of Paul Anka, Rolling Stones Keith Richards and Mick Jagger, and the late German songwriting team of Bert Kaempfert and Herb Rehbein, the festivities also included musical tributes to Sammy Cahn, the late lyricist and president of the Songwriters Hall of Fame, and Berry Gordy, recipient of the Abe Olman Publishers Award. (Photos: Chuck Pulin)



Berry Gordy, center, is congratulated on receiving the Abe Olman Publishers Award by Stevie Wonder, left, who sang a medley of songs published by Gordy, and Smokey Robinson, who presented the award.



Composer Hy Zaret, left, proudly displays his song citation for "Unchained Melody." At right is presenter George David Weiss, president of the Songwriters Guild of America.



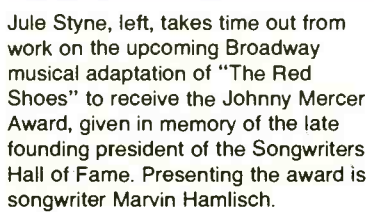
Artist Peter Cetera, left, and BMI president Frances Preston, right, congratulate Paul Anka after his induction.



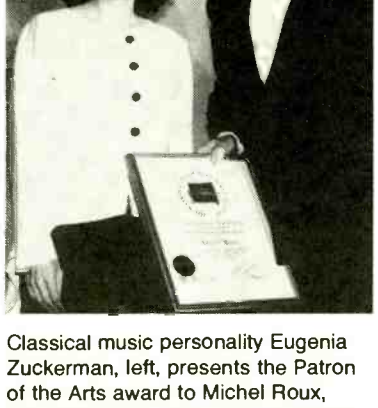
The late songwriting team of Bert Kaempfert and Herb Rehbein is inducted posthumously into the Songwriters Hall of Fame. Hall of Fame board member Milt Gabler, second from right, made the induction. Gabler was formerly head of A&R at Decca Records and worked closely in the production of Kaempfert and Rehbein's biggest hits. Accepting the award are Kaempfert's daughters, Doris, left, and Marion, far right, and Rehbein's widow, Ruth.



Sammy Cahn's widow, Tita Cahn, thanks Cy Coleman for his moving tribute to her late husband. She also received a plaque honoring Sammy Cahn, and Vic Damone performed a medley of Cahn's songs.



Jule Styne, left, takes time out from work on the upcoming Broadway musical adaptation of "The Red Shoes" to receive the Johnny Mercer Award, given in memory of the late founding president of the Songwriters Hall of Fame. Presenting the award is songwriter Marvin Hamlisch.



Classical music personality Eugenia Zuckerman, left, presents the Patron of the Arts award to Michel Roux, president/CEO of Carillon Importers, which has subsidized many projects and events in the arts and entertainment world.



Ray Charles, left, receives the Hall of Fame Lifetime Achievement award from Billy Joel, who was inducted last year.



In mutual admiration, inductee Keith Richards, left, talks with Motown's Berry Gordy, who received this year's Abe Olman Publishers Award.



Wayne's. With him, Wayne wrote "C'mon Blues," a new recording of which is being released by a new artist, Sandi Thompson, on Playback Records. Moore died almost a year before Wayne.

Luncheon Turns Memorial In Honor Of Bernie Wayne

THE LUNCHEON: "Bernie would have wanted us to have the lunch," said Phyllis Wayne, the wife of songwriter Bernie Wayne, who died April 18. The June 14 luncheon at Sardi's in New York was to be the second at which Wayne, the writer of such hits as "Blue Velvet" (written with Lee Morris), "Laughing On The Outside (Crying On The Inside)" (with Ben Raleigh), and "Vanessa," was to host a sentimental visit from his home in Los Angeles to greet his friends and writer associates. The first luncheon was held two years ago — last year's was canceled because Wayne was ill.

Those who answered Phyllis Wayne's request for oral memorabilia offered poignant and funny stories, among them one recited by Miss America of 1962, Jackie Mayer Townshend. She said she suffered a stroke in 1970 and in subsequent years has devoted much of her time to speaking before groups to help stroke victims. "One year I addressed the American Heart Assn. in Dallas. And there was Bernie, who was brought in to play on ['There She Is, Miss America'] as I walked in." That song by Wayne is, of course, the anthem of the Miss America contest.

Harvey Hudson, now a retired DJ out of Richmond, Va., said he and Wayne had a long friendship that overcame marked differences in backgrounds—he a Southern Lutheran, Wayne a Jew from Paterson, N.J. For the Univ. of Virginia, Hudson's alma mater, Wayne wrote a football march called "The Win Win Song." Plans were in place to have it played during halftime at a game against William And Mary. Hudson related that the college's publicity man, however, decreed that the song was not going to be played at halftime because the school was expected to be losing in a big way by that point. Instead, he said, it would be performed before the game, which meant that the performance would not have the benefit of halftime exposure. "As it turned out," Hudson said, "the Univ. of Virginia won 7 to 6." Hudson also noted that Wayne's first hit, "You Walk By," which he wrote with Ben Raleigh, was among the first songs to be licensed through BMI when the performance rights group was established in 1940.

Songwriter Ervin Drake said he and Wayne had done a few songs together during the last 10 or 15 years, including an effort called "Hillbilly Hop." One of them, "He Believes In Me," is being released by Jeannie C. Riley.

Also present were Leta Jean Stachura and Diana Armstrong, the daughters of Marvin Moore, a longtime friend and collaborator of

Wayne's. With him, Wayne wrote "C'mon Blues," a new recording of which is being released by a new artist, Sandi Thompson, on Playback Records. Moore died almost a year before Wayne.

The luncheon closed with Phyllis Wayne playing a tape of her husband playing a song he wrote shortly before his death. It's called "May God Keep You In The Palm Of His Hands."

DEALS: EMI Music Publishing U.K. will represent worldwide, via



by Irv Lichtman

its film/TV division, Mayfair Music Ltd., a newly formed music publishing unit of the Mayfair Entertainment Group, with

such film hits under its belt as "The Crying Game" and "Howard's End." First project under the deal is the soundtrack for a new feature, "Deadly Advice," which began production May 10, for which Hal Lindes has penned the score. Mayfair is in the process of making another dozen films . . .

Rondor Music International will handle administration of Phil Walden's two publishing companies, Allegiance Music Inc. (BMI) and Inaugural Music Inc. (ASCAP), which Walden established in Nashville in 1991 along with the return of his Capricorn label there . . . Artist/writer Burton Cummings' catalog of songs has been acquired by Hollywood-based Bug Music. Included are Cummings' Guess Who-era hits "American Woman," "These Eyes," "Undun," and "No Sugar Tonight." Also, Bug will be handling all the material from Cummings' solo career, as well as all his new songs . . . Mark Hudson, writer/producer/recording artist/actor, has signed his first publishing deal, and it's MCA Music. He is the co-writer on two tracks on the Aerosmith album, including the hit single "Livin' On The Edge." He recently completed songs for upcoming albums by Alice Cooper, the Divinyls, and the Scorpions, and wrote and co-produced material on the Ceremony album. In his 20-year career, he also was a member of the Hudson Bros. and a band leader for the Arsenio Hall and Joan Rivers TV shows.

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

1. 10,000 Maniacs, Anthology
2. 10,000 Maniacs, Our Time In Eden
3. Red Hot Chili Peppers, Blood Sugar Sex Magik
4. Raffi, Children's Favorites
5. Bob Dylan, Good As I Been To You.

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ARTIST DEVELOPMENTS

THE BLUFUNK FACTS

When a Nigerian-born, London-based unknown called Keziah Jones stepped boldly into the recording arena by declaring himself the creator of a new musical subdivision called blufunk, he may have appeared as biting off more than he could chew. Especially the release of his finished record, "Blufunk Is A Fact," had already been vetoed by Capitol in the U.S. But within a few months, Jones was celebrating European sales of 250,000 for the debut set, which had been picked up by Virgin France subsidiary Delabel.

Now Jones is consolidating that success with the European release of a six-track in-concert disc, simply called "Live EP," recorded at 1992 shows in Paris and Tokyo. Like his debut, it showcases the singer and

guitarist's self-styled blufunk concept, in which '70s funk riffs leap out from lean, percussive dance constructions.

The performance of "Blufunk Is A Fact" was especially sweet after its



KEZIAH JONES

rejection by Capitol, which had financed its recording.

"Someone I never met discarded my music," remembers Jones, "So I had to come back to London and pick myself up to believe in things again." Already well versed in hawking his music as a busker in London, Paris, and elsewhere, Jones started to play the university circuit and met his band.

Then came the intervention of Emmanuel de Biuret, MD of fledgling imprint Delabel, who recalls, "I was running Virgin Music in France, and one day I came to London to [the offices of publishers] Hit & Run to hear the new Genesis album. They showed me a live video of Keziah, and I said he was just the kind of artist I was looking for for my new label. It's music for everybody, very mixed, but not world music. Keziah is playing funk, but it's different from the Lenny Kravitz '70s culture."

Delabel thus presided over a storybook, if stop-start, career launch. "It was one of the best first-album sales for a Virgin act," says de Biuret, recounting sales of 140,000 in France, 40,000 in Germany, and another 40,000 in Japan, which he describes as "crazy for a first album." The top end of Delabel's expectation had been a total sale of 60,000.

Jones says despite the blufunk banner, his style takes more from heroes like John Coltrane, Miles Davis, and Jimi Hendrix than from any particular blues player. He stresses that he had worked toward the style for years since arriving in London from a well-to-do family background in Lagos at the age of eight. "From 13, I knew what I was going to do, but my family didn't understand. I had several years of complete ostracization."

North America was the only major market not to release "Blufunk," but de Biuret says Virgin U.S. subsidiary Caroline is showing interest in placing Jones in the American marketplace. The impressive performance of the debut set will argue a strong case when the second album, to be recorded later this summer for early 1994 release, is ready. "There's a rule in Virgin where you become a priority if you reach a certain number of sales. So Keziah is going to be an international priority."

PAUL SEXTON

SPREADING RUMORS

If the signing of Seattle's Rumors Of The Big Wave to Warner Bros. subsidiary EarthBeat Records isn't a marriage made in heaven, it must at least be the creation of a collective consciousness.

The Northwest quintet and the northern California label share not only a love for rich, world-wrought music, but a sincere passion for matters concerning the earth's environment and the human condition.

"We look for people who are like-minded," says EarthBeat president Jim Deerhawk. "We're really careful about who we're going to get into a relationship with. It really is about teamwork, not about 'How many units are you shipping?' and 'What's the bottom line?' You need to feel good about each other and trust one

another in what is a very difficult medium."

Rumors came to the attention of EarthBeat through label associate Jeff Heiman, after the band's manager, Amy Larkin, gave him an already-completed copy of "Burning Times" at last year's Northwest Area



RUMORS OF THE BIG WAVE:

Paula Stentz, James Santoro, Charlie Murphy, Jami Sieber, and Bob Conger.

Music Assn. conference.

"Burning Times" is 10 tumultuous and tender songs turning around love, passion, despair, disease, addiction, destruction, and redemption. The recording, produced by former Santana drummer Michael Shrieve, throbs and burns. Jami Sieber's cello hums, purrs, wails, and stings. The band takes what could have been merely political polemic and makes strong music.

"We spent a long time recording because we had an open-ended situation," says guitarist/vocalist/songwriter Charlie Murphy, "and you know how that goes if you don't have a deadline... But we tinkered and fooled around and eventually came up with something we really liked. Of course, now the band is itching to get on with the next one." The band, which also includes keyboard player/vocalist Paula Stentz, bassist James Santoro, and drummer Bob Conger,

(Continued on page 20)

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Soldier Field Chicago	June 18-19	\$3,041,690 \$28.50/ \$23.50	115,239 two sellouts	Metropolitan Entertainment Jam Prods.
GRATEFUL DEAD STING	Rich Stadium Orchard Park, N.Y.	June 13	\$1,728,293 \$27.50	63,815 sellout	Metropolitan Entertainment
PAUL MCCARTNEY	Giants Stadium East Rutherford, N.J.	June 11	\$1,722,923 \$32.50	53,013 sellout	Delsener/Slater Enterprises
GRATEFUL DEAD STING	Buckeye Lake Music Center Hebron, Ohio	June 11	\$1,325,000 \$26.50	50,000 sellout	Metropolitan Entertainment Belkin Prods.
NEIL DIAMOND	Maple Leaf Gardens Toronto	June 14-16	\$1,324,506 (\$1,697,752 Canadian) \$35.50	47,824 three sellouts	Concert Prods. International
JIMMY BUFFETT & THE CORAL REEFER BAND THE IGUANAS	Merrifweather Post Pavilion Columbia, Md.	June 18-20	\$1,162,902 \$27.50/ \$20	52,306 three sellouts	Nederlander Organization
GRATEFUL DEAD	Freedom Hall Coliseum Kentucky Fair & Exposition Center, Louisville, Ky.	June 15-16	\$771,412 \$24.50	34,204 35,652, two shows	Metropolitan Entertainment Sunshine Promotions
PETER GABRIEL	Centrum In Worcester Worcester, Mass.	June 19-20	\$679,055 \$35/\$25	22,765 25,232, two shows	Don Law Co.
LIZA MINELLI/CHARLES AZNAVOUR	O'Keefe Centre for the Performing Arts Toronto	June 9-13	\$593,623 (\$760,016 Canadian) \$125/ \$25	10,505 five sellouts	Concert Prods. International in-house
FRANK SINATRA CORBETT MONICA	Westbury Music Fair Westbury, N.Y.	June 10-12	\$536,436 \$50	11,480 four sellouts	Music Fair Prods.

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Artists & Music

ARTIST DEVELOPMENTS

(Continued from page 18)

has been a unit for more than six years, and although Murphy has written most of the material, that responsibility is now more equally shared.

Now, expansion of the band's following falls on EarthBeat, Warner, and WEA.

"Both Warner and WEA have really stepped forward, both in the States and Europe," says Larkin. "Two weeks after the official release, we were already on 40 U.S. stations

and we're just getting into the process."

For EarthBeat, which grew out of the mail-order catalog company Music For Little People in 1989, the relationship is seen as a long one.

"In terms of radio, the first steps are alternative and college," says Deerhawk. "We're looking at it as a slow build. We'd like it to happen fast, of course, but we're making a long-term commitment to the band. If we can get enough people hearing it,

then we'll take the next step and start working into commercial radio.

"We're a world-music, progressive label that has very broad tastes. We aren't just a reggae label or a black label or a rock label," Deerhawk continues. "Rumors Of The Big Wave is like another facet of what we're trying to do. We're looking in all four directions and bringing it toward the center."

TOM PHALEN

ARTISTS IN ACTION

(Continued from page 15)

land and the U.S.

Rubalcaba is a prodigious talent who draws rhythmic authority from his Afro-Cuban heritage; at the same time he is deeply indebted to the lyricism and keyboard command of jazz giants Bud Powell, McCoy Tyner, and Erroll Garner.

However, on this night he was less than impressive. The first half of the program had him performing with bassist Charlie Haden and drummer Jack DeJohnette. Rubalcaba exhibited a recurring weakness—that is, his tendency to lapse into saccharine voicings that are predictable and emotionally empty. Haden and DeJohnette did little to salvage the performance; they never could negotiate Rubalcaba's concept.

The second half of the show fared better. Playing with his own group from Cuba, Rubalcaba regained a playful touch, marrying filigreed runs and syncopated chordings with his drummer's percussive explosions. They succeeded where the first-half trio could not, quickly revealing on which side of the musical divide Rubalcaba feels most comfortable.

JEFF LEVENSON

IAN BREAKS SILENCE

(Continued from page 14)

broken a lot of preconceptions."

Yet Ian downplays the notion that she has been an influence in the current breed of female folk singers: "I don't hear my influence in their music, although the Indigo Girls have told me that I influenced them. But then again, people didn't hear Billie Holiday in my music."

During her 12-year hiatus from recording, Ian kept busy studying, acting, and songwriting for a number of artists, including Roberta Flack, Bette Midler, and Mary-Chapin Carpenter. In addition, John Mellencamp covered Ian's "Days Like These" on the "Falling From Grace" soundtrack, and Mellencamp plans to use a customized version of Ian's "All Roads To The River" on his next album.

According to Mazza, Morgan Creek won't be working "Breaking Silence" "single-to-single." Instead, the label will treat the work as an album, servicing it to several different formats, but focusing on adult album alternative.

In late summer, Ian is tentatively set to embark on a full tour of North America and Canada, followed by a European jaunt.

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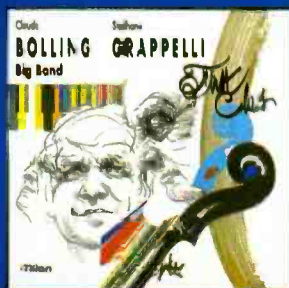
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POPULAR • UPRISINGS

BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS

Zombie Rises. Sales increases in two of the last three weeks have pushed White Zombie into the teens on Heatseekers, the band's highest rank in its 18-week chart run. At least some of the push comes from exposure on MTV's animated "Beavis & Butt-head" show.



Ride, Captain, Ride. Top 40 radio and club play for the single "More & More" have created a sales swirl for Captain Hollywood Project's "Love Is Not Sex" album. In last week's issue, the title's first week out, the album scored the second-highest Heatseeker debut. This week, a 35% gain pushes it forward 14 places, to No. 12.

High Drama. A three-week promotional tour that concentrated on radio, retail, and video outlets helped Dramarama debut at No. 10 on Heatseekers. Its "Work For Food" enters Modern Rock Tracks at No. 16.



NEW PLEASURABLE EXPERIENCE: The new No. 1 on Heatseekers is a band that has appeared on this chart for 20 weeks, as Arizona's Gin Blossoms ride a 19% sales gain to the top.

The ascent offers the latest proof to record labels that patience is a virtue: Although the band did not appear on the 40-position national chart until February, the Blossoms' "New Miserable Experience" was a big seller last summer on its home turf, showing up on the Mountain region Heatseekers list as soon as it was released.

The band, which was one of the acts featured at KROQ Los Angeles' daylong inaugural Weenie Roast And Sing Along, continues to benefit from the song "Hey Jealousy." A&M initially took that song to album-rock stations; now that the song has been taken to top 40, rock radio continues to play it. Gin Blossoms also built exposure with a tour in April and May.

AWAKENED ZOMBIE: Move over, Jay Leno. Step aside, Oprah Winfrey. The latest TV hosts to have an impact on music sales just might be—if you're ready for this—the animated characters on MTV's "Beavis & Butt-head." As proof, we offer the recent sales gains showed by White Zombie.

Zombie's manager, Concrete Management's Walter O'Brien, notes the band has had virtually no activity—no tour, no new video—for the past six weeks. And yet, in the June 12 issue, a 15% sales gain over the previous week pushed its album 21-14, its highest Heatseeker rank to date. This week, a 19% gain puts it at No. 16, with a sales tally that is actually higher than the one it had when it reached the higher position.

O'Brien thinks the spark plug just might be MTV's frequently repeated "Beavis & Butt-head," which featured Zombie's "Black Sunshine" in a recent episode, and the clip of "Thunder Kiss '65" in a following edition.

Of course, this puts White Zombie in the unique position of being a band that has gotten praise on the tube from both Beavis and Butt-head and fellow Heatseeker Kathie Lee Gifford. As noted earlier in this column and in a letter that O'Brien sent us (which

ran in the June 12 Billboard), Zombie received some mentions from Gifford and Regis Philbin on "Live With Regis & Kathie Lee," when Gifford's Warner Bros. title hit the Heatseekers list.

Naturally, O'Brien appreciates the coverage White Zombie got from Philbin and Gifford, but he somehow thinks the popular morn-

ing show's audience might not represent the typical consumers for an album titled "La Sexorcisto: Devil Music Vol. 1." So, for lack of a better explanation, the credit for this recent sales surge goes to MTV's animated metal heads.

RECIPE FOR SUCCESS: One of the more enduring names in punk rock, **Bad Religion**, seems to be breaking through to a wider audience. The band, which has been brewing hardcore tunes for more than 12 years, makes an impressive 64% sales gain—and a 20-rung jump, to No. 14 on Heatseekers—as "Recipe For Hate" registers strong sales in the Pacific and Mountain regions.

Andy Kaulfin, marketing manager for Hollywood, Calif.-based indie label Epitaph, is pleased with the fast start. "What we did differently with this record was to make sure that the stores reporting to SoundScan were both properly stocked and aware of the record," says Kaulfin. "A lot of our sales are in the mom-and-pops, but we made a conscious effort to penetrate the major chains."

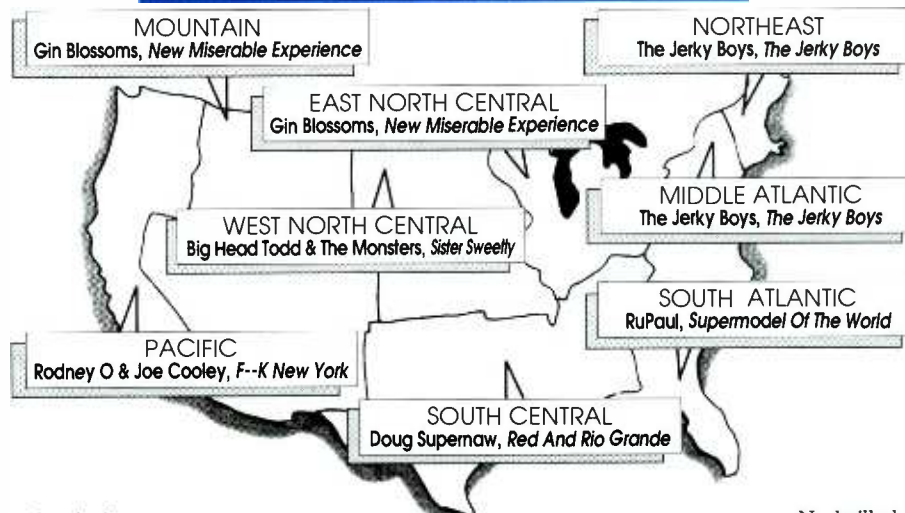
THE ROAD ONCE TAKEN: In an effort to build a fan base for **Marty Brown's** sophomore release, "Wild Kentucky Skies," MCA

Nashville has returned to an unusual route it used to build sales for his first album. Brown and guitar have hit the highway to play dates at stores throughout the Wal-Mart chain.

When the label used this same ploy in 1991, it boosted Brown to No. 17 on Heatseekers and No. 44 on Top Country Albums. This new "Wal-Mart To Wal-Mart" tour is being sponsored by Country America magazine, Colgate-Palmolive, and Chevy Trucks.

Popular Uprisings is prepared by Geoff Mayfield and Brett Atwood with assistance from Roger Fitton.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Big Head Todd/Monsters, Sister Sweetly	1. The Jerky Boys, The Jerky Boys
2. Gin Blossoms, New Miserable Experience	2. RuPaul, Supermodel Of The World
3. Fugezi, In On The Killtaker	3. Dramarama, Hi-Fi Sci-Fi
4. Sonia Dada, Sonia Dada	4. Captain Hollywood Project, Love Is Not Sex
5. Aimee Mann, Whatever	5. Tasmin Archer, Great Expectations
6. Rage Against The Machine, Rage Against...	6. Rage Against The Machine, Rage Against...
7. The Cranberries, Everybody Else Is Doing...	7. Gin Blossoms, New Miserable Experience
8. Butthole Surfers, Independent Worm...	8. Masta Ace Inc., Slaughthouse
9. Doug Supernaw, Red & Rio Grande	9. Aimee Mann, Whatever
10. Mark Collie, Mark Collie	10. dada, Puzzle

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FOR WEEK ENDING JULY 3, 1993 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY SoundScan	
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	3	20	GIN BLOSSOMS A&M 5403 (9.98/13.98)	*** No. 1 *** NEW MISERABLE EXPERIENCE
2	2	12	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS
3	1	2	RUPAUL TOMMY BOY 1058* (10.98/16.98)	SUPERMODEL OF THE WORLD
4	—	1	FUGAZI DISCHORD 70* (6.98/8.98)	IN ON THE KILLTAKER
5	4	17	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
6	5	13	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE
7	6	13	BUTTHOLE SURFERS CAPITOL 98798 (9.98/13.98)	INDEPENDENT WORM SALOON
8	7	13	TASMIN ARCHER SBK 80134/ERG (10.98/15.98)	GREAT EXPECTATIONS
9	8	6	AIMEE MANN IMAGO 21017 (9.98/15.98)	WHATEVER
10	—	1	DRAMARAMA CHAMELEON 61489/ELEKTRA (10.98/15.98)	HI-FI SCI-FI
11	10	31	DADA I.R.S. 13141 (7.98/11.98)	PUZZLE
12	26	2	CAPTAIN HOLLYWOOD PROJECT IMAGO 21027 (9.98/13.98)	LOVE IS NOT SEX
13	12	8	RODNEY O & JOE COOLEY PSYCHOTIC 1101* (9.98/15.98)	F..K NEW YORK
14	34	2	BAD RELIGION EPITAPH 86420* (8.98/14.98)	RECIPE FOR HATE
15	21	41	SCREAMING TREES EPIC 48996* (9.98 EQ/15.98)	SWEET OBLIVION
16	19	19	WHITE ZOMBIE GEFEN 24460/MCA (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1
17	11	5	TOOL ZOO 11052 (9.98/15.98)	UNDERTOW
18	28	3	THE CRANBERRIES ISLAND 514156/PLG (9.98/13.98)	EVERYBODY ELSE IS DOING IT, SO WHY...
19	17	24	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE
20	13	31	BASS OUTLAWS NEWTOWN 2210 (9.98/13.98)	ILLEGAL BASS

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

21	9	8	RICKY LYNN GREGG LIBERTY 80135 (9.98/14.98)	RICKY LYNN GREGG
22	18	20	YOUNG BLACK TEENAGERS SOUL 10733/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME...
23	23	4	DOUG SUPERNAW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE
24	30	9	KATHIE LEE GIFFORD WARNER BROS. 45084 (9.98/15.98)	SENTIMENTAL
25	20	6	2 UNLIMITED RADIKAL 15415/CRITIQUE (10.98/15.98)	NO LIMITS
26	16	15	FRANK BLACK 4.A.D 61467/ELEKTRA (10.98/15.98)	FRANK BLACK
27	15	10	JEREMY JORDAN GIANT/REPRISE 24483/WARNER BROS. (10.98/15.98)	TRY MY LOVE
28	14	4	SUEDE NUDE 53792/COLUMBIA (9.98 EQ/15.98)	SUEDE
29	22	7	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTHOUSE
30	24	5	MIGHTY MIGHTY BOSSTONES MERCURY 514836 (9.98 EQ/13.98)	DON'T KNOW HOW TO PARTY
31	39	12	NANA MOUSKOURI PHILIPS 14467 (10.98/15.98)	FALLING IN LOVE AGAIN...
32	25	7	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN
33	32	4	BIG MOUNTAIN QUALITY 19121 (9.98/13.98)	WAKE UP
34	29	5	SONIA DADA CHAMELEON 61342/ELEKTRA (10.98/15.98)	SONIA DADA
35	27	7	PJ HARVEY ISLAND 514696/PLG (9.98 EQ/13.98)	RID OF ME
36	33	34	SHAWN COLVIN COLUMBIA 47122 (10.98 EQ/15.98)	FAT CITY
37	36	2	LARI WHITE RCA 66117 (9.98/13.98)	LEAD ME NOT
38	—	1	DEEP FOREST EPIC 53747 (9.98 EQ/15.98)	DEEP FOREST
39	35	26	POSITIVE K ISLAND 514057*/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS
40	31	13	L.A. STYLE ARISTA 18718 (9.98/13.98)	L.A. STYLE



Celebrating Soul. In honor of Black Music Month, Central City Productions presented "Celebrate The Soul Of American Music," a syndicated television special. Motown Record Co. founder Berry Gordy, second from left, was one of several honorees. Pictured with Gordy, from left, are LeBaron Taylor, senior VP, Sony Music Entertainment; Don Jackson, Central City Productions president; and Robert Best, senior VP, Toyota Motor Sales USA. (Photo: Donald G. Gurley)

Opportunity's Knockin' For H-Town Luke Hopes Trio's 'Fever' Is Catching

BY HAVELOCK NELSON

NEW YORK—H-Town is three Texas teens living out a pop-life daydream. The new-jack trio—GI, Dino, and Shazam—has top-lined Billboard's Hot R&B Singles chart with "Knockin' Da Boots," its body-rocking debut on Luke Records. The song is certified platinum.

The album, "Fever For Da Flavor," has sold more than 700,000 copies and is positioned high on The Billboard 200 and Hot R&B Albums lists. At the beginning of June, the group traveled to London, opening three shows for Mary J. Blige.

"Boots" isn't Luke Records' first venture into R&B waters, but the cut is proving to be the label's most buoyant swim. In the past, the Miami bass-oriented music company scored minor chart hits with Game's "All Night, All Day"



H-TOWN: Dino, GI, and Shazam.

and Angee Griffin's "Toby." Of "Boots," GI says, "It just blew up—boom! I didn't expect it to take off fast like it did."

But according to Luke president Luther Campbell, the single actually wasn't such a swift riser. Three months ago, when it was released, few were predicting big things. "My independent distributors thought I had gone crazy, putting out an R&B group," Campbell says. "They kinda doubted my ears. The orders came in soft at first—I think we had about 2,000."

Unfulfilled but undaunted, Campbell, also a member of 2 Live Crew, says, "I called every distributor myself. I said, 'This is gonna be a No. 1 record! I ain't ever called anybody up and told them something was gonna be a No. 1 record, not even my own stuff,'" he continues. "But I said to them, 'I'ma throw all these orders you just gave me into the garbage can, and I'll come back in two weeks."

You'll purchase more records!"

In the prevailing days, Luke held off on filling the initial orders. "We went to the streets. I made sure our staff covered all the pools, clubs, and teen discos," says Campbell. "And we did a video with [director] Lionel Martin. The Box was the first to air it. Then BET came on board."

The record started to generate a buzz that radio couldn't ignore. "The streets really put a lot of heat under a lot of programmers," Campbell offers, adding that WEDR Miami, WJLB Detroit, KJMQ Houston, and WFXE Columbus, Ga., were among the first to expose the track over FM airwaves. "It just blew up from there."

Having H-Town perform with Silk, Shai, and Keith Sweat during last February's Southeast Music Conference in Miami contributed to the impact of the explosion. "Disk jockeys and PDs from all over the country were there," Campbell recalls. "When they heard the group actually *singing*, they were blown away. They went back to their stations and pumped the hell out of the single."

In an attempt to influence even more stations to add the track, Luke compiled quotes from PDs and radio consultants already playing it and used them in a full-page trade-magazine ad. In the ad, Chris Clay, PD of KQXL Baton Rouge, La., is quoted as saying, "If a program director is not playing this record, he

(Continued on page 28)

Green Lights Up Apollo Hall Of Fame Fete Pendergrass, Shai, Belle Also Shine; Emage Makes Noise

ONE OF THOSE NIGHTS: To begin with, Al Green rocked my world. He turned the Apollo Theatre out, had people singing along en masse, and moved plenty to happy tears. On June 15, in the middle of the first "Apollo Theatre Hall Of Fame" taping, the curtains parted to reveal Chuck Jackson, Ben E. King, Teddy Pendergrass, Brian McKnight, and Green. Jackson, who looks as if he decided to skip the aging process, did a stirring performance of "Any Day Now," and King did a spirited rendition of "Save The Last Dance For Me."

Then Green, looking like the R&B royalty he is in dark shades and gold-sequined suspenders, went into "Let's Stay Together," and it should have been the finale. His set was so ecstatic, so thrilling, and so essentially soulful, I was feeling sorry for McKnight and Pendergrass—they had to follow him. But they performed "Love Is" and the classic "Close The Door," respectively, and were fantastic. Teddy looks great.

The show will be aired on NBC sometime in the late summer or early autumn. As for Green, he will be performing all over Europe in July. Among his dates: July 9, the Seaside Festival in Norway; July 10, the Montreux Festival in Switzerland; July 11, the North Sea Jazz Festival in Holland; and July 13, the Capitol Radio Festival in London. BMG International will release an album of all new (secular) material from Green this fall. He's working with the Fine Young Cannibals and legendary dance music producer/songwriter Arthur Baker on the project—as yet there is no title. And no decision has been made as to what label Green will sign with domestically.

But who really cares about the corporate side of things when Green sounds so incredible? The man is in as fine a form as he has ever been. According to Gaby Sappington, international promotions manager at BMG, there are tentative plans for Green to do some stateside dates in support of the album after

its release. Rest assured, I'll be there, as should anyone who has a desire to see music history in the making.

But if Green was the dazzling centerpiece of the night, then Shai was a brilliant satellite, all cute and zoot-suited, harmonizing sweetly through the old Ink Spots tune "Java Jive." The group members hammed it up like old pros, singing that ancient song, but never losing their neo-doo-wop vibe. Regina Belle looked and sang splendidly in a vibrant tribute to Ella Fitzgerald. Diana Ross, hair to waist, in stunning red and bronze robe, sang in tribute to Billie Holiday. Jessica Wilson, a recent winner of the Apollo's amateur-night competition, is a 10-year-old who sings like a grownup. The child's voice seemed to have no limits. I can't imagine her remaining unsigned for very long.

HOW LEGENDS Are Made: 'Round back of the Apollo, and way, way off the bill, a cool girl-trio called Emage stood

outside by a limo in crushed-velvet dresses and sang one of their own compositions. Recently signed to One Love/Mercury and being produced by Black Sheep, the members of the trio—Taura, Kimbrey, and Mykah—sing in that "for real" way that has made such a comeback in contemporary R&B. They're young and bold and have voices like angels. The album is due this fall.

SO YOU KNOW: En Vogue will be on tour with Luther Vandross this fall. The show is going to be devastating. It's a power bill, to say the least. . . Also, the new Elektra release by the Steeles is mammoth. The title cut, "Heaven Help Us All," soars—it's inspirational and thought-provoking. Urban AC programmers should take notice. . . I heard an advance of the new Del Tha Funkee Homo Sapien album, also on Elektra—it's a change from his first, critically acclaimed release, but it's even better. He manages to be more eccentric and more focused at the same time.

**The
Rhythm
and the
Blues™**



by Danyel Smith

ARTIST DEVELOPMENTS

UNIVERSAL VOICES

For those with a keen ear and a love of classic R&B vocals, something of note is happening at Maverick Recording.

Maverick, an imprint of the Warner Bros.-distributed Sire label (and part of Madonna's multimillion-dollar multimedia deal with Warner), is going all out in its effort to support

the Tuesday (29) release of "Something's Goin' On," the debut album from vocal quartet U.N.V.

Composed of brothers John and Shawn Powe, Demetrius Peete, and John Clay (known to friends as J-Ski, Shawn, Peete, and J.C., respectively), U.N.V.—Universal Nubian Voices—further the vocal vibe brought back to prominence by groups such as Boyz II Men, Jodeci, and Shai. U.N.V. is not fazed by the inevitable comparisons to these groups. "There's enough room in the industry for more groups, especially those who are vocally equipped," says J-Ski, who writes the majority of the group's lyrics. "People will always gravitate to good music."

U.N.V. is Maverick's second product (the first was hard-rock rap act Proper Grounds), and it's important that the quartet appeal to a wide audience. "When signing new artists, we look for

acts that are different," says Maverick VP Abbey Konowitch. "These guys express themselves well artistically."

The first single, the album's title cut, made its way onto the radio in Detroit, where the group resides. WJLB Detroit, the city's top urban station, put the song into its regular rotation as a demo, only to watch it quickly become one of the station's top requests. Released March 23, an initial pressing of the song consistently outsold Whitney Houston's monster hit "I Will Always Love You" in the Detroit marketplace. "Clearly, urban radio was the driving force behind breaking this record," notes Ray Harris, Warner Bros. senior VP, black music and jazz marketing/promotions. "We're now seeing acceptance in other formats as well." Although WPGC Washington, D.C., WIOQ Philadelphia, and KBXX Houston were among the first to play the record, it also has been getting strong reactions in Los Angeles, San Francisco, and Atlanta, according to the label.

A beautifully austere, sepia-toned video, shot by the British media outfit Propaganda, perfectly conveys the smooth, romantic energy of "Something's Goin' On." It also demonstrates how the foursome seamlessly exchanges lead vocal duties. Already in heavy rotation on The Box and BET, the video recently was added to MTV.

Maverick's marketing plan includes continuing the group's appearances on

(Continued on page 28)

Billboard TOP R&B ALBUMS

FOR WEEK ENDING JULY 3, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	2	4	SOUNDTRACK JIVE 41509 (10.98/15.98) <small>2 weeks at No. 1</small>	MENACE II SOCIETY	1
2	2	1	5	JANET JACKSON VIRGIN 87825 (10.98/16.98)	JANET.	1
3	3	3	3	LUTHER VANDROSS EPIC 53231 (10.98 EQ/16.98)	NEVER LET ME GO	3
GREATEST GAINER						
4	5	6	27	DR. DRE ▲ ² DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
5	4	—	2	JOHNNY GILL MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
6	7	5	34	SWV ▲ RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	2
7	6	4	4	BOSS DJ WEST/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	3
HOT SHOT DEBUT						
8	NEW	—	1	LUKE LUKE 200* (9.98/14.98)	IN THE NUDE	8
9	8	7	11	H-TOWN ● LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	1
10	10	10	12	ONYX JMJ/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	8
11	9	8	13	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	5
12	11	9	33	SADE ▲ ² EPIC 53178 (10.98 EQ/15.98)	LOVE DELUXE	2
13	14	15	31	KENNY G ▲ ⁴ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
14	NEW	—	1	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	14
15	12	11	31	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
16	15	13	31	SOUNDTRACK ▲ ⁸ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
17	NEW	—	1	TINA TURNER VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17
18	13	14	18	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	4
19	17	17	3	VARIOUS ARTISTS UPTOWN 10858*/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	17
20	16	12	15	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
21	22	21	14	95 SOUTH WRAP 8117/CHIBAN (9.98/15.98)	QUAD CITY KNOCK	20
22	19	20	11	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	14
23	23	25	37	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	20
24	18	16	4	BIG DADDY KANE COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98)	LOOKS LIKE A JOB FOR...	9
25	20	26	8	MC BREED WRAP 8120/CHIBAN (9.98/16.98)	THE NEW BREED	16
26	24	19	5	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	15
27	21	18	13	L.L. COOL J ● DEF JAM 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	1
28	25	22	7	WALTER & SCOTTY CAPITOL 92958 (9.98/15.98)	MY BROTHER'S KEEPER	14
29	26	28	18	REGINA BELLE COLUMBIA 48826 (10.98 EQ/15.98)	PASSION	13
30	29	29	47	MARY J. BLIGE ▲ ² UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	1
31	30	31	22	SNOW ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	12
32	27	27	25	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	23
33	28	23	7	RUN-D.M.C. PROFILE 1440* (10.98/15.98)	DOWN WITH THE KING	1
34	31	24	25	CHRISTOPHER WILLIAMS UPTOWN 10751/MCA (9.98/15.98)	CHANGES	12
35	36	30	7	5TH WARD BOYZ RAP-A-LOT 53859*/PRIORITY (9.98/15.98)	GHETTO DOPE	19
36	34	35	31	JADE ● GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
37	32	33	15	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
38	38	36	26	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
39	33	32	32	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
40	40	41	13	P.M. DAWN ● GEE STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...?	23
41	41	46	7	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	41
42	35	34	18	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	1
43	45	47	50	BRIAN MCKNIGHT MERCURY 848605 (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
44	37	43	12	LORDS OF THE UNDERGROUND PENDULUM 61415*/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	13
45	42	39	3	ALEX BUGNON ORPHEUS 52995/EPIC (10.98 EQ/15.98)	THIS TIME AROUND	39
46	39	37	80	MICHAEL JACKSON ▲ ⁵ EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
47	46	42	23	DUICE TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	26
48	44	38	19	DIGABLE PLANETS ● PENDULUM 61414*/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5

49	47	40	9	SOUNDTRACK UPTOWN 10794*/MCA (9.98/15.98)	WHO'S THE MAN?	8
50	51	60	12	RODNEY O & JOE COOLEY PSYCHOTIC 51101* (9.98/15.98)	F--K NEW YORK	50
51	48	44	64	ARRESTED DEVELOPMENT ▲ ³ CHRYSALIS 21929/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
52	50	50	7	FUNKDOOBIEST IMMORTAL 53212*/EPIC (9.98 EQ/15.98)	WHICH DOOBBIE U B?	19
53	43	45	21	PAPERBOY ● NEXT PLATEAU/FFRR 1012 (9.98/14.98)	NINE YARDS	26
54	65	83	6	LEE RITENOUR GRP 9697 (9.98/15.98)	WES BOUND	54
55	57	57	18	KIRK WHALUM COLUMBIA 46931 (10.98 EQ/15.98)	CACHE	42
56	58	51	50	MEN AT LARGE EASTWEST 92159/AG (9.98/15.98)	MEN AT LARGE	24
57	54	52	23	HEAVY D. & THE BOYZ ● UPTOWN 10734*/MCA (10.98/15.98)	BLUE FUNK	7
58	73	69	36	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
59	52	58	7	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTAHOUSE	32
60	53	53	24	BIG BUB EASTWEST 92180/AG (9.98/15.98)	COMIN' AT CHA	30
61	49	48	9	DA YOUNGSTA'S EASTWEST 92245/AG (9.98/15.98)	THE AFTERMATH	25
62	63	63	32	UNDERGROUND KINGZ BIG TIME 41502/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
63	60	62	12	RAY CHARLES WARNER BROS. 26735 (10.98/15.98)	MY WORLD	53
64	56	61	109	BOYZ II MEN ▲ ⁵ MOTOWN 6320 (9.98/13.98)	COOLEYHIGHARMONY	1
65	70	86	18	B-LEGIT THE SAVAGE SIC WID IT 712 (9.98/15.98)	TRYIN' TO GET A BUCK	41
66	55	56	43	AFTER 7 ● VIRGIN 86349 (9.98/13.98)	TAKIN' MY TIME	8
67	66	54	43	BOBBY BROWN ▲ ² MCA 10417* (10.98/15.98)	BOBBY	1
68	68	59	5	CAMEO MERCURY 514824 (10.98 EQ/15.98)	THE BEST OF CAMEO	44
69	62	49	12	ANT BANKS JIVE 41496 (9.98/13.98)	SITTIN' ON SOMETHIN' PHAT	22
70	83	82	5	CON FUNK SHUN MERCURY 510275 (10.98 EQ/15.98)	THE BEST OF CON FUNK SHUN	43
71	69	81	51	SOUNDTRACK ▲ ² LAFACE 26006/ARISTA (10.98/15.98)	BOOMERANG	1
72	71	79	9	JEFF LORBER VERVE FORECAST 517998 (9.98/13.98)	WORTH WAITING FOR	71
73	76	66	37	REDMAN ● RAL/CHAOS 52967*/COLUMBIA (9.98 EQ/15.98)	WHUT? THEE ALBUM	5
74	61	64	5	VARIOUS ARTISTS FLAVA UNIT 53615*/EPIC (9.98 EQ/15.98)	ROLL WIT THA FLAVA	29
75	67	71	19	R.B.L. POSSE IN-A-MINUTE 8000 (9.98/14.98)	A LESSON TO BE LEARNED	60
76	64	55	65	EN VOGUE ▲ ² EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	1
77	72	68	15	D.J. MAGIC MIKE MAGIC 9413/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	26
PACESETTER						
78	94	91	13	JOE SAMPLE WARNER BROS. 45209 (10.98/15.98)	INVITATION	43
79	59	70	18	KAM STREET KNOWLEDGE/EASTWEST 92208/AG (9.98/15.98)	NEVA AGAIN	18
80	92	84	20	ABOVE THE LAW RUTHLESS/GIANT 24477/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	6
81	81	—	2	PIECES OF A DREAM STARTRAK/MANHATTAN 81496/CAPITOL (9.98/15.98)	IN FLIGHT	81
82	77	73	19	ALEXANDER O'NEAL TABU 9501/A&M (10.98/15.98)	LOVE MAKES NO SENSE	18
83	78	67	8	MARVIN SEASE JIVE 41512* (9.98/13.98)	THE HOUSEKEEPER	55
84	91	—	2	CHAKA DEMUS & PLIERS MANGO 9930* (9.98/15.98)	ALL SHE WROTE	84
85	74	80	5	TOO MUCH TROUBLE RAP-A-LOT 57186*/PRIORITY (9.98/15.98)	PLAYERS CHOICE	55
86	85	95	9	THE BEATNUTS VIOLATOR 1114/RELATIVITY (7.98/12.98)	INTOXICATED DEMONS	50
87	84	77	61	SPICE 1 TRIAD 41481/JIVE (9.98/13.98)	SPICE 1	14
88	75	65	6	HALF PINT ON TOP 9013 (10.98/16.98)	WATCH ME GROW	65
89	RE-ENTRY	66	66	NATALIE COLE ▲ ⁵ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	5
90	88	96	90	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/15.98)	CYPRESS HILL	4
91	86	88	68	TLC ▲ ² LAFACE 26003/ARISTA (9.98/15.98)	O0000H...ON THE TLC TIP	3
92	93	92	37	GEORGE DUKE WARNER BROS. 45026 (10.98/15.98)	SNAPSHOT	36
93	100	87	7	THE CLICK SIC WID IT 707 (9.98/15.98)	DOWN & DIRTY	87
94	82	93	30	WRECKX-N-EFFECT ▲ MCA 10566* (9.98/15.98)	HARD OR SMOOTH	6
95	95	90	23	PRINCE MARKIE DEE AND THE SOUL CONVENTION SOUL CONVENTION 48886*/COLUMBIA (9.98 EQ/15.98)	FREE	47
96	RE-ENTRY	3	3	BAR-KAYS MERCURY 514823 (10.98 EQ/15.98)	THE BEST OF BAR-KAYS	80
97	89	72	48	LORENZO ALPHA INTERNATIONAL 781000/PLG (9.98 EQ/13.98)	LORENZO	24
98	80	75	13	ICE-T ● RHYME SYNDICATE 53858*/PRIORITY (10.98/16.98)	HOME INVASION	9
99	87	98	33	COMPTON'S MOST WANTED ORPHEUS 52984/EPIC (9.98 EQ/15.98)	MUSIC TO DRIVEBY	20
100	90	76	73	R. KELLY & PUBLIC ANNOUNCEMENT ▲ JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	3

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. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

DUICE

"DAZZEY DUKS"

RIAA CERTIFIED

PLATINUM

Tony Mercedes Records #TMR-3089

FROM BELLMARK RECORDS- WHERE PLATINUM CERTIFICATION IS NOT A QUESTION!

TAG TEAM

"WHOOMP! THERE IT IS"

RIAA CERTIFIED

PLATINUM

Life Records #LR-79001

and now...

BIGGY SMALLZ

"CRUISIN'"

RIAA CERTIFIED

???

Life Records #LR-79501



BELLMARK RECORDS

R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 64 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 ★ ★				
1	2	10	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN) 7 weeks at No. 1	38	43	5	SAY IT ISN'T OVER FIVE XI (RCA)
2	1	14	WEAK SWV (RCA)	39	42	2	YOU DON'T HAVE TO WORRY MARY J. BLIGE (UPTOWN/MCA)
3	3	14	KNOCKIN' DA BOOTS H-TOWN (LUKE)	40	31	13	IN THE MIDDLE ALEXANDER O'NEAL (TABU/A&M)
4	5	5	LATELY JODECI (UPTOWN/MCA)	41	37	20	IT WAS A GOOD DAY ICE CUBE (PRIORITY)
5	6	13	ABC-123 LEVERT (ATLANTIC)	42	34	17	BABY BE MINE BLACKSTREET (MCA)
6	4	29	LOVE NO LIMIT MARY J. BLIGE (UPTOWN/MCA)	43	45	19	TELLIN' ME STORIES BIG BUB (EASTWEST)
7	9	11	SHOW ME LOVE ROBIN S. (BIG BEAT)	44	44	8	UM UM GOOD MEN AT LARGE (EASTWEST)
8	11	10	SOMETHING'S GOIN' ON U.N.V. (MAVERICK/SIRE/WARNER BROS.)	45	40	12	I WANT TO KNOW YOUR NAME WALTER & SCOTTY (CAPITOL)
9	8	16	EVERY LITTLE THING U DO CHRISTOPHER WILLIAMS (UPTOWN/MCA)	46	47	3	DAY BY DAY PORTRAIT (CAPITOL)
10	7	26	I'M SO INTO YOU SWV (RCA)	47	58	4	DO DA WHAT I OF THE GIRLS (EASTWEST)
11	16	20	LOSE CONTROL SILK (KEIA/ELEKTRA)	48	55	2	I GET AROUND ZPAC (INTERSCOPE/ATLANTIC)
12	14	9	SEEMS YOU'RE MUCH TOO BUSY VERTICAL HOLD (A&M)	49	60	6	TRULY SOMETHING SPECIAL AFTER 7 (VIRGIN)
13	13	33	DON'T WALK AWAY JADE (GIANT/REPRISE)	50	53	20	GOOD OL' DAYS LEVERT (ATLANTIC)
14	—	1	GET IT UP TLC (EPIC SOUNDTRAX/EPIC)	51	54	6	QUIET TIME REGINA BELLE (COLUMBIA)
15	21	4	IF I HAD NO LOOT TONY! TONI! TONE! (WING/MERCURY)	52	50	4	GIMME CHERYL "PEPSII" RILEY (REPRISE)
16	23	10	CRY NO MORE II D EXTREME (GASOLINE ALLEY/MCA)	53	57	4	FEEL NO PAIN SADE (EPIC)
17	22	9	DRE DAY DR. DRE (DEATH ROW/INTERSCOPE)	54	—	1	HEAVEN KNOWS LUTHER VANDROSS (EPIC)
18	10	26	FREAK ME SILK (KEIA/ELEKTRA)	55	63	2	GOTTA KNOW (YOUR NAME) MALAIKA (A&M)
19	17	9	LITTLE MIRACLES LUTHER VANDROSS (EPIC)	56	—	1	VERY SPECIAL BIG DADDY KANE (COLD CHILLIN'/REPRISE)
20	12	8	THE FLOOR JOHNNY GILL (MOTOWN)	57	49	18	DITTY PAPERBOY (NEXT PLATEAU/FFRR/PLG)
21	15	14	THAT'S THE WAY LOVE IS BOBBY BROWN (MCA)	58	—	2	I WANNA HOLD ON TO YOU MICA PARIS (ISLAND/PLG)
22	25	6	WHOOOM! (THERE IT IS!) TAG TEAM (LIFE/BELLMARK)	59	56	2	RUN TO YOU WHITNEY HOUSTON (ARISTA)
23	35	6	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)	60	71	4	I LIKE IT JOMANDA (BIG BEAT/ATLANTIC)
24	20	15	LET ME BE THE ONE INTRO (ATLANTIC)	61	59	17	I CAN'T STAND THE PAIN LORENZO (ALPHA INTERNATIONAL/PLG)
25	19	14	ONE WOMAN JADE (GIANT/REPRISE)	62	65	2	IN MY NATURE NUTTIN' NYCE (POCKETOWN)
26	30	7	SLAM ONYX (JMJ/CHAOS/COLUMBIA)	63	69	3	TRIBBON IN THE SKY INTRO (ATLANTIC)
27	36	10	WHOOT, THERE IT IS 95 SOUTH (WRAP/ICHIBAN)	64	62	9	APHRODISIA ALEXANDER O'NEAL (TABU/A&M)
28	29	6	GIRL U FOR ME SILK (ELEKTRA)	65	52	11	LET'S GO THROUGH THE MOTIONS JODECI (UPTOWN/MCA)
29	32	5	UNCONDITIONAL LOVE HI-FIVE (JIVE)	66	—	1	WHAT'S UP DOC? (CAN WE ROCK?) FU-SCHNICKENS/SHAQUILLE O'NEAL (JIVE)
30	24	15	GIVE HIM A LOVE HE CAN FEEL TENE WILLIAMS (PENDULUM/ELEKTRA)	67	—	1	BACK SEAT OF MY JEEP L.L. COOL J (DEF JAM/COLUMBIA)
31	26	20	IF I COULD REGINA BELLE (COLUMBIA)	68	—	1	DOES HE DO IT GOOD KEITH SWEAT & SILK (ELEKTRA)
32	27	20	IT'S ALRIGHT CHANTE MOORE (SILAS/MCA)	69	64	5	PINK COOKIES IN A PLASTIC BAG L.L. COOL J (DEF JAM/COLUMBIA)
33	28	14	WHO IS IT MICHAEL JACKSON (EPIC)	70	—	1	I DON'T WANNA FIGHT TINA TURNER (VIRGIN)
34	33	9	I AIN'T THE ONE T.C.F. (COLD CHILLIN'/WARNER BROS.)	71	67	4	SO GOOD MICHAEL COOPER (REPRISE)
35	38	9	PASSIN' ME BY THE PHARYCYDE (DELICIOUS VINYL)	72	74	6	FALLIN' DOWN NU COLOURS (POLYDOR/PLG)
36	41	4	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)	73	68	2	BY THE TIME THIS NIGHT IS OVER KENNY G/PEABO BRYSON (ARISTA)
37	39	7	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)	74	—	1	TONIGHT'S DA NIGHT REDMAN (RAL/CHAOS/COLUMBIA)

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

ABC-123 (Trycap, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI) CPP

ABOVE THE RIM (MCA, ASCAP/Slik Star, ASCAP/Low Key, BMI/Baledat, BMI/Mike Ten, BMI/August 15, BMI/Romestone, BMI)

ALL I EVER ASK (EMI Blackwood, BMI/Joshua, BMI/Seymour Glass, BMI)

ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) WBM

BABY BE MINE (FROM C84) (Zomba, BMI/Donril, ASCAP/Street Rose, ASCAP) CPP

BABY I'M YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramses, ASCAP/MCA, ASCAP/Semaj, BMI/Ethyl, ASCAP)

BACK SEAT/PINK COOKIES (Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP)

BAD BOYS (THEME FROM COPS) (Mad House, BMI)

THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREWIN' (Street Knowledge, ASCAP/Deep Technology, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP)

BY THE TIME THIS NIGHT IS OVER (Warner-Tamerlane, BMI/Realsongs, ASCAP/New Nonpareil, BMI/Mr. Bolton's, BMI/Warner Chappell, PRS) WBM

CHIEF ROCKA (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP)

COME OVER, BABY (Fat Hat, BMI/T-Porsa, ASCAP/EMI Virgin, ASCAP/Czinin, BMI/Buf Man, BMI)

COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL

CRY NO MORE (II D Extreme, ASCAP)

DAY BY DAY (WB, ASCAP/O/B/O Itself, ASCAP/Unit 4, ASCAP/Hee Bee Dooinit, ASCAP) WBM

DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI)

DEDICATED (Willesden, BMI/R.Kelly, BMI) CPP

DEEPER (World Life, ASCAP/Windswept Pacific, ASCAP/Longitude, BMI/Firstthngtany, ASCAP) WBM

DO DA WHAT (Trycap, BMI/Willesden, BMI/Cleveland's Own, BMI/Metered, ASCAP) CPP

DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL

DOWN WITH THE KING (Protoons, ASCAP/Rush Groove, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/EMI U, ASCAP) CPP

DRE DAY (Sony Tunes, ASCAP) HL

EVERY LITTLE THING U DO (Babydon, ASCAP/EMI April, ASCAP/KG Blunt, ASCAP/Zomba, ASCAP/Isaya He's Funky, ASCAP/Sony Tunes, ASCAP/Babydon, ASCAP) CPP/WBM/HL

EVERYTHING'S SO DIFFERENT WITHOUT YOU (Aqua, ASCAP/Zomba, ASCAP/Willesden, BMI/R.Kelly, BMI)

FALLIN' DOWN (Polygram Int'l, ASCAP/BMG Songs, ASCAP)

FEEL NO PAIN (Angel, ASCAP/Sony Tunes, ASCAP)

THE FLOOR (Flyte Tyme, ASCAP) WBM

FREAK ME (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI/EMI Blackwood, BMI) WBM

GET IT UP (FROM POETIC JUSTICE) (Tionna, ASCAP)

GIMME (P-Blast, ASCAP/Zomba, ASCAP/Soda Face, ASCAP) CPP

GIRL, I'VE BEEN HURT (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL

GIRL U FOR ME (Keith Sweat, BMI/E/A, BMI/WB, BMI/Saints Alive, BMI/EMI Blackwood, BMI) WBM

GIVE HIM A LOVE HE CAN FEEL (Four Features, BMI/Last Sound, ASCAP/Third Coast, ASCAP)

GOOD OL' DAYS (Trycap, BMI/Willesden, BMI) CPP

GOTTA KNOW (YOUR NAME) (Last Song, ASCAP/Third Coast, ASCAP)

HUMPS FOR THE BLVD. (Oliver & Cooley, BMI/Val-je Joe, BMI/Extra Fox, BMI)

I AIN'T THE ONE (Jus' Livin', BMI/Warner-Tamerlane, BMI/Trakmasterz, BMI/Ahunit And Fifth Street, BMI) WBM

I CAN'T STAND THE PAIN (Peljo, BMI/Walter Simmons, BMI)

I DON'T WANNA FIGHT (Chrysalis, ASCAP/Bilu, BMI/Ensign, BMI) CPP

IF I COULD (WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI) HL/WBM

IF I HAD NO LOOT (Ghatti, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Street Knowledge, ASCAP/Irving, BMI) HL/CP/WBM

I GET AROUND (GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI)

I HAVE NOTHING (Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM

I LIKE IT (Jobete, ASCAP)

I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM

IN MY NATURE (Pocketown, ASCAP/Zomba, ASCAP)

IN THE MIDDLE (Big Giant, BMI/Coffey, Nettlesbey, BMI/Warner-Tamerlane, BMI) WBM

IT'S ON (T-Boy, ASCAP/Naughty, ASCAP/Elgy, BMI)

IT WAS A GOOD DAY (Gangsta Boogie, ASCAP/WB, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL

I WANNA HOLD ON TO YOU (Gratitude Sky, ASCAP/Warner Chappell, PRS/Unichappell, BMI)

I WANT TO KNOW YOUR NAME (Warner-Tamerlane, BMI) WBM

KISS OF LIFE (Angel, ASCAP/Sony Music UK, PRS/Sony Tunes, ASCAP) HL

KNOCKIN' DA BOOTS (Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM

LATELY (Jobete, ASCAP/Black Bull, ASCAP) CPP

LET ME BE THE ONE (Frabensha, ASCAP/MCA, ASCAP/Warner Bros., ASCAP) WBM

LET'S GO THROUGH THE MOTIONS (EMI April, ASCAP/DeSwing Mob, ASCAP/Back To The Ghetto, ASCAP) WBM

LITTLE MIRACLES (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL/WBM

LOOKING THROUGH PATIENT EYES (MCA, ASCAP/Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL

LOVE NO LIMIT (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP) WBM

REMINISCE (MARY J. BLIGE (UPTOWN/MCA)

NO ORDINARY LOVE (SADE (EPIC)

PEOPLE EVERYDAY (ARRESTED DEVELOPMENT (CHRYSALIS)

R&B Singles Sales

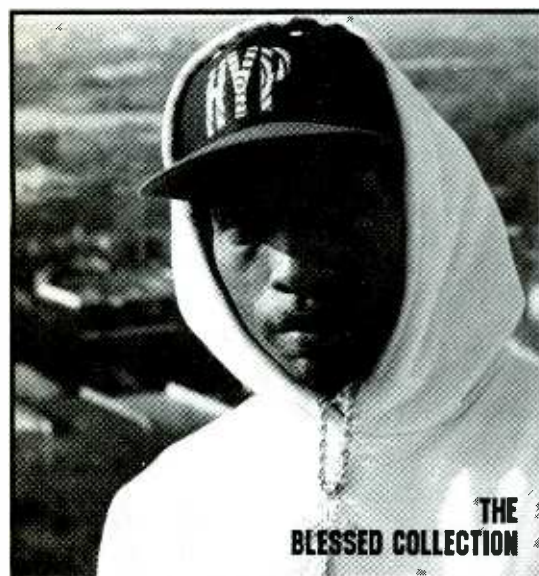
Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★				
1	1	7	WHOOOM! (THERE IT IS) TAG TEAM (LIFE/BELLMARK)	38	30	11	LET'S GO THROUGH THE MOTIONS JODECI (UPTOWN/MCA)
2	3	9	WEAK SWV (RCA)	39	29	16	DOWN WITH THE KING RUN-D.M.C. (PROFILE)
3	2	14	KNOCKIN' DA BOOTS H-TOWN (LUKE)	40	58	2	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)
4	6	12	WHOOT, THERE IT IS 95 SOUTH (WRAP/ICHIBAN)	41	63	2	WHAT'S UP DOC? (CAN WE ROCK?) FU-SCHNICKENS/SHAQUILLE O'NEAL (JIVE)
5	5	6	DRE DAY DR. DRE (DEATH ROW/INTERSCOPE/AG)	42	—	1	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)
6	4	10	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)	43	53	6	BONNIE AND CLYDE/IBWIN' BIG BUB (EASTWEST)
7	7	4	LATELY JODECI (UPTOWN/MCA)	44	36	13	TELLIN' ME STORIES BIG BUB (EASTWEST)
8	9	34	DAZZEY DUKS DUICE (TMR/BELLMARK)	45	43	14	LOOKING THROUGH PATIENT EYES P.M. DAWN (GEE STREET/ISLAND/PLG)
9	8	11	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC/AG)	46	35	24	SO ALONE MEN AT LARGE (EASTWEST/AG)
10	11	8	SOMETHING'S GOIN' ON U.N.V. (MAVERICK/SIRE/WB)	47	42	14	BABY BE MINE BLACKSTREET (MCA)
11	10	6	SLAM ONYX (JMJ/CHAOS/COLUMBIA)	48	72	2	UNCONDITIONAL LOVE HI-FIVE (JIVE)
12	12	6	ABC-123 LEVERT (ATLANTIC/AG)	49	68	4	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)
13	16	3	IF I HAD NO LOOT TONY! TONI! TONE! (WING/MERCURY)	50	39	22	HIP HOP HOORAY NAUGHTY BY NATURE (TOMMY BOY)
14	15	10	CRY NO MORE II D EXTREME (GASOLINE ALLEY/MCA)	51	56	4	HUMPS FOR THE BLVD. RODNEY O & JOE COOLEY (PSYCHOTIC)
15	22	2	PINK COOKIES IN A PLASTIC BAG L.L. COOL J (DEF JAM/COLUMBIA)	52	44	27	DON'T WALK AWAY JADE (GIANT/REPRISE)
16	13	12	DEEPER MC LYTE (WEST/CHAOS/COLUMBIA)	53	47	18	I HAVE NOTHING WHITNEY HOUSTON (ARISTA)
17	18	12	PASSIN' ME BY THE PHARYCYDE (DELICIOUS VINYL/AG)	54	37	16	TYPICAL REASONS PRINCE MARKIE DEE (COLUMBIA)
18	17	17	IT WAS A GOOD DAY ICE CUBE (PRIORITY)	55	62	2	STREIT UP MENACE MC EHT (JIVE)
19	14	18	FREAK ME SILK (KEIA/ELEKTRA)	56	51	5	BY THE TIME THIS NIGHT IS OVER KENNY G/PEABO BRYSON (ARISTA)
20	28	2	I GET AROUND ZPAC (INTERSCOPE/AG)	57	50	33	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON (ARISTA)
21	20	7	LOVE NO LIMIT MARY J. BLIGE (UPTOWN/MCA)	58	57	3	I DON'T WANT TO FIGHT TINA TURNER (VIRGIN)
22	23	8	BAD BOYS (THEME FROM "COPS") INNER CIRCLE (BIG BEAT/ATLANTIC/AG)	59	49	10	TRUTHFUL HEAVY D. & THE BOYZ (UPTOWN/MCA)
23	19	9	SIX FEET DEEP GETO BOYS (RAP-A-LOT/PRIORITY)	60	48	22	COMFORTER SHAI (GASOLINE ALLEY/MCA)
24	54	2	GIRL U FOR ME SILK (KEIA/ELEKTRA)	61	—	1	GOTTA GET MINE MC BREED (WRAP/ICHIBAN)
25	21	22	NUTHIN' BUT A "G" THANG DR. DRE (DEATH ROW/INTERSCOPE/AG)	62	—	1	MY CUTIE WRECKX-N-EFFECT (MCA)
26	24	7	THE FLOOR JOHNNY GILL (MOTOWN)	63	46	18	LOVE IS V. WILLIAMS/B. MCKNIGHT (GIANT)
27	26	23	I'M SO INTO YOU SWV (RCA)	64	61	9	TRIGGA GOTTS NO HEART SPICE 1 (TRIAD/JIVE)
28	31	5	ONE WOMAN JADE (GIANT/REPRISE)	65	—	1	I AIN'T THE ONE T.C.F. CREW (COLD CHILLIN'/WB)
29	45	2	RUFFNECK MC LYTE (FIRST PRIORITY/ATLANTIC/AG)	66	66	3	U DON'T HEAR ME THO' RODNEY O & JOE COOLEY (PSYCHOTIC)
30	38	2	WORK IT OUT LUKE (LUKE)	67	70	4	ABOVE THE RIM BELL BIV DEVOE (MCA)
31	32	8	GIRL U FOR ME SNOW (EASTWEST/AG)	68	69	13	DOLLY MY BABY SUPER CAT (COLUMBIA)
32	41	2	CHIEF ROCKA LORDS OF UNDERGROUND (PENDULUM)	69	52	9	I WANT TO KNOW YOUR NAME WALTER & SCOTTY (CAPITOL)
33	27	17	IF I COULD REGINA BELLE (COLUMBIA)	70	64	11	WHERE I'M FROM DIGABLE PLANETS (PENDULUM/ELEKTRA)
34	33	13	EVERY LITTLE THING U DO CHRISTOPHER WILLIAMS (UPTOWN/MCA)	71	55	16	WRECKX SHOP WRECKX-N-EFFECT (MCA)
35	40	2	IT'S ON NAUGHTY BY NATURE (TOMMY BOY)	72	60	25	INFORMER SNOW (EASTWEST/AG)
36	25	23	DITTY PAPERBOY (NEXT PLATEAU/FFRR)	73	—	1	DO DA WHAT I OF THE GIRLS (EASTWEST/AG)
37	34	8	LITTLE MIRACLES LUTHER VANDROSS (EPIC)	74	67	14	IT'S ALRIGHT CHANTE MOORE (SILAS/MCA)

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

R&B Radio Recurrent Monitor

1	—	1	SO ALONE MEN AT LARGE (EASTWEST)	14	25	3	DAZZEY DUKS DUICE (TMR/BELLMARK)
2	1	6	COMFORTER SHAI (GASOLINE ALLEY/MCA)	15	20	18	RUMP SHAKER WRECKX-N-EFFECT (MCA)
3	3	4	DEDICATED R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	16	—	1	CAN HE LOVE U LIKE THIS AFTER 7 (VIRGIN)
4	2	2	I HAVE NOTHING WHITNEY HOUSTON (ARISTA)	17	15	17	GAMES CHUCKII BOOKER (ATLANTIC)
5	6	8	SWEET THING MARY J. BLIGE (UPTOWN/MCA)	18	—	26	REAL LOVE MARY J. BLIGE (UPTOWN/MCA)
6	8	4	NUTHIN' BUT A "G" THANG DR. DRE (DEATH ROW/INTERSCOPE)	19	12	22	WHAT ABOUT YOUR FRIENDS TLC (LAFACE/ARISTA)
7	7	8	I'M EVERY WOMAN WHITNEY HOUSTON (ARISTA)	20	17	18	LOVE SHOULD BROUGHT YOU ... TONI BRAXTON (LAFACE/ARISTA)
8	4	2	KISS OF LIFE SADE (EPIC)	21	14	9	MR. WENDAL ARRESTED DEVELOPMENT (CHRYSALIS)
9	9	5	HIP HOP HOORAY NAUGHTY BY NATURE (TOMMY BOY)	22	13	14	HAPPY DAYS SILK (KEIA/ELEKTRA)
10	5	18	LOVE'S TAKEN OVER CHANTE MOORE (SILAS/MCA)	23	22	12	REMINISCE MARY J. BLIGE (UPTOWN/MCA)
11	10						



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Billboard® FOR WEEK ENDING JULY 3, 1993

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	12	★ ★ ★ No. 1 ★ ★ ★ LOTS OF LOVIN (C) (T) ELEKTRA 64662	◆ PETE ROCK & C.L. SMOOTH 1 week at No. 1
2	4	4	10	PASSIN' ME BY (C) (M) (T) DELICIOUS VINYL 98434/AG	◆ THE PHARCYDE
3	5	5	8	SIX FEET DEEP (C) (T) RAP-A-LOT 53823/PRIORITY	◆ GETO BOYS
4	6	9	5	SLAM (M) (T) JMJ/CHAOS 74882*/COLUMBIA	◆ ONYX
5	8	10	7	WHOOT, THERE IT IS (M) (T) WRAP 0150*/ICIBAN	◆ 95 SOUTH
6	1	1	8	HEAD OR GUT (C) (M) (T) (X) ROWDY 5010/ARISTA	◆ ILLEGAL
7	3	3	11	CREWZ POP (M) (T) EASTWEST 96068*	◆ DA YOUNGSTA'S
8	7	8	7	HOW U GET A RECORD DEAL (M) (T) COLD CHILLIN' 40830*/REPRISE	◆ BIG DADDY KANE
9	10	11	6	TRIGGA GOTS NO HEART (M) (T) JIVE 42136*	◆ SPICE 1
10	14	18	5	IBWIN' WIT MY CREW/BONNIE & CLYDE (M) (T) EASTWEST 96054*	◆ YO-YO
11	15	20	4	REIGN OF THE TEC (C) (T) VIOLATOR 1194/RELATIVITY	◆ THE BEATNUTS
12	12	15	9	WHERE I'M FROM (C) (M) (T) (X) PENDULUM 64648/ELEKTRA	◆ DIGABLE PLANETS
13	17	17	4	DRE DAY (C) (M) (T) DEATH ROW 53827/INTERSCOPE	◆ DR. DRE
14	20	24	4	HITTIN' SWITCHES (C) (T) UPTOWN 54644/MCA	◆ ERICK SERMON
15	11	6	11	DEEPER (C) (M) (T) DJ WEST/CHAOS 74853/COLUMBIA	◆ BOSS
16	19	21	5	AIN'T NO CRIME (C) (M) (T) ISLAND 864 924/PLG	◆ POSITIVE K
17	23	29	3	40 BELOW TROOPER/ALL I THINK... (M) (T) WARNER BROS. 40764*	◆ JUNGLE BROTHERS
18	9	7	10	TRUTHFUL (C) (M) (T) (X) UPTOWN 54593/MCA	◆ HEAVY D. & THE BOYZ
19	16	14	7	WHAT'CHA GONNA DO? ◆ SHABBA RANKS/QUEEN LATIFAH (C) (T) (X) EPIC 74938	
20	21	26	3	HUMPS FOR THE BLVD. ◆ RODNEY O & JOE COOLEY (M) (T) PSYCHOTIC 1203*	
21	25	—	2	THIS IS IT/RIP IT UP (C) (T) RUFFHOUSE 74764/COLUMBIA	◆ LIN QUE
22	24	—	2	WHOOMP! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
23	13	13	7	THE POSSE (SHOOT'EM UP) ◆ INTELLIGENT HOODLUM (C) (T) TUFF BREAK 0236/A&M	
24	NEW ▶	1	1	PINK COOKIES .../BACK SEAT ◆ L.L. COOL J (C) (M) (T) (X) DEF JAM 74984/COLUMBIA	
25	28	—	2	TONIGHTS DA NIGHT ◆ REDMAN (M) (T) (X) DEF JAM/CHAOS 74958*/COLUMBIA	
26	18	19	7	HIT IT FROM THE BACK ◆ MOBB DEEP (M) (T) 4TH & B'WAY 440567*/ISLAND	
27	NEW ▶	1	1	RUFFNECK ◆ MC LYTE (C) (M) (T) FIRST PRIORITY 98401/ATLANTIC	
28	22	12	13	ROLL WIT THA FLAVOR ◆ THE FLAVOR UNIT MC'S (M) (T) (X) FLAVOR UNIT 74897*/EPIC	
29	29	28	15	DOWN WITH THE KING ◆ RUN-D.M.C. (C) (T) (X) PROFILE 5391	
30	27	—	2	VAN FULL OF PAKISTANS ◆ Y'ALL SO STUPID (C) (M) (T) (X) ROWDY 5016/ARISTA	

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.

Atlantic Plugs In For 'It's On!' Promo

AND THEY'RE OFF: Four labels from the Atlantic Group have converged to create It's On!, a campaign with the goal of creating more awareness of the Atlantic family's roster of rap stars. Atlantic Records, Interscope Records, EastWest Records, and Delicious Vinyl are the contributing companies.

It's On! will be in effect from July 19 to August 13. Some of the artists involved include Kam, Yo Yo, Knuckleheadz, To Be Continued, and Da Youngstas, from EastWest; MC Lyte, Original Flavor, Juice With Soul, and Mesanjaz Of Funk, from Atlantic; Akinyele and 2-Pac, from Interscope; and the Pharcyde and Masta Ace, from Delicious Vinyl. Karen Mason, EastWest's director of marketing, and Joe Talley, Atlantic's director of marketing and sales, black music division, came up with It's On! and will oversee it.

Like the "Atlantic Street" concept of a few years ago, It's On! aims to provide centralization and a collective identity. "Basically, the campaign is a celebration of the rap talent that we have under one umbrella," says Mason. "We want to enforce the Group's image and credibility." Adds Talley, "We've really come a long way, and we want the rap buyer to know that when he sees the It's On! logo the music is all that."

It's On! will operate on a number of levels: the street/consumer level, video, radio, and, with the assistance of WEA's

branch offices, retail. Included among the various It's On! marketing tools are a compilation cassette and vinyl LP that will include one track by each participating artist. Highlights include: "The Bomb" by Akinyele, "Westside Story" by Yo Yo, "Hed Rush" by Knuckleheadz, and "Iz U Wit Me" by Da Youngstas. The compilation set will be distributed by each label's street-promotion staff to clubs, record pools, and mix-show jocks. Additional tapes will be passed out in the street, at the New Music Seminar, and at the 360 Degrees Black conference in New York. An accompanying video featuring each act will be sent to local and national outlets. Mason says, "We're also



by Havelock Nelson

working on getting clothing stores to play the tape and the video."

There also will be a retail streamer listing all of the titles on the compilation and stickers that will be widely distributed. Every item involved in the campaign will carry the It's On! logo. There also are plans for Its On! giveaway contests (in conjunction with rap radio) and club nights across the country.

"We're looking for penetration and visibility on all levels," says Mason. "We're doing a lot of industry and retail-oriented stuff, but we're trying to use this whole campaign to get to the consumer."

ARTIST DEVELOPMENTS

(Continued from page 23)

the road, which also will involve live singing on the radio in some markets. Although print media exposure will include interviews in the R&B/hip-hop fanzines (Black Beat, Word Up, Right On!), "a crossover press effort is in the planning stages," according to Konowitch. Noting U.N.V.'s demographic range—from young kids on the hip-hop tip to older, more seasoned R&B listeners—Harris says a promotional tour for radio, retail, and the public will continue through the summer. Capitalizing on what the group has achieved at radio, Harris sees the issue as "taking what happened in Detroit and spreading it across the nation."

D.J. MARIUS

AND CHECK THIS OUT: A&M Records is back in the rap race. When its early entries Groove B. Chill, Intelligent Hoodlum, Overweight Pooch, and Rappin' Is Fundamental failed to flourish, the label dropped out. Now it's hoping to capture a big buzz with Tough Break—a label, not a crew—financed by A&M and run by Evan "E-Man" Forster, who was a successful Los Angeles club promoter before joining A&M two years ago as its national street-promotions representative.

According to Forster (whose responsibilities as GM/label manager include

overseeing A&R, as well as marketing and promotion duties), Tough Break's A&R domain will be limited to "street music." He adds, "I won't shy away from things that are about real life, but I'll avoid lyrics that are dehumanizing to women, because they don't educate anyone or break down what really goes on in the street."

The label currently has four artists signed. They are Dred Scott, a self-produced artist whose style links together many masked messages; Babaloo Bad Boys, a Mount Vernon duo with a bouncy, freestyle flavor ("When I see the blubber/my lover hugs a rubber/I eat Hubba Bubba/and so does my mother," for example); Str8-G, a rugged L.A. rapper whose lyrics showcase him busting off with his fists and not a gun; and Intelligent Hoodlum—his first album in more than two years is Tough Break's opening salvo.

The album, "Saga Of A Hoodlum," came out following the artist's search for a new musical direction, thorough sample-clearance procedures, and debates over potentially controversial lyrics; one song, "Bullet," eventually was removed from the set, while several other rhymes had to be overhauled. "A lot of the songs before were direct hits. Now, they're not as in-your-face," says Hoodlum.

The album dropped June 22. First single "Grand Groove" b/w "At Large" arrived June 6. The A side is a smooth, piano-driven track exploring life and death; the B side is a more aggressive cut that imagines pissing on the grave of Kennedy and nailing Clarence Thomas to a cross.

AND THIS IS FRESH: Hot on the heels of the mighty "Menace II Society" soundtrack on Jive will be the "Poetic Justice" soundtrack on New Deal/Epic Soundtrax. The art of hip-hop hypeness is taken to a new level. Pete Rock & C.L. Smooth masterfully recontextualize another one-in-a-million jazz break; Naughty By Nature drops "Poor Man's Poetry" over a beat that pushes and a groove that pulls; The Dogg Pound's lineup (including Snoop Doggy Dogg, Rage, and Corrupt) is introduced by Dr. Dre's gangsta-lean voice; and Nice & Smooth spreads blunted, hardcore lingo over a spare, flowing track. There's 'nuff boogie in this bang, troops!

OPPORTUNITY KNOCKS FOR LUKE RECORDS' H-TOWN

(Continued from page 23)

shouldn't be programming radio."

Campbell says that challenge caused radio play for "Knockin' Da Boots" to increase, and the accompanying videoclip got pushed into heavy rotation at MTV, and to No. 1 and No. 2 on BET and The Box, respectively.

H-Town is the first Luke act to gain support from BET, and it has appeared on the channel's "Video Soul" program two times.

Campbell reports producers of "The Arsenio Hall Show" and "Soul Train" have virtually ignored H-Town, a situation that infuriates him. "They're full of shit," he says, adding, "I understand that there are critics who tell me, 'Do something more positive, then I'll support you.' I'm fine with that, but why wouldn't they support this song by a No. 1 group?"

H-Town got its start in the projects of

Houston's South Union neighborhood. "We practically grew up together," says GI, referring to the group members. Influenced by the likes of Marvin Gaye and the O'Jays, they became the Gents. Later, after "hitting the studio constantly and sneaking backstage at every concert that came through town, trying to get a hook up," the Gents renamed themselves H-Town. "We wanted to put our town on the map," says GI.

WORD-OF-MOUTH

The group was brought to the attention of Campbell by his buddy Lorenzo White, a running back for the Houston Oilers. White's friend, Pat Johnson, was the group's manager. "When I first heard them sing I was sold," Campbell says, "but I put them on hold for a while. I wanted to know more about them as people."

Right after the members of the group graduated from high school, Campbell signed them. They completed songs for "Fever For Da Flavor" with producer Bishop "Stick" Burrell.

"We write our own stuff, but he guides our hands and directs us," says GI. "Knockin' Da Boots" came from the vibe of the music. We were looking for something catchy that would stand out from what was already out there."

H-Town's second single is slated to be "Lick You Up," a similarly ballsy and lascivious follow-up to "Knockin' Da Boots." A radio version titled "Kiss You Up" will be released. Martin once again was on board to direct a supporting videoclip. This summer, the group will be performing dates on the 35-city Coca-Cola Summerfest with Naughty By Nature, L.L. Cool J, SWV, Silk, Shai, and Jade.

Captain Hollywood Transcends Singles Format

LONG-PLAYERS: You can count **Captain Hollywood**, aka native New Jersey performer **Tony Harrison**, among the lengthening list of major-label artists working hard to prove that dance music is a viable genre in the long-form music market.

On his arresting **Imago** debut, "Love Is Not Sexy," the Captain kicks potent rhymes pondering the rigors of romance and the necessity of spreading positive vibes within a rhythm context that is equal parts Euro-disco and hip-hop.

The set kicks off with the recent international smash "More & More," a seductive pop/house affair that only lightly nicks the surface of the Captain's obvious talent for combining complex groove patterns with simple, brain-embedding hooks and melodies. "It's Raining" slinks along at a soft, insinuating pace and is topped with a carefully woven vocal/rap interplay of fairly heady, world-weary words.

"Impossible" is another study in contrasts, as Hollywood ponders the darkness of greed and power, amid a flurry of active, rave-flavored synthbeats. It is during this particular track that he best exhibits the poise and command of rhyme needed to resurrect the dormant hip-house movement. He successfully uses his voice much like a singer's by not merely chatting or shouting. Rather, he creates ear-grabbing tonal peaks and valleys—the kind that could convert folks who do not normally subscribe to rappers.

Although "Love Is Not Sexy" is clearly a set with lofty ambitions, brimming over with good intentions, it is also loads of fun to dance to. "Rhythm Of Life," "Only With You," and "All I Want" subversively sink their respective messages into music that will easily pack dancefloors and maybe even fill a few radio airwaves, too. Food for the brain, sugar for the booty... the recipe for a well-rounded club meal. Not too shabby for a former dancer and choreographer who discovered rapping while stationed in Ger-

many while in the military.

In a darker, more underground spirit, we direct your attention toward "What Kind Of Love?" (**Rey-D/MTI**, New York), the debut of **Out Of The Blue**, a duo composed of veteran session singer **Marlon Saunders** and producer/keyboardist **Warren Rosenstein**.

Drawing on a varied background of influences and experiences from working with **Pat Metheny**, **Pajama Party**, and **Patti Austin**, among many others, the pair has crafted a satisfying set of deep-housers that are offset by more than a few surprising musical twists and turns. "Dropping The Bomb" and the single-worthy "You Struck The Match" pump hard, urgent beats with hypnotic vocal passages and jazz-spiced synth doodling. "Never Had It So Good" is the album's most fully realized effort, with its finger-waving attitude and contagious hook.

"What Kind Of Love?" is available in an essential nine-cut CD format, perfect for a seamless evening of twirling. Those with a vinyl fixation should nab the five-track 12-inch version.

TURNTABLE TREASURES: Proponents of the raging disco revolution should find ample ammunition within "The Way I Feel," the genius debut by **Musical Expression**, a female trio assembled and produced by Chicago house legend **Marshall Jefferson**.

Delicate, harmonious vocals akin to those of such '70s darlings as **Love Unlimited** and the **Emotions** waft over a glistening, 36-piece live string section. A retro-soul bass line is coupled with a current house beat to great effect, while a memorable hook and melody swerve in and around those gorgeous strings. Major labels in search of a girl group that's not just another clique of new-jill-swingers should look no further; it rarely gets better than this.

Producers **Ron Allen** and **Derek Brin** also cast a loving glance back to the salad days of dance music with



by Larry Flick

"Come Back To Me" (**Strobe**), a delightfully rousing jam they have cut under the appropriate moniker: **Afterglow**. With able belting by **Perry Kemp**, the track is framed by subtle, glowing horns that will have you reaching for your fave **Ohio Players** records. More predictable, but equally pleasing, are rollicking piano lines, clicking house beats, and gospeling backing vocals. Over the course of five mixes, **Allen & Brin** coast from a peak-hour revelry mood to more jazzy moods. Necessary.

We simply cannot shake the impulse to slink about in our old platform boots this week. That in mind, we gleefully note **Primer**'s throaty rendition of a fave **Bee Gees** tune, "More Than A Woman" (**WAH**, U.K.). The arrangement is kept fairly spare, with primary emphasis on a fluid, jazzy trumpet solo and rigid beats. Though we would have enjoyed at least one fleshy mix, warm kudos to **Primer** for a soulful job well done.

It's a pleasure to welcome **Jimmy Somerville** back to the fold after a lengthy break from the studio with "Coming" (**Verese Sarabande/MCA**). Not one to step out with a simple little dance ditty, he spews faux-operatic prose over an atmospheric collection of sounds that wavers between symphonic and space-age. His incomparable, glass-shattering falsetto is at home within the cut's jaunty, mid-tempo groove, which begins by sounding out of whack and then whisks you off on an unusual dance journey. Produced by **Don Motion** and **Bob Last**, this entry from the soundtrack to "Orlando" may be hard to program, but it's well worth the effort. Now how 'bout a whole album, Jimmy?

Along a similar groove tip is "Shameless" (**Emerald**, New York), the enchanting debut of **Lluna**. The singer, a former protege of **XTC** leader **Andy Partridge**, exhibits an ethereal soprano that's occasionally reminiscent of **Kate Bush**. She weaves sensual, hypnotic incantations over a quietly spine-crawling midtempo house beat. Her voice is surrounded by moody synth lines, Indian percussion, and properly dramatic rushes of piano. An experience akin to stepping into a warm-water fountain, "Shameless" is a soothing way to end a program—or a steamy way to begin one.

It has been tough going for **Warner Bros.** dance ingenue **Sofia Shinas**, but she may be on the way to her first bona fide hit with "State Of Mind." Aided by astute remixes by **Tommy Musto**, the track now has an instrumental base that complements **Sofia's** voice. It's funny how some fresh keyboards and a hard bass line can make a cute vocal sound smoky and rich. To these ears, this track has a dual pur-

pose: to lure club DJs to the party, and (we hope) to broaden the **A&R** scope of **Shinas'** next recording. The potential is there; all you need to do is start molding.

The latest discovery by the folks at **Pulse-8 Records** (U.K.) is the wriggly hi-NRG romp "Sufferin' For Nuthin'," by **Inspiration Featuring Eileina Dennis**. The influence of the late **Patrick Cowley** rises from the fury of kinetic percussion and wild, spacious keyboard patches. **Dennis** vamps and wails like a good diva should, delivering the song's oh-so-catchy chorus with a nice balance of preening sex and white-knuckled venom. The act, made up of **Ollie J.**, **Steve Harris**, and **Rory O'Farrell**, is assisted by **CJ Mackintosh's** strong mixing hand. An international hit appears to be in the offing.

Fierce San Francisco producers **DJ Digit** and **DJ EFX** are at the helm of this week's dub to watch, "Los Kings Del Mambo" by **Studio X (N-Fusion, SF)**. An understated house groove provides sturdy support for an assortment of loopy male vocal bits and female chants. Horn and flute samples are plentiful, and are injected into the track with deft hands. **Digit's** mix manages to be inspiring and calming almost simultaneously, while **EFX's** version is an exhausting stomp into tribal terrain. Either way, you have a good fit for most underground sets.

TID-BEATS: At long last, ever-busy remixer **Marc "MK" Kinchen** will bow "Surrender," his much-anticipated debut album as a recording artist, on **Virgin** in September. The set is vocally fronted by partner **Alana**, who comes into her own as a soulful chanteuse a la **Ultra Nate**. Club heads will dig richly textured deep-house jams like "Reality" and "Always," while radio programmers will find urban/funk jams like "Crazy Crazy" and "Almost Gave Up" nice and chewy. "Crazy



Barker's Shaman. Renowned horror novelist/film maker **Clive Barker**, left, unveiled a 10-by-10-foot oil painting at **Light, Wisdom & Sound**, a new nightclub in New York. Titled "The Shaman: The Metaphysics Of Light, Wisdom & Sound," the painting will be on permanent display in the venue's VIP room. Among the evening's highlights was an invocation by poet/writer **Allen Ginsburg**. Pictured with **Barker** is **DJ Anita Sarko**, who was behind the turntables for the bash.

"Crazy" likely will be the first single, with remixes by **Kinchen** and **Moby**... Enduring New York indie **Strictly Rhythm Records** will mark its fifth anniversary this autumn with a CD of remastered hits from its first year. Among the gems included will be "Luv Dancin'," by **Underground Solution**, the now-classic house anthem that made **Roger S.** a star... Folks in search of the now-deleted **Steve "Silk" Hurley** 12-inch remix of **Roberta Flack's** No. 1 dance hit, "Uh-Uh Ooh-Ooh Look Out (Here It Comes)," should pick up the singer's just-issued "Softly With These Songs" greatest-hits set. And for quieter, more romantic moments, you can't miss with "The Closer I Get To You" and "Feel Like Makin' Love." *Deep sigh*... **CeCe Peniston**, **RuPaul**, **TLC**, and **Naughty By Nature** are among the acts on the third and fourth volumes of the highly successful "MTV Party To Go" compilation series to benefit the **AMC Cancer Research Center**. The albums, jointly produced by **MTV** and **Tommy Boy Records**, boast previously unavailable remixes of 20 hits. Past sets have raised more than \$1.5 million... Zimbabwean belter **Rozzalla** is nearing completion of her second Epic collection, which is due out in autumn. Choice bits include a haunting tribal/house rendition of **R.E.M.'s** 1992 pop hit "Losing My Religion," deftly produced by **DNA**. *Yum*... In a recent column previewing the upcoming **Ten City** album, we neglected to mention that producer **Timmy Regisford** has contributed remixes to the 12-inch version of the single "Fantasy." We apologize for the mistake.



A Raving Idol. **Chrysalis/ERG** rocker **Billy Idol**, pictured here during a recent New York promo jaunt, is riding a wave of success in the dance music market with a rave-injected cover of the **Velvet Underground's** "Heroin." The track, which has remixes by **Guido Osorio** and **Tony Garcia**, among others, advances from No. 29 to 23 on **Billboard's** Club Play chart this week. From left are **Osorio**; **Idol**; **John Trienis**, national director of dance music for **EMI Records Group**; and **Garcia**.

Billboard. Dance HOT Breakouts
FOR WEEK ENDING JULY 3, 1993

CLUB PLAY

1. CAN YOU FORGIVE HER? PET SHOP BOYS EMI
2. STATE OF MIND SOFIA SHINAS WARNER BROS
3. JUMPING TO THE PARTY SPACE MASTER ZYX
4. SPECIAL KIND OF LOVE DINA CARROLL A&M
5. THAT'S WHEN YA LOST SOULS OF MISCHIEF JIVE

MAXI-SINGLES SALES

1. 2 THE RHYTHM SOUND FACTORY RCA
2. I GET AROUND 2PAC INTERSCOPE
3. PINK COOKIES IN A PLASTIC BAG L.L. COOL J DEF JAM
4. WHAT'S UP DOC? (CAN WE ROCK?) FU-SCHNICKENS JIVE
5. CHIEF ROCKA LORDS OF THE UNDERGROUND PENDULUM

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

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	7	*** No. 1 *** PLASTIC DREAMS EPIC 74992	JAYDEE
2	4	10	7	GOTTA KNOW (YOUR NAME) A&M 0255	MALAIKA
3	1	2	7	THAT'S THE WAY LOVE GOES VIRGIN 12661	JANET JACKSON
4	8	13	5	U R THE BEST THING SIRE/GIANT 40853/WARNER BROS.	D:REAM
5	3	6	9	QUEENIE DALI 66305/ELEKTRA	ETHYL MEATPLOW
6	6	9	8	YOUR TOWN CHAOS 74959	DEACON BLUE
7	15	21	5	BACK TO MY ROOTS TOMMY BOY 565	RUPAUL
8	13	17	5	TUBALE (EXTASY) ANGEL EYES 5411	WARNING
9	9	4	9	BUDDY X VIRGIN 12665	NENEH CHERRY
10	18	26	5	BOY POP SIRE 40806/WARNER BROS.	BOOK OF LOVE
11	10	7	9	REGRET QWEST 40760/WARNER BROS.	NEW ORDER
12	19	31	4	BAD MOOD SBK 19782/ERG	LONNIE GORDON
13	17	18	6	GLAMMER GIRL SEXY 1001/MAXI	THE LOOK
14	5	5	10	RUSHING NERVOUS 20048	LONI CLARK
15	20	37	3	VOICE OF FREEDOM COLUMBIA 74943	FREEDOM WILLIAMS
16	7	11	8	WIND IT UP ELEKTRA 66319	THE PRODIGY
17	21	36	4	SHINE COLUMBIA 74948	MIDI RAIN
18	12	1	11	PHOREVER PEOPLE EPIC 74898	THE SHAMEN
19	11	8	12	WHAT CAN YOU DO FOR ME LONDON 857 103/PLG	UTAH SAINTS
20	22	28	5	NASTY GROOVE CRAP 030	COLD AUTOMATIC EYES
21	27	39	3	*** POWER PICK *** RUNAROUND RCA 62542	MARTHA WASH
22	24	34	4	JUST CAN'T GET ENOUGH SONIC 2017/INSTINCT	TRANSFORMER 2 FEATURING ASLI
23	29	29	4	HEROIN CHRYSALIS 24826/ERG	BILLY IDOL
24	14	16	7	CATCH ME SIRE 40819/WARNER BROS.	BETTY BOO
25	30	40	4	YOU MAKE ME HAPPY FREEZE 50036	THE DARRYL JAMES/DAVID ANTHONY PROJECT
26	16	12	11	PRESSURE US COLUMBIA 74916	SUNSCREEM
27	34	42	3	HYPNOMANIA SMASH 880 004	LATOUR
28	31	41	4	GET FUNKY WITH ME MEDICINE 40828/WARNER BROS.	FIERCE RULING DIVA
29	39	46	3	STAND ABOVE ME VIRGIN 12668	O.M.D.
30	33	33	6	YOU GOT ME WORKIN' GREAT JONES 530 625/ISLAND	GLENN 'SWEETIE G' TOBY
31	35	45	3	BANG TO THE RHYTHM! CAROLINE 2527	COLD SENSATION
32	26	23	7	SWEET HARMONY ATLANTIC 85759	THE BELOVED
33	43	—	2	I WILL CATCH U EPIC 74968	NOKKO
34	38	—	2	I WANT YOU BACK COLUMBIA 74940	GEORGE LAMOND
35	32	32	6	LOVE SENSATION DOUBLE J 5507/SALSOL	LOLEATTA HOLLOWAY
36	36	24	8	I BELIEVE MOONSHINE MUSIC 55306	LUNATIC FRINGE
37	46	—	2	TRIBAL DANCE RADIKAL 12423/CRITIQUE	2 UNLIMITED
38	NEW	1	1	*** HOT SHOT DEBUT *** CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2583	TAYLOR DAYNE
39	41	35	6	IN CHARGE CITI 015	EL BARRIO
40	NEW	1	1	DRE DAY DEATH ROW 53829/INTERSCOPE	DR. DRE
41	45	—	2	PUT ME IN A TRANCE RADIKAL 12418	APOTHEOSIS
42	NEW	1	1	KILLER/PAPA WAS A ROLLING STONE HOLLYWOOD 66289/ELEKTRA	GEORGE MICHAEL
43	23	19	12	JUMP THEY SAY SAVAGE 50034	DAVID BOWIE
44	NEW	1	1	LET 'EM IN ELEKTRA 66291	SHINEHEAD
45	25	14	14	MORE AND MORE A 25028/IMAGO	CAPTAIN HOLLYWOOD PROJECT
46	NEW	1	1	HUMAN BEHAVIOUR ELEKTRA 66299	BJORK
47	28	22	11	JUST A DREAM MCA 54595	DONNA DELORY
48	NEW	1	1	LIVING IN THE PAST CHRYSALIS IMPORT/ERG	JETHRO TULL
49	37	30	11	GO AWAY EPIC 74843	GLORIA ESTEFAN
50	47	44	7	THAT'S THE WAY LOVE IS MCA 54619	BOBBY BROWN

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	12	*** No. 1 *** MORE AND MORE (M) (T) (X) A 25028/IMAGO	CAPTAIN HOLLYWOOD PROJECT
2	1	1	7	THAT'S THE WAY LOVE GOES (T) (X) VIRGIN 12661	JANET JACKSON
3	7	10	4	BACK TO MY ROOTS (M) (T) (X) TOMMY BOY 565	RUPAUL
4	4	5	9	SWEET LULLABY (T) (X) EPIC 74919	DEEP FOREST
5	8	20	3	PLASTIC DREAMS (T) (X) EPIC 74992	JAYDEE
6	3	3	10	REGRET (M) (T) QWEST 40760/WARNER BROS.	NEW ORDER
7	5	6	17	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110	ROBIN S.
8	15	30	3	DRE DAY (M) (T) DEATH ROW 53829/INTERSCOPE	DR. DRE
9	10	11	5	LOVE NO LIMIT (M) (T) (X) UPTOWN 54640/MCA	MARY J. BLIGE
10	11	16	4	RUNAROUND (M) (T) (X) RCA 62542	MARTHA WASH
11	12	15	5	SLAM (M) (T) JMJ/CHAOS 74882/COLUMBIA	ONYX
12	14	12	5	WHO'S THE MAN? (M) (T) (X) TOMMY BOY 556	HOUSE OF PAIN
13	19	26	4	U R THE BEST THING (T) (X) SIRE/GIANT 40853/WARNER BROS.	D:REAM
14	9	7	11	PASSIN' ME BY (M) (T) DELICIOUS VINYL 10114/AG	THE PHARCYDE
15	17	17	6	BAD BOYS (THEME FROM "COPS") (T) (X) BIG BEAT 96056/AG	INNER CIRCLE
16	21	27	4	WALKING IN MY SHOES (M) (T) (X) MUTE/SIRE 40852/WARNER BROS.	DEPECHE MODE
17	20	29	5	RELIGION (T) (X) EPIC 74928	FRONT 242
18	16	14	8	KNOCKIN' DA BOOTS (M) (T) LUKE 461	H-TOWN
19	22	37	5	WHOOPI! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
20	6	4	10	GO AWAY (T) (X) EPIC 74843	GLORIA ESTEFAN
21	25	41	6	WHOOT, THERE IT IS (M) (T) WRAP 0150/ICHIBAN	95 SOUTH
22	24	31	5	BABY BE MINE (M) (T) MCA 54634	BLACKSTREET
23	18	13	8	CATCH ME (T) (X) SIRE 40819/WARNER BROS.	BETTY BOO
24	26	38	4	BOY POP (T) (X) SIRE 40806/WARNER BROS.	BOOK OF LOVE
25	30	47	3	*** POWER PICK *** I WILL CATCH U (T) EPIC 74968	NOKKO
26	31	43	4	HITTIN' SWITCHES (T) UPTOWN 54644/MCA	ERICK SERMON
27	13	8	7	BUDDY X (T) VIRGIN 12665	NENEH CHERRY
28	35	—	2	GOTTA KNOW (YOUR NAME) (T) A&M 0255	MALAIKA
29	37	50	3	RUSHING (T) NERVOUS 20048	LONI CLARK
30	39	—	2	WEAK (T) RCA 62521	SWV
31	29	44	3	PRESSURE US (T) (X) COLUMBIA 74916	SUNSCREEM
32	33	46	3	I WANT YOU BACK (M) (T) (X) COLUMBIA 74940	GEORGE LAMOND
33	NEW	1	1	*** HOT SHOT DEBUT *** IT'S ON (M) (T) (X) TOMMY BOY 569	NAUGHTY BY NATURE
34	27	22	6	HOW U GET A RECORD DEAL (M) (T) COLD CHILLIN' 40830/WARNER BROS.	BIG DADDY KANE
35	41	—	11	DAZZEY DUKS (T) TMR 3089/BELLMARK	DUICE
36	28	18	10	EVERY LITTLE THING U DO (T) (X) UPTOWN 54613/MCA	CHRISTOPHER WILLIAMS
37	32	35	9	DEEPER (M) (T) DJ WEST/CHAOS 74737/COLUMBIA	BOSS
38	NEW	1	1	HAPPY (T) (X) RCA 62568	LEGACY OF SOUND
39	NEW	1	1	I LIKE IT (M) (T) (X) BIG BEAT 10124/AG	JOMANDA
40	38	28	15	I CAN'T GET NO SLEEP (M) (T) CUTTING 273	MASTERS AT WORK FEATURING INDIA
41	NEW	1	1	BABY I'M YOURS (M) (T) (X) GASOLINE ALLEY 54589/MCA	SHAI
42	45	48	19	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
43	NEW	1	1	CAN'T GET ENOUGH OF YOUR LOVE (M) (T) (X) ARISTA 1-2583	TAYLOR DAYNE
44	43	40	12	LOVE ME THE RIGHT WAY (T) (X) LOGIC 62529/RCA	RAPINATION & KYM MAZELLE
45	36	32	6	LET'S GO THROUGH THE MOTIONS (T) (X) UPTOWN 54636/MCA	JOCELI
46	NEW	1	1	LOVE SENSATION (T) DOUBLE J 5507/SALSOL	LOLEATTA HOLLOWAY
47	44	33	6	TRUTHFUL (M) (T) (X) UPTOWN 54614/MCA	HEAVY D. & THE BOYZ
48	40	34	15	BOW WOW WOW (M) (T) IMMORTAL 74852/EPIC	FUNKDOOBIEST
49	23	9	8	WHAT'CHA GONNA DO? (T) (X) EPIC 74938	SHABBA RANKS (FEATURING QUEEN LATIFAH)
50	34	24	7	THAT'S THE WAY LOVE IS (M) (T) (X) MCA 54619	BOBBY BROWN

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.

JUMPING TO THE HITS OF THIS SUMMER

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Bluegrass Meet To Paint Town Red Mktg. Confab Features Performance Slate

NASHVILLE—Marketing will command a large share of the time devoted to workshops and seminars at the International Bluegrass Music Assn.'s trade show and Fan Fest. The multipurpose event will be held Sept. 20-26, at various locations in Owensboro, Ky., and will include artist showcases, exhibits, and the International Bluegrass Music Awards Show.

Kicking off the 1993 World of Bluegrass will be the annual Bluegrass Golf Scramble on Sept. 20. Registration will open that evening and continue through Sept. 23. Exhibitors will set up on Sept. 21, with the exhibit hall opening to registrants that afternoon. Also on that day will be a series of IBMA members meetings and showcases for nine acts.

The seminars and workshops start on Sept. 22, and will cover these top-

ics: marketing bluegrass in a non-bluegrass world, marketing an act, international touring, marketing a recording, sound, marketing an event, organizational leadership, and marketing musical instruments. Eleven acts will showcase to the registrants on that day.

On Sept. 23, the seminars and workshops will cover the topics of taking care of one's voice, bluegrass in the computer age, and radio and records. Two acts will showcase during lunch. The IBMA Awards show will be held from 7 p.m. to 10 p.m. and be followed by a winners celebration party.

The show again will be carried live on a network of radio stations assembled by WBKR Owensboro. In addition, the Nashville Network, the Americana Network, and the Kentucky Educational Network have ex-

pressed interest in broadcasting all or parts of the awards ceremony, an IBMA spokesman says.

Sept. 24 will be the last day to see the exhibits and the first day of the Fan Fest segment, during which top bluegrass acts will perform. Also on this day, registrants will participate in the wrap-up session, Town Meeting: Bluegrass 2000.

Fan Fest will continue on Sept. 25, from noon until 11 p.m., and from 11 a.m. to 5 p.m. the next day.

IBMA is offering five separate registration packages: single-day registration, full registration, exhibitors registration, Bluegrass Fan Fest registration, and IBMA Awards Show tickets.

Prices and details of the event are available from the IBMA office in Owensboro.



Academy Awards. Arista Records' Tim DuBois, third from left, accepts Brooks & Dunn's Academy of Country Music trophies for album and single of the year. Congratulating him, from left, are Chris LeDoux, Mark Chesnutt, and Marie Osmond.

Mogull Exposes Country Roots In 'Wild West' Series Soundtrack

BY EDWARD MORRIS

NASHVILLE—One of the most ambitious re-creations of the music that permeated America's westward expansion after the Civil War is now on the market as a record album and a one-hour radio special.

In addition to the album's intrinsic entertainment and historic value, its producer, John McEuen, maintains that it also displays the varied roots of today's country music.

Originally created for the soundtrack of "The Wild West," a 10-hour series produced by Warner Bros. Tel-

evision, "The Music Of The Wild West" was released as an album April 27 by the Mogull Entertainment label.

The miniseries was syndicated on independent television stations in March and April. Print tie-ins included a special issue April 5 of Life magazine and the publication by Time Life of a 368-page coffee-table book, "The Wild West." The series, which has been released on home video, also was promoted through Time Warner's various consumer magazines.

McEuen, a founding and former member of the Nitty Gritty Dirt Band, produced the music, using 88 performers and recording the tracks in studios in 12 cities over a two-month period. Forty-five separate compositions are featured on the album. Many are familiar folk songs, including "Shenandoah," "Camptown Races," "Sweet Betsy From Pike," "Yellow Rose Of Texas," "Little Joe, The Wrangler," and "Barbara Allen."

"What I've made here," McEuen says, "is not just a soundtrack album. I basically used this 10-hour miniseries as an excuse for making the record I'd always wanted to make—which is a prequel to [the Nitty Gritty Dirt Band's historic 1972 album] 'Will The Circle Be Unbroken.' I wanted to bring some of these great singers and players together to show where country music came from. I used to think it came from Jimmie Rodgers. But Jimmie Rodgers was going back to 1860."

Among the performers on the project are McEuen, Crystal Gayle, Gary Morris, Michael Martin Murphey, Mary MacGregor, the Nashville Mandolin Ensemble, Marty Stuart, Red Steagall, Bill Miller, the Americus Brass Band, the New Mexico Musicians Society, and the Utah Pioneer Choir.

Retailers, Radio Join Universal For Contest

NASHVILLE—Universal Studios Florida, Camelot Music, Westwood One, MCA Records, and various radio stations are sponsoring a "Ride The Movies With McBride & The Ride" promotion that will culminate with a live concert by that group July 27.

Designed and coordinated by the Ken Stilts Co., McBride & the Ride's managing agency, the promotion offers prizes of free trips to Universal City Florida via participating radio stations and Camelot record stores. Trip winners will be flown to the theme park to see the group's concert, which will be broadcast live on Westwood One to about 120 stations.

The Camelot tie-in offers the winning registrant a free trip for four to the park. The promotion, which began June 21, is being spotlighted with counter cards that carry tear-off entry forms.

In addition, Universal is working with approximately 100 radio stations in the top 50 markets east of the Mississippi to offer trips to listeners.

(Continued on page 33)

(Continued on page 33)

Country Culture: Sign Of The Times Also: Fan Fair Star Prizes; Garth Ropes 'Em In

CULTURE SHOCKS: In spite of all the howls from those who have economic or psychological interests in maintaining the status quo, every culture changes bit by bit, minute by minute. This is neither totally good nor bad—just inevitable. After all, culture is simply the catchall name we apply to the methods people use to cope with their existence. What works for them today may be utterly off the point tomorrow.

Country music has reached its current breadth of acceptance not because it has been watered down and sold out by a cabal of profiteers, but because the people who make the music exist in cultures that have changed to fit the times.

Naturally, the new elements they have assimilated into their lives show up in their music—in its themes, outlooks, images, and sounds—and make it more universal. No one needs a translator to understand what the music is saying. It is no longer afflicted by quaintness. If this adds up to "cultural homogenization," then that's simply how life and art operate. How can it be otherwise?

And, more to the point, why should it be?

FAN FAIR FACTS: Alan Jackson won the best-booth prize at this year's Fan Fair. His booth was based on the theme of "Chattahoochee," his current single and music video. Pam Tillis earned second prize for her Egyptian-styled booth, a tie-in with her single and video, "Cleopatra, Queen Of Denial." Trisha Yearwood took third place with her "recording studio" setup... According to figures from the Country Music Assn., which co-sponsors Fan Fair with the Grand Ole Opry, more than 450 journalists covered the event, including 130 reporters from outside the U.S. ... The Nashville Convention & Visitors Bureau estimates Fan Fair '93 pumped nearly \$8.5 million into Music City's economy... Next year's Fan Fair is scheduled for June 6-12. Tickets for it will go on sale in January.

GARTH-GAZING: Garth Brooks has sold out a second show at the 65,000-seat Texas Stadium, this time in 93 minutes. He sold out his first one there a minute faster. Brooks' management also reports quick sellouts of tickets to six shows in Tacoma, Wash., Sacramento, Calif., and Las Vegas. The star doesn't even start his tour until July 30.

OOPS: In spite of the fact that we pluralized it in last week's column, we really do know that the correct title of the George Jones/Tammy Wynette classic is "Golden Ring." That's *one* ring. Apologies to all. We're just sick about the error.

MAKING THE ROUNDS: Original Cinema, New York City, has released for home video the recently aired biopic "Bill Monroe: Father Of Bluegrass Music." The 90-minute picture was directed by Steve Gebhardt, who also produced and directed "Ladies & Gentlemen, The Rolling Stones." In

addition to giving a history of Monroe's rise and influence in show business—complete with archival footage—the film has extensive commentary from Ricky Skaggs, Jerry Garcia, Sonny Osborne, Chubby Wise, Emmylou Harris, Bill Keith, Peter Rowan, Doug Green, Kenny Baker, John Hartford, Marty Stuart, and others. Initially, Original Cinema will sell the

\$19.95 video by direct mail and through such special outlets as the Opryland and Country Music Hall Of Fame & Museum stores. A shorter version of the video aired on The Nashville Network on Memorial Day weekend.

Jack Hurst, who covers country music for the Chicago Tribune, is the author of a new book on the Civil War general Nathan Bedford Forrest. It is published by Knopf... John Anderson has snagged a Blue Sky Award from the American Lung Assn. for his environmentally conscious music video "Seminole Wind." The honor is accorded to videos that stress the need for a cleaner environment. Other winners: Spyro Gyra, Van Halen, Yothu Yindi, and Lonette McKee... Nick Sparks has been promoted to studio manager for Emerald Sound studio... Liberty Records' Ricky Lynn Gregg suffered bruised ribs and a broken finger in a car accident June 15 in Nashville, but resumed touring three days later... The W.R. Case & Sons Cutlery Co. of Bradford, Pa., has lined up Music Row insider Tandy Rice to arrange licensing deals between the knife manufacturer and country artists... Marcha Coursey has joined Kid's Touring Company, Brentwood, Tenn., as director of tour marketing and development.



by Edward Morris



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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	2	9	*** NO. 1 *** THAT SUMMER A. REYNOLDS (P. ALGER, S. MAHL, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17324
2	4	10	10	MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	JOHN ANDERSON (C) (V) BNA 62507
3	8	12	15	LOVE ON THE LOOSE, HEART ON THE RUN S. GIBSON, T. BROWN (KOSTAS, A. GRAHAM)	MCBRIDE & THE RIDE (C) (V) MCA 54601
4	3	8	13	NO FUTURE IN THE PAST T. BROWN (V. GILL, C. JACKSON)	VINCE GILL (C) (V) MCA 54540
5	9	11	14	SOMEBODY ELSE'S MOON G. FUNDIS, J. HOBBS (P. NELSON, T. SHAPIRO)	COLLIN RAYE (V) EPIC 74912
6	1	1	14	BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, KOSTAS)	PATTY LOVELESS (C) (V) EPIC 74906
7	13	13	8	A BAD GOODBYE J. STROUD, C. BLACK (C. BLACK)	CLINT BLACK WITH WYONNA (C) (V) RCA 62503
8	12	14	12	TELL ME ABOUT IT J. CRUTCHFIELD (B. LABOUNTY, P. MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON (V) LIBERTY 56985
9	10	21	8	CHATTahoochee K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON (C) (V) ARISTA 1-2573
10	5	9	14	OH ME, OH MY, SWEET BABY M. POWELL, T. DUBOIS (M. GARVIN, T. SHAPIRO)	DIAMOND RIO (C) (V) ARISTA 1-2464
11	15	17	12	THE HARD WAY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74930
12	17	19	8	IT'S YOUR CALL T. BROWN, R. MCENTIRE (L. HENGBER, S. HARRINGTON, BURKHART, B. BURCH)	REBA MCENTIRE (C) (V) MCA 54496
13	20	20	10	WHEN DID YOU STOP LOVING ME T. BROWN, G. STRAIT (M. HOLMES, D. KEES)	GEORGE STRAIT (C) (V) MCA 54642
14	18	18	8	WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. DUNN, D. COOK)	BROOKS & DUNN (C) (V) ARISTA 12563
15	19	22	14	I GUESS YOU HAD TO BE THERE R. LANDIS (J. ROBBIN, B. CLOYD)	LORRIE MORGAN (V) BNA 62415
16	21	28	7	IT SURE IS MONDAY M. WRIGHT (D. LINDE)	MARK CHESNUTT (C) (V) MCA 54630
17	11	6	18	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH (C) (V) MERCURY 862 342
18	6	5	16	HONKY TONK ATTITUDE B. MONTGOMERY, J. SLATE (J. DIFFIE, L. BOGAN)	JOE DIFFIE (C) (V) EPIC 74911
19	7	3	13	HOMETOWN HONEYMOON J. LEO, L. M. LEE, ALABAMA (J. LEO, J. PHOTOGLIO)	ALABAMA (V) RCA 62495
20	23	27	10	CLEOPATRA, QUEEN OF DENIAL P. WORLEY, E. SEAY (P. TILLIS, B. DIPIERO, J. BUCKINGHAM)	PAM TILLIS (C) (V) ARISTA 1-2552
21	25	26	13	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B. BECKETT (S. CLARK, J. MACRAE)	CONFEDERATE RAILROAD (V) ATLANTIC 82422
22	29	35	5	*** AIRPOWER *** CAN'T BREAK IT TO MY HEART J. STROUD (K. ROTH, T. LAWRENCE, E. CLARK, E. WEST)	TRACY LAWRENCE ATLANTIC ALBUM CUT
23	28	29	9	*** AIRPOWER *** HAUNTED HEART B. CANNON, N. WILSON (B. BROCK, K. WILLIAMS)	SAMMY KERSHAW (C) (V) MERCURY 862 096
24	31	36	6	*** AIRPOWER *** EVERY LITTLE THING H. EPSTEIN (C. CARTER, A. ANDERSON)	CARLENE CARTER (C) (V) GIANT 18527
25	24	24	13	I WANNA TAKE CARE OF YOU J. BOWEN, B. DEAN (B. DEAN, J. K. JONES)	BILLY DEAN (V) SBK 56984/LIBERTY
26	22	15	17	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371
27	32	38	7	WE GOT THE LOVE J. LEO, RESTLESS HEART (S. BOGARD, R. GILES)	RESTLESS HEART (V) RCA 62510
28	14	4	14	TELL ME WHY T. BROWN (K. BONOFF)	WYONNA (C) (V) CURB 54606/MCA
29	26	16	17	AIN'T THAT LONELY YET P. ANDERSON (KOSTAS, J. HOUSE)	DWIGHT YOAKAM (C) (V) REPRISE 18528/WARNER BROS.
30	27	25	13	AN OLD PAIR OF SHOES K. LEHNING (J. FOSTER, A. MASTERS, J. MORRIS)	RANDY TRAVIS (V) WARNER BROS. 18616
31	38	43	6	WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS (C) (V) WARNER BROS. 18516
32	16	7	15	TROUBLE ON THE LINE R. SCRUGGS, M. MILLER (M. A. MILLER, B. SHORE)	SAWYER BROWN (V) CURB 1043
33	39	42	7	RENO R. LANDIS (SUPERNAW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE)	DOUG SUPERNAW (V) BNA 87356
34	42	58	3	WHY DIDN'T I THINK OF THAT D. JOHNSON (B. MCDILL, P. HARRISON)	DOUG STONE (V) EPIC 77025
35	40	47	5	JANIE BAKER'S LOVE SLAVE D. COOK (D. LINDE)	SHENANDOAH (V) RCA 62504
36	33	30	18	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	LEE ROY PARNELL (C) (V) ARISTA 1-2523
37	30	23	18	ALRIGHT ALREADY S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD)	LARRY STEWART (V) RCA 62474
38	35	31	20	ALIBIS J. STROUD (R. BOUDREAUX)	TRACY LAWRENCE (C) (V) ATLANTIC 87372
39	46	60	3	MAMA KNOWS THE HIGHWAY A. REYNOLDS, J. ROONEY (P. WASNER, C. J. QUARTO)	HAL KETCHUM CURB ALBUM CUT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	45	51	4	DOWN ON MY KNEES G. FUNDIS (B. N. CHAPMAN)	TRISHA YEARWOOD (V) MCA 54670
41	37	34	20	HEARTS ARE GONNA ROLL A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB ALBUM CUT
42	44	48	4	TEXAS TATTOO D. JOHNSON (D. GIBSON, B. MILLER)	GIBSON/MILLER BAND (C) (V) EPIC 74991
43	36	32	19	MADE FOR LOVIN' YOU D. JOHNSON (C. PUTMAN, S. THROCKMORTON)	DOUG STONE (V) EPIC 74885
44	49	53	5	SHAME SHAME SHAME SHAME D. COOK (M. COLLIE, J. LEAP)	MARK COLLIE (V) MCA 54668
45	62	—	2	WORKING MAN'S PH.D. S. HENDRICKS (A. TIPPIN, P. DOUGLAS, B. BOYD)	AARON TIPPIN (V) RCA 62520
46	43	41	20	THE HEART WON'T LIE T. BROWN, R. MCENTIRE (K. CARNES, D. T. WEISS)	REBA MCENTIRE & VINCE GILL (V) MCA 54599
47	48	50	8	LEAD ME NOT R. CROWELL, L. WHITE, S. SMITH (L. WHITE)	LARI WHITE (V) RCA 62511
48	52	62	4	EASIER SAID THAN DONE S. FISHELL, R. FOSTER (R. FOSTER)	RADNEY FOSTER (V) ARISTA 12564
49	54	72	3	HOLDIN' HEAVEN T. BROWN (B. KENNER, T. MCHUGH)	TRACY BYRD (V) MCA 54659
50	41	37	17	IF I HAD A CHEATIN' HEART C. HOWARD (W. HOLYFIELD, A. TURNEY)	RICKY LYNN GREGG (V) LIBERTY 44948
51	56	70	3	I GOT A LOVE R. SCRUGGS (J. LEAP)	MATTHEWS, WRIGHT & KING COLUMBIA ALBUM CUT
52	57	63	4	STANDING ON THE EDGE OF LOVE R. PENNINGTON (T. SEALS, J. P. PENNINGTON)	CLINTON GREGORY (C) (V) STEP ONE 461
53	50	54	6	SEEDS B. MAHER (P. ALGER, R. MURPHY)	KATHY MATTEA (V) MERCURY 862 064
54	47	40	12	HEY BABY R. BENNETT, T. BROWN (M. STUART, P. KENNERLEY)	MARTY STUART (C) (V) MCA 54607
55	59	66	3	A COWBOY'S BORN WITH A BROKEN HEART C. FARREN (J. STEELE, C. FARREN)	BOY HOWDY CURB ALBUM CUT
56	72	—	2	A THOUSAND MILES FROM NOWHERE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM (C) (D) (V) REPRISE 18528/WARNER BROS.
57	65	—	2	UNDER THIS OLD HAT J. BOWEN, J. CRUTCHFIELD (M. ANTHONY, L. CORDLE)	CHRIS LEDOUX (V) LIBERTY 17443
58	58	65	5	A MIND OF HER OWN C. HOWARD (C. JONES, J. BERRY)	JOHN BERRY LIBERTY ALBUM CUT
59	55	55	18	YOU SAY YOU WILL G. FUNDIS (B. N. CHAPMAN, V. THOMPSON)	TRISHA YEARWOOD (V) MCA 54600
60	NEW	1	1	*** HOT SHOT DEBUT *** IN THE HEART OF A WOMAN J. SCAIFE, J. COTTON (K. HINTON, B. CARTWRIGHT)	BILLY RAY CYRUS (C) (V) MERCURY 862 448
61	NEW	1	1	IF I DIDN'T LOVE YOU S. HENDRICKS (J. VEZNER, J. WHITE)	STEVE WARINER (C) (V) ARISTA 1-2578
62	51	44	12	IF YOU'RE NOT GONNA LOVE ME R. VAN HOY, D. ALLEN (D. ALLEN, R. VAN HOY, M. COLLIE)	DEBORAH ALLEN (V) GIANT 18530
63	NEW	1	1	THANK GOD FOR YOU M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	SAWYER BROWN CURB PROMO
64	60	57	17	JUST AS I AM S. BUCKINGHAM (L. BOONE, P. NELSON)	RICKY VAN SHELTON (V) COLUMBIA 74896
65	63	61	16	A LITTLE BIT OF HER LOVE S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, L. WILSON)	ROBERT ELLIS ORRALL (V) RCA 62475
66	NEW	1	1	I'LL CRY TOMORROW S. HENDRICKS, L. STEWART (S. BOGARD, R. GILES)	LARRY STEWART (V) RCA 62546
67	NEW	1	1	DADDY LAID THE BLUES ON ME D. JOHNSON, C. JACKSON (B. CRYNER)	BOBBIE CRYNER (C) (V) EPIC 7704
68	NEW	1	1	LET GO R. L. PHELPS, D. PHELPS (D. BROWN)	BROTHER PHELPS ASYLUM PROMO
69	67	71	15	WHAT MADE YOU SAY THAT H. SHEDD, N. WILSON (T. HASELDEN, S. MUNSEY, JR.)	SHANIA TWAIN (C) (V) MERCURY 864 992
70	NEW	1	1	DANCE WITH THE ONE THAT BROUGHT YOU H. SHEDD, N. WILSON (S. HOGIN, G. PETERS)	SHANIA TWAIN (C) (V) MERCURY 862 346
71	NEW	1	1	HE AIN'T WORTH MISSING N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH (C) (V) MERCURY 862 262
72	NEW	1	1	FAST AS YOU P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.
73	69	59	12	SOME GAVE ALL J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	BILLY RAY CYRUS (C) (V) MERCURY 865 096
74	61	52	15	HEARTACHE J. BOWEN, S. BOGGUSS (L. GEORGE, I. ULZ)	SUZIE BOGGUSS (V) LIBERTY 56972
75	NEW	1	1	I WOULDN'T KNOW J. LEO, M. WRIGHT (M. BEESON, R. BYRNE, M. MCGUIRE)	ANDY CHILDS (V) RCA 62545

Tracks showing an increase in detections over the previous week, regardless of chart movement. 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.

HOT COUNTRY RECURRENTS

1	—	—	1	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	SAMMY KERSHAW MERCURY
2	1	1	4	NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	RADNEY FOSTER ARISTA
3	3	2	5	WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
4	5	4	3	BORN TO LOVE YOU D. COOK (M. COLLIE, D. COOK, C. RAINS)	MARK COLLIE MCA
5	8	6	5	IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH)	TANYA TUCKER LIBERTY
6	2	3	3	MY BLUE ANGEL E. GORDY, JR. (A. TIPPIN, K. WILLIAMS, P. DOUGLAS)	AARON TIPPIN RCA
7	6	7	7	HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	GEORGE STRAIT MCA
8	10	8	13	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	CONFEDERATE RAILROAD ATLANTIC
9	4	—	2	T-R-O-U-B-L-E G. BROWN (J. CHESNUT)	TRAVIS TRITT WARNER BROS.
10	7	5	9	WHAT PART OF NO R. LANDIS (W. PERRY, G. SMITH)	LORRIE MORGAN BNA
11	9	—	2	HARD WORKIN' MAN D. COOK, S. HENDRICKS (R. DUNN)	BROOKS & DUNN ARISTA
12	13	9	39	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	BROOKS & DUNN ARISTA
13	14	10	20	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	JOHN MICHAEL MONTGOMERY ATLANTIC

14	11	11	5	SHE'S NOT CRYIN' ANYMORE J. SCAIFE, J. COTTON (B. R. CYRUS, T. SHELTON, B. CANNON)	BILLY RAY CYRUS MERCURY
15	17	12	18	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	VINCE GILL MCA
16	12	—	2	TONIGHT I CLIMBED THE WALL K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON ARISTA
17	15	13	20	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	GEORGE STRAIT MCA
18	16	—	2	LEARNING TO LIVE AGAIN A. REYNOLDS (S. DAVIS, D. SCHLITZ)	GARTH BROOKS LIBERTY
19	18	14	11	I WANT YOU BAD (AND THAT AIN'T GOOD) G. FUNDIS, J. HOBBS (J. LEAP)	COLLIN RAYE EPIC
20	21	15	11	CAN I TRUST YOU WITH MY HEART G. BROWN (T. TRITT, S. HARRIS)	TRAVIS TRITT WARNER BROS.
21	19	16	21	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	ALABAMA RCA
22	20	—	24	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	MARK COLLIE MCA
23	—	22	26	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	JOHN ANDERSON BNA
24	22	21	17	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	ALAN JACKSON ARISTA
25	—	—	25	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	WYONNA CURB

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

COUNTRY CORNER



by Lynn Shults

NO. 1 ON THE HOT COUNTRY Singles & Tracks chart is "That Summer" (2-1) by **Garth Brooks**. The song was co-written by Brooks, **Sandy Mahl**, and **Pat Alger**, and was produced by **Allen Reynolds**. Brooks is Mahl's husband and he and Alger have co-written several of Brooks' largest copyrights. The track is the 11th No. 1 of Brooks' career and the second No. 1 from his current album "The Chase." But the big news in the Brooks camp comes out of Dallas, where a third show has been added to his Texas Stadium extravaganza later this month. Attendance for the three nights is expected to surpass the 200,000 mark—a far cry from 1989, when Brooks first began working the Dallas market.

Liberty's original game plan for Brooks was to saturate Dallas and the rest of the Texas marketplace. CEMA branch manager **Tom Tilton** says, "When Garth first came down here, this guy would hang around my office. We would sit here and we would eat cheeseburgers together. He would look on the wall and ask me, 'Do you think I will ever get a gold record?'" Hanging around is not all they did. Brooks worked the Dallas market diligently, visiting radio stations, attending CEMA retail and rack sales meetings, and playing clubs. Tilton recalls a Lieberman meeting: "I can never forget **Allan Worst** holding a microphone for the guitar and **Mark Wheeler** another for Garth to sing through. There were about 20 Lieberman salesmen in the room and Garth was real nervous." Tilton also recalls Brooks' first in-store. "We sent him out to a K mart to do an in-store. I think 37 people showed up. He was worried that no one would show up. Then the in-stores grew to 200 people and the last time he did one, 1,800 people showed up. That son-of-a-gun started signing autographs at 2 in the afternoon and signed them until 9:30 that night. He signed for everyone that came."

THE MOST ACTIVE TRACK on the Hot Country Singles & Track chart is "Working Man's Ph.D." (62-45) by **Aaron Tippin**, followed by "Why Didn't I Think Of That" (42-34) by **Doug Stone**; "Mama Knows The Highway" (46-39) by **Hal Ketchum**; "Every Little Thing" (31-24) by **Carlene Carter**; "A Bad Goodbye" (13-7) by **Clint Black & Wynonna Judd**; "Down On My Knees" (45-40) by **Trisha Yearwood**; "A Thousand Miles From Nowhere" (72-56) by **Dwight Yoakam**; "What Might Have Been" (38-31) by **Little Texas**; "Can't Break It To My Heart" (29-22) by **Tracy Lawrence**; and "In The Heart Of A Woman" (debut-60) by **Billy Ray Cyrus**.

FOR THE SECOND CONSECUTIVE week, the Greatest Gainer on the Top Country Albums chart is "A Lot About Livin' (And A Little 'Bout Love)" (8-5) by **Alan Jackson**. The "Pure Country" soundtrack, by **George Strait**, moves up a notch to No. 1. And the Pacesetter award goes to "Walls Can Fall" (73-53) by **George Jones**. Also showing significant retail action are "I Still Believe In You" (13-13) by **Vince Gill**; "No Fences" (15-14) by **Garth Brooks**; and "Watch Me" (16-15) by **Lorrie Morgan**.

WE ARE EXCITED about launching the Country Airplay Monitor. The eight-page magazine will bring the most up-to-date Broadcast Data Systems information possible to radio PDs and music directors. For info, call me at 615-321-4291.

Cline Heirs Sue Theatrical Co. Claim Singer's Name Used Unfairly

NASHVILLE—The heirs of recording star **Patsy Cline** have sued a theatrical production company and a writer/director in U.S. District Court here, alleging unfair and illegal use of the late star's name, likeness, and performance style.

The suit—filed June 8 on behalf of **Charles A. Dick**, Cline's widower, and her children, **Julie S. Fudge** and **Allen R. Dick**—cites as the major source of its complaint the play called "Always . . . Patsy Cline." According to an advertisement for the production introduced in evidence, the play was "presented" by the **Randy Johnson Co.** and "created and directed" by **Ted Swindley**. The ad, which includes a picture of Cline, notes that the play is "a two-woman musical review based on a true story" and that it "Features 17 Patsy Cline Hits."

The plaintiffs assert the play ex-

ists primarily as a framework for a simulated Cline concert.

In addition to the alleged infringements caused by the play and its promotion, the complaint also charges the defendants sold merchandise bearing Cline's name and likeness at the performances.

The production company, the complaint says, is believed to be based in South Carolina, while **Ted Swindley's** "whereabouts are unknown."

The suit asks that the defendants be enjoined from infringing Cline's name and likeness and from "competing unfairly" with the plaintiffs and their licensees. It further asks for an accounting and payment of "all gains, profits, and advantages" realized from the play presentation and merchandise sales, a surrender of all the allegedly infringing materials, and triple damages.

EDWARD MORRIS

'WILD WEST' SERIES SOUNDTRACK

(Continued from page 31)

To promote the album, **Mogull Entertainment** paid for the production and distribution of a one-hour radio special, also called "The Music Of The Wild West." It was produced by **Orin Friesen** for play on the **Great Empire Broadcasting** chain and distributed to nearly 1,000 stations, including selected **National Public Radio** and folk music outlets. In addition to containing selections from the album, the

special also has interviews with **McEuen**, **Michael Martin Murphey**, and **Marty Stuart**.

In September, The Nashville Network will air yet another version of the Old West story and **McEuen's** music. It will be in the form of an hour-long musical drama, filmed in **Old Tucson, Ariz.**, and starring **McEuen**.

The album is distributed by **BMG**.

RETAILERS, RADIO JOIN UNIVERSAL

(Continued from page 31)

The event will be cross-promoted with participating **Camelot** stores in those markets.

The **McBride & the Ride** show will be the first such concert staged at **Universal**. Says **Fred Bernstein**, the park's VP of marketing, "This is the first of what will be many promotions

with radio that will include our new state-of-the-art broadcast facility at **Universal Studios Florida**. We will continue to host national broadcasts while now being able to bring individual radio stations and syndicated programs to **Orlando** for live broadcasts via satellite."

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

- | | |
|--|---|
| TITLE (Publisher - Licensing Org.) Sheet Music Dist. | ASCAP/CPP/HL |
| 29 AIN'T THAT LONELY YET (Songs Of PolyGram, BMI/Seven Angels, BMI/Madwomen, BMI/Sony Tree, BMI) HL | 71 HE AIN'T WORTH MISSING (Songs Of PolyGram, BMI/Tokeco, BMI) |
| 38 ALIBIS (Sony Tree, BMI/Thanxamillion, BMI) HL | 74 HEARTACHE (Naked Snake, ASCAP) |
| 37 ALRIGHT ALREADY (Collins Court, ASCAP/J. B. Rudd, BMI) CPP | 41 HEARTS ARE GONNA ROLL (Foreshadown, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL |
| 7 A BAD GOODBYE (Blackened, BMI) CPP | 46 THE HEART WON'T LIE (Moonwindow, ASCAP/Donna Weiss, BMI) |
| 6 BLAME IT ON YOUR HEART (Harlan Howard, BMI/Sony Tree, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL | 54 HEY BABY (Songs Of PolyGram, BMI/Irving, BMI/Littlemarch, BMI) HL/CPP |
| 22 CAN'T BREAK IT TO MY HEART (Loggy Bayou, ASCAP/Mike Dunn, ASCAP/JMV, ASCAP) | 49 HOLDIN' HEAVEN (Tom Collins, BMI/Music Corp. Of America, BMI) |
| 9 CHATTANOOCHEE (Maltie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM | 19 HOMETOWN HONEYMOON (Warner-Elektra-Asylum, BMI/Mopage, BMI/Atter Berger, ASCAP/Patrick Janus, ASCAP/WB, ASCAP) WBM |
| 20 CLEOPATRA, QUEEN OF DENIAL (Sony Tree, BMI/Little Big Town, BMI/American Made, BMI/Duck House, BMI) HL/WBM | 18 HONKY TONK ATTITUDE (Sony Tree, BMI/Songwriters Ink, BMI/Regular Joe, BMI) HL |
| 55 A COWBOY'S BORN WITH A BROKEN HEART (Farrenuff, ASCAP/Full Keel, ASCAP/Curb, ASCAP/Farrenuff, ASCAP/Mike Curb, BMI) WBM | 61 IF I DIDN'T LOVE YOU (Warner-Tamerlane, BMI/Minnesota Man, BMI/Bob White, ASCAP) |
| 67 DADDY LAID THE BLUES ON ME (Ensign, BMI/Miss Scarlett, BMI/Lonesome Dove, BMI) | 50 IF I HAD A CHEATIN' HEART (Polygram Int'l, ASCAP/Songs Of PolyGram, BMI) HL |
| 70 DANCE WITH THE ONE THAT BROUGHT YOU (Sony Tree, BMI/WB, ASCAP) | 62 IF YOU'RE NOT GONNA LOVE ME (Posey, BMI/Royzboy, BMI/BMG, ASCAP/Judy Judy, ASCAP) HL |
| 40 DOWN ON MY KNEES (BMG, ASCAP) HL | 51 I GOT A LOVE (Harlan Howard, BMI/Sony Tree, BMI) |
| 48 EASIER SAID THAN DONE (Polygram Int'l, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI) HL | 15 I GUESS YOU HAD TO BE THERE (Ten Ten, ASCAP) |
| 24 EVERY LITTLE THING (Sony Cross Keys, ASCAP/Tortured Artist, ASCAP/Bash, ASCAP/This Big, ASCAP) HL | 66 I'LL CRY TOMORROW (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenck, BMI) |
| 72 FAST AS YOU (Coal Dust West, BMI/Warner-Tamerlane, BMI) | 26 I LOVE THE WAY YOU LOVE ME (Gary Morris, ASCAP/Taste Auction, BMI) CPP |
| 11 THE HARD WAY (EMI April, ASCAP/Getarealjob, ASCAP) HL | 60 IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tamerlane, BMI/Bruppo, BMI) |
| 23 HAUNTED HEART (Acuff-Rose, BMI/Sony Cross Keys, | 16 IT SURE IS MONDAY (EMI Blackwood, BMI/Linde Manor, BMI) WBM |
| | 12 IT'S YOUR CALL (Starstruck Writers Group, ASCAP/ |

- | | | |
|----------------------|--|---|
| Burch Brothers, BMI) | 25 I WANNA TAKE CARE OF YOU (EMI Blackwood, BMI/Jechol, ASCAP/EMI April, ASCAP) HL | 52 I WANNA TAKE CARE OF YOU (EMI Blackwood, BMI/Jechol, ASCAP/EMI April, ASCAP) HL |
| | 75 I WOULDN'T KNOW (EMI April, ASCAP/Avalon Avenue, ASCAP/Robert Byrne, BMI) | 8 TELL ME ABOUT IT (Warner-Tamerlane, BMI/Top Down, BMI/Music Corp. Of America, BMI/Frankly Scarlett, BMI) WBM/HL |
| | 35 JANIE BAKER'S LOVE SLAVE (EMI Blackwood, BMI/Linde Manor, BMI) WBM | 28 TELL ME WHY (Seagrape, BMI) |
| | 64 JUST AS I AM (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL | 36 TENDER MOMENT (Polygram Int'l, ASCAP/R-Bar-P, ASCAP/De Burgo, ASCAP/New Songs, ASCAP/Mama Guitar, ASCAP) HL |
| | 47 LEAD ME NOT (Straight Lace, ASCAP/Sis 'N Bro, ASCAP/LaSongs, Ascasp/Swell Kid, ASCAP) WBM | 42 TEXAS TATTOO (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL |
| | 68 LET GO (Dickie Brown, ASCAP) | 63 THANK GOD FOR YOU (Travelin' Zoo, ASCAP/Beginner, ASCAP) |
| | 65 A LITTLE BIT OF HER LOVE (EMI April, ASCAP/Kids, ASCAP/Zomba, ASCAP) WBM/CPP | 1 THAT SUMMER (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP |
| | 3 LOVE ON THE LOOSE, HEART ON THE RUN (Songs Of PolyGram, BMI/Millhouse, BMI) HL | 56 A THOUSAND MILES FROM NOWHERE (Coal Dust West, BMI/Warner-Tamerlane, BMI) |
| | 43 MADE FOR LOVIN' UP (Sony Tree, BMI) HL | 32 TROUBLE ON THE LINE (Zoo II, ASCAP/Club Zoo, BMI) |
| | 39 MAMA KNOWS THE HIGHWAY (Uncle Pete, BMI/Foreshadown, BMI) | 57 UNDER THIS OLD HAT (BMG, ASCAP/Jack and Bill, ASCAP/Amanda-Lin, ASCAP/Welk, ASCAP/Polygram Int'l, ASCAP) |
| | 58 A MIND OF HER OWN (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) CPP | 27 WE GOT THE LOVE (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenck, BMI) CPP/WBM |
| | 2 MONEY IN THE BANK (Alabama Band, ASCAP/Wildcountry, ASCAP/Little Big Town, BMI/American Made, BMI/MCA, ASCAP) HL/WBM | 14 WE'LL BURN THAT BRIDGE (Sony Tree, BMI) HL |
| | 4 NO FUTURE IN THE PAST (Benefit, BMI/Famous, BMI/Too Strong, BMI) CPP/WBM | 69 WHAT MADE YOU SAY THAT (Millhouse, BMI/Songs Of PolyGram, BMI) HL |
| | 10 OH ME, OH MY, SWEET BABY (Sony Tree, BMI/Terrace, ASCAP) WBM/HL | 31 WHAT MIGHT HAVE BEEN (Square West, ASCAP/Howlin' Hits, ASCAP) CPP |
| | 30 AN OLD PAIR OF SHOES (WB, ASCAP/Tapper, ASCAP/On The Wall, BMI/Great Galen, BMI) WBM | 13 WHEN DID YOU STOP LOVING ME (Acuff-Rose, BMI) CPP |
| | 33 RENO (Superdaw, ASCAP) | 21 WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK (Music City, ASCAP/EMI April, ASCAP) HL |
| | 53 SEEDS (Bait And Beer, ASCAP/Forerunner, ASCAP/Howlin' Hits, ASCAP/Murfeezeongs, ASCAP) CPP | 34 WHY DIDN'T I THINK OF THAT (Polygram, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) |
| | 44 SHAME SHAME SHAME SHAME (BMG, ASCAP/Judy Judy, ASCAP/Harlan Howard, BMI/Sony Tree, BMI) HL | 45 WORKING MAN'S PH.D. (Acuff-Rose, BMI/Careers-BMG, BMI/BMG, ASCAP/Mickey Hittler, ASCAP) |
| | 17 SHOULD'VE BEEN A COWBOY (Songs Of PolyGram, BMI/Tokeco, BMI) HL | 59 YOU SAY YOU WILL (BMG, ASCAP/EMI April, ASCAP/Ideas Of March, ASCAP) HL |
| | 5 SOMEBODY ELSE'S MOON (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI) HL/CPP | |
| | 73 SOME GAVE ALL (Songs Of PolyGram, BMI/Sly Dog, | |

ADVERTISEMENT



A Survey Of Independently Distributed Country Records In The U.S.A.

The Following Are The Top Ten Independent Country Records For June, 1993

- 1 Sons of the 60's James Younger (ADC)
- 2 Standing On The Edge Clinton Gregory (SOR)
- 3 I Wish I Had Never Laid Lies Tim Tesch (DoorKnob)
- 4 Walk Outside The Lines Marshall Tucker Band (Cabin Fever)
- 5 Lifetime Love Affair Stacy Johnson (Song-1)
- 6 Home Kiya Heartwood (Waldoxy)
- 7 Party Of One Bo Harrison (DoorKnob)
- 8 I'm Not Over You Bobby Hood (Belltune)
- 9 You Put Out An Old Flame Debra Burns (Soundwaves)
- 10 I'm Losing All Over Again Paul Hale (K-Tel)

Compiled By "The Holiday Music Group"

"Coming On Strong"
No Bottom To This Hole
"The Gibson's"
OZ
"Doc Holiday"
Good News
"Wyndi Renee"

This Survey Of Independent Distributed Country Records Has Been Compiled By The Holiday Music Group Based On Reports From Country Music Radio Stations And Certain Trade Papers Across The USA

Some Of Our Sources This Month WELA, WJJC, KHOL, KVOO, WVRM, KBTO, TADC, WNRG, WHEE, Kickin' Up A Storm (Record Pool), KULP, KBTO, WBRY, WHTL, KMAD.

This Is A Paid Advertisement To Provide A True Account Of Independent Country Records.

Hot Picks!
- "Good News" Wyndi Renee
- Brent Johnson, Kickin' Up A Storm
- "My Girlfriend Might", Smokin' Armadillos Marie Fair, WNRG
- "Old Porch Song" Gene Watson Keith Parnell, WJJC

Records On The Fringe My Girlfriend Might Smokin' Armadillos Where's The Fire? Janie Fricke Make It The First Time Mickey Gilley

To Send Records For Review Or For a Copy Of The Reports Used To Compile This Report Contact: The Holiday Music Group 2514 Build America Drive, Hampton, VA 23666

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Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING JULY 3, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** NO. 1 ***						
1	2	2	40	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
2	1	1	6	WYONNA CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
3	3	3	17	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
4	5	5	57	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/15.98)	SOME GAVE ALL	1
*** GREATEST GAINER ***						
5	8	10	37	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	5
6	6	6	27	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
7	4	4	32	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
8	7	8	39	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
9	9	7	13	DWIGHT YOAKAM ● REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
10	10	9	15	TRACY LAWRENCE ● ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
11	12	11	51	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
12	11	12	97	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
13	13	13	42	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
14	15	14	145	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
15	16	17	37	LORRIE MORGAN ● BNA 66047 (9.98/13.98)	WATCH ME	15
16	14	15	17	DOLLY PARTON ● COLUMBIA 53199/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
17	19	21	9	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH	17
18	18	19	60	CONFEDERATE RAILROAD ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	18
19	17	16	9	PATTY LOVELESS EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
20	27	20	13	WILLIE NELSON COLUMBIA 52752/SONY (10.98 EQ/15.98)	ACROSS THE BORDERLINE	15
21	23	22	9	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
22	20	18	44	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
23	24	25	93	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
24	22	23	45	ALABAMA ● RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
25	21	24	67	AARON TIPPIN ● RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
26	25	27	15	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
27	26	26	64	WYONNA ▲ ² CURB 10529/MCA (10.98/15.98)	WYONNA	1
28	28	35	6	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	28
29	29	28	216	GARTH BROOKS ▲ ⁴ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
30	30	30	71	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
31	33	33	38	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMeward LOOKING ANGEL	23
32	31	29	37	TANYA TUCKER ● LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
33	34	34	9	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
34	38	38	110	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
35	32	31	8	K.T. OSLIN RCA 66138 (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31
36	36	32	36	RESTLESS HEART RCA 66049 (9.98/15.98)	BIG IRON HORSES	26
37	40	39	34	DIAMOND RIO ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24
38	35	36	8	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24
39	37	37	12	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	39	40	21	BILLY DEAN SBK 98947/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14
41	44	41	114	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
42	46	47	42	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
43	43	46	43	SAWYER BROWN CURB 77574 (9.98/13.98)	CAFE ON THE CORNER	23
44	42	45	43	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
45	45	43	45	DOUG STONE EPIC 52436/SONY (9.98 EQ/15.98)	FROM THE HEART	19
46	51	49	40	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
47	47	48	90	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
48	55	55	40	RANDY TRAVIS ● WARNER BROS. 45044 (10.98/15.98)	GREATEST HITS, VOL. 1	14
49	52	50	49	CLINT BLACK ▲ RCA 66003 (10.98/15.98)	THE HARD WAY	2
50	49	42	37	SUZY BOGDUSS LIBERTY 98585 (9.98/15.98)	VOICES IN THE WIND	31
51	58	58	119	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
52	53	67	23	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE	38
*** PACESETTER ***						
53	73	—	31	GEORGE JONES MCA 10652 (9.98/15.98)	WALLS CAN FALL	24
54	41	44	9	RICKY LYNN GREGG LIBERTY 80135 (9.98/14.98)	RICKY LYNN GREGG	37
55	57	65	60	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
56	60	68	3	DOUG SUPERNOW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	56
57	48	52	47	CHRIS LEDOUX ● LIBERTY 98818 (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
58	61	59	64	MARK CHESNUTT ● MCA 10530 (9.98/15.98)	LONGNECKS & SHORT STORIES	9
59	56	51	44	SOUNDTRACK ● EPIC SOUNDTRAX 52845/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
60	54	61	168	DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12
61	71	—	165	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
62	67	64	37	KATHY MATTEA MERCURY 512567 (9.98 EQ/15.98)	LONESOME STANDARD TIME	41
63	62	63	45	RICKY VAN SHELTON ● COLUMBIA 52753/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
64	59	53	108	TRAVIS TRITT ▲ ² WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
65	50	54	50	MARTY STUART ● MCA 10596 (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
66	RE-ENTRY	48	48	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	7
67	64	60	4	PATTY LOVELESS MCA 10653 (9.98/15.98)	GREATEST HITS	60
68	RE-ENTRY	83	83	SUZY BOGDUSS ● LIBERTY 95847 (9.98/13.98)	ACES	15
69	RE-ENTRY	103	103	DIAMOND RIO ▲ ARISTA 8673 (9.98/13.98)	DIAMOND RIO	13
70	63	57	7	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN	53
71	RE-ENTRY	138	138	MARY-CHAPIN CARPENTER ● COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
72	70	69	103	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
73	74	74	83	COLLIN RAYE ● EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
74	65	56	137	DWIGHT YOAKAM ▲ REPRIS 26344/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
75	75	73	90	BILLY DEAN ● SBK 96728/LIBERTY (9.98/13.98)	BILLY DEAN	22

○ 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. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

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

FOR WEEK ENDING JULY 3, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	2
2	2	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	111
3	6	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	96
4	7	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	109
5	4	CONWAY TWITTY MCA 6391 (4.98/11.98)	GREATEST HITS #3	2
6	3	CONWAY TWITTY FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF	2
7	5	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	51
8	9	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	111
9	11	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	111
10	13	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	56
11	8	CONWAY TWITTY ● MCA 1488 (4.98/11.98)	NUMBER ONES	2
12	14	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	110
13	19	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	110

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	16	HANK WILLIAMS, JR. ▲ ² CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	98
15	12	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	68
16	15	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	94
17	18	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	109
18	—	WILLIE NELSON ▲ ² COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	13
19	10	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	84
20	22	CONWAY TWITTY MCA 10027 (4.98/11.98)	CRAZY IN LOVE	2
21	—	LYLE LOVETT ● CURB 42263/MCA (9.98/13.98)	LYLE LOVETT & HIS LARGE BAND	4
22	21	ALABAMA ▲ ³ RCA 4939* (7.98/11.98)	ROLL ON	100
23	24	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	99
24	20	CONWAY TWITTY MCA 1574 (4.98/No CD)	CLASSIC CONWAY	2
25	17	CONWAY TWITTY HOLLYWOOD 463/HIGHLAND (5.98/9.98)	GOLD	2

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

Miguel Works Magic At Miami Date; Gloria Gig; C&X Exchange 'Words'

BUSINESS AS USUAL: As he did last year, Luis Miguel came, saw, and conquered the shrieking, mostly distaff, packed house June 18 at Miami's 6,000-seat James L. Knight Center. His incendiary, two-hour concert—the first of two sellout shows—boasted Miguel's customary, irresistible blend of matinee idol looks, powerhouse baritone, and an aloof stageside demeanor that men would kill for and women always die for.

But "Micky," his solid 12-piece backing crew, and his vocal fans took a while to warm up in the first half of the show as the nattily attired Mexican heart-throb scooted through an assortment of catalog favorites highlighted by a sharp, hit-filled medley featuring "Fria Como El Viento" and "La Incondicional."

In addition, the still-polite crowd applauded only modestly to the fine upbeat



by John Lannert

entry "Suave," taken from Miguel's latest album, "Aries." Things began to stir, however, during the second half of the show, when Miguel went supine while wailing another track from "Aries," the raucous "Qué Nivel De Mujer." The 37-piece Miami Symphony Orchestra then came on to back Miguel on his latest smash, "Ayer," as well as five ballads taken from his megaseller "Romance."

When Miguel burst into "Será Que No Me Amas," the throbbing Latino take of

the Jacksons' "Blame It On The Boogie," squealing packs of youthful female admirers rushed toward the stage. A thunderous rendition of "Cuando Calienta El Sol" closed out another predictably strong outing for Miguel, whose emotive delivery continues to inch closer toward the pulpit-shaking style of R&B crooners Peabo Bryson and Luther Vandross. Credit Rudy Pérez, who did the vocal arrangements on "Aries," for coaxing Miguel into a more soulful mode.

Miguel's Saturday show was preceded by a somber, 90-minute press conference that probably reinforced his habit of maintaining a healthy distance from the Latino fourth estate. Most of the questions were of the obnoxious, tabloid variety that pertained little to his musical activities. Making its sensuous debut at the conference was the video for "Ayer," co-directed by Bennie Corral, Gustavo Garzón, and Rubén Galindo.

"Ayer" climbs to No. 5 with a bullet this week, which bodes well for "Aries"—a fine melange of heart-rending love songs and catchy rhythmic entries. Miguel deserves a pat on the back for not immediately recycling his bolero smash "Romance," now selling at 4.5 million units worldwide and counting. History strongly indicates, however, that "Aries" will fall well short of "Romance," commercially speaking. Follow-up records to blockbuster albums almost always do.

Yet if Miguel does break the follow-up jinx, it most probably will be due to an extensive heavy touring schedule that is allowing him to expand a rapidly growing fan base eager to buy anything he puts out in the market.

GLO WOWS SONYITES: Gloria Estefan's showcase debut of "Mi Tierra" June 16 in Boca Raton, Fla., was an unqualified success. The hour-long set took place during Sony's marketing confab, attended by several hundred label execs and staffers who swayed and gyrated to effervescent entries such as "Mi Tierra," "Si Señor," and "Tradición," segued neatly by Estefan into a crowd-pleasing rendition of "Conga."

Estefan was supported by a smoking 18-piece band, whose improvisational highlight was provided by Sony Tropical's ace percussionist/vocalist, Luis Enrique. Several members of Miami Sound Machine rounded out the ensemble. Too bad Estefan will not be hitting the road with her tropical sounds until next summer at the earliest.

Incidentally, the ever-busy Estefan has just completed a Christmas album with noted producer Phil Ramone manning the board. The wildly diverse record sports a bouncing, Donald Fagenesque take of "Let It Snow"; a soaring, choir-filled version of "I'll Be Home For Christmas"; a bilingual run-through of "Silent Night"; and a warm, faithful rendition of Donny Hathaway's yuletide R&B classic, "This Christmas."

C&X + BEE GEES: PolyGram's hugely popular, sertaneja duo Chitaó-zinho & Xororó has cut an English/Portuguese version of the Bee Gees' 1968 top 20 hit "Words." Moreover, the Brothers Gibb themselves are supplying the English-language vocals to the ballad.

(Continued on page 52)

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.					
★★★ NO. 1 ★★★					
1	1	2	12	LOS FANTASMAS DEL CARIBE RODVEN	◆ MUCHACHA TRISTE 2 weeks at No. 1
2	2	1	19	LA MAFIA SONY DISCOS/SONY	◆ ME ESTOY ENAMORANDO
3	3	6	10	JON SECADA SBK/EMI LATIN	◆ SENTIR
4	4	7	8	RICARDO MONTANER RODVEN	AL FINAL DEL ARCO IRIS
5	7	8	7	EDNITA NAZARIO EMI LATIN	◆ UN CORAZON HECHO PEDAZOS
6	8	11	6	MAGGIE CARLES RODVEN	AMOR SIEMPRE TU
7	5	10	7	ANA GABRIEL SONY LATIN/SONY	◆ TU Y YO
8	12	13	8	CHAYANNE SONY LATIN/SONY	MI PRIMER AMOR
9	11	14	5	DANIELA ROMO EMI LATIN	◆ QUE VENGAN LOS BOMBEROS
10	6	4	14	ALVARO TORRES EMI LATIN	TE DEJO LIBRE
11	9	5	12	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	◆ MAL DE AMOR
★★★ POWER TRACK ★★★					
12	20	—	2	LUIS MIGUEL WEA LATINA	◆ AYER
13	13	12	12	MIJARES EMI LATIN	◆ ENCADENADO
14	14	16	6	MAGNETO SONY LATIN/SONY	◆ SUGAR SUGAR
15	10	3	16	LUCERO MELODY/FONOVISIA	VELETA
16	17	20	8	REY RUIZ SONY TROPICAL/SONY	AMIGA
17	16	21	6	R. DURCAL Y J. SABINA ARIOLA/BMG	◆ Y NOS DIERON LAS DIEZ
18	28	—	2	SELENA EMI LATIN	NO DEBES JUGAR
19	23	32	3	JORDY SONY LATIN/SONY	◆ DUR DUR D'ETRE BEBE
20	25	27	4	VICENTE FERNANDEZ SONY DISCOS/SONY	LO QUIERO TODO
21	26	36	3	RICKY MARTIN SONY LATIN/SONY	ME AMARAS
22	15	9	13	RICARDO ARJONA SONY LATIN/SONY	◆ MUJERES
23	35	—	2	PAULINA RUBIO EMI LATIN	◆ AMOR DE MUJER
24	30	38	5	BONANZA ARIOLA/BMG	SABOR A NADA
25	22	19	11	MARC ANTHONY SOHO SOUNDS/SONY	◆ HASTA QUE TE CONOCI
26	29	26	13	LOS TEMERARIOS AFG SIGMA	PERDONAME
27	34	35	3	LA GRANDE DE MADRID M.P.	MEDLEY DE JULIO IGLESIAS
28	36	31	3	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	PIEL DE NINA
★★★ HOT SHOT DEBUT ★★★					
29	NEW ▶	1	1	BANDA MACHOS FONOVISIA	AL GATO Y AL RATON
30	31	23	9	MAZZ EMI LATIN	QUE SERA?
31	24	22	15	WILFRIDO VARGAS RODVEN	◆ EL BAILE DEL PERRITO
32	37	—	2	VICTOR VICTOR SONY LATIN/SONY	TU CORAZON
33	NEW ▶	1	1	LUCERO MELODY/FONOVISIA	SOBREVIVIRE
34	32	37	4	DAVID PABON RODVEN	POR INSTINTO
35	NEW ▶	1	1	STEPHANIE SALAS MELODY/FONOVISIA	◆ AVE MARIA
36	18	15	8	GEORGE LAMOND Y LISA LOPEZ SONY LATIN/SONY	NO MORIRA
37	27	18	12	GLORIA TREVI ARIOLA/BMG	ME SIENTO TAN SOLA
38	19	24	5	BRAULIO SONY LATIN/SONY	LLORANDO ANTE LA TUMBA DEL AMOR
39	21	17	15	JOSE JOSE ARIOLA/BMG	ESO NOMAS
40	39	40	7	FANDANGO USA FREDDIE	LA CHARANGA

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

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Jon Secada Sets New Chart Record

BY JOHN LANNERT

MIAMI—SBK's singer/songwriter Jon Secada sets a record on the Hot Latin Tracks this week as the pulsating entry "Sentir" becomes his fourth consecutive song to top the Latino singles survey. Secada is promoted and distributed in the U.S. Hispanic market by EMI Latin.

Secada's SBK/EMI Latin album "Otro DÍ Más Sin Verte," a Spanish-

language counterpart to Secada's eponymous, double-platinum debut, also is the first Latino album to contain four No. 1 singles.

The other three chart-toppers were the title track, the Latino counterpart to the top 40 smash "Just Another Day"—"Angel"—also a top 20 pop hit—and "Cree En Nuestro Amor," whose English-language companion "Do You Believe In Us" peaked at No. 19 on the Hot 100.

EMI Latin president José Béhar says a fifth single, "Perdóname Conciencia," which has no English-language equivalent, will be released. Earlier this year, Secada won a Grammy and three awards at "Premio Lo Nuestro A La Música Latina," the Latin Music awards. He is set to release his next Spanish- and English-language records sometime next year.

LATIN NOTAS

(Continued from preceding page)

lad, titled "Words/Palabras."

The melancholy ode will appear on C&X's upcoming record, "Tudo Por Amor," due out in Brazil July 28. Leadoff single "Deixa"—penned by C&X's producer Roberto Livi and Rudy Pérez—already is being rotated on radio.

BMI TAPS ALMODOVAR: BMI has appointed Diane Almodóvar as director Latin music. Almodóvar previously was publishing director of Caribbean Waves Music Inc./Crossing Borders Music Inc.

Elsewhere, Germán Pérez has been named executive VP/GM of Coral Pictures Corp. A veteran media executive in Venezuela, Pérez most recently was director and GM of "Diario De Caracas." By the way, Coral's telenovela "Topazio" landed a 27.9 rating in May in Brazil—the highest-rated foreign telenovela ever.

MISCELLANEA: Sony Argentina's Stones-laced rock act **Ratones Paranoicos** has just finished cutting a record in Memphis with **Andrew Loog Oldham**, who, appropriately, managed the **Rolling Stones** in the '60s... EMI Argentina's rock trio **Divididos** is recording with **Gustavo Santaolalla** in L.A.... Nil Lara, a soulful, second-generation Cuban troubadour blasted through a volcanic, wee-hours stomp June 19 at Stephen Talkhouse in Miami Beach. On hand for the boisterous show were Gloria Estefan and husband/manager Emilio, who is considering signing Lara to his production company, Estefan Enterprises Inc.

NOVELA-NOTAS: Two of Melody's come-hither chanteuses, **Lucero** and **María Sorte**, are taking the spotlight in a pair of telenovelas now airing on Univision. Lucero stars in "Los Parientes Pobres," now in its fourth week, while Sorte plays the central role in "De Frente Al Sol," which debuted June 14. The theme song of "Los Parientes Pobres" soon will appear on Lucero's latest eponymous album; likewise, "De Frente Al Sol" will be included in Sorte's most recent effort, "Vuelve Otra Vez."

Another siren, Rodven's **Kiara**, currently is appearing in the novela "Macarena," which bowed June 3 on Univision.

CHART NOTES: New to the Hot Latin Tracks survey this week is Discos Fuentes' Colombian salsa outfit **La Sabrosura**, whose club hit "Tu Amigo O Tu Amante" enters at No. 35.

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What It is

The state of jazz?" you ask?, posing the not-so-innocent Billboard query that wags the tongues of industry wags at precisely this time each year. Hmm, *the state of jazz...*

I got it. *Jazz. The State Of Jazz*, the fifty-first state, incorporated June 18, 1993, carved out on the south lawn of the White House, populated by mouthpieces heralding the arrival of men with mouthpieces. Jazz, the state, *our state*, the *statehood*, boys in the 'hood, boys on the lawn, Bubba on the lawn, sax symbols wailing. *Jazz. The Prairie Years.* (FYI: Made In America.)

In 1980, it was Reagan's country; now it's Clinton's jazz. Maybe administrations supply their own playlists.

Could be, but if you really want to know about the state of jazz, peruse that music atlas containing a year's worth of charts (traditional *and* contemporary), listen to all the entries, then figure for yourself where we are. Damned if I know. Zip code, Rod Serling. Jazz has never been this slippery a concept to nail down.

Why? Because Joe Henderson isn't Pat Metheny, isn't Nnenna Freelon, isn't Sonny

Retro is so now that it forgets which hairstyle to wear; pop instrumentalists

Sharrock, isn't Dave Koz, isn't Mulgrew Miller, isn't Henry Threadgill, isn't Bob James, isn't Fattburger, isn't Betty Carter, isn't Don Byron, isn't Straight Ahead, isn't Terence Blanchard, isn't Tito Puente... Are they all jazz artists? By the accepted standards of the critical community, *Yes, No, Maybe, "I'll consult my Leonard Feather."* By the semantic guidelines of our industry, *Absolutely.*

Cash registers speak the language: the profit on Joe Lovano's 15,000 "From The Soul" records won't cover the shrink wrap on Kenny G's "Breathless" 4 million. Quick, who made the more successful record?

Another: Can Michael Brecker earn as much money touring with bassist Dave Friesen as he can with Paul Simon?

(Jump cut, dialogue real: A rock 'n' roll executive, wise to the ways of pop-style numbers, holds in his hand an obscure jazz import, part of a distribution lot he's just been offered.

"How many of these can I sell? Seventy? Eighty? Ninety?"

"Thousands, you mean, right?"

"Of course."

"Good. You'll sell about 14 pieces. Start with the artist's family. Pray that he's got cousins.")

Maybe there's an encouraging side to our present condition: as jazz approaches its centennial (dated, not too arbitrarily, with the year 2000), there's considerable artistic diversity actuating the genre, yet less harmony among creative types regarding what it is they're doing. No one can agree on what's happening, because *happening* is a concept that's changing too fast, redefining itself at a pace commensurate with developments in the music. In jazz, the past ain't never what it used to be.

Trad-, swing-, bop-, fusion-, free-, Latin-, Lite-... Gets so you can't listen to this stuff without a license to hyphenate.

Big bands appear, gone tomorrow; retro is so now that it forgets which hairstyle to wear;

...OR, MAKING SENSE, CENTS,
SCENTS OF IT ALL...

BY JEFF LEVENSON

radio, as we know it, proves conclusively that the human brain has become a vestigial organ. Paging Charles Darwin.

Add to the mix the power of regional dialects. For now, New Orleans is the locale of choice (Congo Square, the cradle of rhythm, up the Mississippi, go left past Comiskey Park...). There's a warm glow symmetry in the storied careers of trumpeters Louis Armstrong and Wynton Marsalis. The next culturally correct region? The south lawn, of course.

Dizzy atmosphere for a (vitamin) jazz supplement: A swarm of killer B-3's swoops to the fore, stinging new life into a scene unaccustomed to pedaled instruments that look like furniture; young jazzmen get discovered, old jazzmen get rediscovered (sometimes, while

they're still alive to enjoy it); stringfellows adopt a painterly pose, using guitars as palettes; wannabe divas

enter the studio and cover either standards or throb-and-sob *rhythmajigs*; hip-hop-hopsters turn to jazz, learn to rhyme/bank accounts chime. The Beats go on...

Is this a bleak view of the scene? Not on your life. Jazz has survived more abuse than any one critic (or team of label execs) can heap on it. It will never sell like rock, nor is it supposed to. Why? Because pure jazz is a cut of cloth that mainstream consumers just won't wear. If

are called jazz artists precisely because they look good holding a saxophone.

a jazz record sells, that's good. If it doesn't, the music might still be good, anyway.

Art records that ring retailers' bells are a rare species, indeed. How many record companies feel kind of blue?

The prediction here is that just as rock 'n' roll found its way into the world of advertising, jazz, too, will become the focus of 40-something creative directors searching for a grail hipper than libido itself. (Footnote: Chanel perfume sweetens an ad campaign with Nina Simone's 28-year-old recording of "My Baby Just Cares For Me." Presto, Nina's bouquet, fuller than ever.)

Not that any of us need Trane in order to purchase a jeep. (Though Amtrak could do fine with a jazzman so named.) It's just that Madison Avenue lends societal legitimacy to the musics it uses. *Surround-o-rama.* Provides normalization for even the most *outcats* soundtrack. The *Good Housekeeping* Squeal of Approval.

Obviously, you want to know about jazz in order to make friends and influence people. Try this on: Pick a social situation, any situation, say, a cocktail party. Find yourself a squeeze, suss out the vibration. If it feels traditional, casually drop words like *Coleman Hawkins, Hymie Schertzer* or *Eddie Condon* into your rap; if the vibe is contemporary, use *Jaco Pastorius*. The groove should be happening. However, if you're failing to make an impression, launch into a spirited comparison of the various philosophical schemata devised by Nietzsche, Kierkegaard and Plato. In fact, forget about jazz. Simpler topics are what you need. ■

“You have to keep one foot
in the past
and one foot
in the future.”

Dizzy Gillespie

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Return of the Killer B-3's

You flick on the beast and it rumbles to life. It breathes. Its massive silhouette—"as distinctive as the flaring fans of a '60 Coupe de Ville," as Robert Doerschuk of *Keyboard* magazine put it—encompasses more than 400 pounds of musical beef, with two 61-note keyboards, four sets of nine drawbars, a vibrato dial and, inside, 96 tone wheels powered by an actual oil-lubed motor.

In an age of microchip technology, where compact rack-mounted samplers, sequencers and other digital gear have taken hold of the marketplace, the Hammond B-3 organ is a hulking, brutish anachronism. And yet, the beast is making a comeback.

A cursory look at recent jazz releases reveals a sudden resurgence of the B-3. While pioneers like Jimmy Smith ("Sum Serious Blues," Milestone), Charles Earland ("Unforgettable," Muse) and Jack McDuff ("Color Me Blue," Concord) continue to promote this archaic instrument, a new generation of players has taken up the cause.

Scorch & Burn

Pianist Dan Wall took up the B-3 last year to record John Abercrombie's latest on ECM, "While We're Young." Germany's Barbara Dennerlein has three albums of cutting-edge organ jazz on the Enja label ("Straight Ahead," "Hot Stuff!" and last year's "That's Me"). Pianist Larry Goldings switched to B-3 for Maceo Parker's 1991 Verve album, "Mo' Roots," before turning out two B-3 albums under his own leadership for Minor Music/Verve ("Intimacy Of The Blues" and his recent B-3 trio outing, "Light Blue"). The 25-year-old Goldings also plays on new albums by guitarists Jim Hall ("Subsequently," MusicMasters) and Dave Stryker ("Blue Degrees," SteepleChase). And young Texan Eric Scortia, aka "Scorch," burns on "A Night On The Town," his debut for Heads Up International. Meanwhile, guitar hero John McLaughlin, who played with organ great Larry Young in the late '60s Lifetime band, recently recorded a burning B-3 trio album with drummer Dennis Chambers and organist Joey DeFrancesco. And fellow guitarist John Scofield is reportedly testing the B-3 waters for his next Blue Note project.

DeFrancesco, the 21-year-old phenom from Philly, has been at the forefront of this B-3 renaissance. With four albums under his belt (the latest being last year's "Re-Boppin" on Columbia), youth on his side and the push of a major label behind him, DeFrancesco has brought a new visibility to the instrument long associated with the '60s soul-jazz circuit.

DeFrancesco told *downbeat* magazine, "You know what happens is a lot of the young musicians and the white people—or any people who never knew about the organ—now they hear me and they say, 'Hey, here's a young cat and he can sure play. I wonder where he got that stuff from.' And then they go back and find out about Jack McDuff, Jimmy Smith, Groove Holmes and the rest of the cats. They find out that this stuff's been goin' on for a long, long time."

BOSS NEW GROOVE FUELED BY "A BIG BROWN WOOD PIECE OF FURNITURE"

BY BILL MILKOWSKI

The brainchild of Laurens Hammond, the Model A Hammond organ was unveiled in 1937 at the Industrial Arts Exposition in New York City. Within a few years, it had become a popular-selling item. By 1948, orders for Hammond organs became so plentiful that the company was employing more than 1,000 workers.

The Hammond organ entered the realm of jazz in the late

Smith introduced a new approach to the instrument by incorporating Bud Powell and Bird licks. But it's really the synchronization of the bass pedals with the left hand on the lower manual that gives Jimmy Smith his major sound. And everybody since then has gone that way."

In that sense, Smith did for the organ what Charlie Christian had done for the guitar; he emancipated it. The Golden Period of B-3 ran through the '60s, with the pulse of the movement centered around Newark, Harlem and Philadelphia. "It was an exciting time," says Porter. "There were Saturday nights at the Key Club in Newark, where they would lock the doors so you couldn't get in and you couldn't get out. And believe me, you couldn't move either, because the place was so packed. But when that band started playing, that joint started rockin' like nobody's business."

Guitarist John Abercrombie has firsthand knowledge of that exciting scene, having put in two years with organ specialist Johnny Hammond Smith in the late '60s, before continuing into the next decades with a list of B-3 projects, including 1974's "Timeless," 1984's "Night" and 1993's "While We're Young," all on ECM.

"I can't get rid of it," he laughs. "I've had a lot of associations with the instrument, going back to 1968. So I really feel like the B-3 organ is part of my lineage. And one of the reasons is because it sounds so great with guitar. I think it's the way they blend, like the two instruments were meant to play together. It gives you a very cushiony kind of full sound that sets the guitar up in a really nice way. There's something about the timbres of the instruments that go together well and create this magical sound. I really feel I can play things with the organ that I can't play with a piano player, because the piano is so much more percussive. The basic tone of the organ is a soft, fat, underpinning kind of thing. I find that it really lifts me up, really pushes

me over the top. Whereas, a piano sometimes can get in my way, depending on who's playing it and what the context is."

Re-Creationism & The Beast

And while some tech-minded synth specialists have gone through painstaking efforts to re-create the classic B-3 sound via racks of digital sound processing gear, nothing seems to duplicate the presence and gut-level impact of the hulking beast when all the stops are pulled out and its rotating Leslie speaker is moving columns of air around the room.

"You gotta have that big piece of furniture breathing down
Continued on page J-6



MASTER BLASTERS JAM: McDuff (left) and DeFrancesco

'40s at the hands of such swing-era pianists as Bill Doggett, Milt Buckner and Wild Bill Davis. The introduction of the B-3 line in 1954 set the stage for the modern age of Hammond organ. Two years later, Jimmy Smith burst onto the scene and went on to record such popular Blue Note albums as "The Sermon," "Midnight Special" and "Back At The Chicken Shack."

Smith's Emancipation Proclamation

"What Jimmy Smith did was very different than what Wild Bill Davis and guys like that were doing," says B-3 authority Bob Porter, who produced several organ dates for Prestige. "Their approach was more chordal, more orchestral. Jimmy

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"People hear me and say, 'Hey, here's a young cat and he can sure play. I wonder where he got that stuff from.' And then they go back and find out about Jack McDuff, Jimmy Smith, Groove Holmes and the rest of the cats."

—Joey DeFrancesco

KILLER B-3's

Continued from page J-4

your neck," says Abercrombie. "And not only the sound of it...I like to look at it. It's like you're in your living room or something. You look over and see this big, brown wood piece of furniture and it makes you feel at home somehow."

Abercrombie's current organist, Dan Wall, maintains that each B-3 has a personality and sound of its own. "Even though it's electric, it's a handmade instrument, so no two sound exactly alike. I've been renting them in every city we play, and the voicings and response tend to vary—just like pianos. Some have tremendous drive, others sound a little wimpy. It varies from night to night."

But why did this distinctive instrument fall out of favor? Porter theorizes, "I think the organ underwent some bad press, largely because it was considered a popular instrument in the black community at a time when critics were really taken by the Booker Ervins and Ornette Colemans of the day. During the '60s, when the free jazz thing was happening, organ groups were like the last vestige of music that swung. But I think the fact that there were organ bars all over the country was probably something that critics of the late '50s and early '60s thought was a terrible idea. It was looked upon as some sort of commercial sell-out. I don't know that the artists of the time, with the possible exception of Jimmy Smith, were ever afforded any real respect by critics."

"The B-3 was really kind of pummeled from a critical standpoint in its own day. And I think part of the reason that the B-3 is enjoying a renaissance of sorts now is simply because there is a generation that has grown up without the critical predisposition against organ. They've been able to hear it for what it is and on its own terms. And they like it."

With the advent of the Mini-Moog and other polyphonic synthesizers popularized by fusion groups Return To Forever and Weather Report, the B-3 fell out of favor. Hammond discontinued its tone-wheel organs in 1974. But now, nearly 20 years later, the beast is back with a vengeance. ■



Eric Scortia



Jimmy Smith



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IS THIS MAY-DECEMBER UNION
PRODUCING LEGIT MUSICAL OFFSPRING?

BY LEE JESKE



IT'S SERIOUS: Miles with Easy Moe Dee

One of my favorite moments making 'Back On The Block,'" said Quincy Jones a couple of years ago, "was seeing Big Daddy Kane in the studio with his toughest gangster pose and a dictionary. I went over to him and he said, 'Man, I'm trying to find a rhyme for 'Ella Fitzgerald.'"

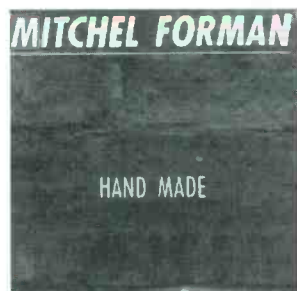
For the record, the rhyme Big Daddy Kane came up with—for "Jazz Corner Of The World" (which had Kane and Kool Moe Dee setting the table for vocals and solos by Miles Davis, Dizzy Gillespie and Sarah Vaughan, among others)—was "Ella Fitzgerald/whose sounds could never be sterile."

Historians can decide when jazz first met rap. Before Guru's "Jazzmatazz," Greg Osby's "3-D Lifestyles" and Digable Planets' "Rechin'," there came Miles Davis' last studio album, "Doo-Bop," a collaboration with rapper Easy Moe Dee. Says Matt Pierson, director of A&R/staff producer, jazz and progressive music, for Warner Bros., the label that issued the record, "[Doo-Bop] served as an endorsement from Miles that said, 'This shit is serious, this is not a trend.'"

Scratch 'N' Riff

Before "Doo-Bop," came England's "acid jazz" scene: DJs scratching old hard-bop records over contemporary beats for the pleasure of young dancers. In New York a once-a-week club called Giant Step has taken up the concept; it matches live jazz musicians and hip-hop DJs. But you can take the marriage of these forms back a long way. In the early '80s, jazz drum giant Max Roach collaborated with rapper Fab Five Freddy at New York's Kitchen. But before that, what about Gil Scott-Heron in the '70s? The Last Poets in the '60s? The jazz-and-poetry sessions of the beatnik '50s? The Ink Spots in the '40s?

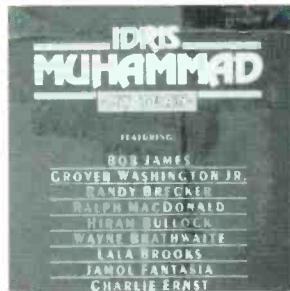
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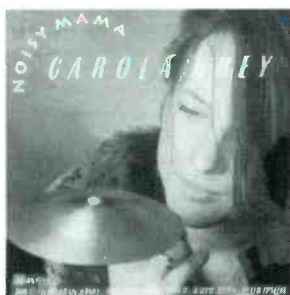


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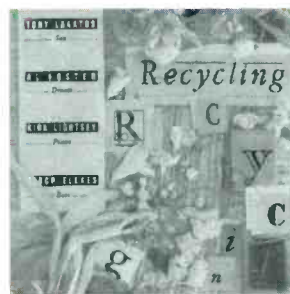


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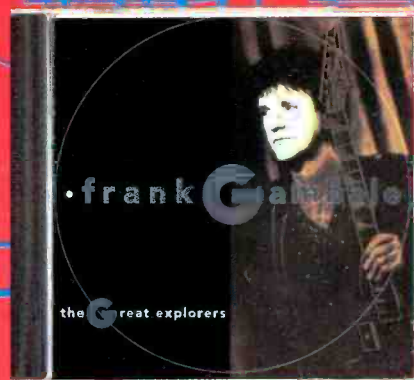
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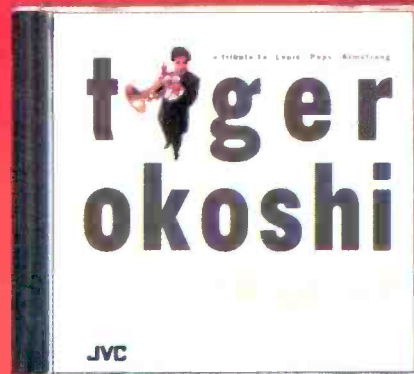
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HIP-HOP

Continued from page J-10

But wait. The 1926 recording of "Big Fat Ma And Skinny Pa" by Louis Armstrong's Hot Five begins with (rapper?) Clarence Babcock's spoken invitation: "Everybody fall in line/grab your posse and get back in time/Big fat ma and skinny pa/gonna do a dance you never saw."

Louis Armstrong was cool like dat.

The Instrumental Chuck D

"There's a natural fusion between jazz and rap, which has to do with the improvisational elements and the fact that they're both reflective of the urban experience," says Guru, whose "Jazzmatazz" (Chrysalis) mixes rappers, singers, DJs and such prominent jazz soloists as Donald Byrd, Branford Marsalis, Courtney Pine and Lonnie Liston Smith. "The people who are doing hardcore rap are sampling these guys, and they've never even seen them. So I was thinking, 'I'm going to meet these guys and work with these guys.' I mean, when I was 13 I was sneaking into house parties with my older brother and jamming to Donald Byrd and Roy Ayers." As half of Gang Starr, Guru first stirred these waters with a rap about jazz greats (featuring Branford Marsalis on saxophone) for the "Mo' Better Blues" soundtrack.

Greg Osby's "3-D Lifestyles" (Blue Note) aims to be not so much a jazz-meets-hip-hop album, as a hip-hop album that features a saxophonist ("I tried to be an instrumental Chuck D. or Ice Cube," Osby says of his playing).

"To us, this is a hip-hop album, and that's where we're going—'Yo MTV Raps,' places like that," says Tony Harvin, Blue Note manager, artist development. "Maybe it's not a pure hip-hop album or a pure jazz album—and we're trying to get it placed in both sections of record stores—but we'd like to get Greg on a hip-hop tour, because he performs live

as a hip-hopper, with two rappers. Unlike 'Jazzmatazz,' it's not laid-back and cool, it's aggressive and in-your-face."

Blue Note began seeding press interest in the album last fall for an anticipated winter release, but things were held up by a hip-hop problem: royalty clearance for all those samples. Osby found a jazz solution: rewrite the dozen or two chosen samples and record them live.

Boho Raps

In some ways, the most natural jazz/hip-hop fusion comes from Brooklyn's Digable Planets, whose "Reachin' (A New Refutation Of Time And Space)" (Elektra) features laid-back bohemian raps over jazz samples, including the intoxicating single, "Rebirth Of The Slick (Cool Like Dat)," with its killer Art Blakey sample. Rapping about jazz on these albums is not uncommon, but Digable Planets' "Appointment At The Fat Clinic" takes it deeper, suggesting that young jazz musicians today have acquired a degree of musical sophistication that supersedes many of the previous standards of excellence. So it's no longer especially relevant to ask that a young saxophone player, for example, demonstrate his ability for running all the Charlie Parker licks.

About jazz and rap, Butterfly, the Planets' guiding force, says, "The musical similarities aren't there, because you're talking about musicianship, whereas probably about 95 percent of the hip-hop artists don't play instruments. But you're talking about an original African-American culture that is responsible for a great amount of musical ingenuity and different types of attitudes. It has its own language, its own close attention to style and dress, its own art, its own



Mix-master Guru

dance. If you look at hip-hop and jazz cultures, you'll see those same similarities running all the way through both."

Not everybody is pleased. Wynton Marsalis has been quoted deploring a time when "cursing over a rhythm track is called music." And one veteran jazz producer recently said, "I just wish it would go away."

But an unspoken irony is that, for the first time in its history, jazz isn't the hippest music around. The Wynton Marsalis mantra—"Jazz is serious music, jazz is serious music"—has worked: Jazz is played at Lincoln Center and the Smithsonian by well-dressed young musicians. But the cutting edge these days—a cutting edge originally honed by Bird and Monk and Mingus and Trane and Ornette—belongs to hip-hop. Many of jazz's image-conscious young players want it back.

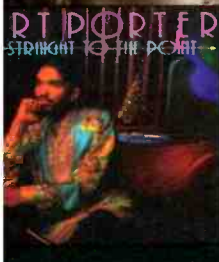
So saxophonist Bill Evans and trumpeter Roy Hargrove

work on hip-hop albums, and more of England's acid jazz crowd is being heard Stateside (e.g. the Brand New Heavies, Incognito, Ronny Jordan, Phillip Bent and US 3, whose single "Cantaloupe," based on Herbie Hancock's "Cantaloupe Island," was a huge club hit in England). Hip-hop acts like Freestyle Fellowship and A Tribe Called Quest (who recorded with bassist Ron Carter) proudly trumpet their jazz influences.

"I think that within the next year we'll know," says Warner's Pierson. "If the right project comes along that utilizes the interaction of a live soloist and rhythm section in a hip-hop context, then it'll be here to stay, then it'll become the fusion of the '90s. Unless that happens quick, people'll be on to other things." ■



ART PORTER



Straight to the Point

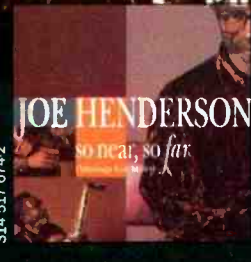
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Featuring: Ron Carter, bass; Elvin Jones, drums

Thrush Life

In the Wake of Cole and Connick

You probably have to go as far back as the '30s or '40s, when big bands still held sway and each had guy and gal singers in tow, to find an era when there were so many promising young vocalists with careers in progress. Some observers link the new procession of jazz singers to recent breakthrough successes enjoyed by Harry Connick Jr.'s big-band sound and Natalie Cole's traditional turn with her father's music on "Unforgettable," an album that ranked No. 1 on The Billboard 200 for five weeks.

"Jazz is more popular now, and a lot of the major pop labels appear to be more interested in recording jazz," says Bruce Lundvall, president of Blue Note Records and an A&R veteran. "There seems to be more opportunity for jazz singers. When labels see what's happened with Harry Connick Jr. or Natalie Cole or Tony Bennett's success on his last album, they'll look at a promising jazz singer and think, 'Maybe this one will be a hit.'"

"For the major labels, jazz has always been a steal," adds, Dan Morganstern, director of the Institute of Jazz Studies at Rutgers University and the author of numerous album liner notes. "It doesn't cost nearly as much to record a jazz artist as it does to record a major pop star. Not the least important, there seems to be an audience for the jazz singer."

"A lot of this hangs together because of the interest that has been shown in cabaret of late. It also hangs together with renewed interest in the Great American Songbook."

LABELS ARE SIGNING SONGBIRDS LIKE THERE'S NO TOMORROW. WILL TODAY'S LADIES BE GOOD, AND WILL THEY GET HEARD?

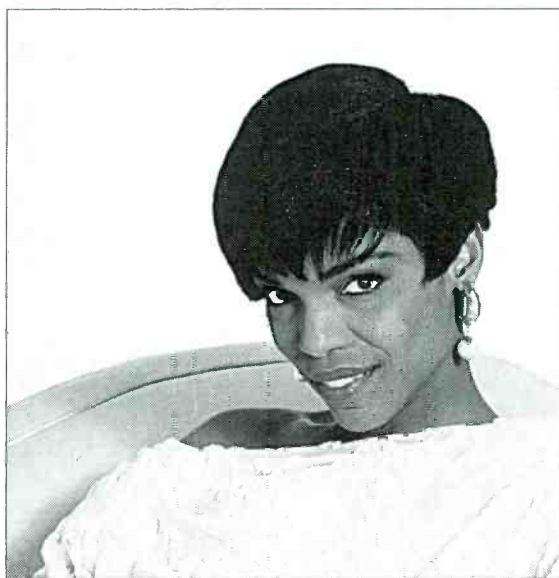
BY GEOFF MAYFIELD

Sarah Vaughan is gone, and the ravages of age and health problems suggest that standard-bearers Ella Fitzgerald and Carmen McRae will henceforth be known for what they have done in the past, rather than future endeavors. Lena Horne is seldom seen and hasn't released a new album in more than four years (though she was, at press time, scheduled to perform a tribute to Billy Strayhorn at George Wein's JVC Jazz Festival).

Yet, as so often happens in jazz, new keepers of the flame are already in place, and their presence ensures that the great songbird tradition remains vital.

The cycle is in motion. A generation of gifted veterans—like Betty Carter, Abbey Lincoln, Shirley Horn, Ernestine Anderson, Etta James and Carol Sloon—are already on stage, serving as mentors for the class of aspiring vocalists that follows. And what a crowded classroom it is. The most mature members of the cast pronounce their first names the same: Blue Note's Dianne Reeves and GRP's Diane Schuur. The most prolific of the bunch is probably Cassandra Wilson, recently signed to Blue Note, who has churned out seven albums for two other labels since her career began in the late '80s.

RCA/Novus' Vanessa Rubin, Columbia's Nnenna Freelon, Blue Note's Rachelle Ferrell, Telarc's Jeannie Bryson and Concord's Susannah McCorkle have all proven themselves to be worthy purveyors of the craft. Right on the outskirts of this neighborhood are singers who don't fall into the category of traditional jazz vocalist (Giant's Miki Howard, Blue Note's Holly Cole, JVC's Kevyn Lettau) and are finding favor with jazz radio programmers and jazz consumers.



SPLASHING FREELY: Nnenna Freelon

Mix 'N' Market

Lundvall thinks recent successes scored by PolyGram Classics and Jazz for veterans Abbey Lincoln, Shirley Horn and Betty Carter have created opportunities. "That probably opened a lot of doors, because their albums were marketed very well and sold good numbers, so that's probably opened some doors for younger performers," Lundvall says.

From a jazz programmer's perspective, vocalists have always been an important part of the mix.

"There are people in the audience who are used to hearing pop music one way or the other," says Steve Wilson, music director for jazz/adult contemporary station WQCD (CD 101.9) New York. "Vocals are easy to relate to if you're not a jazz aficionado."

"The general public is much more into lyrics than anything else," says Larry Rosen, co-president of GRP Records.

Continued on page J-14

PLAYED WITH VERVE



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- | | |
|------------------------|----------------------|
| Kenny Barron | Abbey Lincoln |
| Count Basie | Jeff Lorber |
| Tim Berne | John McLaughlin |
| Betty Carter | Jackie McLean |
| Peter Delano | Helen Merrill |
| Kenny Drew, Jr. | Frank Morgan |
| Teddy Edwards Big Band | Paul Motian |
| Bill Evans | Wolfgang Muthspiel |
| Laura Fygi | Charlie Parker |
| Stan Getz | Oscar Peterson |
| Henry Gibson, Jr. | Art Porter |
| Dizzy Gillespie | Stephen Scott |
| Tom Grant | Charlie Sepulveda |
| Stephane Grappelli | Arthur Taylor |
| Johnny Griffin | Gary Thomas |
| Charlie Haden | Steve Turre |
| Joe Henderson | McCoy Tyner Big Band |
| Billie Holiday | Sarah Vaughan |
| Shirley Horn | Dinah Washington |
| Incognito | Randy Weston |
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Jazz



EDGY AND PROLIFIC: Cassandra Wilson

THRUSH LIFE
Continued from page J-13

"Something that's neat about [the success of] Harry Connick is that it exposes people to big-band sounds. Now, whether they then go out and buy big band records, I don't know, but at least they get exposed to it."

Gary Lozoff, president of Third Street Jazz and Rock, a Philadelphia store that caters to jazz buffs, thinks his shop is well served by the diversity that today's new singers represent. Customers range from "folks who want the edgy new sounds like Cassandra Wilson, to the people who want the traditional like the Dianne Reeves and the Diane Schuurs—the heiresses to the Billie Holidays and the Sarah Vaughans," Lozoff explains. "The Cassandra Wilson customer is not the Diane Schuur customer. The Diane Schuur customer is looking for that in-the-pocket sound. They don't want to be challenged."

Straight, No Chaser

While all of the aforementioned songstresses are making waves, the two who seem to be on the verge of making the biggest splash are Nnenna Freelon and Rachele Ferrell. Violet Brown, a buyer for the 350-store Wherehouse chain, based in Southern California, says anticipation is high for Freelon's new title [scheduled for release by the time this issue appears]. And many of the observers interviewed for this story are high on Ferrell's potential as a mainstream singer, even though she thus far has been represented in the U.S. with a pop-oriented album on Capitol.

In Japan, though, a mainstream Ferrell title has made impact, and anticipation is high that it will do well with American jazz buffs when it is released here. Ferrell's straight-ahead take on "Bye, Bye Blackbird" was included on a 1992 Blue Note sampler (called "Blue Vocals, Vol. 2"), and when Philly station WRTI played it, Third Street's Lozoff says customers responded eagerly and were disappointed to learn that her mainstream content is confined thus far to that one selection.

The singer, coincidentally, hails from Philadelphia, but interest in her music is not limited to her backyard, as Wherehouse's Brown confirms. CD 101.9's Wilson says he will be interested to see how Ferrell "does her balancing act" between pop and jazz material.

Continued on page J-18

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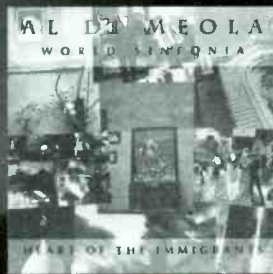
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Jazz

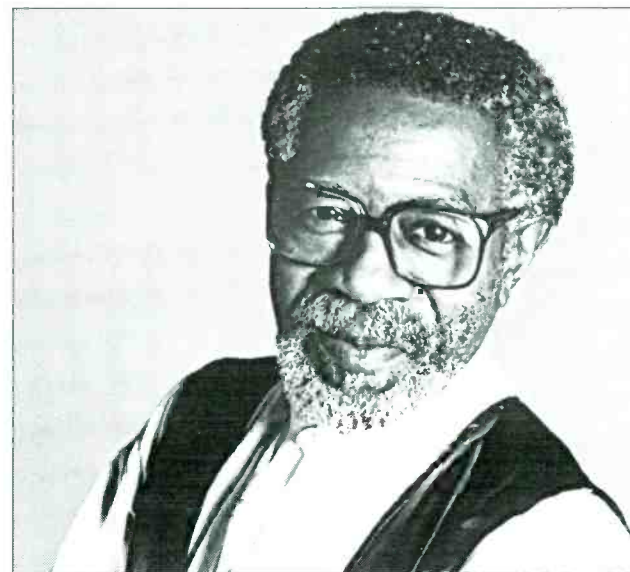
Tenor Madness: **Joe Henderson** and **Joshua Redman** Revitalize a **Royal** **Tradition**

"WHEN THEY PICK UP THEIR HORNS, THEY SAY, 'HERE'S THIS GIFT I'VE BEEN GIVEN, AND NOW I WANT TO GIVE IT TO YOU'"

—Charlie Haden

BY JOE GOLDBERG

Nature can abhor a vacuum all it wants to, but there hasn't been a universally acknowledged king of the tenor saxophone for years. Stan Getz was too pretty, too popular and, for some, the wrong color. Since the deaths of Miles Davis and Dizzy Gillespie, it is entirely possible that Sonny Rollins is in fact what he has long been called, the greatest improvising musician in the world. Still, he dislikes recording and apparently mistrusts his audience, and it has been decades since he put together an eye-popping masterpiece from beginning to end like "Saxophone Colossus" or "Way Out West." If jazz is often a matter of "the fastest gun in the West"—as some critics thought Rollins meant when he posed in six-gun and holster, horn brandished like a pistol, for the



Joe Henderson

"Way Out West" cover way back then—Rollins certainly guards the way to the prize like a sleepy Cerberus.

Branford Marsalis abandoned the battle to become Doc Severinson, but old lions like Johnny Griffin and younger ones like Joe Lovano are still around. Scott Hamilton is the standard-bearer of an older tradition, and among the youngsters, there is one with impeccable bloodlines. Ravi Coltrane.

At the moment, though, the often fickle spotlight is shining most brightly on another son of a master player and, somewhat surprisingly, on a self-effacing 56-year-old who has been playing for 30 years.

In 1992, at 55, Joe Henderson performed the amazing double hat trick of being voted Musician of the Year and Tenor Saxophonist of the Year, and winning for Album of the Year in *downbeat's* Critics and Readers polls. Apparently, the only other musician to accomplish a similar feat (piano rather than sax) was Duke Ellington, in 1969. And the Ellington connection is appropriate, since "Lush Life," a collection of music by

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Ellington's *aide-de-camp* Billy Strayhorn, is the record that made it all possible. Henderson's follow-up, a Miles Davis collection called "So Near, So Far," reached No. 1 on Billboard's jazz chart.

Started before Davis' death, the album almost didn't come about. "I lost interest in it when he died," Henderson says, and only later was it revived. Henderson was briefly in Davis' band shortly after John Coltrane left. Had he stayed, he might have been a star years ago.

He is not too happy with much of what he hears around him. This includes what many call "fusion," and what this magazine calls "Contemporary Jazz." "I wish they'd call it something else," Henderson says. "It just isn't jazz." He is likewise distressed at what he sees as too many players being pushed forward too fast, part of a decline in standards in all facets of life. "It seems that all you have to do to be a success is be young," he says. "And they all want to make the saxophone sound like a brass instrument. It's got a reed." He



Joshua Redman

fondly remembers the old Blue Note label as an outstanding example of putting out an easily identifiable quality product—in design, in Rudy Van Gelder sound and in style of music. "You didn't even have to know who was on it. You knew what you were going to get."

What you will get from him next time out is a big-band album, already partially recorded, based on arrangements he wrote for trumpeter Kenny Dorham 20 years ago. He has been teaching jazz in colleges, using those charts, giving concerts with student bands. He is hesitant to do another composer's album, "because I don't want to be typecast," but when he does, it will probably feature the music of a composer whose music, like his own, remained underappreciated for many years, Tadd Dameron. And this summer, he will play at the White House, in a concert celebrating the 40th anniversary of the Newport Jazz Festival. "Think of it," he says, "Jammin' with the Prez."

The great bassist Charlie Haden, who has played and recorded with Henderson, says, "Joe never tried to popularize, and so he became popular." He has also played and recorded with the new kid on the block, Joshua Redman, whose father, Dewey Redman, Haden played with in both the Old and New Dreams and Keith Jarrett quartets. Haden says both Henderson and Redman have a soft, rather than a brassy sound, and they both "celebrate the majesty and the mystery of the music. When they pick up their horns, they say, 'Here's this gift I've been given, and now I want to give it to you.'"

Redman is at the opposite end of the attention barometer from Henderson. With only one eponymous CD out (I refuse to call it self-titled, since I don't know who decided to call it "Joshua Redman"), he is, at 24, being touted as The Next Big Thing and takes no offense at a suggestion that the praise might have more to do with the agendas of record companies and magazines than with ultimate worth.

"It's not a meritocracy," he says. "Success in this country has little to do with artistic worth. Hype is a fleeting thing. I wanted to be sure that other musicians, masters, would want to work with me."

He found out in 1991, after a highly unusual beginning for a young musician—he graduated summa cum laude from Harvard in social sciences, with a major in urban studies.

Joshua was born in Berkeley and carried the liberal values of that city to Boston, where he learned that "the few solutions that there were seemed impossible to achieve because of the political situation in this country." After graduating in 1991 and before entering Yale Law School, from which he could have advanced to any one of a number of assured, highly paid jobs, he decided to enter the saxophone competition being held by the Thelonious Monk Jazz Institute in Washington, D.C. He was awarded first prize by a jury composed of Benny Carter, Frank Wess, Jackie McLean, Branford Marsalis and Jimmy Heath. He moved to New York and was

Continued on page J-18



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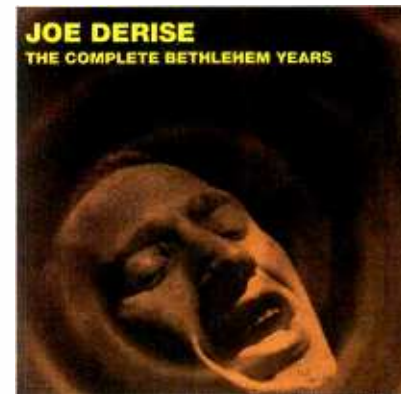
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Young Lion Lovano

TENOR MADNESS

Continued from page J-17

offered a record date with Red Rodney, Kenny Barron and Grady Tate. From there, he went on to a club date with Charlie Haden and Jack DeJohnette. "Over the past year," he says, "I've grown more than in the previous 13 years." Given the company he's kept, this comes as no surprise.

"I'm just a young musician dedicated to the music and trying to be as expressive as possible," he says. If asked in the right way, one of Redman's favorite saxophonists, Joe Henderson, would probably say the same thing. ■



PHILLY DOE: Rachelle Ferrell

THRUSH LIFE

Continued from page J-14

Is it hard to find a jazz vocalist? Blue Note's Lundvall, who has Ferrell, Reeves, Cole and Wilson in his stable, finds there are always plenty to hear, but few to sign. "There are a lot of jazz singers out there, and a lot of them are good, but few of them have the magic, the artistry that it takes to break through," he observes. "Radio is so narrow, and it gets more so every day. Still, if there's a unique artistry, it will break through." ■



Cool Boppin' on the Continent

SAMPLING, SPONSORSHIP & RAISED
EYEBROWS MOVE THE MUSIC

BY PAUL SEXTON

LONDON — The contours of the European jazz scene are being redrawn this year with the help of some vibrant new talent and ever-deeper exploration of the music's continent-wide salability.

Label heads enthuse about an upbeat last 12 months for their top-flight artists, with a number of notable new names joining the party and some real spice added by the expansion at the cooler end of the jazz market of some fascinating, street-smart projects that fuse the genre with rap, soul, blues and even pop.

Historical Notes

EMI Music's European jazz marketing manager Felix Cromey enthuses about no fewer than four new undertakings that hold great commercial potential, while maximizing the label's ownership of the Blue Note legacy. From the U.K. comes US3, the brainchild of London-based producers Geoff Wilkinson and Mel Simpson, whose debut album "Hand On The Torch" has just been released on Blue Note and stands as a veritable celebration of, and advertisement for, the label's rich jazz history.

"The '3' signifies the third parties involved on different tracks," explains Cromey, and while the album features contributions from Brooklyn rapper Rahsaan, saxman Steve Williamson and teenage trumpet protégé Gerard Preseneer, the stars of many of the album's 13 tracks are vintage Blue Note performers. Each cut samples, with full credit, from a classic piece of the label's history. Thus Thelonius Monk's "Straight No Chaser" lives again on "I Go To Work," and Art Blakey and the Jazz Messengers' "Crisis" is revitalized via "Just Another Brother."

Eyebrows were raised last October when US3's "Cantaloop (Flip Fantasia)," featuring samples of Blakey and Herbie Hancock, became Blue Note's first-hip-hop single, but Cromey says the track was warmly welcomed. "It crossed over major league and became a hit in several European territories — Benelux, GAS and Greece."

He claims a pre-eminence for EMI labels in the field of jazz hip-hop, as US3 take their place alongside Blue Note saxophonist Greg Osby and rapper Guru from Gangstarr's Jazzmatazz collective. From France, the label has the "Rap Jazz Soul" album by Soon E.M.C.

"All four acts are different," says Cromey. "The strength of this is that we're covering all bases in four different ways. There's an internal logic to it all, a jazz flavor that marks all the product, and you couldn't confuse any one of them with any other."

Grammys & Hardware

France, which by common consent continues to be the most sprightly and supportive European jazz market, also provides a new spinoff area of excitement for PolyGram international jazz marketing director Wulf Muller. He's pleased by the early progress of the Verve Blues label, recently launched by the group's French repertoire division with releases by Lucky Peterson, Joe Louis Walker and established blues artists like Big Daddy Kinsey.

Continued on page J-20

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HERBIE HANCOCK
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JERRY HEY
KIM HUTCHCROFT
LARRY WILLIAMS
LARRY TIM



Early Spring/Alphonse Mouzon Tenac-9203-2

MUSICIANS:
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ERNE WATTS
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BRANDON FIELDS
GARY MEEK
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WELTON GITE
JANA SORENSEN



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JEFF DANIEL
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JULIE WATERS



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Jazz

COOL BOPPIN'
Continued from page J-19

Muller says this action is indicative of a much healthier structure for PolyGram's European jazz operations. "We now have a dedicated jazz person marketing our product in every single market, even in the smallest ones, and the bigger ones have jazz divisions, and we have the office here in London coordinating the activities of the repertoire owners. It gives us better possibilities to work jazz in a lot of European markets. We can do much more concentrated work on the artists—and give the markets better direction as to what to do."

"For example, [Grammy-winning Verve saxophonist] Joe Henderson is on tour this month playing every important jazz festival in Europe, and I'm happy to be working with a couple of unknown artists who we're trying to break internationally. There's Austrian guitarist Wolfgang Muthspiel, who's now, with our support, touring most of the festivals and is part of a sponsorship deal with the hardware manufacturers Marantz, who are supporting three of our artists."

Muller says that the importance of the summer round of European jazz festivals can't be overstated in breaking new artists and music. "The best exposure is still a good concert, so these festivals are very important. I prefer to have an album out at least six months before they take place." He points to a "big Verve night" at Montreux July 4, when the label will

have seven acts playing on two stages and promises a closing jam session featuring John McLaughlin and Carlos Santana.

London Learning

GRP, which moved its international office from Switzerland to London last year, has recently released "The Pressure," the debut album by its first British signing, flautist Phillip Brent. "It's off to a really good start here in the U.K.," says director of European operations Frank Hendricks, "and in Germany, too. The response has been very encouraging."

Second up in GRP's new European A&R policy will be English guitarist Tony Remy, who'll weigh into the dance-crossover jazz market at the end of August, ahead of the album's American release, with "Boof!" Says Hendricks, "We haven't gotten into any others yet. We've signed these two and we want to get them up and running. This has been a learning experience for me, getting to know the English jazz scene, and I've found that there's a wealth of musical talent in London looking for an outlet. I'm glad I'm here."

Sony Music's fledgling dance-leaning Soho Square label has scored major British success of late with Jamiroquai, a format-blurring bunch of young pretenders whose name comes from the American Indian tribe the Iroquois, but whose

influences range from Sly Stone to Roy Ayers and whose jazzy soul has already won them two Top 20 U.K. singles ("Too Young To Die" and "Blow Your Mind") since they were snapped up from the independent Acid Jazz label.

Jamiroquai's debut album "Emergency On Planet Earth" is slated for late July/early August release in the U.S., and Sony Soho Square head of marketing Mark Richardson says, "There'd been a scene around Acid Jazz, Talkin' Loud and various other [jazz-influenced] labels. What Jamiroquai brought to it is a face to the scene. I think there is something there for everybody, because it approaches a very traditional theme from a new angle."



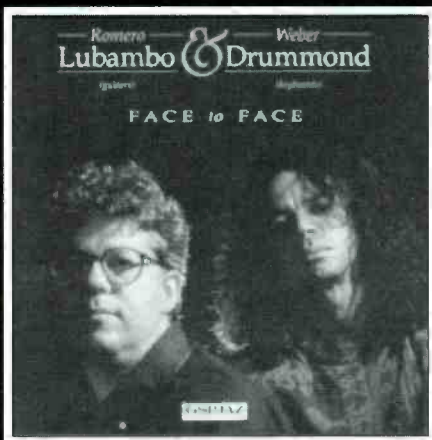
GRP IN THE U.K.: Phillip Brent

Continued on page J-23



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'90s String Kings Rule with Miles of Style

THE GUITAR OFFERS A FESTIVAL OF SONIC POSSIBILITIES, RANGING TO EXTREMES: WHAT OTHER INSTRUMENT COULD BE THE PIVOT FOR FLAMENCO AND HEAVY METAL?

BY MATT RESNICOFF

On more than a few occasions, the wag concertgoer has turned to a patron nearby and offered that time-honored critique, "Ahhhh.... So-and-so can say more than this guy with just one single note."

Is this assessment quantitative or qualitative? Too often, a guitar player's merits are judged by the amount of notes he can squeeze into a solo, rather than by the palpability of the actual sound. The guitar offers a festival of sonic possibilities, ranging to extremes: What other instrument could be the pivot for flamenco and heavy metal?



LOTS OF PLUCK: Tuck Andress

The function of the guitar, specifically in jazz, evolved from the instrument's percussive origins. In the hands of early masters like Freddie Green, it could add a muted rhythmic propulsion to big-band charts. As guitarists sought more harmonic expressiveness, the figures they played began to more accurately reflect their context. Albert King's bends emitted the hollering raunch of his blues; Charlie Christian played off Benny Goodman's clarinet with a hornlike fluidity that brought the guitar's capabilities into a new and fertile phase. Since Christian, jazz guitarists have struggled with a tool that is simply not laid out for easy improvising.

Delicately acoustic or screaming through a white-hot amplifier, the guitar is a most revealing medium. Whereas a saxist's tone is determined by embouchure, breath control and predetermined attributes like chest cavity size, a guitarist has highly specific control over nuance, timbre and volume. The variables—steel strings or nylon, distorted or clean signal, plastic pick or Mexican peso or flesh—will all combine into each player's sonic fingerprint.

A perusal of the past year's charts reveals the diverse applications of those sounds. Al Di Meola's recent World Sinfonia projects couch the spirit of Astor Piazzolla in a lush acoustic setting, while his "Kiss My Axe" continues the powerful tradition of his early electric work with Return To Forever. Joe Henderson's "So Near, So Far (Musings For Miles)" (Verve) and the John Scofield Quartet's "What We Do" (Blue Note) both find the remarkable Scofield furnishing pianistic accompaniment and biting solos on a hollow-body instrument; his labelmate, the fiery Bireli Lagrene ("Standards"), and nylon-string player Earl Klugh ("Sounds And Visions" on Warner Bros.) offer starkly different takes on their treatment of standards. Young Mark Whitfield, a George Benson protégé (with

an eponymous album on Warner), is considered to be the jazz guitar counterpart to trumpeter Wynton Marsalis. And Pat Metheny, long noted for his soft-edged approach and subtle blending of guitar synthesizer, is a perennial favorite among record-buyers.

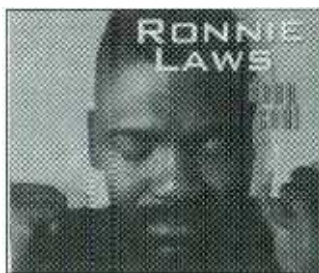
Saxophonic Guitar

In jazz the ingredients are mixed wildly, even to the point of obscuring the source. Allan Holdsworth, probably the guitar's most fluent modern improviser, has redefined an instrument he never had an interest in playing.

"I really wanted to play a horn," says Holdsworth, whose most recent Restless release "Wardenclyffe Tower" and Enigma discs "Atavachron" and "Metal Fatigue" contain some of the most saxophonic guitar ever recorded. "Think about how horrendous a horn would sound if you were tonguing every note—it would drive you nuts! Using amplifiers and trying to get a different sound just seemed natural. I didn't want the guitar to be percussive, where the only way to get the note

Continued on page J-22

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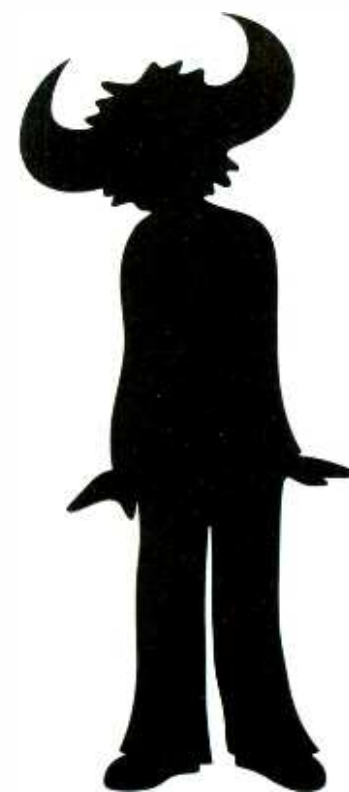
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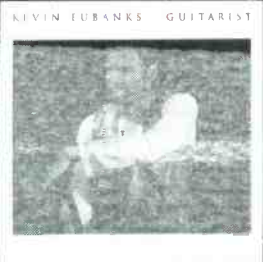
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STRING KINGS

Continued from page J-21

is to hear it begin."

Holdsworth relies on a very smooth distortion sound, which allows notes to sustain and blend in breathtaking flurries. He even uses a technique that involves initiating the string vibration with the volume down and slowly turning up to create a smooth, swelling effect. This texture is also a favorite of such renegade stylists as slide-guitar virtuoso David Tronzo and Bill Frisell; on his latest Elektra/Nonesuch recording, "Have A Little Faith," Frisell combines very lyrical distorted lines with volume swells, often alternating between the effects to create blurry, echoey dreamscapes.

Freedom For The Stringer

Alongside these players' efforts to remove the "guitar" reference point for listeners, musicians like New York's Wayne Krantz are making strong statements with Spartan sounds. Krantz's new eponymous disc on Enja takes his 1990 "Signals" to its logical conclusion, setting a bare, unaffected electric guitar against percolating bass and drums. The music is highly intricate, its texture provided by Krantz's soft finger-picking bounced against much higher or lower notes. The



PIANISTIC AND BITING: John Scofield



RADICAL AND REFINED: Lee Ritenour

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Terry Trotter

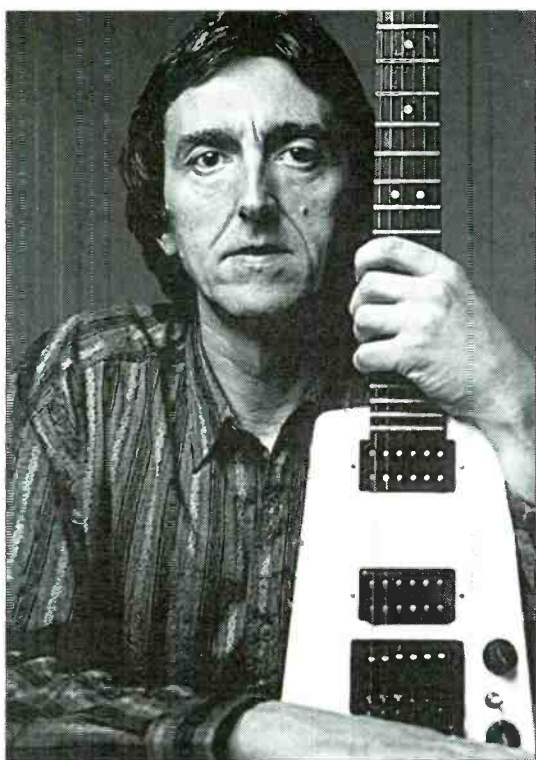


result is an almost pianistic freedom with which the guitarist can access clear, fully pronounced notes in all the instrument's registers.

In the minority of celebrated guitarists are those who seek to celebrate the guitar: Tuck Andress, of Tuck & Patti, is an astoundingly multitimbral player who filters worlds of sounds through his near-omnipotent approach, best heard on the duo's Windham Hill Jazz issue "Love Warriors" and Tuck's solo disc "Reckless Precision."

"I appreciate and enjoy all the different tones and colors, the whole realm," Andress says. "I'll hear a vocal group like Take Six and immediately imagine their music as it would be arranged on guitar—'Were all those notes played by six guys singing, or on a piano?' I think it's possible to have both experiences at the same time, of appreciating something and then running it through yourself. For me, that's not a major creative issue, because I've restricted myself to a guitar without any [electronic] processing."

Andress sees the guitar as a mini-orchestra, taking full advantage of the instrument's range. He might pluck a bassline slightly closer to the center point of the string's length, where the tone is warmer, while his other hand hammers on the fretboard to produce jabbing, clicking chords. Because he doesn't use a pick, his sound is pure flesh on steel, a tradition that, in jazz, has its most salient precedent in the great Wes Montgomery. Fantasy's "The Complete Riverside Recordings" contains an encyclopedia of Montgomery's masterful thumb work. He could attain remarkable speed and rhythmic complexity unassisted by a plectrum or any other fingers. Some players prefer snapping at the strings with thumb and fingers, adding in the



BREATHKING FLURRIES:
Allan Holdsworth

pick for solos: Robben Ford's "Talk To Your Daughter" (Warner Bros.) and "Robben Ford And The Blue Line" (Stretch/GRP), for example, are stunning showcases for the versatile plectral fusillades of this highly prodigious stylist.

Nylons & Warmth

Ford's old compatriot from the Stan Kenton Guitar Clinic, Lee Ritenour, has worked through a record collection's worth of styles since both attended those classes at the age of 16. Each required a radically different sound: searing distortion for funk-rock, multi-hued textures from the guitar synthesizer for orchestral effect, nylon-string purity for soft jazz, and now a supple jazz tone recalling Montgomery. That's appropriate, since Ritenour's GRP disc "Wes Bound" is an homage to the monolithic contributions Montgomery made to his craft before he died in 1968 at the age of 43.

"I saw Wes a few times at Shelly Manne's club," Ritenour remembers, "and I was always impressed by his sense of time and great ability to just groove. But the biggest influence was his sound. Back in the '60s, it had so much more presence than any of the guitar players around at that time. It just *bounced* off the record, this big, fat, warm sound. When I went to make the tribute album, was really thinking hard about that."

It's Ritenour's best work in some time, likely because its open context and natural tones enhance subtleties in his playing. As he and his colleagues continue to refine their sounds, their instrument promises to become more transparent, a means to unmask the musician standing behind it. Carlos Santana puts it in naked terms: "Your tone is your face." ■



THEY BROUGHT THE FACE: Britain's Jamiroquai

COOL BOPPIN'

Continued from page J-20

All About Ronny

For its own part, PolyGram's Talkin' Loud has continued to do well through Europe, particularly in France and Spain, with jazz-soul collective Incognito, who are expected to deliver a new album in September. Island plans a mid-August single with an album to follow by guitarist Ronny Jordan, whose 1992 set "The Antidote" cruised to gold status (100,000 units) in France and even generated a surprise hit single in his version of Miles Davis' "So What." Big Life, meanwhile, has seen greater recognition for the respected James Taylor Quartet since their abbreviation to JTQ and expansion to include soulful vocalist Noel McKoy—their "Supernatural Feeling" album brought forth the crossover U.K. hit "Love The Life" in April. ■

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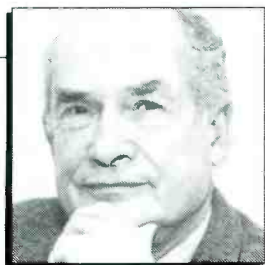
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by Is Horowitz

OLDIES BUT GOODIES: The CD catalog reveals only a couple of works by Johann David Heinichen, the German Baroque composer now hailed by Archiv as "the greatest discovery since Bach and Vivaldi."

Time will tell how prescient the hyperbole. But the release in September of a highly touted disc of Heinichen concertos is a token of increased attention being given by the early music/period instrument wing of Deutsche Grammophon to repertoire extension and more vigorous marketing.

Archiv, which also has been extending its period-instrument reach closer to our time, now looks ahead to an integral recording of the Schumann symphonies by **John Eliot Gardiner** and the Orchestre Revolutionnaire et Romantique.

Meanwhile, Gardiner and his English Baroque Soloists continue Archiv's Mozart opera cycle with a recording of "Cosi fan tutte," now being edited, and "Marriage of Figaro," being recorded this month and next in London.

At the same time, **Peter Czornyj**, the label's director, has under way an ambitious program with the Gabrieli Consort & Players under **Paul McCreesh**, formerly on Virgin Classics, which focuses on "concept" albums re-creating likely performance events of the past.

A "Christmas in Rome" set built largely around the music of Palestrina, is due from McCreesh in October. That same month, the group will record a "Christmas Midnight Mass" in Denmark, featuring the music of Praetorius as it might

have been performed in 1620. November sessions in London by the group will be devoted to sacred music by Purcell.

Trevor Pinnock and the English Concert are about halfway through their cycle of the Mozart symphonies, says Czornyj, with the four-year project due for completion in 1995. The 12 CDs will be released in three multidisc sets.

Another major cycle on Archiv, the Beethoven symphonies with Gardiner and the ORR, needs only No. 5 for completion, says Czornyj. Final sessions will be held next spring and the complete set issued that fall.

Other sessions inked in for Pinnock and the English Concert this year include a set of the Bach Orchestral Suites (July); a Mozart program featuring the "Coronation Mass," and "Vesperae solennes," with **Barbara Bonney** among the soloists (September); and a Vivaldi concerto program (November).

On tap for later Gardiner/EBS sessions, says Czornyj, are a number of Bach's "Ascension Day" cantatas (October), and a live recording of the Monteverdi opera "L'Incoronazione di Poppea," with **Sylvia McNair**, **Anne Sofie von Otter**, and **Michael Chance** among the soloists (December).

Czornyj also notes the label will step up a midprice re-issue program of Archiv recordings dating back as far as the early '50s. Product examples cited include a 26-disc set (in five boxes) of Bach Cantatas conducted by **Karl Richter**, and masses by Lassus and Palestrina recorded with the Regensburg Choir.

Czornyj places the Archiv catalog at "well over 1,000 titles," about 200 of which currently are available. He plans to continue an overall release rate of about 20 discs a year.

PASSING NOTES: **Lee Smith**, former head of A&M's classical wing, now discontinued, has set up his own label, Four Winds. With rights to the German Intercoord line, Smith has begun marketing "Art of Classics," a series of three-disc budget packages aimed at novice collectors. A 90-piece display unit is available. Four Winds, based in Northridge, Calif., is distributed by R.E.P. Sales.

Jazz BLUE NOTES™



by Jeff Levenson

ONE THING VARIOUS popular musics seem to need is the presence of strong personalities to help sell them. Musicians who step forward, out from the pack crowding their categories, invariably become *personifications* of a particular sound or idiom. They serve as representatives of a class; in some instances, active spokespeople.

This process is especially important for musics that traditionally suffer the effects of rejection, dismissal, disinterest, or, worst of all, a meager market share. Jazz has been there.

Without question, our generation's person is **Wynton Marsalis**. A range of variables points up why: his trumpet play, his presentational demeanor, his multipronged message of respect, honor, and tradition, as applied to the music and its seminal practitioners. Not for no reason is he the artistic director of Lincoln Center's jazz program.

This leads us to **Jazz at Lincoln Center's** third season. The inestimable arts organization has just announced its schedule, slated to run Aug. 3, 1993, through April 2, 1994. It features new commissions by Wynton, **Terence Blanchard**, **Marcus Roberts**, **Roy Hargrove**, and **Geri Allen**. Under most circumstances, commissioned works from these individuals would be welcome. In this case, however, the commissions affirm the existence of a closed-club ethic more exclusionary than embracing regarding jazz's myriad points-of-view.

These are the facts: Wynton is the program's artistic director; he has a commission. Blanchard, Roberts, and Hargrove are either Wynton's protégés or stylistic camarades; they have commissions.

All reflect a strain of neo-conservatism (borne out of hard

bop) that, while perfectly viable as a starting point for engendering jazz awareness, represents a too-narrow slice of the jazz pie. Only Allen, it would appear, taps inspiration from musics outside of Lincoln Center's strict definition of market-friendly jazz.

But jazz is a wide-open category, encompassing more sounds and attitudes than the Center has yet to consider. There are dozens, if not hundreds, of musicians who represent a wide, winning spectrum. They aren't just worthy of commissions; they validate the depth and richness of the music Lincoln Center purports to be championing.

Is the Center suggesting that only Wynton and his minions possess the marquee value necessary to sell this music to sponsors or subscribers? That the likes of **Muhai Richard Abrams**, or **Gerry Mulligan**, or **Steve Lacy**, or **Julius Hemphill**, or **Bob Brookmeyer**, or **Henry Threadgill** don't rate as possible contenders in the commission sweepstakes? Perhaps that's the case.

If it is, Lincoln Center is doing us and the music a terrible disservice. Jazz has always been about democracy and egalitarianism. The spirit of those values has been righteously avoided here.

The schedule: "Monk's Point," featuring Roberts and others, Aug. 3; Jazz Talk, "The Many Faces Of Lady Day," Aug. 4; Jazz On Film, "New Orleans Jazz," hosted by Dr. Michael White, Aug. 5; "Battle Royal: Trumpts And Tenors," with Wynton, Hargrove, Nicholas Payton, Wallace Roney, Red Rodney, Aug. 6; Commission: Allen, Roberts, Aug. 7; "In The Spirit Of The Place," with the Lincoln Center Jazz Orchestra, Aug. 8; Jazz Talk, with Blanchard and Hargrove, Sept. 13; Commission: Blanchard and Hargrove, Sept. 22; "Jazz Vocalists On Film," hosted by Jon Hendricks, Nov. 10; "Jazz For Young People," with Wynton, Dec. 4; "Latin Jazz On Film," hosted by Mario Bauza, Dec. 15; Elvin Jones, Wynton, Roberts, Reginald Veal, Jan. 13; Jazz Talk, Jan. 19; Jazz On Film: "Piano Plays," Feb. 10; Lincoln Center Jazz Orchestra, the music of Morton, Armstrong, Basie, Ellington, and Monk, Feb. 24; Jazz Talk: Stanley Crouch, March 16; Commission: Wynton, April 1 and 2; "Jazz For Young People," April 2.

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TOP CROSSOVER ALBUMS™

			★ ★ ★ NO. 1 ★ ★ ★	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	UNFORGETTABLE SONY CLASSICAL SK 53380	1 week at No. 1 BOSTON POPS (WILLIAMS)
2	1	19	ILLUSIONS LONDON 4367202	UTE LEMPER
3	3	13	KIRI SINGS KERN ANGEL 54527	KIRI TE KANAWA
4	4	13	PAVAROTTI & FRIENDS LONDON 4401002	VARIOUS ARTISTS
5	5	71	HUSH SONY MASTERWORKS SK 48177	YO-YO MA/BOBBY MCFERRIN
6	7	7	KURT WEILL SONGS: VOL. II LONDON 4364172	UTE LEMPER
7	6	37	THE KING AND I PHILIPS 4380072 HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
8	8	63	DIVA! SILVA AMERICA 1007/KOCH INTERNATIONAL	LESLEY GARRETT
9	9	9	ANDREW LLOYD WEBBER: LOVE SONGS SILVA AMERICA 1022/KOCH INT'L	LESLEY GARRETT
10	NEW ▶		THE DAEMON LOVER DORIAN 90174/ALLEGRO	THE BALTIMORE CONSORT
11	10	21	THE JULIET LETTERS WARNER BROS. 45180 ELVIS COSTELLO AND BRODSKY QUARTET	
12	12	21	THE ART OF THE BAWDY SONG DORIAN 90155/ALLEGRO	THE BALTIMORE CONSORT
13	11	17	GALWAY AT THE MOVIES RCA 61326-2	JAMES GALWAY
14	13	11	CHANSON D'AMORE RCA 61427-2	THE KING'S SINGERS
15	NEW ▶		POPS ROUNDUP RCA 61666-2 ARTHUR FIEDLER AND THE BOSTON POPS ORCHESTRA	

● 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.

ART PORTER

STRAIGHT TO THE POINT

#1 most added at R&R NAC and Gavin AA week of 6/21

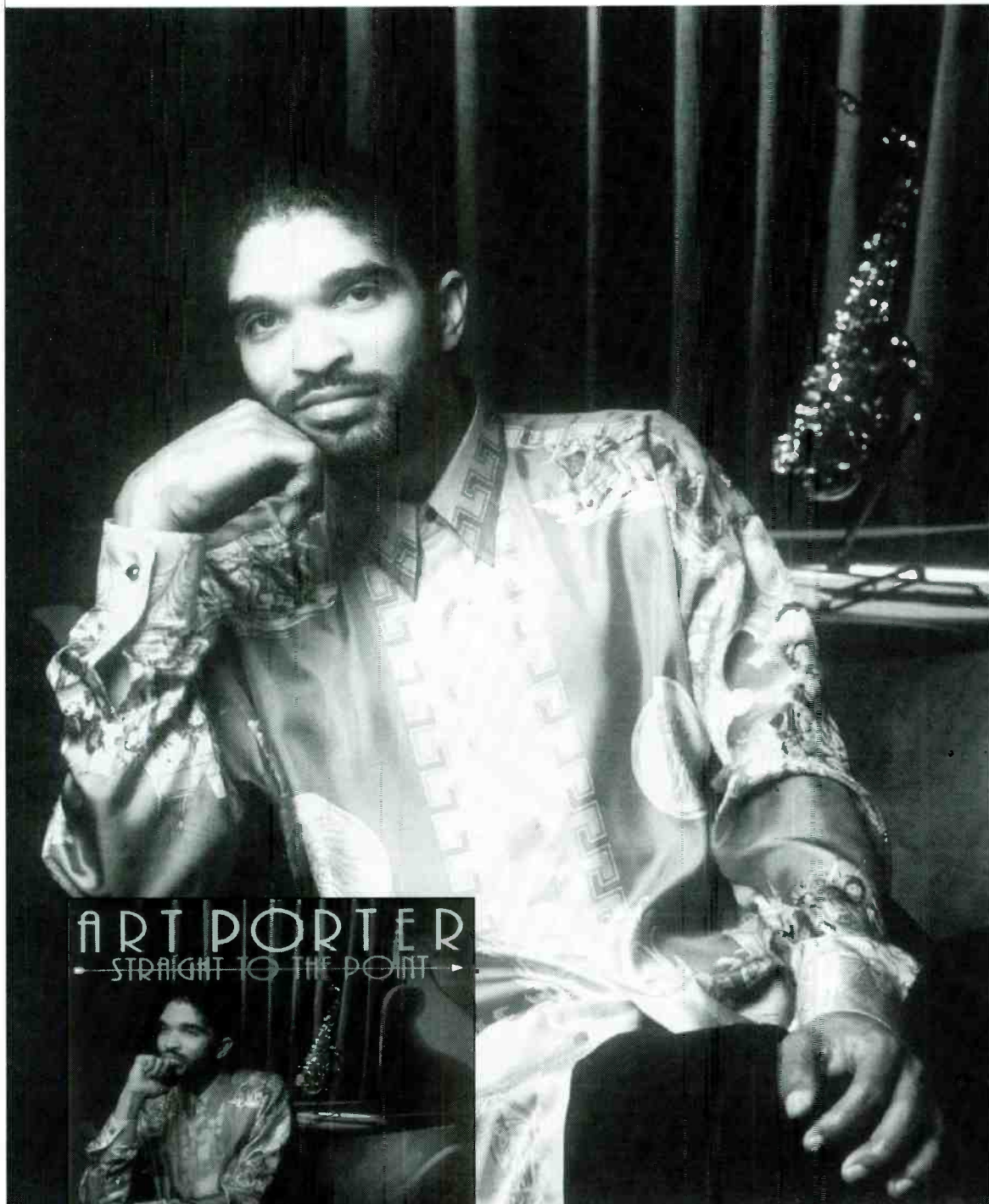
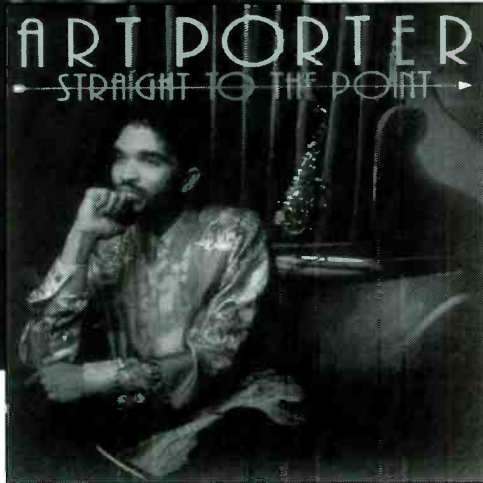


Photo: Glen Wexler



314 517 997-214

His first record, *Pocket City*, landed Art Porter in the Top 10 of Billboard's Contemporary Jazz Chart and the Top 20 of the Heatseekers. He opened Lisa Stansfield's U.S. tour and performed at the President's inauguration.

Now, *Straight To The Point* heads straight for the top. Art Porter's mix of jazz, funk, fusion, even hip-hop and soul has him headed for an even larger audience.

Coming soon: coverage in *USA Today* and on national TV. The *Straight To The Point* tour begins with selected dates with the Neville Brothers and continues throughout 1993.

POLYGRAM

CLASSICS

& JAZZ



Management: David Bendett
(213) 850-5660



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Billboard®

FOR WEEK ENDING JULY 3, 1993

Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	JOE SAMPLE WARNER BROS. 45209	★★★ NO. 1 ★★★ 5 weeks at No. 1 INVITATION
2	7	5	KEITH JARRETT TRIO ECM 513 074	BYE BYE BLACKBIRD
3	4	5	DIANE SCHUUR GRP 9713	LOVE SONGS
4	2	17	JOE HENDERSON VERVE 517 674	SO NEAR, SO FAR
5	12	3	DAVE GRUSIN GRP 9715	HOMAGE TO DUKE
6	3	13	JOSHUA REDMAN WARNER BROS. 45242	JOSHUA REDMAN
7	NEW ▶		NATALIE COLE ELEKTRA 61496	TAKE A LOOK
8	6	9	MULGREW MILLER NOVUS 63153/RCA	HAND IN HAND
9	9	5	ROY HARGROVE NOVUS 63154/RCA	OF KINDRED SOULS
10	5	9	KENNY BARRON VERVE 514 472	SAMBAO
11	10	7	MARK WHITFIELD WARNER BROS. 45210	MARK WHITFIELD
12	15	3	BRANFORD MARSALIS COLUMBIA 52461*	BLOOMINGTON
13	14	5	MICHEL CAMILO COLUMBIA 53754	RENDEZVOUS
14	13	7	BOBBY WATSON COLUMBIA 53416	TAILOR MADE
15	17	3	ARTURO SANDOVAL GRP 9701	DREAM COME TRUE
16	22	3	MILT JACKSON QWEST 45204/REPRISE	REVERENCE AND COMPASSION
17	8	13	AHMAD JAMAL TELARC 83327	CHICAGO REVISITED
18	20	5	JOE LOVANO BLUE NOTE 99830/CAPITOL	UNIVERSAL LANGUAGE
19	21	5	LOUNGE LIZARDS INTUITION 2055	LIVE IN BERLIN 1991 VOL. 1
20	11	13	LYLE MAYS Geffen 24521	FICTIONARY
21	NEW ▶		GONZALO RUBALCABA BLUE NOTE 80054/CAPITOL	SUITE 4 Y 20
22	NEW ▶		SLIDE HAMPTON & THE JAZZMASTERS TELARC 83323	DEDICATED TO DIZ
23	NEW ▶		HORACE SILVER COLUMBIA 53812	IT'S GOT TO BE FUNKY
24	16	11	VANESSA RUBIN NOVUS 63152/RCA	PASTICHE
25	23	3	TERENCE BLANCHARD COLUMBIA 53599	THE MALCOLM X JAZZ SUITE

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	9	MICHAEL FRANKS REPRISE 45227	★★★ NO. 1 ★★★ 3 weeks at No. 1 DRAGONFLY SUMMER
2	2	15	LEE RITENOUR GRP 9697	WES BOUND
3	3	9	JEFF LORBER VERVE FORECAST 517 998/VERVE	WORTH WAITING FOR
4	4	9	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021	THE JAZZMASTERS
5	6	29	KENNY G ▲ ARISTA 18646	BREATHLESS
6	9	7	PAUL JACKSON, JR. ATLANTIC 82441	RIVER IN THE DESERT
7	7	13	JAZZ AT THE MOVIES BAND DISCOVERY 77001	BODY HEAT, JAZZ AT THE MOVIES
8	5	17	KIRK WHALUM COLUMBIA 46931	CACHE
9	10	11	WILTON FELDER PAR 2018	FOREVER, ALWAYS
10	11	5	KILAUEA BRAINCHILD 9310	SPRING BREAK
11	8	13	ACOUSTIC ALCHEMY GRP 9698	THE NEW EDGE
12	24	3	PIECES OF A DREAM STARTRAK/MANHATTAN 81496/CAPITOL	IN FLIGHT
13	NEW ▶		ALEX BUGNON ORPHEUS 52995/EPIC	THIS TIME AROUND
14	20	3	ERIC MARIENTHAL GRP 9691	ONE TOUCH
15	16	3	JON LUCIEN MERCURY 514 816	MOTHER NATURE'S SON
16	17	5	KIM PENSYL GRP 9710	EYES OF WONDER
17	15	7	HUBERT LAWS MUSICMASTERS 65100	MY TIME WILL COME
18	22	5	ZACHARY BREAUX NYC 6003	GROOVIN'
19	23	3	AL DI MEOLA WORLD SINFONIA MESA 79052/RHINO	HEART OF THE IMMIGRANTS
20	13	17	RAY OBIEDO WINDHAM HILL JAZZ 10142	STICKS & STONES
21	NEW ▶		NEW YORK VOICES GRP 9700	WHAT'S INSIDE
22	25	5	THE JB HORNS GRAMAVISION 79485/RHINO	FUNKY GOOD TIME/LIVE
23	19	19	INCOGNITO VERVE FORECAST 514 198	TRIBES, VIBES & SCRIBES
24	14	23	RICHARD ELLIOT MANHATTAN 98946/CAPITOL	SOUL EMBRACE
25	12	15	TOM GRANT VERVE FORECAST 517 657/VERVE	THE VIEW FROM HERE

○ 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 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.

Music Video

ARTISTS & MUSIC

Major Markets Get B'cast 'Scoupe' Fox To Air Alternative-Vid Show In Sept.

BY DEBORAH RUSSELL

LOS ANGELES—Alternative music will find a new home on the nation's broadcast airwaves this fall, as "Music Scoupe," an hourlong music video magazine-format show, unspools Sept. 17.

Dave Kendall, a former MTV personality who wrote, hosted, and produced that network's "120 Minutes" program, will host and co-produce the late-night "Music Scoupe," cleared for broadcast on Fox affiliates in New York, L.A., Philadelphia, Boston, Seattle, and other major markets. Executive producer Marc Juris says "Music Scoupe" is designed for an audience faced with a void in broadcast music video programming.

"There is no broadcast show that really focuses on the alternative market," Juris says. "Music shows seem to have gone away and left a glaring hole, which is no good, especially at a time when alternative music is so popular."

Juris hopes to clear some 85% of the country via Fox affiliates and independent networks by Sept. 17, and positions the show as a one-stop shop for fans of the alternative genre. The wide music mix will range from acts that have broken rules in the past and reached commercial success, such as R.E.M. and Nirvana, to cutting-edge and unknown artists on the brink of a breakthrough.

"The concept of the show is that if you watch it today, you may see something that will be a big hit in the next few months," says Juris.

Juris sees the show as a complement to, not a competitor of, the weekly top 40 video show "Friday Night Videos," which airs each week on NBC. "We'll be completely different from 'Friday Night Videos,'" he says. "They're more mainstream pop. They look at what is. We look at what will be."

Each "Music Scoupe" show will include about five video clips, interspersed with "The Spin Report," a news segment written by staffers of Spin magazine, and interviews with guest artists. One segment, titled "At Issue," will feature an artist exploring some controversial topic, such as censorship.

In addition, each "Music Scoupe" episode will include a "Top Of The Week" countdown, with quick music montages detailing the week's hits in such genres as pop, alternative, and club/dance play. In addition, "On The Road" will provide a comprehensive coast-to-coast concert guide. Other feature segments may include pieces about club fashion, preperformance rituals, or contract clauses, Juris says.

"We want interesting pieces that are music related, so that the show isn't just video, video, video," he notes.

Some of the videos Juris plans to program will come from the unsigned sector, as he plans to incorporate a battle-of-the-bands segment into the weekly menu of "Music Scoupe." Bands from around the nation will be invited to submit videoclips to be judged by the show's viewers, and at the

end of the year, a winner will be awarded a recording contract. Juris is negotiating a deal with a label now.

"It's kind of like using TV as an A&R center," he says. "Even if a band doesn't win, the music is still screened by the right people."

Juris also hopes to shine the spotlight on innovative filmmakers and animators, setting aside a five-minute segment in each show to profile short movies, artwork, and other intriguing visuals.

"Music Scoupe" is designed to appeal to a wide range of alternative interests while retaining a strong foothold in the broadcast media, says Juris. "We don't have the luxury of our cable counterparts to just focus on alternative music," he notes. "Since we're on broadcast television, we have a different mission. We need to keep people entertained and bring something different to the table. You can watch a network all week, or you can watch this show in one hour and get it all. That's what we're trying to accomplish."

"Music Scoupe" will be distributed by N.Y.-based Select Media. Mitch Gutkowski, president of Select Media, executive produces the program with Juris and Michael Haigney. Juris and Haigney also produce the show.

Hyundai is the key corporate sponsor supporting the show, says Juris. Hyundai also sponsors the 30-second mini-version of "Music Scoupe," a vignette profiling a single act and promoting the longform program.

'Real World' Turns To L.A.; 'Menace' Clips Top The Box

REAL WORLD: Just as MTV premiered its West Coast version of the reality-based soap opera "The Real World" June 24, its "cast" was packing its bags and preparing to re-enter the real, real world in order to resume real life.

We trekked to Venice Beach, Calif., and got a peak inside the house where a batch of totally divergent individuals co-habitated some six months and allowed their every move to be videotaped, all in the name of free room and board and "good" TV.

As we rapped with everyone from the outspoken Irish expatriate Dominic to the outgoing female cop Irene, we got a tiny dose of what the group has encountered during the past six months: "Just keep talking like we're not even here," said the cameraman, as he aimed the lens directly at yours truly. *Aaieeee!*

Later, we felt a bit sick as we took a tour of the "control room." (Can you say "Sliver"?) Monitors displayed activity in virtually every corner of the house in the quest for high drama. The housemates were not allowed inside the control room—it was deadbolted—and never saw a frame of footage until the MTV debut.

"We didn't really relate the cameras to television at all," says 24-year-old Dominic, who probably wished he had once we asked about a dicey scene he could barely remember, which appears in the premier episode. (More than 60 hours of footage each week are condensed into a 22-minute show.)

"The Real World," may seem a bit absurd and trivial to some, but we believe it melds nicely with MTV's ongoing "Free Your Mind" campaign, as outwardly dissimilar individuals, ranging from a Christian country singer and an African-American Muslim to a Republican beach boy and a soft-spoken lesbian come together under totally unreal conditions to find common ground and cope with very real issues.

REEL NEWS: Ralph Emery has stepped down as host of The Nashville Network's "Nashville Now" program in order to develop and produce TNN specials under his own Ralph Emery Television Productions banner. The debut program is a concert special featuring Lari White and Shenandoah, set for fall... Jive Records' Janet Kleinbaum has been promoted to director of product management and video promotion... Tony Kaye Films has added BigTV to its directors roster... Squeak Pictures has signed directors Carlos Grasso and Peter Christopherson to its roster... Flashframe Films has opened its nonlinear EMC2 offline suite to non-Flashframe clients under the name F Editorial.

WHEN Fox Broadcasting Co. executive Joe Davola gave his pal Larry David the OK to use his name in an episode of "Seinfeld," he had no idea he would be immortalized as the head-kicking, offscreen lunatic "crazy Joe Davola." But hey, that's beside the point. Davola, who worked for MTV from 1981-88, has returned to the network as senior VP of MTV Productions/MTV Development, based in New York. He'll oversee the day-to-day creative operations.

GLOBAL MODE: MTV's current Depeche Mode promotion is the network's most comprehensive global contest to date, incorporating the U.S. network and affiliates in Asia, Brazil, Europe, and Japan. "There are not a lot of acts that have the worldwide appeal of Depeche Mode," says Rick Krim, MTV's VP of talent and artist relations. Five winners and their guests will be picked up July 23 and will travel via the "Devotional" plane (named for the Sire-Reprise album "Songs Of Faith And Devotion") to concerts in London, Budapest, and Belgium. An MTV crew will document their international exploits for a special to be broadcast later.

THE EYE



by Deborah Russell

BOX JIVE: MC Eht's "Streight Up Menace," Spice 1's "Trigga Gots No Heart" and Smooth's "You Been Played"—all clips from the Jive Records film soundtrack to "Menace II Society"—shared "Box Tops" billing June 19 at Miami's interactive video network The Box.

SOURCE OF INFORMATION: The Source, a Boca Raton, Fla.-based company that manages one of the world's largest databases of information on TV commercials, recently launched a music video division, logging information on more than 5,000 music clips, with data on production credits, talent, and label. The information is free to The Source subscription base, which comprises more than 1,000 ad agencies, production companies, and TV shows around the world.

A DAY IN THE LIFE: Sugo Records contemporary/classical guitarist Steven Pasero traveled an unconventional route in lensing his new music video, "Prayer," which is a tribute to the rainforest. Footage for the clip was culled from the vaults of cinematographer Greg Kilday, whose work is often featured on the TBS Productions Inc. show "Network Earth" and CNN's "Earth Matters." The mini-documentary chronicles activity in the rainforest from dawn to dusk and premiered on "Network Earth" June 27. The four-minute clip also will air on "Earth Matters" July 4.

PRODUCTION NOTES

LOS ANGELES

• Scott Kalvert of Squeak Pictures directed D.J. Jazzy Jeff & the Fresh Prince's Jive video "Hear The Crowd Go." Catherine Finkenstaedt produced, and David Philips directed photography.

In addition, Squeak director Kim Watson recently completed Will Downing's new clip, "There's No Living Without You," for Mercury. Marvin Wadlow Jr. produced and Jamie Thompson di-

rected photography.

NEW YORK

• Natalie Cole's new Elektra video, "Take A Look," is a Portfolio Artists Network production directed by Marcus Nispel. Anouk Frankel produced.

• Straightline Films director Sarah Pirozek lensed Fu-Schnickens' latest Jive outing, "What's Up Doc (Can We Rock)," featuring the Orlando Magic basketball star Shaquille O'Neal. Vic-

toria Strange produced the shoot.

• Lindy Heymann directed the Autours' Caroline Records video "How Could I Be Wrong."

NASHVILLE

• High Five Productions director Michael Soloman shot Bobbie Cryner's Epic video "Daddy Laid The Blues On Me" with producer Madeline Bell.

• Ronna Reeves' video "Never Let Him See Me Cry" is a Parallax Productions video directed by Alan Chebot. Louis de Felice produced the shoot for Mercury.

OTHER CITIES

• Director Gus Van Sant of Riveria Films reeled Chris Isaak's new Warner Bros. video, "San Francisco Days," on location in San Francisco. Eric Edwards directed photography; Bob Jason produced.

• Squeak Pictures' director Peter Christopherson, the eye behind Robert Plant's "Calling To You" video, currently is shooting the artist's latest clip, "I Believe." Fiz Oliver produced both clips, each set in London.

• Director Richard Lewis shot Apache's new Tommy Boy video, "Hey Girl," on location in East Orange, N.J. Douglas Johnson produced the clip. David Waterson directed photography.

• Hex Films director Kevin Bray directed Wild Pitch Records' The Coup in "Not Yet Free." Gina Harrell produced the Oakland, Calif.-based shoot.



Swingin' Party. Freedman Productions directors Sidney J. Bartholomew Jr. and Dominic Orlando, from left, recently wrapped "The Substitute Teacher," a new longform video for Discovery Music children's artist Joanie Bartels (center on swing). Discovery Music's CCO David Wohlstader (next to Bartels) and producer David Palmer (far right) visited the set during shooting.

Billboard Video Monitor™

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



Black Entertainment Television

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

- 1 Mary J. Blige, Love No Limit
- 2 SWV, Weak
- 3 Janet Jackson, That's The Way...
- 4 Onyx, Slam
- 5 Vertical Hold, Seems You're...
- 6 U.N.V., Something's Goin' On
- 7 Levert, ABC-123
- 8 II D Extreme, Cry No More
- 9 Johnny Gill, The Floor
- 10 Brian McKnight, One Last Cry
- 11 Silk, Girl U For Me
- 12 Alexander O'Neal, In The Middle
- 13 H-Town, Knockin' Da Boots
- 14 Dr. Dre, Dre Day
- 15 Sade, Feel No Pain
- 16 Raven Symone, That's What Little...
- 17 Bobby Brown, That's The Way...
- 18 Robin S., Show Me Love
- 19 Natalie Cole, Take A Look
- 21 95 South, Whoop, There It Is
- 22 Mica Paris, I Wanna Hold On To You
- 23 Brenda Russell, No Time For Time
- 24 Boss, Deeper
- 25 Walter & Scotty, I Want To Know...
- 26 Young MC, What's The Flavor
- 27 Lords Of The Underground, Chief...
- 28 Bell Biv DeVoe, Above The Rim
- 29 Portrait, Day By Day
- 30 Jomanda, I Like It

★ NEW ADDS ★

Intro, Let Me Be The One



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Patty Loveless, Blame It On Your...
- 2 Joe Diffie, Honky Tonk Attitude
- 3 Lorrin Morgan, I Guess You Had...
- 4 Pam Tillis, Cleopatra, Queen Of...
- 5 Confederate Railroad, When You...
- 6 Sammy Kershaw, Haunted Heart
- 7 John Anderson, Money In The Bank
- 8 Carlene Carter, Every Little Thing
- 9 Clint Black With Wynonna, A Bad...
- 10 Reba McEntire, It's Your Call
- 11 Randy Travis, An Old Pair Of Shoes
- 12 Mark Chesnut, It Sure Is Monday
- 13 Alan Jackson, Chattahoochee
- 14 Shelby Lynne, Feelin' Kind Of...
- 15 Matthews, Wright & King, I Got...
- 16 Tracy Byrd, Holdin' Heavens
- 17 Tracy Lawrence, Can't Break It...

- 18 Andy Childs, I Wouldn't Knowt
- 19 Rodney Foster, Easier Said...
- 20 Dwight Yoakam, A Thousand...
- 21 Steve Wariner, If I Didn't...
- 22 Aaron Tippin, Working Man's...
- 23 Larry Stewart, Alright Already
- 24 Suzy Bogguss, Heartache
- 25 Clay Walker, What's It To You?
- 26 Kelly Willis, Whatever Way The...
- 27 Brother Phelps, Let Go
- 28 Trisha Yearwood, Down On My...
- 29 Bobbie Cryer, Daddy Laid The...
- 30 Remingtons, Wall Around Her Heart
- 31 Zaca Creek, Fly Me South
- 32 Mark Collie, Shame Shame...
- 33 Bob Howdy, A Cowboy's Born...
- 34 John Brannen, Never Say Never...
- 35 Ronna Reeves, Never Let Him See...
- 36 Nanci Griffith, Speed Of The...
- 37 Clinton Gregory, Standing On...
- 38 Lisa Stewart, Under The Light Of...
- 39 John Berry, A Mind Of Her Own
- 40 Little Texas, What Might Have Been
- 41 Shania Twain, Dance With The...
- 42 Marty Stuart, Hey Baby
- 43 Dolly Parton, More Where That...
- 44 Doug Supernaw, Reno
- 45 Shenandoah, Janie Baker
- 46 Toby Keith, He Ain't Worth Missing
- 47 George Jones, Walls Can Fall
- 48 Gibson Miller Band, Texas Tattoo
- 49 Billy Ray Cyrus, Some Gave All
- 50 Ricky Lynn Gregg, If I Had A...

† Indicates Hot Shots

★ NEW ADDS ★

- 1 Billy Ray Cyrus, In The Heart Of...
- 2 Chris LeDoux, Under This Old Hat
- 3 Duke Mowrey, Hold On Eroy
- 4 Hal Ketchum, Mama Knows The...
- 5 John Michael Montgomery, Beer And...
- 6 Robert Ellis Orrall, Everyday When I...
- 7 Sawyer Brown, Thank God For You
- 8 Shawn Camp, Fallin' Never Felt...
- 9 The Bellamy Brothers, Rip Off The...



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Dr. Dre, Dre Day
- 2 PM Dawn, Looking Through...
- 3 Stone Temple Pilots, Plush
- 4 Ice Cube, It Was A Good Day
- 5 Janet Jackson, That's The Way...
- 6 Inner Circle, Bad Boys
- 7 Duran Duran, Come Undone
- 8 Aerosmith, Livin' On The Edge
- 9 Billy Idol, Shock To The System*
- 10 Soul Asylum, Runaway Train*
- 11 AC/DC, Big Gun
- 12 SWV, Weak
- 13 Radiohead, Creep*
- 14 Porno For Pyros, Pets*
- 15 H-Town, Knockin' Da Boots
- 16 New Order, Regret
- 17 Proclaimers, I'm Gonna Be

- 18 Aerosmith, Eat The Rich**
- 19 Depeche Mode, Walking In My...
- 20 Spin Doctors, What Time Is It?
- 21 UB40, Can't Help Falling In...
- 22 Anthrax, Only
- 23 4 Non Blondes, What's Up
- 24 Gin Blossoms, Hey Jealousy
- 25 Robin S., Show Me Love
- 26 Sting, Fields Of Gold
- 27 Rod Stewart, Have I Told You Lately
- 28 Bon Jovi, In These Arms
- 29 Lenny Kravitz, Believe
- 30 Ozzy Osbourne, Changes
- 31 Onyx, Slam
- 32 Tears For Fears, Break It Down...
- 33 Van Halen, Right Now
- 34 Pearl Jam, Jeremy
- 35 Ugly Kid Joe, Cat's In The Cradle
- 36 Naughty By Nature, Hip Hop...
- 37 George Michael, Killer/Papa Was...
- 38 Aimee Mann, I Should've Known
- 39 Posies, Dream All Day
- 40 Tony! Toni! Tone!, If I Had No Loot
- 41 Black Crowes, Hard To Handle
- 42 Temple Of The Dog, Hunger Strike
- 43 Spin Doctors, Two Princes
- 44 Arrested Development, Mr. Wendal
- 45 Raging Slab, Anywhere But Here
- 46 Winger, Down Incognito
- 47 Pearl Jam, Alive
- 48 Guns N' Roses, November Rain
- 49 Metallica, Nothing Else Matters
- 50 Arrested Development, Tennessee

** Indicates MTV Exclusive

* Indicates Buzz Bin

★ NEW ADDS ★

- 1 Janet Jackson, If U2, Numb
- 2 Michael Jackson, Will You Be There
- 3 Blind Melon, No Rain



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Sawyer Brown, Thank God For You
- 2 Alan Jackson, Chattahoochee
- 3 Trisha Yearwood, Down On My...
- 4 Travis Tritt, T-R-O-U-B-L-E
- 5 Reba McEntire, It's Your Call
- 6 Lorrin Morgan, I Guess You Had...
- 7 Carlene Carter, Every Little Thing
- 8 Gibson Miller Band, Texas Tattoo
- 9 Aaron Tippin, Working Man's Ph.D
- 10 Dwight Yoakam, A Thousand...
- 11 John Michael Montgomery, I Love...
- 12 Pam Tillis, Cleopatra, Queen Of...
- 13 Toby Keith, Should've Been A...
- 14 Ricky Lynn Gregg, If I Had A...
- 15 Joe Diffie, Honky Tonk Attitude
- 16 Sammy Kershaw, Haunted Heart
- 17 Marty Stuart, Hey Baby
- 18 Patty Loveless, Blame It On Your...
- 19 Deborah Allen, If You're Not...

the Medialine™

N.Y. Socks It To Boston Via Triple Media Invasion

BY ERIC BOEHLERT

GOTHAM'S SHADOW: Few city residents carry a collective chip on their shoulder the way Bostonians do when it comes to their turnpike neighbor, New York City. Boston natives pride themselves on their Yankee independence and common sense, while seeing New Yorkers collectively as an overbearing big brother who casts a titanic shadow up and down the East Coast, effectively blocking Boston from the sunlight (re: attention) it deserves. A love/hate relationship indeed, with an emphasis on the latter.

For those New Englanders, the past few weeks have been difficult, particularly in the world of Boston media. First it was announced that the mighty New York Times (how much more New York can you get?) had agreed to make an offer to purchase the Boston Globe, New England's hometown paper, which has been run by the beloved Taylor family for more than 100 years. Then, less than a week later, WEEI Boston announced it was going to begin syndicating wisecracking morning man Don Imus from New York's WFAN (WFAN, as in home of the *New York Mets!*). All this follows the arrival of New York's Howard Stern, whose syndicated show from WXRK recently debuted on Boston's WBCN.

Isn't the curse of the Bambino enough, you can almost hear some Beacon Hill residents sigh. Not to fear, says WEEI PD Phil

Sirkin. The recent Gotham City influx of media, he insists, is not part of any sort of plot to supplant Boston voices with those from New York. "It's just a bizarre coincidence," he reassures.

HEARTBEAT OF AMERICA: For those who need more proof that country music is indeed what folks between the coasts are listening to more and more these days, *Mobile Beat* magazine—the monthly published for DJs for the wedding/prom/birthday party set—reports one of the most popular first-dance requests from newlyweds this spring was George Strait's "I Cross My Heart," off his "Pure Country" soundtrack.

JAZZTIMES magazine has announced its ninth music-business convention, Oct. 6-9 in New York City, bringing together musicians, managers, journalists, radio personalities, and label execs. JazzTimes publisher Glenn Sabin reports Larry Rosen, co-president of GRP Records, will deliver the convention's keynote address. The last JazzTimes get-together was held in 1990.

WEEEKS before the movie opened, *Rolling Stone* reported that "Sleepless In Seattle" is being "touted as the sleeper of summer '93." Isn't a sleeper, by definition, a movie that quietly and without much pre-release notice sneaks up on both the press and the public? P.S., kudos to R.S.' new front-of-the-book redesign.

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 29, 1993.



AMERICA'S NO. 1 VIDEO

95 South, Whoop, There It Is

Continuous programming
12000 Biscayne Blvd, Miami, FL 33181

BOX TOPS

- 2 Pac, I Get Around
- Above The Law, Call It What You...
- Beatnuts, Reign Of The Tec
- Cypress Hill, Insane In The Brain
- Dr. Dre, Dre Day
- Duice, Dazzy Duks
- Fu-Schnickens, What's Up Doc?
- Geto Boys, Six Feet Deep
- H-Town, Knockin' Da Boots
- Half Pint, Boom & Hydraulic
- Jade, One Woman
- Janet Jackson, That's The Way...
- Kid Rock, U Don't Know Me
- Kool G Rap, On The Run
- LL Cool J, Pink Cookies
- Luke, Work It Out
- M.C. Breed, Gotta Get Mine
- MC Eht, Streipt Up Menace
- Michael Jackson/Michael Jordan, Jam
- Naughty By Nature, It's On
- New Born, Falling In Love
- Onyx, Slam
- Silk, Girl U For Me
- Silk, Freak Me
- Silk, Freak Me (Re-Mix)
- Smooth, You Been Played
- Snow, Girl, I've Been Hurt
- Spice 1, Triggas Gots No Heart
- SWV, Weak

ADDS

- Green Jelly, Electric Harley House...
- Ice Cube, Check Yo Self
- Jodeci, Lately
- Luke, Cowards In Compton
- Michael Jackson, Will You Be There
- Primus, Mr. Krinkle
- Raven-Symone, That's What Little...
- Sacred Reich, Independent



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

- Dada, Here Today Gone ...
- War, Don't Let No One ...
- Nudeswirl, F Sharp
- Natalie Cole, Take A Look
- Walt Mink, Fragile
- Raw Breed, Rabbit Stew
- Greg Osby, Mr. Gutterman
- Brother Cane, Got No Shame
- Dream Theatre, Another Day
- Deep Forest, Sweet Lullaby
- Velocity Girl, Audrey's Eyes
- Mighty Bosstones, Someday I Suppose
- Stereo MC's, Connected
- Donald Fagen, Tomorrow's Girls
- Ultramagnetic MC's, Two Brothers
- The Big F., Patience Peregrine
- Nemesis, Temple Of Bume
- Alligood, It's Alright
- Masters At Work, Give It Too Me
- Fishbone, Swim



Three hours weekly
110 E 23rd St, New York, NY 10010

- Apache, Hey Girl
- Beatnuts, Tech In The ...
- Christopher Williams, Every Little...
- Cypress Hill, Insane In The Brain
- Dr. Dre, Dre Day
- Fat Joe, Flow Joe
- Fu-Schnickens, What's Up Doc?
- H-Town, Knockin' Da Boots
- Ice Cube, Check Yo Self
- Intro, Let Me Be The One
- Janet Jackson, That's The Way...
- Jodeci, Let's Go Through The Motions

- Johnny Gill, The Floor
- Lords Of Underground, Chief...
- Mary J. Blige, Love No Limit
- MC Lyte, Roughneck
- MC Shan, Hip Hop Roughneck
- Onyx, Slam
- Prince Markie D, Something Special
- Souls Of Mischief, That's When Ya Lost

Lightmusic

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

- Julie Miller, SOS
- Phil Keaggy, I Will Be There
- World Party, Is It Like Today
- Sting, If I Ever ...
- Pam Thum, Fire Of Your Love
- 77's, Nuts For You
- White Heart, Unchain
- Gumbo, Basement Music
- ETW, Stay Together
- Marc Cohn, Walk Through The World
- DOC/Bride, God Gave Rock & Roll
- Innocence Mission, Wonder Of Birds
- Newsboys, I Cannot Get You
- Dakota Motor Co., Grey Clouds
- Arrested Development, Mr. Wendal
- Mark Lowry, Baby Baby Why Not Me
- UB40, Can't Help Falling In Love ...
- DeGarmo & Key, Classic Rock Medley
- Soul Asylum, Runaway Train
- Robert Ellis Orrall, Little Bit
- Various Artists, Sun City
- Michael W. Smith, Somebody Love Me



One hour weekly
216 W Ohio, Chicago, IL 60610

- Fishbone, Swim
- Bjork, Human Behavior
- Bad Religion, American Jesus
- Front 242, Religion
- Urge Overkill, Sister Havana
- Dandelion, Waiting For A Ride
- Stereo MC's, Step It Up
- Dada, Here Today Gone ...
- Paul Westerberg, World Class Fad

- The Waterboys, The Return Of Pan
- Dramarama, Work For Food
- Muffs, Lucky Guy
- Frank Black, Hang On To Your Ego
- Posies, Dream All Day



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

- Snow, Girl, I've Been Hurt
- Captain Hollywood, More & More
- H-Town, Knockin' Da Boots
- Tasmin Archer, Sleeping Satellite
- Rod Stewart, Have I Told You Lately
- UB40, Can't Help Falling In Love ...
- New Order, Regret
- Tina Turner, I Don't Wanna Fight



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

- Joe Ely, Highways & Heartaches
- Little Texas, What Might Have Been
- Bruce Hornsby, Harbor Lights
- Trisha Yearwood, Down On My Knees
- Nanci Griffith, Speed Of The Sound ...
- Lisa Stewart, Under The Light ...
- Lee Ritenour, Waiting In Vain
- Cleve Francis, Walkin'
- Reba McEntire, It's Your Call
- Bill Ray Cyrus, Some Gave All
- Robert Earl Keen, Daddy Had A Buick
- Sandi Patti, Hamd On My Shoulder
- Mac McAnally, Not That Long Ago
- Clint Black, A Bad Goodbye
- Dwight Yoakam, Ain't That Lonely Yet
- Matthews, Wright & King, I Got A Love
- Marilyn Scott, You Don't Know Me
- Dolly Parton, More Where That ...
- Guy Clark, Boats To Build
- Mark Collie, Shame Shame ...



WHAT'S LOVE GOT TO DO WITH IT?
(Touchstone Pictures)

"Go, girl, go!" screamed chunks of the Times Square theater audience when Tina Turner (Angela Bassett) finally got around to giving husband Ike (Laurence Fishburne) a long-overdo kick in the groin during a backseat wrestling match.

Part pop history (there's Phil Spector overseeing "River Deep, Mountain High"), part battered-woman saga (villians don't come much easier to assemble than the abusive Ike Turner), Tina's biopic, "What's Love Got To Do With It?" is, for the most part, terrific.

Credit for elevating the movie from a nostalgic run-through of goofy '60s and '70s fashion trends to an engaging film goes to Bassett, who you may recall was selected after a "nation-wide talent search." (It ended the same way the "national search" for the recent Lucille Ball TV movie did—with a paid pro.) By the time Ike and Tina perform "Shake A Tail Feather" halfway through the film, Bassett is Turner, complete with the signature shuffle/strut, arching grin,

and choppy vocal delivery.

The picture, while running through the Turners' climb up the pop charts, occasionally does slip into the movie-of-the-week mode. For the most part, though, the pic delivers on its own.

That doesn't excuse it from some nitpicking, however. For example, why did the film maker include a clip of the real Tina performing the title track during the closing? After all, Bassett just finished knocking herself out becoming Tina, only to be upstaged by the original. Another point concerns Turner rerecording a handful of old songs for the movie. They sound sensational (particularly in digital/Dolby stereo theaters). But are they accurate? Did Ike and Tina's original "Rock Me Baby" really pack that much full, booming, contemporary sound? Lastly, the wrong limbs are emphasized here. Everyone knows the Tina Turner persona is all about legs, but it's Bassett's pumped-up biceps that steal the show.

To be honest, few at the Times Square show cared much about those minor points. They were too busy cheering on America's newest action hero.

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London's Times Getting Hands On With Classical

■ BY NICOLAS SOAMES

LONDON—The U.K.'s oldest newspaper, The Times, has gone into the classical CD mail-order business.

In an unexpected initiative, the arts section of the newspaper has launched CD Direct, a scheme offering readers selected CDs at some three pounds (\$4.50) less than shop prices. The scheme also offers readers cut-price concert tickets.

But its purpose, according to arts editor Richard Morrison, is not, primarily, to give Times readers a special bargain. "The main idea is to help to give some direction to all those people without the jargon of music critics which may be necessary in the professional reviews in other columns of the paper," he says.

CD Direct is a monthly project. One Saturday a month, Morrison will select four CDs that readers can buy by filling out a coupon on the page.

Instead of focusing on popular classics and compilations—the heart of most populist mail-order pitches—the spotlight will fall on one particular artist. "I think people find it easier to identify with a musical personality and his fight to be to the top than something abstract, like Dvorak's Seventh Symphony," Morrison explains.

And if the launch personality is anything to go by, the figures will not be the obvious Pavarotti/Karajan/Kennedy stars.

Mariss Jansons, the Latvian conductor, was the subject of a laudatory profile by Morrison, who describes him as "a stunning fusion of flair and finesse." All four CDs were by Jansons: Berlioz's "Symphonie Fantastique," Dvorak's Symphonies Nos 7 and 8, Prokofiev's "Romeo And Juliet," and Sibelius' Symphony No. 1. They also are all EMI recordings, and The Times offered them at 11.99 pounds (\$18). If readers buy all four CDs, they can have discounted tickets to Jansons' Aug. 24 Prom concert at half price.

The launch articles June 12 brought "hundreds" of coupons by the following Monday. Each week, "reminder" articles were scheduled, until the next star profile and special offer July 10—fo-

cus on violinist Gidon Kremer.

The idea came from a discussion between Morrison and Judy Grahame, former press officer for the London Philharmonic and now in independent publicity, mainly for BBC's classical station Radio 3. Although Grahame is coordinating the scheme, it is an initiative operated by The Times, and is similar in intent to the enormously successful Sunday Times Wine Club and the year-old Theatre Club, started by The Times together with The Sunday Times.

"There is an awful lot of snobbery about wine and the same applies to classical music, but it is totally unnecessary," says Morrison. And he denies that by virtue of being in The Times CD Direct is speaking to the classically converted.

"I don't think the general readership of The Times knows much more about classical music than the general readership of The Daily Mail," he declares. "It cuts right across readership classes."

Morrison claims he has the support of the major and independent labels, which are all keen to sell more records. And his immediate plans for subjects include at least one figure from the independents.

He has given the project a six-month trial period. "We want to give it a good run, but we have to be realistic about it," he says. Although no make-or-buy figure has been fixed, Morrison thinks he needs a positive response from at least 1,000 readers for the scheme to continue.

He is hopeful this will be achieved if the Theatre Club is anything to go by—some 30,000 people make use of it on a regular basis.

Morrison's decision to focus on an artist, yet to choose works that are popular and easy to listen to, allows him to speak confidently to both the classical buff and the classical beginner. As he puts it, "It is good to put the weight and authority of The Times behind someone one admires rather than suggest a ragbag of popular works." And by going for Jansons, who is not exactly a household name, Morrison in-

(Continued on page 42)



On A Wim. Film director Wim Wenders inks an exclusive worldwide deal with Helmut Fest, president of EMI Music, GSA, for the soundtrack for the new film "Faraway So Close," to be premiered in German cinemas this fall. The soundtrack features the title track from EMI artist Herbert Grönemeyer, as well as unreleased tracks from U2, Lou Reed, Nick Cave, Simon Bonney, House Of Love, Jane Siberry, Laurie Anderson, and Laurent Pettigard.

Kenny G Conquers The World Personal Touch Makes Difference

■ BY DOMINIC PRIDE

LONDON—If you want to conquer the world, do it sweetly and softly—that's the moral of Kenny G's tale.

With a total of 20 million album units sold in his career, President Clinton's favorite artist has proved he is more of a diplomat than any of the White House staff.

The world's most popular saxman has added success in South America, Europe, Australia, and Asia to his popularity in the U.S. market.

Senior label executives at Arista, G's label, and BMG International say the keys to his international success are the artist's music and personality.

But a glance at G's whirlwind schedule shows that Kenny G has been uncommonly willing to put himself and his music in front of cameras and audiences around the world. As a fully qualified accountant, he has realized the potential for his music outside his home market and has approached the task with vigor.

"Breathless" is about to hit sales of 2 million units in the world outside the U.S., with three different versions issued in Asia, Europe, and North America. Catalog sales of his albums around the world have reached 16 million units.

Kenny G's high media profile, his positive, nonrebellious image, and the strong melodic nature of his music have ensured him a place in markets that traditionally have eyed Anglo-American rock'n'roll acts with suspicion.

But his willingness to put in the air miles and his personal interest in international markets has been a driving force behind his success.

Besides an extensive European tour as special guest of Michael Bolton,

Kenny G has made hundreds of TV shows and industry appearances around the world.

The most fabled tale of G's traveling blues came from his trip to Australia. With a five-day gap in his U.S. schedule, Kenny visited Australia for TV, radio, and press interviews. Before the trip, sales of "Breathless" were at 15,000. They have now gone beyond double-platinum, with 150,000 units.

As a result of the trip, "Breathless" scored No.1 in both Australian and New Zealand album charts. An Australian tour is scheduled for this fall.

Arista president Clive Davis believes the instrumentalist's international popularity is not just due to travel alone.

"A lot of acts tour but don't do very well. There are a lot of people putting in the same effort with nowhere near the same result."

Says Davis, "When he goes somewhere, the public has a chance to see him and he casts his spell. In that respect, he has become the pied piper of pop."

Davis shies away from crediting the BMG marketing machine for the international success. The artist and the music, rather than saturation advertising, have formed the crux of the campaign, says Davis.

"People see him live or on TV and they want a piece of him. They go out and buy the album. Other artists don't always make that connection."

"Kenny's his own best salesman," comments Heinz Henn, senior VP, A&R and marketing, at BMG International. "He's just this genuine nice guy, who people warm to."

After his famous jam with Clinton, Kenny G often is introduced as "President Clinton's favorite artist." But the

(Continued on next page)

Changing German Market Prompts New Sales Tactics

■ BY WOLFGANG SPAHR

MUNICH—BMG Ariola has restructured its 100-person-strong German sales force, in response to the changing market there, says the company.

As of Thursday (1), sales teams will be pulled back from field duties, and more energy will be put behind telesales.

The move will allow more free time to tell dealers about new product, a factor that the company hopes will help to break new acts. Manpower will also be put behind visits to larger stores.

Sales teams will have smaller and more clearly marked districts, says Thomas Stein, BMG Ariola GSA president. "[This] will give our field staff a chance to see less of the car and more of the customers." Technical support will be through Phononet, the nationwide ordering and information system, augmented by BMG staff laptops.

Christoph Schmidt, managing director of BMG Ariola, says, "The new structure is a reaction to the new Ger-

man record market, and a response to the concentration of chains."

In Germany the number of smaller retailers is still thinning out, with larger chains and department stores increasing market share.

Mainstream distribution will be centralized, and under the control of Matthias Gibson. Specialist distribution, such as BMG Classics and imports through ARIS, will be done separately. BMG Ariola Hamburg, a separate company within the group, will continue with its own setup as a specialist, distributing MCA/Geffen product.

More resources will be put behind BMG's TV-merchandised product, which will have its exclusive telephone sales team under Hans Knappe.

Telesales will also play a part in supporting new artists, says BMG Ariola, under a newly created "Target Group and Product Marketing" sector. Trendsetting specialist stores in the metal, dance, and schlager business will be offered new products to test the waters.



Esta-mates. IRS Records artist Esta has signed to EMI Music Publishing. Her first single, "Homeland," has been released in the U.K. Esta hails from the Cameroon Republic, and now lives in France. Pictured, from left, are Steve Tannett, managing director of IRS Records U.K.; J.P. Iliesco, consultant; Esta; and Peter Reichardt, managing director, EMI Music Publishing U.K.

KENNY G CONQUERS THE WORLD

(Continued from preceding page)

Presidential endorsement had little to do with G's popularity. "I think it did a lot for Clinton," quips Henn. "He sold 12 million albums before he even met Bill."

Indeed, in South East Asia, a world away from U.S. politics, Kenny G has been his own ambassador, showing diplomacy and sensitivity.

In that region, Kenny G has sold more than 4 million units of back catalog in the last three years. Peter Jamieson, BMG's senior VP, Asia Pacific, says Kenny G was identified as one of the most under-exploited artists in the region.

Jamieson says there are basic reasons for his success in a market where Anglo-American product is not always immediately embraced.

"His music is very melodic, which makes it appealing to the South East Asian ears. Melodies feature very strongly in Chinese music. Being instrumental music, it is able to cross borders, and avoids the problems of censorship common in the region."

Sensitivity to the cultures and requirements of the market also are hallmarks of the Kenny G experience. The artist included "Jasmine Flower," a traditional Chinese tune, on the Asian version of "Breathless" more out of personal interest than a need for marketing. "Kenny came here and was inspired by the tune," says Jamieson.

But as in most other cases, a visit from the artist provided a massive impetus to sales. Kenny visited five countries, including Taiwan, Malaysia, and Indonesia, in the fall of 1991. With media interest in the artist, sales exploded from 600,000 to 2 million in one year. The launch of "Breathless" resulted in 1 million sales of the album, plus another million in back catalog.

Phases two and three of the Asian campaign, says Jamieson, are TV ad campaigns this summer, and then a tour later in the year.

As yet, Japan, the region's largest market, has remained cool to the charms of Kenny G. "The problem we face there is that unfortunately people categorize [his songs] as 'elevator music,'" says Jamieson.

In Europe, the pattern has been similar. Spain and the U.K. have proved fertile ground for Kenny G, but Europe's largest market, Germany, has not yet warmed to him.

Eliza Brownjohn, Arista international VP, says the lack of available TV spots in Germany has been a reason for the lack of significant sales. On his April-May European tour, he played only one German date, compared with 10 in Bri-

tain. Again, the personal presence paid off.

"Europe was a dead market for Kenny until now. People didn't believe the music would sell there," says Brownjohn. "But the tour made a world of difference."

The effects are clear from the sales patterns. "Breathless" has gone gold (100,000 units) in the U.K., but is just over 25,000 units in Germany. Plans are to send G to the country early next year, after strong interest from BMG there.

Latin America and Spain also have responded well. Says Ramon Segura, senior VP, Latin America, "A visit to Brazil produced several hundreds of thousands of sales." Segura is pleased Kenny is doing dates in key Latin territories in the fall: "I wish he could come sooner!"

Segura says audiences are genuinely touched by the artist's willingness to communicate with them in their own language, taking trouble to learn more than a quick "hello."

While there are no hard facts to prove it, Kenny G's worldwide sales success is to some degree due to him unlocking a large female audience of otherwise marginal record buyers. His billing with Bolton in Europe was a clear indication of the audience he was being pitched to.

Comments Davis, "He does interest a
(Continued on page 43)

newsline...

POLISH PIRATES were raided in Warsaw, Katowice, and Poznan. Two Polish producers, MJM and Polton got approval of government prosecutors to carry out the raids, made for fraud under criminal law. Poland still is waiting for producers rights with a new copyright bill, due next year. The raids mark increased awareness and willingness to act, says IFPI.

DUTCH RETAILER Free Record Shop has posted a 13% increase in sales to \$63 million in the six months to April 1 this year, and profits were up 103% to \$2.4 million. The figure includes the 15 shops of Van Leest, acquired last year. Free plans to open a shop in Luxembourg later this year.

BARD, the U.K. retail federation, has said it supports the principle of a standard source tag. The move follows NARM's recommendation of the Sensormatic system as a U.S. standard.

JAPAN'S MITSUBISHI is to set up a CD and MiniDisc packaging plant in Helmond, in southern Holland. To be called European Precision Mouldings, the plant has a planned investment of \$20 million. It is due to start producing 100 million CD boxes by 1997.

COLLINS CLASSICS has named former label manager Anne Finerty managing director, after the resignation of Alan Booth, leaving to "pursue an independent career." Collins Classics, formerly owned by HarperCollins, was sold to Steve Mason's Lambourne Productions in December 1991 and has a catalog of 250 items.

Italy's Networks Honor Authors' Rights TVs Sign Deal As Socialist Government Crumbles

■ BY MARK DEZZANI

ROME—While the nation's political turmoil appears to worsen as the year draws on, Italy's authors and publishers may come to see 1993 as one of the more positive years in recent history.

A series of agreements between Italian broadcasters and the authors' rights society SIAE has ended a 5-year-old dispute, with authors gaining at least 70 billion lire (\$47 million) in increased payments for this year.

The key to resolving the situation was an agreement made in January with Italy's largest private broadcaster, the Fininvest group. Run by media tycoon Silvio Berlusconi, Fininvest operates three national commercial television networks.

Media analysts suggest that after years of litigation, Fininvest fell into line after the fall from grace of Italy's Socialist party (PSI) and its leader, Bettino Craxi, with whom Berlusconi was closely allied.

Popularity of the PSI crumbled after allegations of corruption, which have tainted all of Italy's postwar governing coalition parties. Fininvest had consolidated its broadcast news during Craxi's gestation as prime minister in the mid-'80s.

According to Warner/Chappell Italy managing director Adriano Solaro, problems started back in 1984 when SIAE agreed to a three-year concessionary rate acknowledging the infancy, quasi-legal status, and consequent low turnover of Berlusconi's networks. "It was a big mistake. We agreed to a very low tariff with Fininvest to help the networks get started. When we tried to review the contract in '87 on a more realistic basis, Berlusconi went to court and won the right to continue paying the special rate with only inflation-linked increases."

At this point, Fininvest's main competitors, including state-owned RAI and TeleMontecarlo, refused to renegotiate their contracts with SIAE, ruling out any increase in payments. The

other stations argued that Berlusconi's preferential rates represented unfair competition.

With a stalemate threatening all future rights payments, SIAE appointed a team of four lawyers whose strategy was to withdraw Fininvest's right to use SIAE-controlled repertoire, which included a majority of musical compositions including film soundtracks. Guido Rignano, VP of SIAE and president of one of Italy's music industry trade groups, AFI, says, "We had to go to court originally because of Fininvest's intransigence. We had to show we were fighting seriously with pressure from our own constituency."

Berlusconi retaliated in the courts, enforcing SIAE's constitutional obligation to make its repertoire universally available. SIAE spokesman Sappo Matteucci says the breakthrough came last year. "The tribunal obliged Fininvest to renegotiate; they said the contract must be open to further discussion."

Once the two parties agreed to the principle of a universal 3% tariff on revenues, the dispute continued over estimates of Fininvest's gross figure including sponsorship and publicity. SIAE estimated it at \$2 billion annually, with Berlusconi offering payment based on one-third of that sum. Fininvest had no one available for comment about why it finally gave up on litigation in favor of compromise Jan. 12 this year, but the result was enough for SIAE, says VP Rignano. "Fininvest has shown respect for our composers, and from that point of view we're satisfied." A three-year contract was signed, committing 59 billion lire (\$40 million) for 1993, which compares favorably with the \$21 million paid for 1991.

SIAE president Roman Vlad is happy with the compromise. "At times

we were accused of excessive patience and at other times of being too aggressive. It took five years of fighting court battles, negotiating, and appealing to public opinion, but the result is that authors can now claim their proper rights for the use of their work."

Following the Fininvest agreement, a contract was signed in April with state broadcaster RAI, netting 100 billion lire (\$66 million) for 1993, plus 8 billion lire (\$4.7 million) in back payments. Another contract was signed with Telemontecarlo, bringing 1.5 billion lire (\$1 million) for this year and 2.1 million lire (\$1.3 million) in back payments.

SIAE spokesman Matteucci says, "Although the contracts are based on a 3% tariff on revenues, a concession is given to broadcasters who use less of our material, such as news and sports channels."

The only TV network still to fall into line is Rate A, with whom SIAE is currently in a legal dispute.

SIAE's main priority now is to deal with Italy's radio stations. Of the 4,000 private radio broadcasters, 75% make regular payments. These include all national networks with the significant exception of Milan's 101 Network. "We ally ourselves with the ANTI group," says 101's Luca Dondoni. The National Assn. of Independent TV and Radios (ANTI) has 500 members, and its alliance with the 101 Network goes back to 1976, when ANTI president, lawyer Eugenio Porta, broke the state monopoly on broadcasting in Italy using 101 (then called Radio Milano) as a test case in the High Court.

Porta contends that broadcasters are not legally obliged to pay copyright to SIAE. "Payments should only be made through the industry groups AFI

(Continued on page 43)

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GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

ROMANIA: Not only has the music scene changed beyond recognition since the overthrow of the communist dictatorship in December 1989, but there also has been a revolution in the reading habits of the nation's youth. A succession of music magazines has appeared on the stands, and popular titles such as "Melos," "Actualitatea Muzicala," "Rock, Pop And Show," and "Rocker" now are published here in print runs of tens of thousands.



They carry features about national and international musical events, national and foreign charts, translations of articles from foreign magazines, lyrics of songs and contact addresses for music stars. Other widely read color magazines such as "Minison," "Monopol," and "Doina" also have begun to devote significant space to

coverage of music and musical personalities. Now the choice has widened again (and the competition grown even fiercer) with the recent launch of Romanian editions of two popular German magazines—"Bravo" and "Popcorn"—translated and adapted to local demands.

OCTAVIAN URSULESCU

JAPAN: It isn't often that an album of orchestral music sells 300,000 copies, but that's exactly what a double-CD set, "Eternal Melody" (Toshiba-EMI), has done since its April 21 release. This collection of lush symphonic arrangements is the brainchild of **Yoshiki**, drummer and guiding light of X, one of the country's most popular and outrageously decadent bands. Yoshiki, a man given to wearing fishnet stockings and heavy makeup, recorded the album in the U.K. with the **London Philharmonic** and **George Martin**, former producer of the **Beatles**. The music sounds much like the orchestral pieces Martin knocked out for the "Yellow Submarine" soundtrack and it's more likely Yoshiki's involvement in the project, rather than the music itself, that has attracted the attention of his legions of young, predominantly female fans. Meanwhile, other members of X are engaged in various solo projects on a variety of labels, while theoretically working on an album for the band's new label MMG. A new 30-minute album, "Art Of Life," which X has been working on since its days with Sony, finally is scheduled for release on that label in August, leaving MMG to wonder exactly when it will begin to recoup its investment.

STEVE McCLURE

ITALY: If Nassau could go funky, can Turin go calypso? The jury is out on that one until July 11-17, when about 50 artists from Trinidad and Tobago perform during a Caribbean culture and music week organized by the City of Turin in conjunction with Trinidad and Tobago's various ministries of culture and tourism. Among the acts scheduled to appear are "**Skiffle Bunch**" **Steelband**, **Charlie Roots**, the **Calypsonians**, **Sparrow**, **David Rudder**, **Shadow**, **Natasha**, plus members of the **Malick** dance group. Turin may have gone calypso in the past. Local historical archives recount a Carnival celebration in 1650 that featured a "ballet dance" called "Tobacco Ballet" inspired by Tobacco Island in the West Indies, now known as Tobago.



JOHN LANNERT

U.K.: "The Exotic Beatles" (Exotica) deserves an award as the most eccentric collection of Beatles cover versions ever gathered on one disc. "Lucy In The Sky With Diamonds" by **William (Captain Kirk) Shatner**, "When I'm 64" by the **Metropolitan Police Male Voice Choir**, and a barking, meowing, clucking "We Can Work It Out" by a farmyard collective known as the **Beatle Barkers** can be found among many other dubious delights, including recitals of "Yellow Submarine" and "Eleanor Rigby" in Latin by member of Parliament **Derek Enright**. Exotica promises further volumes of offbeat Beatles booty and can be contacted at 49 Belvoir Road, London SE22 0QY.

PAUL SEXTON

FRANCE: **Charles Trenet**, the veteran singer and composer of more than 500 songs, including the evergreen "La Mer," is playing a series of concerts throughout the summer and is booked for a monthlong engagement at the Palais des Congrès, Paris, starting Oct. 21. His latest Warner release, "Mon Coeur S'Envole" (My Heart Flies Away), has sold in excess of 250,000 copies. Not bad going for a performer who celebrated his 80th birthday May 18. To mark the occasion, a host of stars, including **Eddy Mitchell**, **Johnny Halliday**, **Charles Aznavour**, and **Liane Foly**, performed some of Trenet's most celebrated compositions at the Paris Opera. In the star-studded audience were President Francois Mitterand and former Minister of Culture Jack Lang.

PHILIPPE CROCC

Canada

Warner Canada To Overhaul A&R VP Cooke To Focus On Domestic Signings

■ BY LARRY LeBLANC

TORONTO—Few industry figures here were surprised last December when Warner Music Canada announced that Kim Cooke had been promoted to VP of A&R.

The 15-year Warner veteran, formerly VP of national promotion and special projects, is widely regarded within the record industry as a savvy record executive and a knowledgeable music person. In placing Cooke in the A&R chair, the company was seen as taking a more aggressive stance with domestic A&R.

In recent years, to the consternation of its top executives, Warner Music Canada has had few A&R triumphs. In addition, the firm also had shied away from signing several Canadian artists who went on to become big sellers through Warner-distributed labels—Alannah Myles (Atlantic Records) and the Barenaked Ladies (Sire).

"In the last couple of years the perception was that we were not in the game," says Cooke. "However, we weren't out of the market for any reason. We've been spending way up into seven figures-plus every year on domestic talent. We did take shots, but we weren't successful. I guess my mandate was to revive the department, and bring some new life, energy, and perspectives to it.

"If the Barenaked Ladies had been available during my tenure, you bet I'd be in there fighting," he adds. "It was pretty evident they were going to be a major phenomenon. I would have been in there pitching very hard, no matter what the deal cost."

An overhaul of Warner's A&R actually began a few months before Cooke came aboard. Against fierce competition, the company beat out a number of other major labels to sign the quirky Toronto-based alternative vocal quartet **Moxy Fruvous**. In a scenario somewhat resembling the earlier indie success of the Barenaked Ladies, **Moxy Fruvous** had sold 40,000 copies of its six-song indie cassette release during the past year.

Under the Warner Canada agreement, the group's debut album, "Bargainville," produced by the band and **Doug McClement**, is being issued July 20 here on the WEA label, and later in the U.S. on Atlantic and on EastWest in the U.K.

"I joined that [negotiation] mid-process," says Cooke. "Stan [Kulin, Warner Music Canada president] and Dave [Tollington, senior VP] started it off last summer. The album has 15 tracks, including material re-recorded from their independent cassette. "With four vocalists performing some complex vocal harmony work," he adds, "I get a 'surf's up' vibe from it in spots."

Another sign of Warner Canada's renewed A&R effort was the signing of another hotly contested alternative group, the **Waltons**. The group has earned an enormous press and club profile due to the success of its independent album, "Lik My Traktor." Ironically, the announcement of the signing came within days after Cooke's A&R appointment.

"I feel spiritually like the **Waltons** are my signing because I led the charge within the company saying, 'We should be looking at this band,'" says Cooke. "People wouldn't know it by looking at the charts, but that album is now at 33,000 units [as an indie release it had

sold 7,000 copies]. It's never been higher than 75 on The Record's retail chart. We haven't blown out any huge single, but the album has been quietly selling since we released it."

In addition to dealing with the new signings since becoming A&R head, Cooke has had to contend with sophomore releases by Warner Canada acts **Lisa Lougheed**, the **Boomers**, and **Harum Scarums**, which were at various stages of readiness.

The first of these sophomore domestic recordings to be issued was the **Boomers'** "Art Of Living" on June 22. The album, produced by the band's singer/key songwriter **Ian Thomas** and engineer **Paul DeVilliers**, was first released last month by Warner Germany. The band's self-titled debut had done well there in 1990.

"It's a great second record, which was recorded before I got into the job," says Cooke. "The Germans were so into the first album that they wanted to get onto it immediately."

While the **Boomers'** album was completed before Cooke came aboard, he oversaw writing and production for WEA album "Mood Swings," by the hard rock band **Harum Scarum**, due for Canadian release July 6, and "Peace & Harmony," by dance artist **Lisa Lougheed**, due for a July 27 release here.

"It's very much an aggressive rock'n'roll record in a Queen/Extreme mode," Cooke says of the **Harum Scarum** release, produced by **Kevin Doyle**. "I don't expect a lot of radio play. There's only a dozen AORs still rocking who'll support this record. Press and touring will give it a boost."

Of **Lougheed's** forthcoming release, which was produced by several American producers including **Dave Morales** and **Mike "Hitman" Wilson**, Cooke says, "It's the best dance record ever to come out of Canada by a female artist. This is a major step forward for her."

Cooke is equally enthusiastic about picking up the Canadian licensing of **Marc Jordan's** new album, "Reckless Valentine," from **Sin-Drome Records** in Los Angeles. Co-produced by **Greg Penney** and **Steve McKinnon**, the album is to be released here in mid-August. **Jordan**, who recorded two albums for Warner Records U.S. in the '70s, received a sizable career rejuvenation in 1991 when **Rod Stewart** had a hit with "Rhythm of My Heart," which **Jordan** co-penned with **John Capek**.

"I ran into Marc a year ago and he said he wanted to make a mature, adult,

jazz-inflected record, which sounded interesting to me," says Cooke. "I met him again in October or November and the record was done. By that time there was an inkling that the A&R job might be going down and I asked him to send me a copy. When I got it, I just freaked. I couldn't believe the level of maturity in the songwriting."

Warner Canada's summer release schedule also features a heavy number of releases by Canadian acts from American affiliates, including: "Apocalypse Inside" by **Sacrifice** (Metal Blade Records); "When I Was A Boy" by **Jane Siberry** (signed separately by Reprise Records in the U.S. and Warner Music Canada); "Here Not There" by **Jane Child** (Warner Brothers); and "Drop" **Acid Test** (Sire).

Despite the overload of Canadian product from all sources, Cooke discounts any notion that they will be battling against each other for attention within the company or with radio programmers. "We've got the structure and staff to cope with them," he says, "and it's still part of the overall industry mix of what there is for a radio guy to choose from. There's also touring, video, and press to help you expose these records."

MAPLE BRIEFS

LISA ZBITNEW has been appointed VP of marketing at EMI Music Canada and **Evelyn Cream** has been named marketing manager of classical repertoire for Warner Music Canada.

TWO comprehensive compilations of Canadian recordings recently have been issued. "A Canadian Alternative '92" from **Second Wave Music** is a 19-track release featuring such well-known alternative acts as **Bob Wiseman**, **Look People**, **Sara Craig**, the **Waltons**, **Big Faith**, **Moxy Fruvous**, and **hHead**. Meanwhile, **Quality Music** has released a 40-track country collection featuring vintage and recent repertoire by **Michelle Wright**, **Joan Kennedy**, **Cassandra Vasik**, **Ian Tyson**, the **Mercey Brothers**, **Ronnie Hawkins**, **Sylvia Tyson**, **Eddie Eastman**, and **Terry Carisse**.

LONDON'S TIMES TAKES CLASSICAL APPROACH

(Continued from page 40)

jects a championing element into CD Direct.

Predictably, the enterprise met with a cool response from the trade. **Marion Goulden**, finance director of **MDC**, the independent classical retail chain says, "I found it rather unimpressive because it is such a limited offer. I don't think it is a bad thing—it is just very limited. I don't know how much appeal it will have to people who want to collect a range of classical recordings."

The **Times** claims it has the support of all major labels, despite all of the first brace of CDs being from **EMI**. The U.K. arm of one major classical la-

bel here was unaware of the scheme.

Another, **PolyGram-owned Decca**, says it is talking to the **Times**. Says **Decca's** marketing manager, **Paul Moseley**, "We're interested in what they are doing, but we obviously don't want to upset our retail trade." **Moseley** says the project is particularly interesting because it focuses on back catalog, rather than top line releases.

Nicolas Soames is editor of Classical News, a British publication for the classical music business.

BMG Adopts Baby Records' Back Catalog

MUNICH—Worldwide rights to the back catalog of Italy's Baby Records have been acquired by BMG International.

One of the most successful acts signed to the Milan-based label is Rondo Veneziano, a classical/pop orchestra that performs in original baroque costumes and sells platinum albums in Germany.

The deal also includes early recordings by Italian artists successful in Germany in the '80s. These include Al Bano and Romina Power (now signed to Warner Music in Germany), Toto Cutugno (Mint/EMI), and Ricci e Poveri (BMG Ariola).

No figures were disclosed. Baby Records is still operating as an autonomous company.

The back catalog will be handled by Klaus Schmalenbach, VP strategic marketing, from Munich.

ELLIE WEINERT

ITALY'S NETWORKS

(Continued from page 41)

and FIMI. The authors can only collect through sales and live performances. SIAE has tried to sequester property of nonpaying broadcasters, but two-thirds of their summonses have failed because nonpayment is not an offense. Of those cases which have reached the tribunal, we have won 50% and SIAE the other half."

Lawyer Campiglio of the music industry group AFI, says, "In our eyes, broadcasters should pay both the authors' group and the producers, represented by us and FIMI."

SIAE spokesman Matteucci counters ANTI's arguments, saying, "In most cases, although we have not managed to close down nonpaying stations, we have succeeded in stopping the use of our repertoire."

He adds, "These agreements represent a normalization of the situation after years of contention. All major TV and radio networks have now accepted our philosophy and terms. The rights of authors to be paid for the use of their work are now recognized and valued correctly."

KENNY G

(Continued from page 41)

large number of female fans, but the boy-friends and husbands come along willingly. He's not a teen heartthrob who all the guys hate. Our research shows that males and females are buying his records in equal numbers."

Roy Lott, Arista's executive VP/GM, praises G's approach to the international marketplace, and his willingness to tour. "This can't be seen just in terms of how much energy he's put in, but also in terms of potential revenue he could be earning in the U.S. He could be selling out 10,000-seaters at home. He doesn't have to do this. He does it because he wants to."

Is The Common Market Still A Bit Uncommon To You?

In a Europe without borders, information is power and communication is paramount. This is especially true for the pop music business – after all, pop music is all about communication.

A common market needs a common ground – a place for professionals to meet and make contacts, to compare notes and exchange news and views.

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Last year, more than 7,000 professionals from every aspect of the music business participated in POPKOMM., representing more than 2,150 companies. So this year, we made twice the number of stalls available, including, for the first time, dedicated stalls for record companies and institutions of other European countries. So you can be sure to meet everybody you need to: executives from major and independent record companies, artists, managers, producers, music publishers, journalists, representatives of TV- and radio stations, the trade and fan press, and institutions.

Moreover, the congress program of POPKOMM.93 will address a lot of topical issues and typical problems that affect the pop music industry on an international level. There's the need for an equalization of copyright laws, the problem of bootlegging. The matter of import, export and re-import of records. The advancement of technology and its effects on the production and distribution of pop music in the foreseeable future; the discussion about an all-encompassing standard for multimedia products. All that, and more. So join in. Come to POPKOMM.93.

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The German Pop Music Fair.

For further information, please write or fax to: POPKOMM.Office, Rottscheidter Str. 6, D-42329 Wuppertal, Germany, Fax 0049-202-78 91 61

HITS OF THE WORLD

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EUROCHART HOT 100 6/19/93		MUSIC & MEDIA
THIS WEEK	LAST WEEK	SINGLES
1	3	WHAT IS LOVE? HADDAWAY COCONUT
2	4	ALL THAT SHE WANTS ACE OF BASE MEGA
3	1	TRIBAL DANCE 2 UNLIMITED BYTE
4	2	INFORMER SNOW EASTWEST AMERICA
5	5	ENCORES DIRE STRAITS VERTIGO
6	7	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 DEP INTERNATIONAL
7	6	NO LIMIT 2 UNLIMITED BYTE
8	10	TWO PRINCES SPIN DOCTORS EPIC
9	9	OH CAROLINA SHAGGY GREENSLEEVES
10	8	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
1	2	ALBUMS
2	1	2 UNLIMITED NO LIMIT BYTE
3	4	DIRE STRAITS ON THE NIGHT VERTIGO
4	3	JANET JACKSON JANET. VIRGIN
5	7	EROS RAMAZZOTTI TUTTE STORIE DDD
6	6	GEORGE MICHAEL & QUEEN FEATURING LISA STANSFIELD FIVE LIVE (EP) PARLOPHONE
7	11	ACE OF BASE HAPPY NATION MEGA
8	5	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
9	8	SOUNDTRACK THE BODYGUARD ARISTA
10	10	BON JOVI KEEP THE FAITH JAMBOCO/POLYGRAM
		ERIC CLAPTON UNPLUGGED DUCK/REPRISE

AUSTRALIA (Australian Record Industry Assn.) 6/27/93		
THIS WEEK	LAST WEEK	SINGLES
1	1	INFORMER SNOW WARNER
2	2	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
3	3	TWO PRINCES SPIN DOCTORS SONY
4	4	STONE COLD JIMMY BARNES MUSHROOM/FESTIVAL
5	6	TRIBAL DANCE 2 UNLIMITED LIBERATION/FESTIVAL
6	5	THE RIGHT KIND OF LOVE JEREMY JORDAN BMG
7	9	THE HITMAN A.B.L.O.G.I.C. WARNER
8	7	DEEP EAST 17 POLYDOR
9	15	CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYNE BMG
10	12	A WHOLE NEW WORLD (ALADDIN'S THEME) PEABO BRYSON & REGINA BELLE COLUMBIA
11	10	SHE KISSED ME TERENCE TRENT D'ARBY COLUMBIA
12	NEW	CAN'T HELP FALLING IN LOVE UB40 VIRGIN
13	18	OH CAROLINA SHAGGY VIRGIN
14	8	EASY FAITH NO MORE LIBERATION/FESTIVAL
15	13	NO LIMIT 2 UNLIMITED LIBERATION/FESTIVAL
16	11	YOU WERE THERE SOUTHERN SONS BMG
17	14	FUNKY JUNKY PETER ANDRE MELODIAN/FESTIVAL
18	17	BELIEVE LENNY KRAVITZ VIRGIN/EMI
19	NEW	FREAK ME SILK WARNER
20	20	I WANT YOU TONI PEAREN MUSHROOM/FESTIVAL
1	1	ALBUMS
2	2	JANET JACKSON JANET. VIRGIN
3	2	SPIN DOCTORS POCKET FULL OF KRYPTONITE SONY
4	4	2 UNLIMITED NO LIMITS LIBERATION/FESTIVAL
5	3	ANTHONY WARLOW BACK IN THE SWING POLYDOR
6	6	KENNY G BREATHELESS ARISTA
7	7	JIMMY BARNES HEAT MUSHROOM/FESTIVAL
8	11	LENNY KRAVITZ ARE YOU GOING GO MY WAY VIRGIN
9	14	LED ZEPPELIN REMASTERS WARNER
10	5	THE CRUEL SEA THE HONEYMOON IS OVER RED EYE/POLYGRAM
11	8	ERIC CLAPTON UNPLUGGED WARNER MUSIC
12	10	RICK PRICE HEAVEN KNOWS COLUMBIA
13	9	THE SEEKERS SILVER JUBILEE ALBUM EMI
14	15	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
15	13	SOUNDTRACK THE BODYGUARD ARISTA
16	12	TERENCE TRENT D'ARBY SYMPHONY OR DAMN COLUMBIA
17	16	SOUNDTRACK ALADDIN LIBERATION/FESTIVAL
18	17	FAITH NO MORE ANGEL DUST LIBERATION/FESTIVAL
19	18	WENDY MATTHEWS LILY ROAD/WARNER
20	NEW	PINK FLOYD DARK SIDE OF THE MOON EMI
21	NEW	HUNTERS AND COLLECTORS CUT MUSHROOM/FESTIVAL

GERMANY (Der Musikmarkt) 6/15/93		
THIS WEEK	LAST WEEK	SINGLES
1	5	MR. VAIN CULTURE BEAT DANCE POOL
2	3	TRIBAL DANCE 2 UNLIMITED ZYX
3	2	WHAT IS LOVE HADDAWAY COCONUT
4	1	INFORMER SNOW EASTWEST
5	4	WHEEL OF FORTUNE ACE OF BASE METRONOME
6	6	LOVE SEES NO COLOUR U96 POLYDOR
7	7	OH CAROLINA SHAGGY VIRGIN
8	8	SING HALLELUJAH! DR. ALBAN LOGIC
9	9	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
10	11	CAT'S IN THE CRADLE UGLY KID JOE MERCURY
11	10	ALL THAT SHE WANTS ACE OF BASE METRONOME
12	12	NO LIMIT 2 UNLIMITED ZYX
13	14	DO YOU SEE THE LIGHT SNAP LOGIC/ARISTA
14	13	SWEET HARMONY THE BELOVED EASTWEST
15	17	CA PLANE POUR MOI LEILA K COMA
16	15	BED OF ROSES BON JOVI JAMBOCO/POLYGRAM
17	16	FOREVER NUMBER ONE F.C. ANDR BAYERN & WHITE POLYDOR

18	18	P.O.W.E.R OF A.M.E.R.I.C.A.N.N.A.T.I.V.E.S DANCE 2 TRANCE BLOW UP/INTERCORD
19	20	HIP HOP HOORAY NAUGHTY BY NATURE TOMMY BOY
20	NEW	BECAUSE THE NIGHT CO.RO ZYX
1	1	ALBUMS
2	3	HERBERT GROENEMEYER CHAOS ELECTROLA
3	2	ACE OF BASE HAPPY NATION METRONOME
4	4	TOTEN HOSEN KAUF MICH VIRGIN
5	6	2 UNLIMITED NO LIMITS ZYX
6	5	JANET JACKSON JANET. VIRGIN
7	7	EROS RAMAZZOTTI TUTTE STORIE DDD
8	9	BON JOVI KEEP THE FAITH JAMBOCO/POLYGRAM
9	8	GEORGE MICHAEL & QUEEN FIVE LIVE PARLOPHONE
10	NEW	DIRE STRAITS ON THE NIGHT VERTIGO
11	10	ABBA MORE ABBA GOLD POLYSTAR
12	11	UGLY KID JOE AMERICA'S LEAST WANTED PHONOGRAM
13	14	SNOW 12 INCHES OF SNOW EASTWEST
14	13	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
15	12	AEROSMITH GET A GRIP GEFEN
16	15	MATTHIAS REIM SABOTAGE POLYDOR
17	NEW	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
18	16	ROD STEWART UNPLUGGED... AND SEATED WARNER MUSIC
19	17	QUEEN A KIND OF MAGIC EMI
20	18	PETER MAFFAY DER WEG 1979-93 NO SPACE AROUND DASHES EASTWEST
		PATRICIA KAAS JE TE DIS VOUS COLUMBIA

FRANCE (Nielsen/Europe 1) 6/26/93		
THIS WEEK	LAST WEEK	SINGLES
1	1	ENCORE DIRE STRAITS VERTIGO
2	2	NO LIMITS 2 UNLIMITED SCORPIO/POLYGRAM
3	3	IN THE DEATH CAR B.O.F. ARIZONA DREAM PHONOGRAM
4	9	ALL THAT SHE WANTS ACE OF BASE BARCLAY/POLYGRAM
5	4	TRIBAL DANCE 2 UNLIMITED SCORPIO/POLYGRAM
6	7	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CHRYSALIS
7	NEW	SING HALLELUJAH DR. ALBAN ARIOLA
8	5	WOULD I LIE TO YOU? CHARLES & EDDIE EMI
9	16	INFORMER SNOW CARRERE
10	17	WHAT IS LOVE HADDAWAY POLYGRAM
11	8	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
12	10	ORDINARY WORLD DURAN DURAN EMI
13	11	PINOCCHIO PINOCCHIO FLAR/MUSICDISC
14	6	ALISON JORDY SONY MUSIC
15	NEW	FALLING IN LOVE WITH YOU UB40 VIRGIN
16	12	CHIKI CHIKA NOT REAL PRESENCE SONY MUSIC
17	13	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT ATOLU/POLYGRAM
18	19	DES HAUTS, DES BAS STEPHAN EICHER BARCLAY/POLYGRAM
19	20	L'AGLE NOIR MARIE CARMEN EMI
20	8	ENTRER DANS LA LUMIERE PATRICIA KAAS COLUMBIA
1	1	ALBUMS
2	2	DIRE STRAITS ON THE NIGHT VERTIGO
3	3	JEAN-MICHEL JARRE CHRONOLOGIE DREYF/SONY
4	3	PATRICIA KAAS JE TE DIS VOUS COLUMBIA
5	4	MICHEL SARDOU BERCY '93 TREMA
6	6	LIANE FOLY LES PETITES NOTES VIRGIN
		JACQUES DUTRONC DUTRONC AU CASINO COLUMBIA

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	2	DREAMS GABRIELLE GO! DISCS
2	1	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 DEP INTERNATIONAL
3	3	WHAT IS LOVE HADDAWAY LOGIC/ARISTA
4	4	ALL THAT SHE WANTS ACE OF BASE METRONOME
5	5	TWO PRINCES SPIN DOCTORS EPIC
6	6	TEASE ME CHAKA DEMUS & PLIERS MANGO
7	NEW	HAVE I TOLD YOU... ROD STEWART WARNER BROS
8	10	IN ALL THE RIGHT PLACES LISA STANSFIELD MCA
9	NEW	ONE NIGHT IN HEAVEN M PEOPLE DECONSTRUCTION
10	8	SWEAT INNER CIRCLE MAGNET
11	NEW	I WILL SURVIVE (REMIX) GLORIA GAYNOR POLYDOR
12	9	THREE LITTLE PIGS GREEN JELLY ZOO
13	11	DO YOU SEE THE LIGHT... SNAP FEATURING NIKI HARIS LOGIC/ARISTA
14	7	CAN YOU FORGIVE HER PET SHOP BOYS PARLOPHONE
15	19	DELICATE TERENCE TRENT D'ARBY COLUMBIA
16	NEW	WEST END GIRLS EAST 17 LONDON
17	14	NO ORDINARY LOVE SADE EPIC
18	12	SHOUT LOUCIE LOU & MICHIE ONE IFFR
19	16	FIELDS OF GOLD STING A&M
20	20	THE POWER ZONE (EP) THE TIME FREQUENCY INTERNAL AFFAIRS
21	NEW	WHAT'CHA GONNA DO? SHABBA RANKS FEATURING QUEEN LATIFAH EPIC
22	15	I DON'T WANNA FIGHT TINA TURNER PARLOPHONE
23	32	RESURRECTION BRIAN MAY WITH COZY POWELL PARLOPHONE
24	27	IN YOUR EYES NIAMH KAVANAGH ARISTA
25	17	THINKING OF YOU ('93 REMIXES) SISTER SLEDGE ATLANTIC
26	13	BLOW YOUR MIND JAMIROQUAI ORENDA/SONY
27	22	FIVE LIVE (EP) GEORGE MICHAEL & QUEEN PARLOPHONE
28	18	TRIBAL DANCE 2 UNLIMITED PWL INTERNATIONAL
29	33	QUEEN JANE KINGMAKER SCORCH
30	21	JUMP AROUND/TOP O' THE MORNING TO YA HOUSE OF PAIN RUFFNESS
31	NEW	RADIO TEENAGE FANCLUB CREATION
32	NEW	NOTHIN' MY LOVE CAN'T FIX JOEY LAWRENCE EMI
33	NEW	WEAK SWV RCA
34	NEW	SHOCK TO THE SYSTEM BILLY IDOL CHRYSALIS
35	35	BUDDY X NENEH CHERY CIRCA
36	23	THAT'S THE WAY... JANET JACKSON VIRGIN
37	NEW	BABY BE MINE BLACKSTREET FEATURING TEDDY RILEY MCA
38	25	FROM DESPAIR TO WHERE MANIC STREET PREACHERS COLUMBIA
39	NEW	LOVE IS STRONGER THAN DEATH THE THE EPIC
40	30	EVERYBODY HURTS R.E.M. WARNER BROS

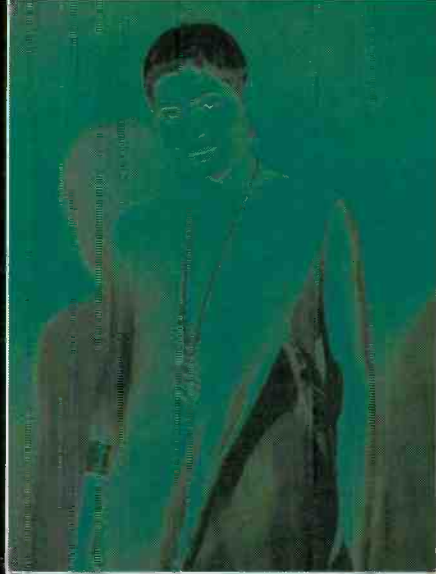
THIS WEEK	LAST WEEK	SINGLES
3	NEW	ORIGINAL LOVE EYES EAST WORLD/TOSHIBA EMI
4	1	T-BOLAN HEART OF STONE ZAIN
5	5	WANDS TOKINO TOBIRA TOSHIBA/EMI
6	4	YMO TECHNODON TOSHIBA/EMI
7	3	PERSONZ THE SHOW MUST GO ON TOSHIBA/EMI
8	6	UNICORN SPRINGMAN SONY
9	2	MULTI-MAX RE-BIRTH TOSHIBA/EMI
10	NEW	JANET JACKSON JANET. VIRGIN/TOSHIBA EMI

ITALY (Musica e Dischi) 6/21/93		
THIS WEEK	LAST WEEK	SINGLES
1	1	ALL THAT SHE WANTS ACE OF BASE BARCLAY/POLYGRAM
2	2	TRIBAL DANCE 2 UNLIMITED SCORPIO/POLYGRAM
3	3	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CHRYSALIS
4	9	SING HALLELUJAH DR. ALBAN ARIOLA
5	4	WOULD I LIE TO YOU? CHARLES & EDDIE EMI
6	7	INFORMER SNOW CARRERE
7	NEW	WHAT IS LOVE HADDAWAY POLYGRAM
8	5	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
9	16	ORDINARY WORLD DURAN DURAN EMI
10	17	PINOCCHIO PINOCCHIO FLAR/MUSICDISC
11	8	ALISON JORDY SONY MUSIC
12	10	FALLING IN LOVE WITH YOU UB40 VIRGIN
13	11	CHIKI CHIKA NOT REAL PRESENCE SONY MUSIC
14	6	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT ATOLU/POLYGRAM
15	NEW	DES HAUTS, DES BAS STEPHAN EICHER BARCLAY/POLYGRAM
16	12	L'AGLE NOIR MARIE CARMEN EMI
17	13	ENTRER DANS LA LUMIERE PATRICIA KAAS COLUMBIA
18	19	ALBUMS
19	20	DIRE STRAITS ON THE NIGHT VERTIGO
20	8	JEAN-MICHEL JARRE CHRONOLOGIE DREYF/SONY
		PATRICIA KAAS JE TE DIS VOUS COLUMBIA
		MICHEL SARDOU BERCY '93 TREMA
		LIANE FOLY LES PETITES NOTES VIRGIN
		JACQUES DUTRONC DUTRONC AU CASINO COLUMBIA

7	8	SOUNDTRACK THE BODYGUARD RCA
8	NEW	RENAUD RENAUD CANTE AL'NORD VIRGIN
9	NEW	CYNDI LAUPER HAT FULL OF STARS EPIC
10	9	2 UNLIMITED NO LIMITS SCORPIO/POLYGRAM
11	NEW	RICHARD COCCIANI EMPREINTE COLUMBIA
12	7	HELENE HELENE AB/BMG
13	12	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
14	11	MICHAEL JACKSON DANGEROUS EPIC
15	16	GARY MOORE BLUES ALIVE VIRGIN
16	NEW	LAURENT VOULZY CACHE DERRIERE ARIOLA
17	NEW	SADE LOVE DELUXE EPIC
18	NEW	TYCOON STARMANIA EPIC
19	17	JANET JACKSON JANET. VIRGIN
20	13	FRANCOIS FELDMAN INDIGO PHONOGRAM

SPAIN (TVE/AFYVE) 6/12/93		
THIS WEEK	LAST WEEK	SINGLES
1	1	ALL THAT SHE WANTS ACE OF BASE METRONOME
2	2	WHAT IS LOVE HADDAWAY COCONUT
3	4	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT DIGIT
4	9	SEI UN MITO 883 F R I
5	5	TERAPIA RAMIREZ EXPANDED/DFC
6	7	RADIO BACCANO GIANNA NANNINI FEATURING JOVANOTTI RICORDI
7	10	SWEAT U.S.U.R.A. TIME
8	6	SI O NO FIORELLO F R I
9	NEW	ENCORES DIRE STRAITS VERTIGO
10	NEW	DEVOTION DATURA IRMA/TRANCE
1	1	ALBUMS
2	2	883 NORD SUD OVEST EST RTI MUSIC/F.R.I
3	4	EROS RAMAZZOTTI TUTTE STORIE DDD
4	3	DIRE STRAITS ON THE NIGHT VERTIGO
5	5	STING TEN SUMMONER'S TALES A&M
6	6	VASCO ROSSI GLI SPARI SOPRA EMI
7	7	RAF CANNIBALI CGD
8	8	GIANNA NANNINI X FORZA X AMORE RICORDI
9	10	VARI DANCETERIA 4 RTI MUSIC
10	NEW	LAURA PAUSINI LAURA PAUSINI CGD
		MINA MINA CANTA I BEATLES PDU

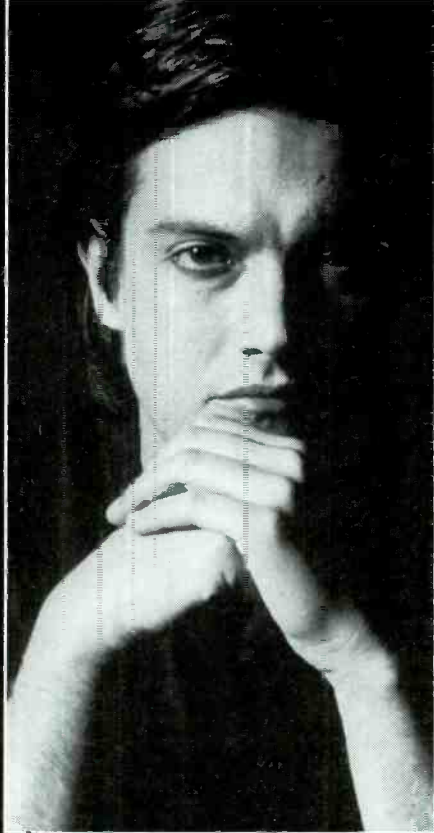
CANADA (The Record) 6/21/93		
THIS WEEK	LAST WEEK	SINGLES
1	1	ENCORE DIRE STRAITS POLYGRAM
2	2	ALL THAT SHE WANTS ACE OF BASE POLYGRAM
3	4	INFORMER SNOW DRD
4	3	NUESTROS HOMBRES HEROES DEL SILENCIO EMI-ODEON
5	5	TRIBAL DANCE 2 UNLIMITED BLANCO Y NEGRO
6	NEW	QUE IDEA ZENTRAL MAX MUSIC
7	8	DICEN O.B.K. BLANCO Y NEGRO
8	NEW	LOVE SEES NO COLOUR U.96 POLYGRAM/IBERIC
9	6	QUE IDEA ZENTRAL MAX MUSIC
10	7	NO LIMIT 2 UNLIMITED BLANCO Y NEGRO
1	6	ALBUMS
2	1	VARIOUS ARTISTS LO MEJOR DEL SOUL ARCADE ESPANA
3	2	DIRE STRAITS ON THE NIGHT POLYGRAM
4	3	EROS RAMAZZOTTI TODO HISTORIA RCA
5	5	MIGUEL BOSE BAJO EL SIGNO DE CAIN WARNER MUSIC
6	4	KENNY G BREATHELESS ARIOLA
7	NEW	ALEJANDRO SANZ SI TU ME MIRAS WARNER
8	NEW	J.L. PERALES GENTE MARAVILLOSA CBS/SONY
9	NEW	LOQUILLO MIENTRAS RESPIREMOS HISPAVOX
10	7	LUIS COBOS VIENTO DEL SUR EPIC
		EL ULTIMO DE LA FILA ASTRONOMIA RAZONABLE EMI



GERARDINA TROVATO



NEX



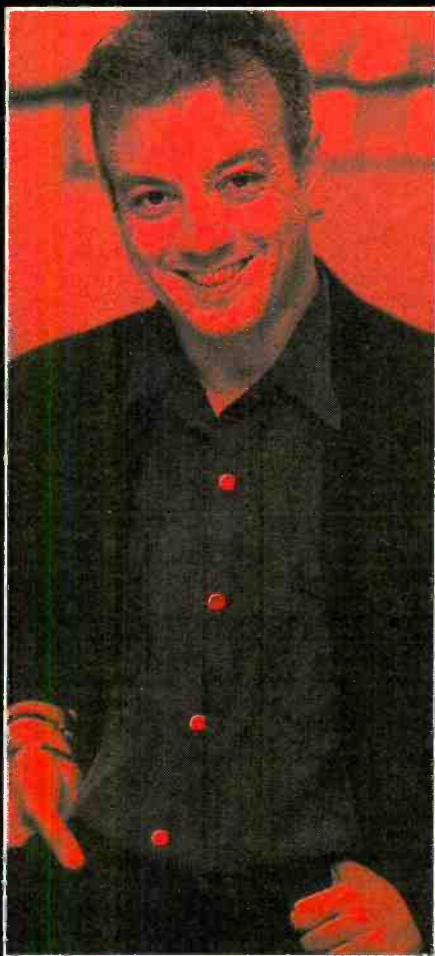
CRISTIANO DE ANDE



FOSSANA CASALE & GRAZIA CI MICHELE



LAURA PAUSINI



ENRICO RUGGERI

Italy

Italy Italy

A BILLBOARD SPOTLIGHT

Italy's Social, Economic And Political Situation Means Stiff Competition For Limited Leisure Dollars



LUIGI MANTOVANI (RIGHT) WITH VIRGIN ARTIST GIANNI NOCENZI

Record industry could use another "Thriller"

BY MIKE HENNESSEY

There is a cynical belief in the Italian music industry that the legitimate sound carrier—the non-bootleg, non-pirated, non-rented, non-parallel-imported, non-hometaped article—has never quite established itself as a product of mass consumption in Italy, and that it is now starting to shed the limited public popularity it has enjoyed.

A wildly fanciful scenario, it would seem, in a country with great musical culture and traditions, whose record industry sold sound carriers to the value of over \$400 million last year. But the fact is that, while annual record sales to the trade in Germany, France, the U.K. and Holland work out to an average of \$18 per capita, those in Italy achieve just one-third of that figure.

"The fact is that unit sales have declined dramatically over the last decade or so," says BMG managing director and FIMI president Franco Reali. "In 1979 we sold 70 million units; last year the figure was down by more than 20 percent, at 53 million."

According to CGD managing director Gerolamo Caccia, the record is going out of fashion as it finds itself facing increasing competition from other software formats, such as videos and video games. "When you consider that the market for the first four months of this year was down in value by 3 percent—and this despite the fact that there were a lot of releases by top-selling acts—you appreciate how much the record is losing popularity," says Caccia. "In the same period of 1992, the release program was not nearly as strong, but this year we had new albums by Litfiba, Vasco Rossi, Ramazzotti, Pino Daniele and others. The outlook for the next few months is not at all promising."

Caccia says that CGD's response to the crisis is to continue to invest in the development of new talent. "It's the lifeblood of the record industry, and the policy has paid off for us," he notes. "We had San Remo success with Laura Pausini, whose first album has sold more than 100,000, and with Enrico Ruggieri, who achieved platinum status [200,000 sales] with the compilation album featuring two new songs. Meanwhile, Litfiba is heading for double platinum and Pino Daniele has reached platinum status."

Generally speaking, however, albums by even the megastars are selling in markedly smaller quantities than before. "In the last year," says Sony managing director Franco Cabrini, "no album has topped a million sales. In previous years, there were three or four million-selling albums. People are simply buying fewer records."

"I don't agree with those who consider CD prices too high. Records require big investments, and we have to maintain our prices to maintain our business. I would say that, in real terms, prices are probably lower in Italy than in France or the U.K."

"The future looks decidedly uncertain, and no one can seriously predict how the year will develop. But we hope for a rally in September."

BMG's Reali notes that a recent survey of the leisure activities of young people reveals dramatic changes in their spending habits. "We face increasing competition from discotheques, radio, sports, movies, videos, restaurants and vacations," he says.

Guido Rignano, president of Ricordi, whose retail division operates 25 stores, reports that sales for the first four months of this year are down by 10 percent. "April was a terrible month and I don't anticipate that things will improve through the summer," he says.

Virgin Records managing director Luigi Mantovani observes grimly, "Record stores are beginning to look like

antique shops."

The current social, economic and political crisis in Italy has had a damaging effect on all branches of retailing, but the big question Italian industry leaders are asking themselves is how well will the record business bounce back once the economy improves and the political situation stabilizes.

EMI managing director Roberto Citterio agrees that the decline in sales for the first four months of this year is more disturbing than it initially appears because of the strong product released. People are just not going into the record shops. "The economic situation is tough," he says. "We have 12 percent unemployment in Italy—in just the south, the figure is in the region of 23 percent. Also, last year the government stopped all automatic salary increases. We have an inflation rate approaching 5 percent, which means that people have lost 5 percent of their purchasing power. This could be further reduced if taxes are increased, which seems to me to be highly likely this year. In addition, we have to recognize that, related to salaries, CDs in Italy really are quite expensive."

Says Virgin's Mantovani, "For years, the Italian industry has enjoyed annual sales increases of around 10 percent and has been totally complacent about all the problems that beset the market. Our distribution system is hopelessly out of date, records are overpriced, and we have big piracy, bootlegging and record rental problems. There are radio stations not paying performance and neighboring rights, and, though we finally have a blank tape levy, there are some major companies refusing to pay it. And in the midst of all this, we now have a split in the industry association—a split I find idiotic at a time when we need more than ever to work together to clean up and regenerate the market."

"New carriers won't help the situation. The problems are more profound. We must adapt to the new situation and rethink our role."

Despite this apparent catalog of gloom, Mantovani remains a staunch optimist—believing that the current crisis will concentrate the minds of industry leaders and impel them to tackle problems that have been unresolved for far too long. "We are in a state of transition, like many other record markets. And I believe we'll be much slower than other countries in coming out of it. It could take two years, and it will be a case of survival of the fittest. There'll be fewer record companies, fewer records, fewer retail outlets—in short, a leaner, hungrier, more efficient business exploiting many different ways of selling music."

There is pretty general agreement that one of the most pressing needs in order to regenerate sales is a reform of Italy's antiquated distribution system.

PolyGram president Stefano Senardi says, "We just cannot afford to keep on working with more than 1,000 dealers, especially because we derive 85 percent of our sales from

Continued on page I-6



FRANCO REALI OF BMG AND FIMI

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Reelin' In The Years

Reason To Believe

Who Are You?

You Keep Me Hanging On

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Sony Music Italy

Italian Superstars Shine At Home

Will foreign markets see the light?

BY DAVID STANSFIELD

The presence of 15 domestic acts and artists in 1992's Top 20 album chart adds weight to the belief that the current boom in Italian music is not about to end.

National music-only station Radio Italia Solo Musica Italiana was the first commercial player ever to register daily audience figures of over 4 million, according to a Datamedia survey covering January through March 1993.

The prestigious annual San Remo Song Festival still attracts regular TV audiences of more than 14 million. And on Italy's live concert circuit, major domestic artists often easily outsell their international counterparts.

While some of these domestic superstars have yet to break into the international markets, others have already made it in style.

Gianna Nannini

Gianna Nannini is now a major star in most European territories. Fiercely Italian, but with a strongly international musical spirit, Nannini debuted in 1976 with the album "Gianna Nannini." She's now revered as the prima donna of European rock, thanks to stunning sellout concert performances, albums such as "Latin Lover," "Puzzle," "Profumo" and "Malafemmina," plus fistfuls of hit singles.

Nannini's music was born in what she describes as the center of Europe—a studio near Cologne, Germany, owned by the late Conny Plank. Nannini says she and Plank, noted for his production work with the Eurythmics, Ultravox and Devo, experimented as to how to get the best production for a female voice without falling into the trap of "masculine rigidity."

Says Nannini, "The voice of rock is a woman's voice. Women's voices are more expansive, with better range and resonance for expressing today's rock. The way Conny and I developed phrasing, melody and arrangements was perhaps something new for Europe."

It's impossible to stereotype Gianna Nannini. She steers clear of the "bella figura" photo-model image that many Italian females are trapped into adopting. "They're beautiful women, but it's got nothing to do with music," says Nannini. "If somebody suggested I get a stylist to find an image that identifies with my genre of music, I'd tell 'em to get lost. I dress in what I please. It's the music that's beautiful."

Nannini admits her path to the top has been different from that of other Italian artists. She chose rock when others were still steeped in traditional Mediterranean melody. She made an early breakthrough in Germany, which she puts down to not being conditioned by the music business.

"I initially sang live, accompanied only by piano," she says. "I think they liked my voice even though I sang in another language. My voice goes beyond language. It's not another instrument but is something more than just words."

She recruits musicians from inside and outside Italy in her quest for that international sound. She has a Swiss manager, Peter Zumsteg, and is used to working with international producers. "Conny Plank, for example, saw music like a picture. He had this vision of different colors in each song, a system of communication that went beyond language," says Nannini. "I want to continue with this idea and am developing it with David M. Allen. But that doesn't mean I won't work with Italian producers again."

Allen joined forces with Nannini to co-produce her new album, "X Forza e X Amore," on Ricordi in Italy and PolyGram/Metronome in other territories.

Rich in energy and emotion, "X Forza e X Amore" is arguably Nannini's best album offering to date. It includes the gem "Io Senza Te" plus surprises like the angry rock/rap song "Radio Baccano," on which Italian rapper Jovanotti guests. "Rap alone can get boring," says Nannini, "but the combination of rock, melody and rap has resulted in something new and dynamic."



PRIMA DONNA GIANNA NANNINI

Nannini also tackles social issues, via the anti-Mafia song "Lamento," and safer sex ("Siramore"). "It's important to express your feelings about social problems," she says.

Nannini is enthusiastic about the current state of the domestic music scene. "It's a good moment because we're finally free of the situation where record companies are conditioned by the U.S. In the past, artists were restricted to copying its style of rock and blues, but there are new groups now who don't just stick to that stereotypical boom, boom, boom, boom, 4/4 timing. That's good, because I don't think any act or artist will make it in the international market by imitating others."

Vasco Rossi

Vasco Rossi is one Italian artist who has never felt the need to copy others. He's been Italy's undisputed king of rock for a decade and has underscored that status by selling more than 500,000 units of his February-released album, "Gli Spari Sopra" (EMI), to date.

Rossi also topped the national singles chart (150,000-plus units) with "Gli Spari Sopra (Celebrate)," a fierce Italian-language adaptation of "Celebrate" by the Irish band An Emotional Fish. It was a rare feat in a market where an artist can gain high chart positions with sales of only 2,000 to 3,000 singles.

Rossi recorded on independent labels before signing to EMI in 1989. "Being contracted to a multinational company has made no difference whatsoever to me in Italy," says Rossi. "They understand that I know what I'm doing, so I get no interference."

What can Europe expect from Rossi? "I want to continue my current tour in other territories. I think the live energy of my concerts is hard to beat even by major international artists. In a way, the so-called current Italian music boom started with me, when I drew 80,000 people to a concert in Milan while Madonna attracted only 20,000 in Rome. But in reality, there is no boom. Italians will listen to good international product and ignore domestic crap."

Rossi's live magnetism helped sell 850,000 units of his EMI debut album, "Liberi Liberi," and 1 million units of each piece of the double live set "Fronte Del Palco."

The 41-year-old Rossi's appeal defies age classification, and he's particularly popular with 15-year-old kids. "I'm a rocker," he stresses. "What I sing about may not be ingenious or original, but it's straightforward, direct and steeped in reality."

"And the kids don't come just to hear a singer sing. They're there for a mental voyage filled with anger, love and sex. I represent those who haven't found a comfortable niche in main-



VASCO ROSSI "CELEBRATES"



CHART-TOPPER LUCA CARBONI

stream society, haven't joined a political party. I didn't do well at school and had problems with the police and drugs in the past. If my music has developed into a vehicle for fans to vent their feelings, that's fine by me. Maybe it's the only way for those with ideals—and I'm an idealist."

Rossi admits, however, that there's only a part of him that invokes crowd passion from onstage. "I've developed an ageless character, a rock star," he says. "This character relates true stories that have special meanings for people. But it's important to distinguish between the two characters. You can't live the life of a rock star 24 hours a day, and my fans understand this perfectly. If they want to learn from my mistakes, that's fine. And if they're going through some kind of crisis, there's a good motive for staying alive in each of my songs. Look reality straight in the face and you'll feel much more secure—that's my bottom line."

Rossi is concentrating on touring the domestic market right through to September. Then he'll be ready to take on other markets, with record company help and investment. He's already had a breakthrough with the screening of his stunning video "Gli Spari Sopra (Celebrate)" on MTV Europe.

"In reality, the international market doesn't expect much from Italy," he says. "They seem to like typical pretty songs by the likes of Eros Ramazzotti, so it's more difficult for a rare phenomenon like a rock artist. Language is one problem for all Italian domestic talent, but I believe that if Italian was spoken throughout the world, I'd be walking with my head held high in Australia just like I do at home."

Luca Carboni

"Carboni" (BMG/RCA), the latest album by young Bolognan artist Luca Carboni, sold 800,000 units last year, placing it firm-

Continued on page I-6



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MUSIC

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ENTERPRISE, COMES THE
RECORD COMPANY THAT LEADS
ITALY'S NEW MUSIC SCENE



INDUSTRY

Continued from page I-2

about 300 of them. I believe that in the next two years, in a process accelerated by the present economic difficulties, something like 500 of these shops—supplying supermarkets and department stores—and record chains and megastores will develop.”

Rack-jobbing has been relatively slow to evolve in Italy. The move into this sector last year, though, by Mach 5, the book distribution company partly owned by media magnate Silvio Berlusconi's Fininvest group, is rapidly changing the distribution landscape. Mach 5 achieved a 10 percent market share last year with sales of \$40 million to more than 1,000 outlets and is looking to increase business by at least 50 percent this year.

More small independent dealers are fighting to survive. It is hard for them to compete with chains and megastores, which offer new superstar albums at \$17 instead of the regular price of \$24.

“Why do we make selective discounts on top product?” asks Ricordi's Rignano. “The theory is that it will generate traffic in the stores, but I'm highly doubtful about this. Certainly, the small stores are unable to compete in this way and, as distributors, we find more and more small outlets are in financial difficulties and cannot pay us.”

“They are trying to survive by organizing themselves into a union and by specializing, but they are squeezed between the department stores and supermarkets, the chains and the kiosks.”

One unwelcome way in which the smaller outlets are trying to stay in business is by renting CDs at 2,000 lire (about \$1.40) per day. Record rental is a growing problem in Italy and one that is exacerbated by a lack of clarity in the law. BMG's Reali estimates the number of dedicated rental shops to be between 100 and 200, but Virgin's Mantovani believes the trade is much more widespread.



ADRIANO SOLARO



PINO DANIELE

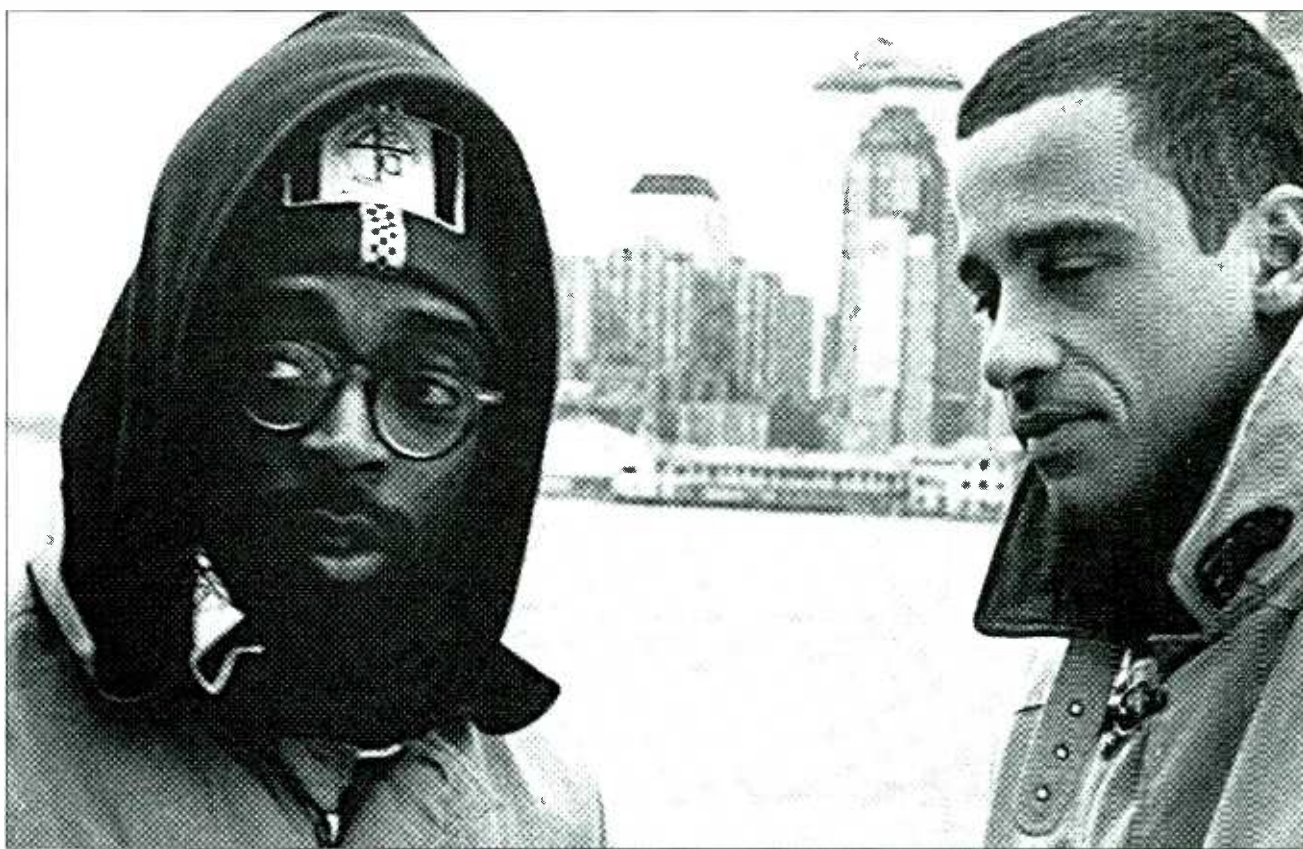
I think most dealers are prepared to rent CDs in these difficult times. And after a week of rental, they sell the [used] CDs at half price.”

The Italian record industry is currently discussing with authors' society SIAE the possibility of legal action against rental shops on the grounds of infringement of authors' rights.

Carlo Nasi, managing director of Panarecord, believes that the system of record distribution in Italy is utterly antiquated and hopelessly inefficient. “There is no link between the salesmen, the shops and the radio stations. So often you get good airplay but just can't find your product in the shops,” he says.

Nasi sees the present slump in the market as being part of the general crisis of public confidence. “People are distracted by the political events, by economic hardship, and are in no mood to buy records,” he says. “What we need is a worldwide, blockbuster hit—a new ‘Thriller’—to regenerate excitement. We also need a lot more small venues where new talent can get exposure. We have had situations where debut albums go from zero to hundreds of thousands of copies—and acts find

Continued on page I-11



A VIDEO BY EROS RAMOZZOTTI (RIGHT) WAS DIRECTED BY SPIKE LEE.

SUPERSTARS

Continued from page I-4

ly at the top of the year's album chart share list, as compiled by trade magazine *Musica E Dischi*. That success gave Carboni the major-league status he deserved, following four high-promise albums released between 1984 and 1989.

In the early days, Carboni was regarded as a bit of a romantic and composed such thoughtful ballads as “Silvia Lo Sai” and “Farfallini,” which are surely of song standard quality. While he maintains that his 1992 “Carboni” album is no radical departure from what went before, he does agree there are some new directions: some subtle dance rhythms plus some U.S.-influenced rock. This is partly due to the involvement of producer Mauro Malavasi, a pioneer of Italian house music.

Carboni is at the vanguard of a new generation of musicians but refuses to get nationalistic about any current “boom” in domestic product. “Music is in constant change,” he argues. “Fifteen to 20 years ago, in the day of the Italian *cantautore* [singer/songwriter], international product may have sold less. Then dance music arrived and the tables were turned. Now we've entered a different phase, where Italian music has regained popularity. Thankfully, it's not just typical Mediterranean melody. The real revolution is the introduction of different rhythms. It's Italian music, but it's contaminated with international influences. That contamination is important and it's needed.”

Carboni's notion of “contamination” has its limits, however. His genuine enthusiasm about a whole new wave of emergent groups is dampened by the concern that some borrow U.S. rhythms lock, stock and barrel.

“Lyrically, these bands are great,” he says. “But musically, there's the risk of being too similar to product that arrives from America. They should utilize international influences but always maintain originality and mix it with our own musical culture. I love all this new musical movement and action, but the groups that don't succeed are relying too much on U.K. or U.S. models. They lack credibility.”

Carboni has his eyes set on the international market and recorded the eponymous new album with that in mind. “We're destined for a multi-racial Europe, which is similar to the situation in the U.S.,” he says. “There's a great movement of people of different nationalities, and musicians need to be aware of this process. The ‘Carboni’ album contained many different elements that I haven't used on albums in the past. There are different rhythms and, although the lyrics sometimes deal with love, I also touch on social issues.”

Carboni's 1984 debut album, “E Intanto Dustin Hoffmann Non Sbaglia Un Film...” (BMG/RCA), sold reasonably well. “Since that debut album, I've enjoyed increasing artistic freedom with my record company,” he says. “The firm has shown great faith in me—there have never been problems.”

Carboni is now poised to make serious inroads into Europe. His latest album has been released in Germany, and he backed that up with a tour there. A tour of Spain is slated for September.

“The international market is very important to me,” he stresses. “I think the time is right for Italian music to break out of national confines. Around 10 years ago, lyrics were all-important, so there was an attempt to export music that nobody really understood. There's now more emphasis on the music itself, so I

think there's a chance. I don't know about the U.S.—that's difficult. But I'm hoping there will be more musical exchanges between European countries.”

Claudio Baglioni

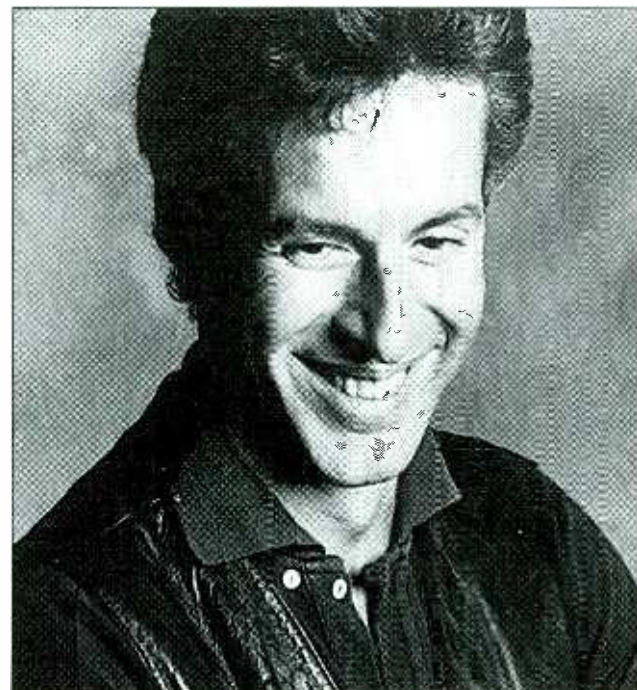
“Questo Piccolo Grande Amore” was voted best song of the century in a pubcaster RAI-TV survey conducted in the mid-1980s. It's just one of the 200 or so songs composed and recorded by Claudio Baglioni in his 24-year career.

Baglioni, whose album sales are over 10 million, also achieved the Italian rarity of having his 1991 Rome concerts placed first in the U.S. AB Boxscores listings for stadiums with under-40,000 capacity. Some 70,000 attended his two sellout shows, with ticket sales grossing almost \$2 million.

Baglioni is a living legend in the domestic music scene. He's a pop star who first gained popularity in the era of the *cantautore*, a word that literally translates as “singer-songwriter” but a genre that involved artists devoting their lyrical content to explosive Italian political and social issues of the 1970s.

Says Baglioni, “I've always maintained that I've never been a *cantautore*. I chose a different musical route. I believe that, while the songs of *cantautore* may have had a certain literary value, the music itself was not so good. I've always liked to think of myself as a musician and a singer who sometimes sings the songs of others.”

Baglioni is no stranger to the international market. From 1972 to 1980, he performed concerts and made TV appearances throughout Europe and South America. “I also collaborated with artists from other territories,” he says. “But in the 1980s I preferred to stay in Italy, where I had an extremely close rapport



VETERAN CLAUDIO BAGLIONI

with the public. Touring the international market in the 1970s became too much like a lottery. It was hard to know which key would fit the door to success."

The artist believes that conditions are different today and will tour Germany, Holland, France, Spain, Austria and Switzerland early next year. He also intends to break ground in the U.K. and U.S. and is not afraid of those taboo elements that most Italian acts believe exist in those two territories.

"You can't try to copy artists from those territories, that's for sure," he says. "But when it comes to breakthroughs, I don't see any more complications than in Holland or even Hungary. It sounds corny, I know, but the language of music is international."

Baglioni's music has always had catchy crossover appeal. But the most international-sounding of all his albums is surely the 1990 million-selling double "Oltre." Recorded in Italy, Paris and the U.K. (in Peter Gabriel's Real World studio), it features such guest artists as Youssou N'Dour, Paco De Lucia, Didier Lockwood, David Sancious, Danilo Rea, Manu Katche and Pino Daniele.

Baglioni followed up those moments of studio-produced sophisticated artistry with the two live albums "Assieme" and "Ancora Assieme." Both enjoyed hefty sales success following release earlier this year. They capture perfectly the spine-tingling atmosphere of a Baglioni concert. He believes live performances provide "the sublime experience" for an artist and has spared no expense in getting things just right.

Baglioni has been signed to CBS (now Sony) since 1970. "It's like a marriage," he says. "We have fights and arguments, but I'm still with them, so that's positive."

Eros Ramazzotti

Eros Ramazzotti (DDD/BMG) is Italy's biggest star in the international market. Since winning the newcomer award at the 1984 San Remo Song Festival, he's gone on to sell 15 million albums worldwide. His 1991 studio album, "In Ogni Senso," released simultaneously in 20 countries, sold 3.5 million units. "Tutte Storie," his latest album, released at the end of April, is projected as a potential 5 million seller.

Ramazzotti has conquered all continental European markets as well as making a major impact in Latin American territories. In 1991 he wowed crowds and critics alike at a special one-off concert at New York's Radio City Music Hall, and he's now poised for a full-scale promotion blitz in the U.S. later this year. U.K. success has so far eluded the artist, but pundits predict that that situation will change in the near future.

While some major Italian artists struggle to break into the European marketplace, Ramazzotti succeeded with what seems comparative ease. "I think that one of the reasons was because I was exposed to Europe as a 20-year-old youngster," he explains. "The day after I won San Remo in 1984, for instance, I was in Germany promoting the song 'Terra Promessa.'"

"Some artists, however good they are, have tried to break into Europe when they've been much older. Their music, the way they sing and the structure they surround themselves with is maybe not truly Italian either."

It's obvious that Ramazzotti is proud to be an Italian. His latest album, "Tutte Storie," boasts guest musicians such as Tony Levin, Phil Palmer and Steve Farris, but he also remains surrounded by a long-standing team of domestic musicians, arrangers and producers. "Tutte Storie" has a true international sound, but its rich Mediterranean melodies and Ramazzotti's mother-tongue lyrics make it unmistakably Italian.

"Mine is a personal Italian musical discourse that I want to make available to everybody," says Ramazzotti. "But that's not easy, because most countries in the world want to hear a singer perform in English."

Ramazzotti is currently on a hectic promotional schedule that is taking him to countries throughout Europe, Latin America and the U.S., but he can't wait to kick off his live concert tour later this year. "I like all the promotional visits but, to be honest, I prefer performing live. The most important thing is to discover whether you can do your job properly live. You make mistakes and some nights are better than others, but you can't beat that human contact with an audience."

Film director Spike Lee shot the video for Ramazzotti's single "Cose Della Vita," and the artist is about to explore the U.S. market in-depth. His album will be released through Arista in September.

But what are his personal expectations of such a difficult market for an Italian? "I hope they'll get to know my name better," he comments modestly. "While it isn't easy in the U.S., I reckon it's not as hard as in the U.K. The English seem to have the attitude that what's produced outside their own country is crap and what's produced in it is wonderful. I do believe that whoever makes good music will be accepted eventually, and I think the U.S. has become much more open-minded."

The U.K. market is important to Ramazzotti but on one major condition. "I don't expect to start at the top," he says. "All I ask is a little respect."

As for Ramazzotti's rapport with his record company, DDD, he says, "Roberto Galanti, the managing director, is like a second father to me. My freedom to do things has grown enormously since I started about 10 years ago. I make a lot more decisions these days, but it's always in conjunction with DDD. It's a real team effort." ■



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Detail from the painting "CAM'S SOUNDTRACK ENCYCLOPEDIA" by GIULIANO GELEANG CAM COLLECTION



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Music Publishers Write The Book On Profit

Renewed revenue defies recession

BY DANIELE CAROLI



PANARECORD DISCHI PALLADIUM - VIALE MAZZINI, 132 - 00195 ROMA - TEL. 39(6) 37513784 - FAX 39(6) 37513771

In these times of recession, the Italian music-publishing business, curiously enough, is thriving. Obviously, the disappointing performance of the record industry—which lowered income from mechanical rights—is a great concern, but broadcasting rights are now a reliable revenue source, sheet music is growing, and, above all, publishers draw renewed job satisfaction as they find creative and advanced ways to better exploit their repertoire.

This active role harks back to the origins of music publishing as an industry. Mario Cantini, managing director of BMG Gruppo Editoriale, says, "Sheet music used to be neglected, but lately publishers and distributors have worked seriously to improve graphic quality and repertoire selection to provide the consumer with appealing, valuable—and successful—

music books. One good development has been the booklet with just lyrics and chords, aimed at those who don't read music."

BMG, with its very strong domestic repertoire (some 75 percent of its business), has its product handled by the two companies that virtually control the sheet music market for the pop music genres, Nuova Carisch (part of the Warner Communications group) and Ricordi.



MARCO MASINI

Beppe Andreetto, who is Ricordi's domestic repertoire manager, says, "Over the last three years, we've seen a comeback of Italian products, fostering

just about everything labeled 'Made In Italy.' A new wave of singer-songwriters, including Marco Masini, Paolo Vallesi and Ligabue, is part of that trend. Despite the recession, the sheet music market is still growing, even if not at the impressive annual rate—100 percent, even—it had registered until last year.

"When we figured the record business was entering a difficult phase, we diversified our activity, concentrating on sheet music and exploiting repertoire in such fields as advertising, television programs, movie soundtracks and so on. No longer tied just to administration, we are into projects concerning new composers and artists."

Since acquiring Nuova Carisch, Warner/Chappell Music Italiana has given a great thrust to sheet music. "The company represents about 90 percent of the pop market, handling all the Warner catalogs, plus those of EMI, PolyGram, Sony Music, DDD and others," says Adriano Solaro, MD of Warner/Chappell and president of Nuova Carisch. "There's been a fantastic evolution in the quality of products, and prices have been kept at a European level, while we worked at marketing, merchandising and improving sales organization—we



SIAE PRESIDENT ROMAN VLAD

supply the Ricordi shops, too.

"We import attractive foreign product, but what we create and print in Italy represents some 60 percent of sales," he continues. "It's all allowed expansion abroad: a Carisch España in Madrid will be followed next year by a similar venture in France, with our large warehouse servicing both. Sheet music is a big and hazardous investment for a publishing group, but also a great asset, as it spreads culture and creates demand."

Italian domestic record sales are consistently more than 50 percent of the total. Roman Vlad is president of SIAE, the mechanical and performing rights society, and of CISAC, the international federation of authors' rights societies. He says, "That better-than-half share here is achieved without laws in support. There are no compulsory minimum quotas of Italian music set for radio and television, and there are only three sizable national independent companies—Ricordi, Nuova Fonit Cetra and RTI Music.



ZUCCHERO

"As for public performance in radio and TV, ballrooms, discos, concerts and so on, Italian music is even more prominent. Audiences favor it. The best sales abroad are from the repertoire of the past, mainly through albums by Luciano Pavarotti and by dance music productions. And there are encouraging signs regarding young artists: Eros Ramazzotti and Zucchero are out front, but there's also Marco Masini and Gianna Nannini. Paola Conte has scored heavily with record sales and live shows in France, Germany and Holland."



PAOLO VALLESI

Again, despite the recession, EMI Music Publishing Italia hits budget targets and finds new outlets for growth. Says managing director Antonio Marrapodi, "In Rome, we have a first-rate soundtrack department and handle movie production administration for Penta and Cecchi Gori. Additional revenue comes from working back catalog for jingles, soundtracks, television themes and so on. We've got very good relationships with all the record companies. Our artistic department handles the creative side, with repertoire suggestions for performers and composers, and we're now reliable talent scouts, putting together full packages of songs, demos, performers and producers—as we did for the group Ladri Di Biciclette.



PAOLO CONTE

"But we avoid overlapping specific functions of record companies, or managers and producers. Sheet music and karaoke, which is now very popular, don't yield amazing profits, but they are effective in stimulating consumer interest, which in turn makes the market healthier."

According to Gabriele Abbate, who heads the publishing department of the long-established Curci group, cutbacks in consumer expenditure have hit revenue from mechanicals and public performances, "but sheet music has grown sharply, though only the big names are solid sellers. We produce and print our own books, and those of Mina, Toto Cutugno, Giorgio Gaber and Vasco Rossi are particularly successful.

"Meanwhile, we collect performing rights from songs of the

Continued on page I-10

italy

PUBLISHERS

Continued from page I-9

1920s and 1930s, which we periodically promote—recently adding the Franchi C. specialized catalog to our own. And thanks to our experience in handling foreign catalogs, dating back to the '30s, we now represent Paul McCartney and Sting

in Italy.”

Curci, a member of the International Music Network, is based in London and headed by Ellis Rich. It coordinates publishers from many countries and can negotiate on a virtual worldwide basis.

“It adds up to careful handling of individual catalogs, which the huge multinationals cannot achieve,” says Abbate. “We are, in fact, a small multinational group, with companies under our name in Spain, Portugal, France, Benelux and the U.S. We own Italian Songs in Scandinavia and Titania in Germany and are represented in all the other major markets.”

Joint ventures are the solution for Panarecord Dischi Palladium, which also represents the Panamusic and Kramer catalogs and controls two companies in the U.S. Carlo Nasi, president, says, “A small publisher must find partners and enter as many projects as possible. With Peer-Southern, we work the Ri-Fi catalog, and we’ve jointly produced a new band, Animali Rari, which gets strong radio support.”

With Warner/Chappell, which deals with Palladium and Kramer worldwide, the company has produced the sound-

track of the movie “Ladro di Bambini.” There’s also a three-party deal with Warner/Chappell and the movie branch of media giant RCS for international TV and movie programs. Panarecord Dischi Palladium is headquartered in Rome, but this fall opens an office in Milan. Says Nasi, “We supply music for advertising and other professional uses, and 80 percent of that business is in Milan and Turin.”

Franco Daldello, managing director of Peer-Southern Music, which also works with Warner/Chappell on such TV series as “Extra Large” and movies such as “La Scorta” (by Ricky Tognazzi, produced by Claudio Bonivento), insists the role of the publisher in the music business is gathering momentum, though it’s not yet fully appreciated.

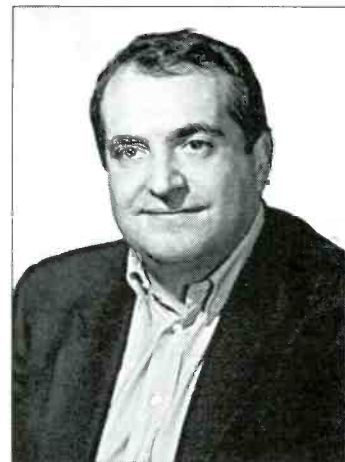
“An artist at the height of his fame rightly takes full advantage and becomes his own publisher. But he generally doesn’t act like one,” says Daldello. “A publisher promotes compositions to generate rights, predicts new trends well in advance, builds new artists and products, and—very important—joins with others to solve problems and reach agreements using technical and legal advice that otherwise is so expensive.”

“In Italy, we’ve backed SIAE in the society’s battle with Fininvest to reach a satisfactory deal. Together, through EMA, we’re building a common policy to face technological innovation and exploit the new opportunities in the best way. Vast territories are opening up, such as karaoke, CD-I and electronic keyboard displays, which represent a new channel for exploiting lyrics, and the distribution of sheet music accompanied by a floppy disc carrying the instrumental tracks.”

These prospects are exciting Italy’s publishing fraternity. BMG’s Cantini says, “The various formats for karaoke and the Videotel applications have great potential. We were among pioneers in marketing sheet music booklets with relevant floppy discs via the Miditeca series distributed by Ricordi—and followed through with product from Nuova Carisch, mainly from foreign catalogs, such as Hal Leonard, Music Sales and IMP.”

Warner/Chappell’s Solaro sees public performance rights becoming more and more important via karaoke, CD-I and floppy discs. “Italian publishers are united in our aim of getting proper legislation covering any new sound carrier,” he says.

SIAE sees technological innovation as a “conflicting ally” of the author. “We live in an era of the technically reproducible work of art, and technology has contributed to spread culture in all its aspects,” says Vlad. “But a conflict can arise. Today, many neglect those who create in favor of those who perform, tape, broadcast—of those who make use of the authors’ work. For years, SIAE has led a campaign aimed at reminding all those who enjoy intellectual works that the authors’ rights allow their creators to live.” ■



ANTONIO MARRAPODI



FRANCO DALDELLO

t'innamorerai another smash!

marco masini

DISCHI RICORDI S.p.A.



SINGER-SONGWRITER LIGABUE

INDUSTRY

Continued from page 1-6

themselves playing in big stadiums without having any stage experience. Music is an art but also a craft, and we need small venues in which artists can develop their craft."

An act by which Panarecord is setting great store is Animali Rari, whose debut album has earned substantial airplay and has attracted considerable European interest. The album will be released in Spain and Portugal in September on the Divusca label.

One independent label that is making considerable headway despite the daunting economic climate is RTI, the Berlusconi-owned company formerly known as 5 Records. RTI, headed by Roberto Magrini, specializes in TV-merchandised compilations and dance repertoire. The company does nine or 10 TV campaigns a year and gets an extra boost for its product by using last-minute repeat ads in unsold slots on the channel free of charge. Campaigns cost anything from 200 million to 500 million lire (\$137,000 to \$340,000).

Currently, the label is enjoying success with Italian rap artist Jovanotti and with the dance group 883, whose last album sold 550,000 copies. Pre-orders for the band's new album topped 180,000.

RTI has a catalog of 150 titles, releases around 50 albums a year and has joint labels with Ricordi (R) and with Claudio Cecchetto, the producer of Fiorello, Jovanotti and 883 (FRI).

One aspect of the rift in the old national IFPI group, which has impinged negatively on RTI along with some other companies specializing in compilation product, is that FIMI companies will not license repertoire to AFI labels.

Another result of the split, in the view of some industry leaders, is that it has impaired the Italian industry's capacity to deal with piracy, bootlegging and other categories of rights

infringement. Says PolyGram president Stefano Senardi, "We can obviously work much better through one society in dealing with these problems."

The level of record piracy in Italy has long been unacceptably high. Reali of BMG notes that the pirate record business is currently worth 80 billion to 100 billion lire annually—one-sixth of legitimate product sales. It threatens to become even more widespread in a depressed market. "I think the pirates are in for a good time," says Panarecord's Nasi.

Since the majors broke away from AFI to form their own association, FIMI, now recognized by the IFPI as the official body, they have recruited a number of independent labels. FIMI currently has 17 companies in membership.

"We tried for two years to get more power," says FIMI president Reali, "because our influence was totally out of proportion with our collective market share. We also felt that some AFI companies were not taking an ethical position in regard to bootleg product."

Mantovani of Virgin, which has remained in the AFI, says it is partially true that the multinationals in AFI did not have adequate power but adds that Virgin has not joined FIMI "as a gesture to try to bring the two factions back together again."

AFI president Guido Rignano says he doesn't really understand the reasons for the rift. "It is a big mistake," he says, "and I, personally, feel betrayed by the IFPI's decision to recognize the breakaway group. After all, AFI really represents the Italian industry and was one of the founders of IFPI in the late 1930s, with the associations from Germany and France."

"For the moment, AFI has decided unanimously not to contribute to IFPI funds, but we are not on fighting terms and I still hope very much for a reconciliation. We have had a couple of meetings of matters of common interest, but there has been no progress so far towards resolving our differences. It is a stalemate."

PolyGram's Senardi feels that the differences between the two associations are not irreconcilable, but agrees that little progress has been made toward settling the dispute.



PANARECORD'S NEW ANIMALI RARI

One Italian industry leader who is not too concerned about the present problems faced by the Italian industry is David Scozzi, who runs the export division of the Florence-based Harmony group. The company is involved in music publishing and distribution of classical repertoire in Italy.

Scozzi, after seven years of working for the Culture Shock merchandising company in London, is finding an increasingly receptive overseas market for Italian repertoire from the 1960s to the 1990s, especially, he says, for Italian progressive music by such groups as Le Orme.

Contacts established at this year's MIDEM have opened up opportunities to sell finished product from various Italian labels into such foreign markets as Japan, Kuwait and Guatemala. "This is a market niche to which no one else is catering," says Scozzi, whose division shipped more than 20,000 CDs abroad last year.

Harmony publishes a newsletter full of product information every week and mails it to more than a thousand potential clients around the world. The company is currently trying to build up business with the Russian and U.S. markets and is expecting a big response to a compilation of Ennio Morricone themes licensed from Sony.

Continued on page 1-14

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(Santercole-Celentano-Beretta-Pallavicini)

PAOLO CONTE

Azzurro
Max
Sotto le stelle del jazz
Gli impermeabili
Aguaplano
Parole d'amore scritte a macchina
Happy feet
(musica per i vostri piedi, madame)
Novecento
Do-Do
(P. Conte)
and the other songs included in the CDs:
Paolo Conte - 1984
Aguaplano - 1987
Parole d'amore scritte a macchina - 1990
1990 - 1992

UMBERTO TOZZI

Ti amo
(Bigazzi-Tozzi)
TI AMO (JE T'AIME)
Tu
(Bigazzi-Tozzi)
DU
Gloria
(Bigazzi-Tozzi)
Stella stai
(Bigazzi-Tozzi)
CLARIDAD
Si può dare di più
(Bigazzi-Riefoli-Tozzi)
Gente di mare
(Bigazzi-Tozzi-Riefoli)
Gli altri siamo noi
(Bigazzi-Tozzi)
and the songs of his CD "Le mie canzoni"

PAOLO VALLESI

Le persone inutili
(Vallesi-Dati)
Le amiche
(Vallesi-Dati)
LAS AMIGAS
La forza della vita
(Vallesi-Dati)
LA FUERZA DE LA VIDA
Sempre
(Vallesi-Dati-Baldinotti)
SIEMPRE
and the songs of his new CD in the Spanish version "La fuerza de la vida"

Nessuno mi può giudicare

(Beretta-Del Prete-Panzeri-Pace)
AMOUREUX DE MA FEMME
DIE GEFÄHRLICHEN JAHRE

Non ho l'età (per amarti)

(Panzeri-Nisa-Colonnetto)
THIS IS MY PRAYER
JE SUIS A' TOI
LUNA NEL BLU

Non illuderti mai

(Pace-Panzeri-Pilat)
MY LITTLE LADY
MA BONNE ETOILE

La romanina

(Micheli-Di Lazzaro)
THE ROMAN GIRL
AU PETIT BAL SOUS LA LUNE

La rosa nera

(Pace-Panzeri-Pilat)
WONDERFUL FEELING
LA ROSE
DAS GLÜCK IST TREU

L'edera

(D'Acquisto-Seracini)
CONSTANTLY
MERCI
WENN DIE WOLKEN ZIEH'N

Alla fine della strada

(Pilat-Panzeri-Pace)
LOVE ME TONIGHT

Cosa hai messo nel caffè

(Del Turco-Bigazzi)
CAFÉ
QU'EST-CE QUE TU AS MIS DANS LE CAFÉ?

La riva bianca, la riva nera

(Sciorilli-Testa)
LA ORILLA BLANCA, LA ORILLA NEGRA

Gente di mare

(Bigazzi-Tozzi-Riefoli)

Per un bacio d'amor

(Vasini-U. Bertini)
TELL ME YOU ARE MINE
POUR UN REVE D'AMOUR
EINE NACHT IN SORRENT

Addormentarmi così

(Biri-Mascheroni)
SO ENDS MY SEARCH FOR A DREAM
COMME ON EST BIEN DANS TES BRAS
SO WIRD DER ABEND ERST SCHÖN

Alle porte del sole

(Pace-Panzeri-Pilat-Conti)
TO THE DOOR OF THE SUN

Amore baciami

(G.C. Testoni-C.A. Rossi)
HONESTLY
CE SERAIT MERVEILLEUX
ES GIBT KEIN GLÜCK FÜR MICH

Aveva un bavero

(Panzeri-Ripa)
TOYLAND HOLIDAY
EN VESTON JAUNE
ES WAR IN NAPOLI VOR VIELEN JAHREN

Casetta in Canada

(Panzeri-Mascheroni)
LE RANCH DE MARIA
WIR KAUFEN UNS EIN HÄUSCHEN

Maledetta primavera

(Savio-Cassella)
VA POUR L'AMOUR LIBRE
DAS KOMMT NIE WIEDER
(JEDER TAG HAT NEUE LIEDER)
MALDITA PRIMAVERA

Nessuno mai

(Bigazzi-Bella)
TAKE THE HEAT OFF ME

Non succederà più

(Bigazzi-Mori)
NO SUCEDERA MAS

La piccinina

(Panzeri-Di Lazzaro)
FERRY-BOAT SERENADE
TOI QUI MON COEUR APPELLE
DAS BLONDE KÄTCHEN

La pioggia

(Argenio-Panzeri-Conti-Pace)
L'ORAGE
TOMORROW

Fiorin fiorello

(Mendes-Mascheroni)
IN LOVE
PASSIONNEMENT

Chella llà

(Bertini-Di Paola-Taccani)
HA! HA! HA!
OH LA LA
CHELLA LLA'

Chitarra romana

(Bruno-Di Lazzaro)
WHEN I DREAM OF OLD VIENNA
MA GUITARE CHANTE
ALLE LIEDER

Come prima

(Panzeri-Di Paola-Taccani)
FOR THE FIRST TIME
TU ME DONNES
COME PRIMA

To be number one

(Summer 1990)
(Moroder-Whitlock-Bennato-Nannini)

Un'estate italiana

(Moroder-Bennato-Nannini-Whitlock)

Uno tranquillo

(Panzeri-Pilat-Pace)
SUDDENLY YOU LOVE ME
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Self control

(Bigazzi-Riefoli-Piccolo)

Quando m'innamoro

(Pace-Panzeri-Livraghi)
A MAN WITHOUT LOVE
COMMENT TE DIRE
WENN ICH, MICH VERLIEBE

Reginella campagnola

(Bruno-Di Lazzaro)
THE WOODPECKER
REGINELLA
AM ABEND AUF DER HEIDE

Si

(Pace-Panzeri-Pilat-Conti)
LUI
GO (BEFORE YOU BREAK MY HEART)

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(Amurri-Ferri)
LITTLE SERENADE
DU MOMENT QU'ON S'AIME
PICCOLISSIMA SERENATA

L'ultima occasione

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ONCE THERE WAS A TIME

Luglio

(Del Turco-Bigazzi)
HEISS WIE DIE SONNE
SOMETHING IS HAPPENING

A far l'amore comincia tu

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DO IT, DO-IT AGAIN
PUISQUE TU L'AIMES DIS-LE LUI
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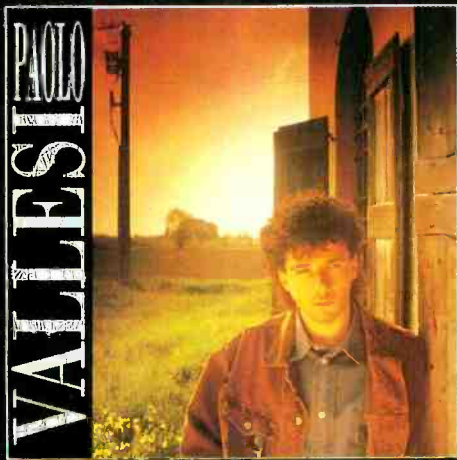
(Ormi-Boncompagni-Verde)
FELICIDAD, DA, DA

Fiesta

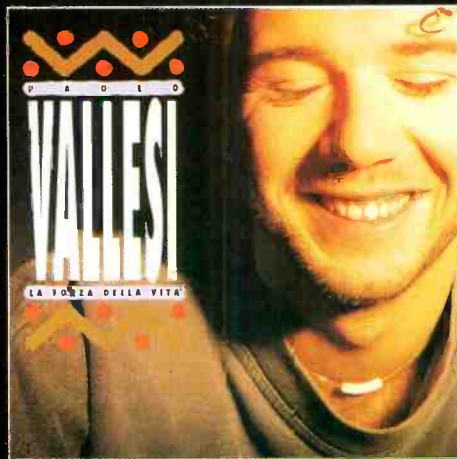
(Ormi-Bracardi-Boncompagni)

Tanti auguri

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italy

INDUSTRY

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Also relatively unaffected by the depressed state is the Italian music publishing industry, which has already reconciled itself to deriving an increasing proportion of its rights income from sources other than phono-mechanical rights.

Says Adriano Solaro, managing director of Warner/Chappell and president of the Italian music publishers' association, "Mechanical rights are not a major concern today compared with performance rights, synchronization rights and the whole area of digital delivery.

"It is interesting," notes Solaro, "that, while the Italian record market is underdeveloped compared with those of its European neighbors, in the matter of authors' rights payments—and especially broadcasting rights—Italy is among the leaders. I would say that revenue from broadcasting compares extremely favorably with that of Germany, France, the U.K. and the U.S."

Despite the multiple problems currently facing the Italian record industry, there is considerable evidence of a determination to face up to the realities of the situation and to maximize profitability in a declining sound-carrier market by stopping the hemorrhage caused by piracy, bootlegging and record rental and by overhauling an antiquated and inefficient distribution system.

"Considering all the problems confronting it," says Franco Reali, "the Italian industry has really not done too badly, and I see no reason to stop investing in new artists and product. If we can achieve greater social, economic and political stability this year, I believe consumer confidence will be restored and that we shall see a considerable upturn in sales before the year's end." ■

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Spotlight on SIAE music copyright management in Italy: fact and figures

Interview with Lucio Capograssi, general manager of the Italian Society of Authors and Publishers

by Enrico Sisti



Lucio Capograssi,
SIAE General Manager since 1980

In 1992 SIAE total revenues for music royalties exceeded 350 million dollars. Can you point out how you reached this noteworthy result?

If I were to attribute such a positive result to one main factor, I would point to the extension and comprehensiveness of SIAE's collecting network, which encompasses all of Italy. Our primary aim is

the maximization of our revenues, which have to stick to the growing and diversified use of works by the public. For this reason, SIAE is implementing the on-line link of its branch offices via an integrated client-server system: this means that the information on licenses granted by all SIAE branch offices will be transmitted to Rome headquarters immediately for further processing. In addition, the central database will be accessible from all points of the network in real time.

Basing on the investments we have made, we expect short-term improvements in the collecting process efficiency as well as a progressive decrease of costs and a reduction of distribution times.

Our strategy mirrors the multiplicity of SIAE activities. It is worth noting that in 1992 music royalties made up about 35% of SIAE's total revenues: we administer copyright works on behalf of our members and of foreign rightowners, and we collect the entertainment tax (a task that SIAE has been entrusted with by the Italian government), thus taking full advantage of our widespread network.

These are the targets you have just reached. What are your goals for the near future?

In early 1993, after many years, the disputes between SIAE and Fininvest (private TV broadcaster), on one side, and SIAE and RAI (Italian public broadcaster), on the other, came to a positive end. This year, the total broadcasting royalties collected in Italy will rise to about 130 million dollars. These two agreements, along with the on-line linking of all branch offices, allow us to plan cost reductions in the service to rightowners. Thanks to the improvements in efficiency - a direct result of the investments made within the last few years - future savings will not cause any decrease in income, nor will they mean any deterioration in the quality of SIAE's services. We will continue to guarantee promptness and accuracy in our distribution.

In the administration of musical works, the international focus is pointed to phonomechanical rights. Which is the main benefit of SIAE service to rightowners?

During 1992, SIAE distributed (net of expenses) over 219 million dollars for performing rights, about 44,5 million for rights on record sales, and over 33 million for other forms of mechanical reproduction (broadcast recordings, public performance of prerecorded carriers, etc.). These figures show that the revenues for mechanicals is positively related to the joint administration of performing and reproduction rights.

What is your opinion on the relationship between record industry and SIAE?

We are talking about relations between two parties who both know very well that each could not do without the other, and who, therefore, always manage to find proper solutions, even on controversial issues.

In fact, producers and copyright owners have three major aims in common: proper granting of licenses, control over the execution of such licenses and antipiracy activities.

First of all, SIAE offers producers licenses which cover generally all songs contained in a record. We use, in fact, integrated files containing complete and reliable data on all repertoires - Italian and international - we administer. SIAE is able to grant licenses within 24 hours, and ensures

small and big producers alike efficient and highly reliable services.

The second area where the cooperation between SIAE and the record industry is strongly needed is the control over the execution of licenses, also in order to prevent unfair competition among record producers. Now even record factories are subject to SIAE audits and this allows us to control the lawfulness and the quantities of custom productions. Besides, these audits are useful to ascertain whether the masters furnished by producers are used correctly.

In addition to all this, we exercise controls over the importations of records and we collect royalties not paid at the source for products coming from non-EC countries.

Can you give us some figures on antipiracy activities?

In 1992, with the help of the Italian police, SIAE's antipiracy task force seized illegal duplication plants and counterfeit audio and video products for a total value of about 5.7 million dollars. By the end of May of this year, the value of confiscated materials was over 7 million dollars.

Much has been said by the authors' societies of continental Europe about what EMRO cannot provide in terms of services to rightowners. SIAE ensures licenses covering international and local repertoires, auditing of producers and record factories, antipiracy, private copy remuneration.

What is your opinion on the international situation in mechanical rights, from the copyright owners' point of view?

Cooperation amongst copyright societies is needed today more than ever before. The unified European market brings our societies to a more competitive stage in our longstanding relations. SIAE, as well as other European societies, is advancing in efficiency and is planning possible improvements in services and reductions in administration fees. Attempts like EMRO may only cause confusion.

The priorities I mentioned before can only be pursued by well managed copyright Societies, that are rooted in their own territories and that are able to grant licenses and to audit even minor users and independent producers (these have, for example, a growing share of the Italian market). To renounce to the contribution and know-how of national copyright societies, in the administration of international repertoires, would mean neglecting those priorities. The disadvantage would outweigh the theoretical savings promised by EMRO, for both copyright owners and record producers.

It is no secret that multinational record companies are aiming at centralized licensing for records produced and sold in Europe. Can we expect SIAE to enter a central licensing agreement with one of these companies?

From the organizational and technical standpoint, SIAE could very well enter such an agreement as to today. We believe, however, that in the centralization issue we must take into consideration first and above all the interests of copyright owners, not just the requirements of the record industry. Up until now, the key to the progress of the administration of mechanical rights has been the international cooperation, particularly within the framework of BIEM.

I believe that the cooperation between authors' societies is also needed in central licensing agreements. Transparency is another necessary condition for any type of deal in this



SIAE's headquarters in Rome

field. Obviously, all this does not depend only on SIAE but on the other authors' societies as well. Should the attitudes of our partners jeopardize the good administration of authors' rights, our position could change accordingly. When the interests of Italian and foreign rightowners are at stake, SIAE cannot just look on.

Italy

A Few Good Women

The times are a-changin', and so is the role of women in the Italian music industry

BY DAVID STANSFIELD

W

omen have got the experts worried. Italy has the lowest birthrate in the world, and population researchers fear that the current zero growth rate will drop even lower unless 25 to 30 percent more women have three children. "Motherhood is now a choice," says Gioia Long, a Rome-based lecturer in cultural anthropology. "And women are no longer accepting a passive role in life."

Italian women are stating their conditions for becoming mothers, and national statistics show that their roles are changing. In 1991, for the first time, more women than men earned

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university degrees. In the past 18 years, 2.2 million jobs have been created for women—compared to 150,000 for men.

The times may be a-changin', but there's a long, long way to go. Women are gaining a foothold as far as the music industry is concerned, but those who have gained real decision-making status are few.

From Performer To Promoter

While some women took the plunge into music purely by accident, that's not the case for Caterina Caselli Sugar, MD at the publishing firm Edizioni Suvini-Zerboni and sole administrator of the Insieme Srl record/publishing company, which boasts the Sugar label.

Both firms are owned by the prestigious Sugar Group, which has been active in publishing, record production and retail in the Italian domestic market for decades. Headed by president Piero Sugar, the group's CGD record company was sold to Time Warner in 1989 but retained the vast publishing catalog.

As a kid, Caterina Caselli Sugar spent her nights tuning in to



CATERINA CASELLI SUGAR

Radio Luxembourg to hear her favorite artists, notably Ray Charles and Otis Redding. She started singing in public at the age of 14 but admits to "disastrous" results in run-of-the-mill song contests. Undeterred, she learned to play vibraphone and bass guitar and joined a group that started building a reputation around her hometown of Modena.

"We were then encouraged to perform in Rome, which at that time was about as mythical a place to us northerners as New York," recalls Sugar. "We played the top clubs. But bands were employed

then for the sole purpose of making kids dance. As we played Ray Charles and Otis Redding songs, we didn't fit the bill.

"What's more, it seemed Roman kids had never before seen a group with a female singer. To them, women on stage equaled strippers. We were disillusioned but at least reckoned we northerners were musically more advanced than the Romans."

Disillusion changed to joy when she signed to the CGD label in 1965. Her debut single, an Italian-language cover version of "Baby Please Don't Go" by the Irish band Them, became a hit. She duetted with the likes of Gene Pitney and Sonny & Chér at the San Remo Song Festival, scored a string of national and international hit singles and starred in box-office smash movies. She sold more than 5 million records in a four-year career before quitting the business for several years following her marriage to Piero Sugar.

She bounced back and got involved at CGD, learning what she describes as "the other side of the business." As a talent scout, she discovered such artists as Paolo Conte, Francesco Baccini and Pierangelo Berloti, but refuses to take all the credit.

When CGD was sold to Time Warner in 1989, Caselli Sugar masterminded a recording project around the Italian-staged soccer World Cup, which involved Giorgio Moroder, plus Italian singing superstars Gianna Nannini and Edoardo de Banno. The song, "Un Estate Italiana," was chosen as the championship's official theme and became an international hit single. It was licensed, along with an album, to Virgin for the international market.

Caselli Sugar was appointed MD of the Suvini-Zerboni firm earlier this year. The Sugar Music group has 16 companies throughout the world, and, says Caselli Sugar, Suvini-Zerboni is the most important. "We've recently made some important publishing deals for the French and German markets concerning movies produced by Silvio Berlusconi's RTI film company. And Suvini-Zerboni plays an important role in promoting our own product on the international market."

Caselli Sugar also is widely respected as a talent spotter. "Maybe it's because I was a singer, or maybe it's because I don't sing anymore," she jokes. "I just follow my nose, make sometimes risky decisions and have a team of well-informed young collaborators. I don't have the last word, so it's a democratic process."

"And I don't spend all my time behind a desk. I get out and listen to the artists where they're working. You have to read between the lines as far as an artist's sensitivities are concerned—caring about their individual needs is vital."

Caselli Sugar has licensed young Italian superstar Paolo Vallesi to PolyGram for the international market and has struck a domestic market license deal with RTI Music for newcomers Avion Travel, AFA and Geraldina Trovata.

Each Sugar act or artist represents a different musical genre

Continued on page I-18

 peer music italy

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WOMEN

Continued from page I-17

comers Avion Travel, AFA and Geraldina Trovata.

Each Sugar act or artist represents a different musical genre and has, she believes, more than enough talent and originality to break eventually in the international marketplace. She's proud of her strategies with CGD artist Paolo Conte, now a major pan-European success.

"You need someone at each record company in other countries who really loves the product. It makes no difference whether it's a major or an independent. They'll really work to get media coverage and that's what it's about," she says. "Working with good management is another must. I remember when Conte played 200-seat theaters in Paris, for example, but they were the right ones at that time. We're not arrogant; we all started from zero. But with the right people involved in those other markets, we know we can win."

Caselli Sugar admits that Anglo-Saxon markets are tough nuts to crack. "One of my dreams is to find strategies to break into the U.S. or U.K.," she enthuses. "Italians have always had inferiority complexes when it comes to music. Language and culture are against us, but we're so strong on melody that, given the right international blend and the right people working to spark that fire in the States and Britain, we can eventually break through."

Such is her determination and dedication that she gives the impression that only fools would disagree with her.

Multilingual Manager

Donatella De Gaetano started out in the music business as

an A&R director's personal secretary at the pubcaster RAI-owned label Nuova Fonit Cetra. She's now international manager at the DDD record company—and very much a globe-trotter. In just a few recent weeks, she's accompanied DDD superstar Eros Ramazzotti on whistle-stop promotional visits to Spain, Portugal, France, Germany, Holland, Belgium, Austria, Switzerland, Latin America and the U.S.

"To be honest, it was never my original intention to get involved in the music industry," admits De Gaetano. "My father wanted me to work in a bank, but I opted for medicine. I studied at university for three years but realized that I needed to work if I wanted independence in life. Studying medicine would have meant 10 years living at home. I heard about the Fonit Cetra job by accident and soon realized that the world of music is complicated but very rewarding, because it depends on human rapport."

De Gaetano started with DDD in 1982, when the firm was small but growing. She replaced current Virgin (Italy) MD Luigi Mantovani as international manager and says that her command of the English, German and Spanish languages, plus a smattering of French, certainly helped her cause.

"I was young and inexperienced," she admits. "But I was grateful to Mantovani, who had built relationships with many European contacts. It was also the policy of Roberto Galanti, the managing director, to release product in other territories, particularly Germany, Austria and Switzerland. I realized that, if you sold 30,000 units of each release in different countries, you'd get a certain amount of success."

De Gaetano agrees there is a shortage of women decision-makers in the music industry and notes it's the same in most other business sectors. "For me, it's just been a case of knuckling down in an effort to gain respect. I think a woman has to work harder than a man," she says. "But DDD has always had a strong presence of women. There was a time when, with the exception of Galanti, all staffers were women. I've never had any problems with him. His attitude is one of 'do it, go for it.'"

"In general, though, it's not easy for women in music. Women have to take their private lives into consideration and sometimes have to make difficult decisions that center around the home or having children. But I chose this work with all the doubts and suffering involved. Nobody made me do it."

When BMG bought a 50 percent share in DDD, in 1989, De Gaetano's role didn't change at all. "The deal was made on the condition that we retained independence," she explains. "I was doing business with BMG affiliate companies before the deal, so it's been pretty much a case of business as usual."

De Gaetano's major concern these days is finding time to

devote to all DDD's artists. She acknowledges that Eros Ramazzotti is the firm's most important artist in the international market but stresses that others—like Matia Bazar, Antonella Bucci or Rondo Veneziana—also need the support of the international department.

Like Father, Like Daughter

To work with one's father is basically a brave move, whatever the person's gender. Yet that's what 27-year-old Francesca Campi did four years ago, when she finished her studies at Boston College in the U.S. "When you come out of college, you're totally clueless and don't want to face the real world," she says with a laugh. "A lot of my friends were struggling through interviews. When my father offered me work at CAM, I said I'd give it a try for a year or so to see how it went—because working with your father can be very difficult. I'm still here."

Rome-based CAM was first launched in the mid-1950s and has developed into Italy's key movie/TV original soundtrack company. Its catalog of more than 2,000 Italian and French titles includes compositions by such major names as Ennio Morricone, Nino Rota, Armando Trovatioli and Philippe Sarda, to name but a few.

Francesca Campi started from scratch at CAM. She assisted in the firm's three recording studios before moving upstairs to the international department, where her expertise in the English language was invaluable. She's now general manager, handling daily business on the international market, but admits it was no "bed of roses" at the beginning.

"It took some time for people to take me seriously, because I was young and inexperienced," she says. "I went out there gaining experience accompanied by very professional people. It was tough."

Campi works in a specialized market. The firm's catalog is taken very seriously, she says, even though product is concentrated on orchestral "classical" music and not on hit songs from blockbuster movies.

She stresses she's made a point of not working in what she describes as "the Italian way," adding, "I travel pretty much all over, and, when I mention Italy, people laugh and say, 'Oh yeah, what a charming little system.' The country does have a bad reputation, and we get a bad rap around the world. I was talking to somebody in New York recently, and he said, 'We were really surprised. You replied to our fax the next day!' He was really excited because they never get answers that quick from Italy. We're aware of Italy's bad image and do try very hard not to be like other Italian companies."

Continued on page I-22

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italy

Dancefloor Score

In the home of spaghetti house, trance trips in with a "pastafari" posse

BY MARK DEZZANI

Italy's discotheques are dancing to a myriad of different dance rhythms this summer. Techno is proving interminable in more than just rhythm, and house is here to stay. And although dance industry decision-makers can't agree on the season's dominant groove, they all refute pessimistic prognoses for their business.

The business certainly has been affected by the recession, but leading executives in the field point out that compact, cost-efficient operators with good grassroots contacts will always survive.

Italy's love of "la bella figura" has raised disco posing to an art form. The country's robust DJ culture and club scene and plethora of private radio stations—along with Italy's tradition for sweet melody—has made it a fertile ground for absorbing new trends from Europe and the U.S. and spinning them out with a distinct Italian sound. What became known as "spaghetti house" is exemplified by the strong melodic piano riffs and classy screaming vocals of Black Box's international mega-hit "Ride On Time."

Italy's strong tradition of regionalism also explains healthy local "scenes" ideal for exploitation by regionally based indie record companies accessible to new talent.

The involvement of most major record companies in dance has been conspicuously absent. Carlo de Blasio, editor of *Dance Music Italia* magazine and specialist dance DJ on national pubcaster RAI, says that this is now changing and that future growth of the country's dance music industry depends on a commitment from the majors. "Independent companies are fast at picking up on DJ talent," he comments, "but fail to provide a strategy or project for growth beyond the one-off 12-inch mix club hit."

"Disc jockeys know public tastes but are not musicians. Their product lacks the melody and harmony that professional musicians can provide. The result is techno productions that end up sounding too similar."

De Blasio proposes that the majors recognize the talents of DJs to keep up on public tastes and utilize their intuitiveness



SIMA

Continued on page I-20

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DANCEFLOOR

Continued from page I-20

The independent companies all cite their flexibility and their closeness to the local clubs, DJs and live music scenes as advantages over the majors. Giacomo Maiolini, head of Time Records, also recognizes the quality of product. The firm has its own national distribution network and has

signed with BMG for overseas. Its most recent international success was Usura's "Free Your Mind," which sold 40,000 in Italy alone.

Says Maiolini, "We put a major emphasis on promotion, maintaining close contact and supplying backup material to radio stations and magazines in all markets." Usura's new single, "Sweat," is among the contenders to become this summer's biggest dance hit.

Of the major companies, Rome-based BMG Ariola has so far taken the highest profile in the dance sector. Its emphasis is on importing established U.S. and U.K. product from its affiliated companies, such as Island's Stereo MCs (Island is still licensed to several BMG companies around Europe.)

"Although we have an active interest in dance music," comments international promotions manager Carlo Martelli, "we're not planning to replace the indies, who will always be better positioned to pick up on local artists." The company, meanwhile, has given up on the vinyl 12-inch format.

BMG Ariola has also profited by being the only major based in Rome rather than Milan, and by acting as a regional force by plugging into the local rave scene. So far, it has

signed techno/ambient experimentalist Lory D and activist rapper Frankie Hi-NRG MC.

Although all agree on the ingredients for the indie labels' success, there is no consensus on this summer's prevailing trend. Last year, industry insiders were already condemning techno and raggamuffin to the bargain bin by fall.

Radio DeeJay's Usuelli says, "There is a return to melody with the underground scene, but techno is dominating the dance floors of Italy's Adriatic resorts," supported by the number of North European tourists attracted by the weak lire.

Time's Maiolini maintains that house is this summer's sound. Flying seems to be covering all options, but is betting on the newer acid jazz and pastafari posse sounds. Carlo de Blasio points to a return to real musicians, drums and melody represented by acid jazz's current popularity. He tips Rome-based band Beating System and Flying Records' act El Greco Brothers as emergent talent.

Energy Records' Ugolini observes that the hypnotic underground trance rhythms are getting a grip in the clubs, and on radio there is a return to songs and rhythms with a '70s dance feel.

The refusal of last year's new trends to fade away and the continual creation of splinter cults point to an evolution of pluralistic dance styles. Many clubs now mix new-wave oldies alongside the latest pressing, while specialist clubs plug away with niche genres. It remains to be seen whether major labels will pick up lessons in flexibility from their independent cousins. The indies, meanwhile, are determined to hold on to their initiative, polishing their promotion, marketing and distribution practices. ■

WOMEN

Continued from page I-18

Campi agrees there aren't enough women decision-makers in the music industry and believes that the advantages and disadvantages of being a woman are split about equally. "On the negative side, you're not taken seriously at first," she says. "But you have to speak up and show that you have brains. Then you get respect. You have to prove, without arrogance, that you can do the same job as a man."

Campi speaks from experience. "The first time I went to Japan on business, I was assisting my father with translation. I was treated as a nothing—just a translator. Then I returned twice on my own with much more experience and self-confidence. I was respected as a woman who knew what she was doing and saying."

Campi is disappointed that more women aren't composing music for movie soundtracks and says she would if she could. There's no shortage of women studying at Italian music conservatories, but Campi thinks they join classical orchestras or turn to pop. "What did delight me, though," she says, "is that a woman wrote the music to the movie 'The Crying Game.'"

Radio Activity

Though there are roughly 4,000 radio stations in Italy, women program producers are rare. Novella Massaro is one of the few. Operating from the national private tastemaker network Radio Montecarlo, she has pioneered new-age and world music, contemporary jazz and sophisticated pop on the nightly program "Montecarlo Nights." She also produces a daily one-off news slot devoted solely to good news.

Massaro maintains that she's never had to battle in a man's world. "I'm in a unique niche with the 'Nights' program," she says. "The music we play is so different from what standard pop stations play that it would make no difference whether I'm a woman or a man. I don't have the kind of cutthroat competition I'd have with a commercial program, although ours has now gained widespread credibility."



NOVELLA MASSARO

"On a personal level, I grew up in the U.S. with a very androgynous mentality. When I was 5, I thought I could be pope if I really wanted to."

Asked what a woman needs to do to succeed in Italy, Massaro muses, "Underachievement is not just confined to the music industry. Generally, a woman needs to be five times better than a man to get into a key position. The women who do get up there are fantastic." ■

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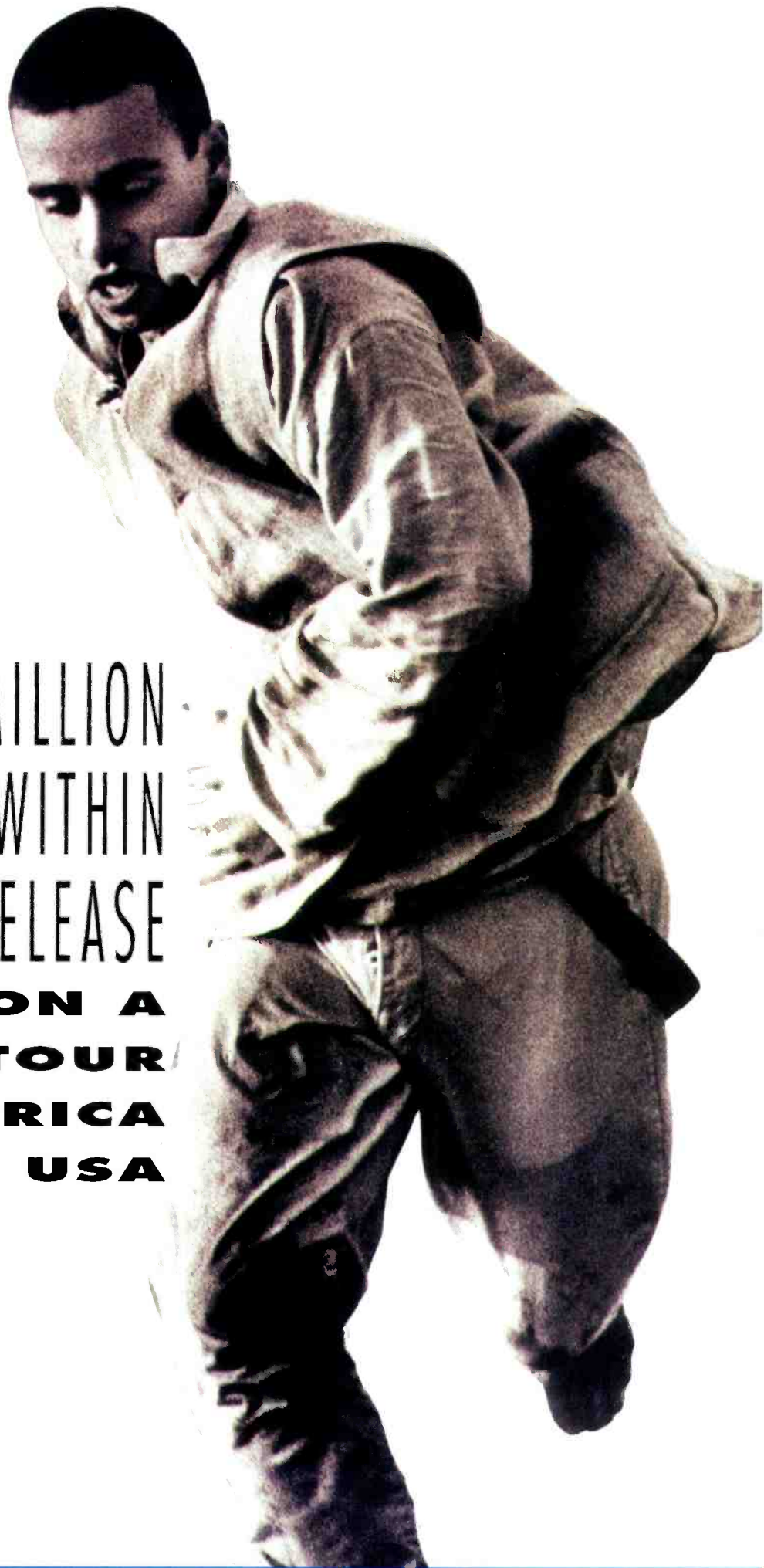
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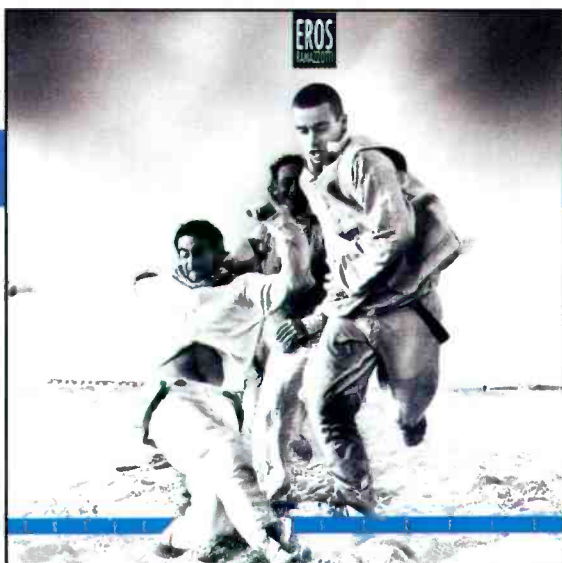
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Bassin Sets Goals For Long-Term Sales Growth

■ BY ED CHRISTMAN

PALM BEACH, Fla.—Although Bassin Distributors is on its way to becoming the largest subwholesaler in the music industry, its goal is to be the most profitable, according to Jerry Bassin, president of the Miami-based company.

Between 1990 and 1992, the company's size doubled, going from \$65 million in sales to \$131 million last year. If the company keeps its current pace, Bassin Distributors will achieve sales of about \$150 million this year, he says.

Bassin says he wants to keep adding sales volume, but he emphasizes he has his eyes on the right numbers: the bottom line. In order to accomplish that, he says his company focuses on playing hard, fair, and being the best.

From June 4-6, Bassin Distributors

exhibited its propensity for playing hard, as the company held its annual convention at the Breakers Hotel, which was attended by about 800 employees, accounts, and vendor representatives.

At that convention and in a follow-up phone conversation, Bassin outlined for Billboard the company's operation.

Of the \$150 million in sales, independent distribution, excluding indie product sold through the company's one-stop arm, will generate about \$40 million in revenue this year, according to Bassin. "Right now, independent distribution has a lot of hits, so we are likely to be drastically up in that business this year," he says.

While Bassin Distributors is well-recognized in the one-stop arena, its independent business often is underrated by some competitors. Those competitors

also have a tendency to exaggerate the company's export business.

For his part, Bassin declines to specify what percentage of the company's business is generated in the U.S. vs. exporting, but he adds, "We are a hell of domestic U.S. distributor and that's a fact."

He also emphasized that any sales he generates through exporting are from goods he has permission to sell out of the U.S. There is a multitude of noncontroversial export business, he notes, including rock T-shirts and accessories.

As for the company's independent distribution business, Bassin states, "We have been in independent distribution for a long time, but people don't take us seriously in that."

He says the company has its own marketing and advertising staff, and while it has only one person overseeing radio

promotion, it does business with independent promotions.

"We make more hits for independent labels than a lot of the old guard distributors," Bassin says. "We deliver to the stores much faster than they can, and we are better at servicing the indie retailers."

He also says that exporting plays a very small roll in the company's independent distribution business. "If we did \$5 million in overseas sales [of indie product] last year, that is a lot of business," he says. "Everybody would like to believe that our indie business is largely exporting, but they would all like to do what we do domestically."

Moreover, Bassin Distributors' parent, Alliance Entertainment Corp., clearly plans to use the company's independent distribution business as a cornerstone to build a national independent

network.

Alliance Entertainment, based in New York, bought the company in fall 1991, and then, a little more than a year later, bought Encore Distributors in Denver, and now is involved in negotiations to buy M.S. Distributing in Elk Grove Village, Ill.

In addition, Alliance Entertainment has signed an agreement to merge with Trinity Capitol Opportunity Corp., a public company whose only assets are about \$20 million in cash. Trinity shareholders must approve the transaction. Bassin declines to speak about Alliance Entertainment's plans or the Trinity deal.

Bassin, who graduated with a degree in accounting from Long Island Univ., entered the music business in 1958 through a retail store he owned in Brooklyn, called Collegiate Sports & Music. In addition to music, the store carried sporting goods, clothing, and televisions.

In the '70s, his family moved to Miami, where he and a partner opened a one-stop called Interstate Trading. After about four years, Bassin sold his share in that business to his partner, and then became involved "in the biggest disaster of my lifetime"—buying a wholesale bakery. That business lasted less than a year.

Meanwhile, Interstate Trading had closed down, as had other some other one-stops servicing the Miami area. Bassin saw those closings as an opportunity to fill a niche, and opened Bassin Distributors 12 years ago.

Initially, Bassin says, times were tough because he had very little capital. Two things that helped the company survive, according to Bassin, were Peaches and label credit managers.

When the Peaches retailing empire broke up, those who bought the company's Southeast stores began to do business with Bassin, which supplemented volume from the company's bread and butter—independent retailers.

"Peaches was the first chain that supported us," Bassin notes. "Also, if it weren't for some of the early credit managers of the major record companies, we could not have realized anything close to the American dream. At that time it was tough to get credit, but they gave us a credit line and increased it as our performance improved."

Since landing Peaches, Bassin has

(Continued on page 47)

Consumer-Friendly, The Rhino Chain Succeeds

ALBANY, N.Y.—Like the label it spawned, Rhino, the four-unit record-store chain, likes to have fun while selling music to serious music buffs.

The chain, which is celebrating its 20th anniversary, "was founded to service the real music lover," says Richard Foos, president of the Rhino label, who holds an ownership stake in the chain. "The idea is for the customer to find a wide range of music in all categories, whether it be imports, out-of-print albums, or, in general, hard-to-find music that can't be found anywhere else, and to present it in a fun way."



DIMOPOULOS

Through the years, Rhino has done all kinds of crazy promotions, says Steve Ferber, president and co-owner of the chain. For instance, on one Mother's Day, Rhino staffers had their mothers work in the store. "We had them guilt-trip customers into spending more money than they wanted to," Foos says. "A few times we had C-student day. Everybody always rewards over-achievers, so we decided to reward underchievers and gave them a discount."

Ferber adds that Rhino also has had



old-timers day, wherein former employees who have gone on to bigger and better things in the music industry come back to work the store.

Rhino has four stores, two in Los Angeles and two in upstate New York. The chain's original store in Westwood takes up 3,000 square feet, and the Santa Monica store, opened last year, measures 5,000 square feet. In New York, where Ferber is based, the company has a 2,000-square-foot outlet in New Paltz and a 4,000-square-foot store in Albany.

Foos opened the first Rhino store in 1973 and sold it to his partner, Ferber, in 1979, when he decided to concentrate on the label on a full-time basis. In 1989, he bought back into the stores. Ferber, meanwhile, moved back to New York from L.A. and decided to open a Rhino store in his backyard.

Billboard recently visited the Albany store, which serves as the anchor tenant in a small strip center. Tom Dimopoulos, the manager of the store, says, "The stores are all different, but have continuity with one another. They are all cool

places to buy music, and they cater to specific tastes as well as general tastes."

Dimopoulos says he landed a job with Rhino through hanging around at the first store opened on the East Coast, in Tannerville, N.Y. The store had about 600 square feet. In June 1990, Rhino closed that store and opened the New Paltz outlet with Dimopoulos as man-

ager. In November 1991, he opened the Albany store for the company.

While the four stores are run cohesively as a chain, each store is independently operated, with an eye toward local tastes. The stores mainly do their own buying, although experts in specific genres may be leveraged over a few

(Continued on page 47)



Rhino's Albany outlet is the anchor tenant in Rhino Plaza. Pictured above, the marquee that fronts the strip center beckons for drivers to turn into the parking lot.



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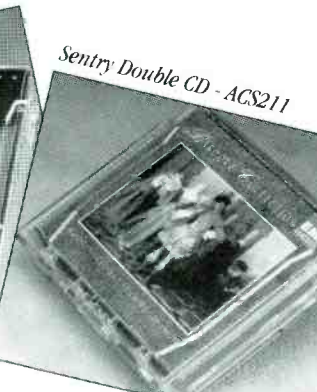
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Retail

Big 6 Issue Ad Price Policies; Newbury's Used-CD Survey

MAP FLAP: Since discount department stores such as **Target** and electronic retailers such as **Best Buy** have been stepping up their efforts to use aggressive music pricing strategies that often resemble the practice of using loss leaders, each of the six majors recently have issued a minimum-advertised-price policy, referred to as MAP. The MAP policies generally assign bottom price points, respectively, for various list prices, and say that if an account sells product below those floor prices, they will not reimburse the account with co-op advertising dollars. Most majors said they were implementing a MAP strategy to protect the price integrity of their product as well as small retailers that can't afford to compete in the loss-leader business.

But **Mike Dreese**, co-owner of Boston-based **Newbury Comics**, which competes against **Circuit City**, **Lechmere**, and **Target**, says, "We wish the majors wouldn't be so good to us. The major [music chain] accounts may think MAPS are a swell idea, but if [the majors] are trying to protect somebody, it ain't me." Overall, Dreese says he doesn't have any problem with competition selling things below cost. And that's probably good, because on a consistent basis, some chains in the Boston area apparently forego co-op ad dollars by selling product below MAP. As a result, **Newbury** has no choice but to get down in the trenches with them by pricing some front-line CD product at \$9.99. But because of the MAP policies and his reliance of getting every edge he can, including ad dollars, to compete against larger, better-financed merchants, he is forced to advertise the product at \$10.99.

"More than 50% of the titles in our ads, we are selling for lower price than the advertised price," he complains.

AS A FOLLOW-UP to last week's announcement by the **National Assn. of Recording Merchandisers** that it has commissioned a study of the used-CD issue, **Pam Horowitz**, executive VP of the organization, says that, in general, **NARM** will put more emphasis on research. "We will try to step up our activities with respect to providing our members with market and consumer research."

DID SOMEONE SAY RESEARCH? **NARM** is not the only group investigating the used-CD business. **Newbury Comics** has been distributing a survey to its customers that asks if they ever bought or sold used CDs and if so, where. Also, it asks customers if they would buy used CDs from **Newbury** if it carried them, and if the chain bought used CDs, how many would they like to sell to the chain. Up until now, most label executives have pointed to **Newbury** as a taste-making retailer that didn't need the used-CD business to survive. **Mike Dreese**, chain co-owner, says the survey doesn't mean the chain is about

to take the plunge into the used-CD business. He says he just wants to be knowledgeable on the topic, should a change in marketplace conditions warrant a move to be in that business... In other used-CD news, **Manifest Disc & Tapes**, a five-store South Carolina chain that sells used CDs, is taking its argument to the people. It recently ran a full back-page ad in the **Columbia Free Times** pointing out that some of the major labels are trying to deprive consumers of the right to buy used CDs. In the ad's copy, the chain says it "will stand up for [the customer's] rights to buy and sell used CDs." The ad further claims that the music manufacturer's war on used CDs is an attempt "to eliminate used CDs and increase even further the price of new CDs."

RETAIL TRACK

by Ed Christman



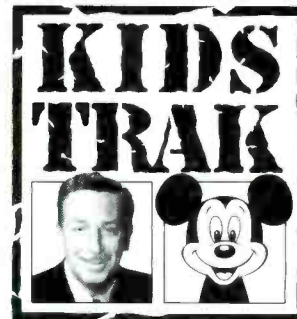
ZOMBIES ON THE MOVE: **Geffen Records** believes the **White Zombies'** "La Sexorcisto: Devil Music Vol. 1" still has life in it, so the label has started a renewed marketing push for the year-old album, according to **Jason Wittington**, head of sales. "The record continues to sell each week and we are now over 160,000 units," he says. In order to coincide with the band's opening slot at the end of June and early July on the **Megadeth/Pantera** tour and its stint on the **Anthrax** tour from July 21 through the end of August, **Geffen's** radio promotion department is reserviceing radio with the "Thunder Kiss '65" track. In addition, the sales department has put the album on deep discount, with the cassette carrying a 7% deal and CD at 10% off cost, with an extra 30 days dating to boot, **Wittington** reports. The label also is serviceing stores with new point-of-purchase materials, as well as stickers.

"We are fully going to take advantage of this, and are treating the album like a new record," he says.

ON THE MOVE: **Mercury Records** is adding a fifth regional sales rep to its lineup, in order to get better coverage for the label's product. Under the move, each rep now will handle two regions.

Alyssa Levy, currently manager of alternative sales, has been promoted to a regional and will cover the New York branch as well as the mid-Atlantic branch. Of the other regionals, **Buzz McCarthy**, who loses the areas **Levy** is taking over, retains the New England market and adds the Detroit/Cleveland market. **Caren Hester** will cover the Los Angeles and San Francisco branches. **Rod Gunther** has responsibility for the Atlanta and Dallas branches, while **Peter Velsler** handles the Minneapolis sales office and the Midwest branch. **Jeff Brody**, senior VP of sales, says he tried to get a regional for each branch, similar to the setup at **Capitol Records**, which promoted five retail marketing managers to have nine regionals, one for each branch. But **Brody** was turned down on that gambit, which is why he jokes that "**Lou Mann** [Capitol senior VP of sales] is my idol."

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CONSUMER-FRIENDLY, THE RHINO CHAIN SUCCEEDS

(Continued from page 45)

stores. For instance, the reggae buyer in the New Paltz store buys that genre for the Albany store as well, Dimopoulos notes.

"So even though all the stores buy independently, there is a lot of communication in terms of ideas and suggestions," Dimopoulos says. "We use each other's expertise to stock the stores with unusual or esoteric titles, be it jazz, reggae, blues, indies, etc."

In general, Rhino Records caters to alternative tastes, he adds. "But to most, nowadays alternative means Nirvana, but our interpretation is much broader."

Within the company's interpretation of alternative music, the stores individually cater to their markets. The New Paltz store is right next to the state college of the same name, and it tends to stock titles that would appeal to a college crowd.

Like most independent stores, Rhino's Albany outlet carries used CDs as well as new CDs. In general, sales break out evenly between new and used product. When buying used CDs, Dimopoulos says he pays customers credit for about 80% of the dollars and gives them about 20% in cash. Of the credit dollars, about half are spent on new CDs, with



the remainder spent on used product.

In specific numbers, inventory breaks out to about 8,000 new CDs, 8,000 used CDs, 4,000 new cassettes, 2,000 used cassettes, and 5,000 new and used vinyl. By configuration, sales break out 80% CD, 15% cassette, and 5% vinyl, says Dimopoulos.

Rhino's pricing structure is, generally, to sell product at \$1 below list, although the store recently started picking new releases on a weekly basis that

are sold just above cost. The idea, dubbed Super Tuesday, is to pick titles that already have buzz behind them, where radio is sitting on the fence waiting for some impetus to play them, according to Dimopoulos. Consequently, Rhino gets behind such titles and prices them very competitively from Tuesday to Thursday, so people won't be afraid to experiment with them. Hopefully, the store can generate enough sales so that radio will start playing the records.

In addition, the store has a section called Rhino Recommends, in which a dozen titles are picked and for two weeks are featured with positioning, at sale pricing with guaranteed return. In that program, Rhino employees themselves choose what albums will participate, and they write reviews that are displayed right next to the albums.

Moreover, Dimopoulos points out, all stores have local sections, and try to feature local acts performing in-store on a weekly basis.

Another popular promotion is used by Rhino to generate traffic. Once a month, the Albany store, weather permitting, holds a parking-lot sale, in which it sets up 12 to 15 8-foot-long tables and sells some 12,000 vinyl titles. That product is kept separate from the store's inventory and is pulled out only for the monthly sales.

Dimopoulos points out that his store's efforts are all geared to turning people on to music. Instrumental in that effort, he says, is used CDs, which are more af-



The crack sales squad of Rhino's Albany, N.Y., outlet shows off the store's guaranteed sales program. Pictured, from left, are Steve Nover, manager Tom Dimopoulos, and Pasquale Littlejohn.

BASSIN SETS GOALS FOR SALES GROWTH

(Continued from page 45)

picked up business with practically every other chain in the U.S., either through independent distribution or doing fill-in on major-label product, he notes.

Today, the company employs 330 people, and its distribution facility takes in two buildings with 146,000 square feet. Key personnel include Alan Tuchman, VP of operations; Bunky Wilson, VP of sales and marketing; Kevin DeVito, VP of warehouse; Gus Bello, VP of exporting; Robbie DeFrias, VP of independent distribution; Marian Richard, VP of finance; Amil Narang, CFO; Peter Anderson, head of purchasing; Mike Donohue, head of domestic sales; Natalie Basmore, head of independent distribu-

tion sales; and Andrew Bassin, director of operations.

Of the one-stop business, about 70% is prerecorded music. The rest is composed of accessories and sales from licensed goods, such as T-shirts.

The company's inventory consists of about 140,000 SKUs. He describes the one-stop business as a "deep catalog house, strong in classical, gospel, reggae, and Latin.

In addition, the company has a strong laserdisc business and has a very good video department, particularly in music video, Bassin adds.

The company's independent distribution arm represents about 300 labels.

"Urban music is where the company's forte is, although we do a nice business in our nonurban labels as well, such as with Mango, Concord Jazz, and Mobile Fidelity."

A key component of Bassin's success so far is its systems. "We have been computerized for about seven or eight years, and we upgraded significantly over the last two years," he says. Currently, the company has a programming company that works with it, but in preparation for the future, Bassin is in the process of hiring its own in-house staff.

In general, Bassin says he is "very optimistic about the future. I really see this company keep going up and up."

fordable than new CDs.

Ferber says that used CDs allow customers to get a bargain, which causes people to walk out of the store with a smile on their face.

Dimopoulos questions the strategy of some major distributors who are withholding advertising dollars from stores that sell used CDs. He argues that the distributors are really hurting the artists, not the store. "Everybody always says the music of tomorrow comes from the baby bands of today. And with the majors' advertising policy, those baby bands are not going to get the support they need, which is unfortunate."

ED CHRISTMAN

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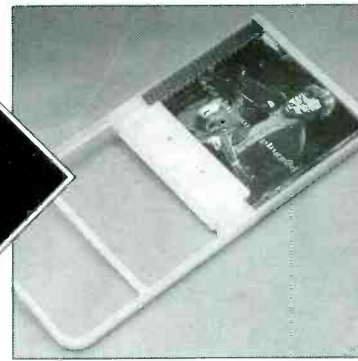


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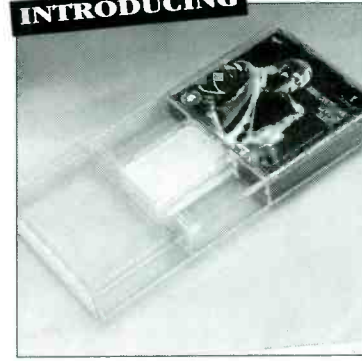


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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► **TINA TURNER**
What's Love Got To Do With It
PRODUCERS: Various
Virgin 88189

First effort for Virgin by veteran vocalist doubles as the soundtrack for current biopic on Turner's stormy life with ex-husband Ike. Majority of the material here is recut versions of such older Turner hits as "Proud Mary," "A Fool In Love," and "It's Gonna Work Out Fine" (title track is represented by hit '84 version); new (and commercially very promising) material includes slinky "Why Must We Wait Until Tonight," co-penned and -produced by Bryan Adams. Strong critical reception for movie should spice sales.

★ **URGE OVERKILL**
Saturation
PRODUCERS: The Butcher Bros.
Geffen 24529

Chicago alternative trio bursts onto major-label scene with high commercial hopes and a spruced-up sound, courtesy of Philly's Butchers. Not quite as raw as indie releases, Geffen bow will still appeal to modern rock core by virtue of canny writing and spirited, smart-alecky playing. Leadoff track "Sister Havana" and homage to "All My Children" antiheroine "Erica Kane" will bring glee to left-of-center formats. And shades of Nirvana, there's a hidden track!

★ **VERVE**
A Storm In Heaven
PRODUCER: John Leckie
Vernon Yard 87950

Latest big noise out of England flashes mighty huge guitar sound on stateside debut. Somewhat reminiscent of guitar-skewed precursors such as Ride, Verve still manages to cast its own shadow with well-focused songs and distinctive axe attack of Nick McCabe. "Star Sail," "Already There," and "The Sun, The Sea" all sport immediate appeal for modern rock, and aren't so far off the path for less radical formats as well.

★ **B.B. KING**
Blues Summit
PRODUCERS: Dennis Walker, Andy McKaie
MCA 10710

For once, here's a blues supersession that really works. King is in fine vocal fettle here, and he is paired with some highly sympathetic singing and playing partners—Robert Cray, Albert Collins, Ruth Brown, Lowell Fulson, Buddy Guy, John Lee Hooker, Etta James, Irma Thomas, Koko Taylor, Joe Louis Walker, and Katie Webster. B.B.'s touring band supplies lots of oomph as well. There isn't a whiff of the blues museum to be scented on this entertaining, vibrant set, and that's just the beginning of the good news.

BABES IN TOYLAND
Painkillers
PRODUCERS: Jack Endino, Lee Ranaldo, Kat Bjelland
Reprise 45339

Pre-Lollapalooza gap-filler finds the Minneapolis trio mashing it down in typically psychodramatic fashion on what amounts to an extended EP (EEP?). One studio remake and four new tracks—"Laredo," "Angel Hair," and recapped "He's My Thing" showcase group at its stormy best—augmented by a 34-minute live CBGB's set including most of the tracks on the Babes' recent studio album, "Fontanelle" (highly explicit, so hands-off airplaywise). Good curtain-raiser for threesome's summer stadium frolic.

CYNDI LAUPER
Hat Full Of Stars
PRODUCERS: Cyndi Lauper & Junior Vasquez
Epic 52878

New album marks Lauper's metamorphosis from the fun-loving, she-moppy squealer who broke through in

the early '80s to a mature artiste with admirable range and depth. Echoes of early hit "Time After Time" ring through ballads such as first single "Who Let In The Rain." Other highlights are "A Past Hate," an uplifting torch song featuring Hugh Masekela on flugelhorn and chants; "Lies," a new-wave cut redolent of early Siouxsie & the Banshees; "Feels Like Christmas," a rocker with a Celtic feel, and one of a few tracks co-written with members of the Hooters; and "Like I Used To," a hybrid of Madonna-style pop and vintage Motown.

LOOSE DIAMONDS
Burning Daylight
PRODUCER: Stephen Bruton
dos 7001

Austin rock band flashes a rootsy, country-skewed approach and sports two good singers in Troy Campbell and Jud Newcomb on debut side, produced by frequent Bonnie Raitt collaborator Bruton. "Wake Up Baby," amusing "Advice," and dark-hued "Heavens To The Ground" stand out among original songs of variable quality. Perhaps not completely realized yet, this is a band to watch.

BETTY BUCKLEY
Children Will Listen
PRODUCER: Kenny Werner. Buckley
Sterling 1001

An accomplished cabaret/theater singer/actress, Buckley is comfortable with a bevy of mostly ardent contemporary Broadway songs, eight of them by Stephen Sondheim. Her background sounds, generally right on target, vary, sometimes entering a realm of unnecessary "new age" sounds. Besides Sondheim, the melody men lucky to be in her presence are Andrew Lloyd Webber, Stephen Schwartz and Michael Gore, and Claude-Michel Schonberg and Jule Styne.

RAP

► **BIG DADDY KANE**
Looks Like A Job For...
PRODUCERS: Trackmaster, DJ Clash & Robert Brown, Easy Moe Bee, Cool V, artist
Cold Chillin' 45128

On this album, rapper whose career trajectory has moved him through lyrical gangsterology into sweet loverboy poses returns to form with a decidedly harder sound than his past few efforts. He's armed with a handful of bare-bones rhymes spiced with lots of slick metaphors. On tracks such as "The Beef Is On" and "Stop Shammin'," he's quite threatening. He gets the job done for fans of "true" hip-hop.

► **BIZ MARKIE**
All Samples Cleared
PRODUCERS: Various
Cold Chillin' 45261

Artist got slapped with a landmark copyright infringement lawsuit for his last set; hence the title of this new one. Here, Markie has hardcore fun using bugged-out metaphors, off-key singing, pig Latin, human beatboxing, old- and new-school rhyme patterns, and silly-corny-gross jokes. He packs all that into tracks stacked with taunting breaks and insinuating grooves. The locomotive "Gator" and the minor-key "Young Girl Blues" are ripe for radio adds. First single "Let Me Turn U On" shoots melodic decorum full of pretty little holes.

CANDYMAN
I Thought U Knew
PRODUCERS: Various
Danzlot 13212 21

On latest release from the guy who struck gold with "Knockin' Boots" a few years back, DJ Quik and Prince Paul contribute two tracks each. The rapper still has girls heavy on his mind, and his oration skills remain somewhat lacking. First single "Candyman Do Me Right," with its march-like precision (Quik supervised here); "Life

SPOTLIGHT



LUIS MIGUEL
Aries
PRODUCERS: Luis Miguel, Kiki Cibrian, David Foster, Emilio Castillo
WEA Latina 92993

Long-awaited follow-up to Miguel's 4.5-million-seller "Romance" trades in nostalgic boleros of yesteryear for a stylish, up-to-date package divided between moving, lovelorn ballads ("Me Niego A Estar Solo," "Hasta El Fin") and bubbly toe-tappers ("Suave," "Luz Verde"). Lush leadoff single "Ayer"—a perfect transition track from "Romance"—already is a top-five Latin smash. Stellar supporting cast includes Kirk Whalum, Tower Of Power, Paul Jackson Jr., Jerry Hey, and Robbie Buchanan.

Goes On," a bouncy, loopy jam; and "Sex U Up," which pumps funk, are the best cuts from the set.

JAZZ

★ **MICHELE ROSEWOMAN TRIO**
Occasion To Rise
PRODUCER: Michele Rosewoman
Evidence 22042

Newest set from under-recognized progressive pianist Rosewoman is an excellent showcase for her full-tilt, almost-spinning-out-of-control playing. Joined by bassist Rufus Reid and drummer Ralph Peterson, Rosewoman's fine originals include the soaring soul of "The Sweet Eye Of Hurricane Sally," the propulsive avant-garde stomp of "West Africa," and the energizing accents of the title track. Covers include a relaxed, free-ish version of Coltrane's "Lazy Bird" and a kinetic solo piano reading of Ellington's "Prelude To A Kiss."

REGGAE

► **TONY REBEL**
PRODUCERS: Sly Dunbar, Steely & Cleve, Bobby Digital, others
Chaos/Columbia 53455

An awesomely gifted toaster whose reverberant wordplay has a rhythmic daring unmatched in dancehall, Tony Rebel serves up a respect-due masterpiece: witty, wise, and wondrously winning. The record opens with the hilarious "Fresh D.J.," builds steam on the instant classic "The Voice & The Pen," and never slackens its inspired pace. No track is less than triumphant, but "Love One Another" and the hyperkinetic "Chatty Chatty," "Wanna Party," and "Ethiopian Sons" are gorgeously constructed, chart-ready achievements. From the yard to the beach, this effort is the state-of-the-art dancehall jamdown against which all others in '93 will be judged.

★ **LUCKY DUBE**
Victims
PRODUCERS: Richard Siluma & Simon Law
Shanachie 45008

Sporting the sort of soul-tingling voice that can define an era, South Africa's reggae superstar unveils the long-awaited

"Victims" on the eve of an extensive tour that's likely to cement his stature in the States. The title track, "Different Colours/One People," and a host of others have chart promise in the present reggae-friendly climate. While not as stunning as the preceding "House Of Exile" (due in part to the unwarranted emphasis here of female backing vocals), this is an entrancing record. Overall, Dube's singing has the kind of timeless emotional tug that deserves the widest possible exposure. Expect his entire catalog to ignite this summer.

BUJU BANTON
Voice Of Jamaica
PRODUCER: none listed
Mercury 314 518 013

Best known for his previous gay bigotry, Banton's Mercury debut is most appealing when it features material ("Commitment," "Tribal War") that minimizes the actual presence of the toaster himself—whose sloppy, garbled phraseology is grating regardless of its content. While Banton obviously has attempted to clean up his act, even offering a safe-sex track called "Willy (Don't Be Silly)," there's still the mindless misogyny ("Good Body") that moves him to state in his press kit: "You can't just force conscious [positive] lyrics down the people's throats." But even when he's most intense (on "No Respect") Buju manages to be numbingly boring.

LATIN

► **VICENTE FERNANDEZ**
Lástima Que Seas Ajena...
PRODUCER: Pedro Ramirez
Sony Discos/Sony 81070

Operatic baritone of this legendary Mexican ranchero once again transforms misty-eyed yams about fractured love affairs into majestic vignettes where little honor comes without a lot of heartbreak. Even perkier numbers "Linda Por Fuera" and "Por Eso Vuelvo" sound as tristful as slower-paced title cut and live rendition of "Perdón," a duet featuring Fernández's son Alejandro.

VITAL REISSUES™

THE BEACH BOYS
Good Vibrations: Thirty Years Of The Beach Boys
REISSUE PRODUCERS: David Leaf, Mark Linnett & Andy Paley
Capitol 81294

Capitol pulls out the stops for a five-CD salute to California group that defined the surf sound and went on to become pathfinding experimental pop unit of the '60s. Box kicks off with Brian Wilson's "Surfin' USA" demo and incorporates several rarities and unreleased tracks; major treat here is the first official release of 30 minutes worth of the legendary "Smile," which gives an indication of scuttled project's immense ambitions. The hits are here, too, making it the perfect package for neophytes and fans alike.

CHARLIE PARKER
The Complete Dial Sessions
REISSUE PRODUCERS: Tony Williams & Will Friedwald
Stash 567-70

Four-CD set restores in toto the missing label of Parker's studio oeuvre (Savoy and Verve sessions previously have been reissued complete), largely unavailable here since the '70s. Brief period surveyed (1946-47) contains what for others would be a lifetime of music: The bop giant works also magic on such classics as "Yardbird Suite," "Ornithology," "A Night In Tunisia," and "Scraple From The Apple," and tours the depths in horrific "Lover Man," cut in throes of a breakdown. Alternate takes expose the artist's ceaseless invention. Essential.

SPOTLIGHT



BELL BIV DEVOE
Hootie Mack
PRODUCERS: Various
MCA 10682

Hit-making trio's second album hovers in a limbo between the street, the bedroom, and even the church. Gangsta-influenced hip-hop tracks such as single "Above The Rim," "Ghetto Booty," and the title track clash with a cluster of lite R&B ballads that crowds the second half of the disc, the most appealing of which is the L.A. & Babyface-produced "Something In Your Eyes." Somewhere between these two extremes are suggestive capers such as "From The Back," reminiscent of earlier hit "Do Me." Despite the unevenness of the album, these tracks provide rap, top 40, and R&B programmers plenty of material suitable for their playlists.

► **TITO NIEVES**
Rompecajeza The Puzzle
PRODUCER: Sergio George
RMM/Sony 81066

Ultra-expressive Puerto Rican salsero comes up with another inviting set of dancefloor ditties, the strongest of which are "Amores Como Tú," "Vuélveme A Querer," and "Que No Fracase Este Amor." Audrey Wheeler and James "D-Train" Williams lend silky vocal backdrops on understated salsa takes of "Can You Stop The Rain" and "You Bring Me Joy," complete with spirited Jamaican jive from rapper "El Barbero."

CLASSICAL

► **RODRIGO: CONCIERTO DE ARANJUEZ**
TAKEMITSU: TO THE EDGE OF DREAM
ARNOLD: GUITAR CONCERTO
Julian Bream, Guitar, City of Birmingham Symphony,
Rattle
EMI Classics CDC 54661

Three sturdy pieces to mark Bream's debut on the label. His mastery of the Rodrigo, well documented in three prior recordings elsewhere, is demonstrated again here, and his reading is studded with idiomatic turns to delight knowing listeners. The orchestra under Rattle is a sympathetic partner and the sound is rich and detailed. Both the Takemitsu and the Arnold are known entities to guitar aficionados, and their contrasting styles make for absorbing sit-through audition.

HAYDN: SYMPHONIES NOS. 88, 95 & 101
Fritz Reiner, Conductor
RCA Victor Gold Seal 60729

Nos. 95 and 101, the last recordings Reiner made, months before his death in 1963, are with an orchestra hand-picked from among the best players in New York; the remaining title with his own Chicago Symphony. In both cases, his command is total and the results magnificent. His readings are far from what recent scholarship tells us about appropriate performance style, but they ring truer in musical understanding than many "more authentic" readings. A midprice bargain.

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. 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.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	*** No. 1 *** BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210*PLG (9.98/16.98)	LEGEND	100
2	2	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	111
3	3	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	111
4	4	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	88
5	7	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	111
6	5	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	111
7	6	AEROSMITH ▲ ⁶ COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	109
8	10	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	111
9	9	PINK FLOYD ▲ ¹² CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	111
10	8	THE EAGLES ▲ ¹² ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	111
11	16	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	105
12	20	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	70
13	11	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	111
14	18	CREEDENCE CLEARWATER REVIVAL FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	23
15	22	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	49
16	27	THE BEATLES ▲ ⁸ CAPITOL 46442* (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	44
17	12	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	102
18	14	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	109
19	13	MEAT LOAF ▲ ⁷ CLEVELAND INTL 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	111
20	23	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	100
21	19	GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	111
22	25	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	111
23	17	METALLICA ▲ ² ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	96
24	15	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	2
25	24	U2 ▲ ⁵ ISLAND 842298*/PLG (9.98/16.98)	THE JOSHUA TREE	79
26	33	PATSY CLINE ▲ ⁴ MCA 12* (4.98/10.98)	GREATEST HITS	111
27	26	ENYA ● ATLANTIC 81842/AG (7.98/11.98)	ENYA	66
28	21	METALLICA ▲ ² ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	97
29	30	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	102
30	40	PETER GABRIEL ▲ ³ Geffen 24088 (9.98/13.98)	SO	13
31	49	THE BEATLES ▲ ⁹ CAPITOL 46446 (9.98/15.98)	ABBEY ROAD	35
32	35	ELTON JOHN MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	30
33	—	SOUNDTRACK ▲ ⁵ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	28
34	34	THE POLICE ▲ ³ A&M 3902 (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	90
35	32	BON JOVI ▲ ⁹ MERCURY 830264 (7.98 EQ/11.98)	SLIPPERY WHEN WET	50
36	28	MICHAEL JACKSON ▲ ²¹ EPIC 38112 (9.98 EQ/15.98)	THRILLER	23
37	—	KENNY G ▲ ² ARISTA 8613 (13.98/16.98)	LIVE	29
38	36	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	90
39	31	RIGHTEOUS BROTHERS ▲ CURB 77381 (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	108
40	39	GRATEFUL DEAD ▲ THE BEST OF SKELETONS FROM THE CLOSET WARNER BROS. 2764 (7.98/11.98)		29
41	37	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	107
42	29	DEF LEPPARD ▲ ¹⁰ MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	101
43	—	SIMON & GARFUNKEL ▲ ⁵ COLUMBIA 31350 (9.98/15.98 EQ)	GREATEST HITS	10
44	—	THE BEATLES ▲ ⁷ CAPITOL 46443 (14.98/26.98)	THE BEATLES	21
45	—	CAROLE KING ▲ ⁷ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	10
46	38	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	27
47	—	GEORGE JONES ● EPIC 40776 (5.98 EQ/9.98)	SUPERHITS	6
48	47	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	45
49	42	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182 (12.98/15.98)	NINE TONIGHT	69
50	—	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98/16.98)	GRACELAND	26

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.

Sub Pop Honors Employee; Baumann's Max-Bilt To Last

TIP O' THE HAT: Following in the corporate footsteps of such august institutions as McDonald's, Sub Pop Records has decided to honor one of its outstanding workers—with an album all his own.

On July 30, the Seattle label will release "Curtis Pitts: Sub Pop Employee Of The Month," a budget-priced compilation of such imprint acts as Sebadoh, the Rev. Horton Heat, Pond, Velocity Girl, Big Chief, and Les Thugs. A picture of Pitts, who is the indie rock label's director of retail store sales, graces the cover, and the CD booklet carries his bio (which is too long to be adequately excerpted here, and quite hilarious).

As a deadpan note in Sub Pop distributor Caroline Records' new release brochure puts it, "At a recent luncheon ceremony, Sub Pop management cited integrity, kindness, and a complete disregard for material rewards as virtues that all employees would be wise to pursue."

Sub Pop mouthpiece Nils Bernstein, who says he came up with the unusual idea, adds that Pitts was honored "cause he's so fucking awesome." The fact that the release of the album coincides with a label catalog sale in August may have had something to do with it, too.

DECLARATIONS
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by Chris Morris

It should be noted that this salute will have an international scope: The German and Japanese versions of "Employee Of The Month" will feature different Sub Pop wage slaves.

CYBERPUNKOLOGY: Billy Idol isn't the only musician making the move toward cyberpunk (Billboard, May 8): Enter Peter Baumann's new label, Max-Bilt, to be distributed by BMG's indie distribution arm, BIG.

Baumann, of course, is the electronic music pioneer noted for his work with Tangerine Dream; he also is known as the founder of Private Music, the BMG-distributed
(Continued on next page)

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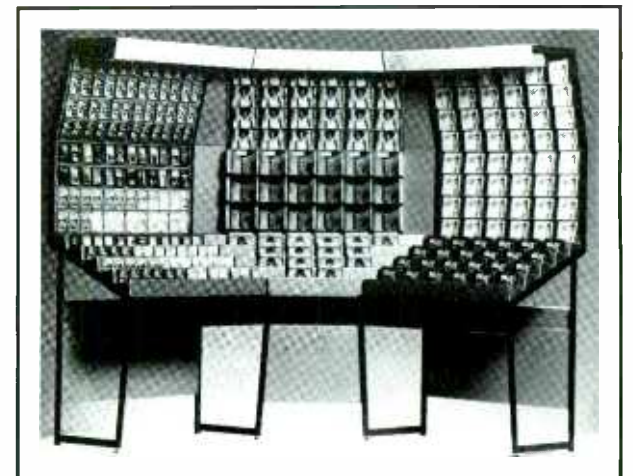
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Retail

DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

label that has carved a niche for itself with a roster of adult-alternative artists.

Like Private, Max-Bilt is headquartered in L.A. Principals in the company are Baumann, label manager (and former artist manager) **Mary Anne Campagna**, and "cyber-naut"/multimedia specialist **Zach Leary**.

The company says it intends to explore new technologies, but as its first release it has issued a modern rock/techno-oriented album by **Mona Lisa Overdrive**, produced by onetime **Frank Zappa** collaborator **Arthur Barrow**. If the band name sounds familiar, that's because (appropriately) it's also the title of the third novel by cyber-punk sci-fi author **William Gibson**.

FLAG WAVING: In indie-music circles last year, **Freddy Johnston** was considered "the guy most likely."

The singer/songwriter's second album for Hoboken, N.J.'s **Bar None Records**, "Can You Fly," garnered critics' raves in 1992 for its sensitive yet hard-rocking approach to classic pop-song style.

Ultimately, Johnston was landed by **Elektra**, but he hasn't deserted his original label: **Bar None** has just issued a six-track EP, "Unlucky," that includes the "Can You Fly" song "The Lucky One" (in studio and demo versions), three new originals, and a version of **Jimmy Webb's** "Wichita Lineman."

Asked if his cover of the latter is an homage to his native Kansas (he was born in the town of Kinsley), Johnston says, "I think people are going to think that... [but] the song is about Wichita County, Texas. I can't say there was a conscious connection."

Johnston says his first musical influences were picked up in Kansas: "When I lived in Kinsley, I listened to late-'70s mainstream bullshit rock—classic rock, or whatever." But after living on a steady diet of **Steely Dan**, **Bowie**, **Aerosmith**, and **Led Zeppelin**, friends in Lawrence turned him on to **Sonic Youth**, **the Fall**, **Pere Ubu**, **the Minutemen**, and other alternative acts. Johnston also cites **Merle Haggard** and **Hank Williams Sr.** as "key musical references."

All of these elements have played a role in Johnston's adept writing, which is notable for its economy of expression and clarity of melody. "I like to cut things off of songs," he says. "The structure has to work."

Johnston recently had the opportunity to talk about and play his music on a three-week acoustic tour, "In Their Own Words," in which he was paired with three other writer/performers—**David Baerwald**, **Lisa Germano**, and **Johnny Clegg**.

"I loved it," Johnston says of the tour. "It was a new experience for everybody involved. I had never hung out with people who did the same thing I did. It was eye-opening."

Before cutting his major-label

bow, due for a spring 1994 release, Johnston and his band, which includes guitarist **Keith Salem** and bassist **Graham Maby**, will embark on a European tour in September; the jaunt will take the group through France, Germany, Austria, Switzerland, and, with trepidation, England.

"I'm an Anglophile ultimately, but I'd really prefer it if I never had a record release [in Britain]," Johnston says. "The press is so completely fickle. I have a healthy skepticism about the English press. Or maybe it's fear—I'm afraid of being dissed."

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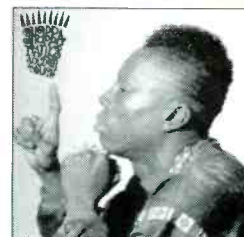
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HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS™



By Seth Goldstein

NAMING NAMES: JVC and key duplicators, among them **Technicolor Video Services** and **Rank Video Services America**, have conspired "to fix prices and boycott competitors," says **Vaughn Communications'** attorney **Daniel Shulman** in a revised counterclaim filed last month in the U.S. District Court in Minneapolis. The agreements were reached "in the early '90s, at specific dates unknown to Vaughn."

Shulman made these antitrust allegations before; they were disallowed on grounds of vagueness. This time around, he's named Technicolor and Rank in addition to JVC, suing Vaughn for patent and copyright infringement. It's one of a series of actions in which JVC remains unbeaten. Shulman hopes "the level of detail" in his action will turn things around, but he still lacks the contract specifics that could pin JVC to the mat. Those presumably would emerge in discovery, the investigatory stage that Shulman says JVC wants stayed through "another motion of dismissal." He expects it to be filed this month.

Shulman can't yet support allegations that Vaughn, one of many "smaller competitors" of Rank and Technicolor, is forced to pay JVC royalties "at least five times greater" than the majors per cassette because of pacts among the three "not to license competitors at a lower level." At issue are JVC's patents affecting VHS dubbing and the VHS logo trademark. Small fry only get those licenses if they agree to pay "substantially higher" fees.

Vaughn argues that JVC's fixed scale, the same in all contracts, is meaningless because it and others can't hope to qualify for the volume discounts that reduce Rank and Technicolor royalties to one-half cent a cassette. Shulman doesn't mention an industry-wide average, now thought to be about four cents (depending on the value of the dollar to the yen, the payment currency).

Simultaneously, JVC is said to have launched its campaign harassing small duplicators with threats of infringement actions. (Continued on next page)

Heralding Age Of Dinosaur Vids

Documentary, Children's Tapes Flood Stores

BY JIM McCULLAUGH

LOS ANGELES—"Dino-fever" has hit the home video business.

The phenomenal success of "Jurassic Park," director Steven Spielberg's sci-fi thriller about genetically created dinosaurs running amok in an amusement park—and the fastest film ever to hit the \$100 million box-office mark—is sparking considerable interest in any title containing prehistoric creatures.

In recent months, numerous home video software suppliers have plumbed their libraries to rush such dinosaur films as "The Lost World."

Two multiset dinosaur documentaries also are available, including one from Pacific Arts on the PBS Home Video label, as well as one from the Arts & Entertainment video label.

Moreover, the best-selling "Barney" series of home videos on the Lyons Group label shows no signs of letting up, according to retailers.

Some retailers also are getting on the dino-bandwagon by offering licensed "Jurassic Park" products such as T-shirts, to their customers.

A notable example of the spillover into home video is "Prehysteria," the debut title from Charles Band's new Paramount-distributed label, Moonbeam, created to produce G- and PG-rated fantasy/adventure movies for the whole family.

With a street date of Wednesday (30), Paramount claims the title has become one of the highest-selling direct-to-video releases in the history of the business at approximately

70,000 units. It is Paramount's biggest title for a feature made directly for home video.

"Prehysteria" is a full-length, live-action feature film about the escapades of friendly, pygmy dinosaurs. It also stars Austin O'Brien, who plays the young protagonist in Arnold Schwarzenegger's just opened film "Last Action Hero."

Besides dinosaurs, what may be helping to fuel interest in "Prehysteria," according to Band, is its softer rating. Many parents, he says, who may not want to bring small kids to the "hard" PG-13-rated "Jurassic Park," are looking for lighter dinosaur content for that age group.

"Let's face it," he says. "There a lot of bummed out little kids who can't get into 'Jurassic Park.' Or, they have gotten in, got a little terrified, and wouldn't mind seeing some friendly dinosaurs. 'Prehysteria' is also a film the whole family can see without getting bored to tears.

"The average direct-to-video feature film typically ships 8,000," says Band. "That's what makes the near-70,000 unit number so staggering. As it is, Full Moon, our original label, has enjoyed considerable success over the last five years by shipping an average of 30,000 units each."

Full Moon makes sci-fi/horror/fantasy movies such as the "Puppet Master" series.

"I think this is also a comment on the health and vitality of the home video business," adds Band. "There's been so much hype in the media about video-on-demand and

pay-per-view. That technology is still years away, very expensive, and questionable. If you release something of value to the home video business, consumers will respond. Moreover, as a rental title, 70,000 units represents more than \$4 million at wholesale."

Band also says Paramount "positioned" the launch of the "Prehysteria" release more akin to the release of a theatrical movie than a home video release.

For example, the studio staged theatrical screenings for retailers and journalists in New York and Los Angeles.

Retailer Mitch Lowe of the three-store Video Droid chain in the San Francisco area says he has created a "monster" section in his stores featuring such films as "The Lost World" and "Five Days In A Balloon."

"We always try to capitalize on what's going on theatrically," Lowe explains, "and 'Jurassic Park' is creating a lot of opportunity. He says he also is bringing in "Jurassic (Continued on page 54)

CIC, PolyGram Sign Pact For Sales Testing

BY PETER DEAN

LONDON—CIC (U.K.), which markets Universal and Paramount movies on cassette, has inked a distribution pact with PolyGram Video to test sales in nontraditional retail outlets. Starting Thursday (1), PolyGram will be releasing 10 CIC titles, including "Frankie And Johnny," "Shirley Valentine," and "Sea Of Love," at a suggested list price of 5.99 pounds (approximately \$9).

Karusell Ltd., a PolyGram Group company, has a 40% share of the budget market thanks to its 4 Front label. In March, it launched Pocket Money with children's titles priced less than five pounds (\$7.50). During the past six months, Karusell has managed to make inroads into new classes of trade, which CIC believes will expand its own share of sell-through.

(Continued on page 54)



Paramount Home Video is prepared to enjoy its share of dino-mania with "Prehysteria," the first title on Charles Band's Moonbeam label, featuring G- and PG-rated movies. "Prehysteria" star Austin O'Brien, also in "Last Action Hero," poses with Hollace Brown, Paramount Home Video advertising and promotion senior VP; co-star Samantha Mills; and Diane Quon, Paramount Home Video executive marketing director.

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Canada's Sanctuary Woods Gets 'Forest' CD-ROM Rights

BY CHRIS MCGOWAN

LOS ANGELES—Sanctuary Woods, a Victoria, British Columbia-based multimedia developer, has acquired the rights to create CD-ROM software based on the 20th Century Fox animated feature film "Once Upon A Forest," which just opened theatrically.

The pact is the latest example of a CD-ROM publisher basing interactive software on a major motion picture. "Jurassic Park," "Aladdin," "The Last Action Hero," "Batman Returns," "Cliffhanger," and "Bram Stoker's Dracula" are among the movies that recently have provided characters, settings, film clips, or other content for CD-ROM and 16-bit cartridge video games.

The Beatles films "A Hard Day's Night" and "The Compleat Beatles" have been transformed into multimedia programs on CD-ROM as well.

Sanctuary Woods has acquired exclusive "multiplatform" rights to "Once Upon A Forest" and plans to release CD-ROM spinoffs for the MPC, 3DO, and Macintosh formats in the first half of 1994.

The animated film involves three woodland characters—a woodmouse, a mole, and a hedgehog—as they travel through a majestic forest. The story teaches the impact that people can have on the environment and the importance of using natural resources wisely. "There's a lot of environmental substance to it for kids," says Scott Walchek, presi-

dent and COO of Sanctuary Woods.

The interactive CD-ROM adventure will revolve around the main themes of the movie, and use as much of the original sound, voices, music, art, and animation as possible. Viewers will be able to interact with footage from the film "in an exploratory, navigatory sense," explains Walchek.

Full-screen, full-motion video will be included in the CD-ROM, he adds, and new techniques "will give users control over the characters within the video." One such method is the use of "video sprites," wherein a character is "decomposed" out of a composite image. "It takes the character out of the cartoon and you can then control its actions and motion," says Walchek.

Sanctuary Woods was founded in 1988, and maintains offices in both Victoria and San Mateo, Calif. The firm has previously released CD-ROMs for children, such as the interactive adventure title "The Vampire's Coffin" and the interactive storybook programs "It's A Bird's Life," with Shelley Duvall, and "The Selfish Giant," based on a tale penned by Oscar Wilde. Sanctuary Woods plans to have 10 titles out by year's end, each available in multiple CD-ROM formats.

The "Once Upon A Forest" CD-ROM will be distributed by Electronic Arts Distribution in North America. Of the program, Walchek adds, "This is the first of many alliances we hope to form with leading movie industry partners."

PICTURE THIS

(Continued from preceding page)

Shulman claims Vaughn's been left with three "unacceptable and injurious choices"—exit the business, pay an exorbitant licensing fee, or face "protracted and financially ruinous" litigation. Vaughn has chosen the latter, costing it clients and resources that would have been used to increase "sales and profits."

FRONT AND CENTER: Florida entrepreneur Elvin Feltner hopes his "mid-seven-figure" deal with Da-

vid Sutton of Front Row Home Video will turn Front Row from a lesser supplier to one of the majors—at least among the independents. New Jersey-based Front Row's sell-through volume to direct accounts and rackjobbers runs "in the \$5 million range," says Sutton; he doesn't disagree with Feltner's estimate that the infusion of 1,000 Palm Beach and Krypton titles will jack up revenues to \$20 million annually. Ads on Feltner's TV stations, including Jacksonville, Fla., and Palm Beach, would help. Most of the titles are action-adventure features new to the market. Sutton expects to budget-price the majority, but will venture into rentals for the first time. He also has his eye on 250-300 children's releases that Feltner says are being considered by BMG Video and Blockbuster. "I have certain rights to pick out some titles," maintains Sutton, who plans to make selection in 60 days to begin "a major push into kid vid." Feltner, who has known Sutton for about 15 years, claims a library of 5,000 titles of all kinds. Roughly 10% came with the purchase of the Almi library, part of which was licensed to Columbia TriStar. "If everything goes right, we'll receive \$1 million" in studio royalties, he says.

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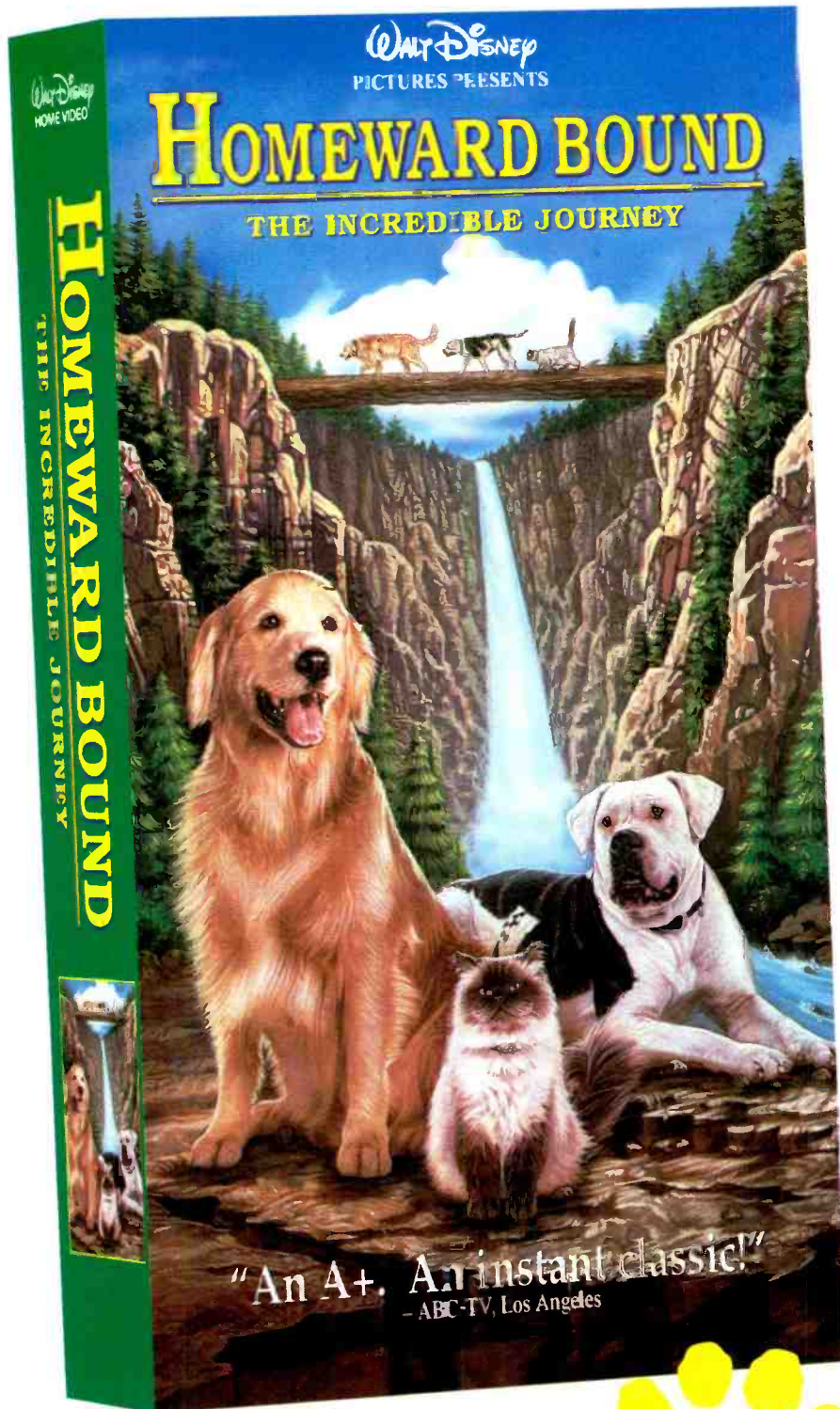
Top Video Sales™

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
1	1	158	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G	24.99
2	2	34	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
3	3	5	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
4	5	14	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
5	4	9	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
6	6	7	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
7	10	5	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
8	7	63	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
9	8	19	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
10	9	11	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
11	22	3	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	Various Artists	1993	NR	14.95
12	20	6	PLAYBOY 1993 VIDEO PLAYMATE REVIEW	Playboy Home Video Uni Dist. Corp. PBV0736	Various Artists	1993	NR	19.95
13	13	18	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.95
14	15	21	BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	39.99
15	12	8	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
16	21	6	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
17	27	2	OZZY OSBOURNE: LIVE & LOUD	Epic Music Video 29V-49151	Ozzy Osbourne	1993	NR	29.98
18	19	12	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
19	14	17	GREEN JELLY: CEREAL KILLER ●	Zoo Records BMG Video 11036	Green Jelly	1993	NR	16.98
20	24	6	PLAYBOY: THE GIRLS OF THE CABARET ROYALE	Playboy Home Video Uni Dist. Corp. PBV0737	Various Artists	1993	NR	19.95
21	18	20	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
22	16	4	VALLEY OF THE DOLLS	FoxVideo 1047	Patty Duke Sharon Tate	1967	PG	19.98
23	11	8	THE FREDDIE MERCURY TRIBUTE CONCERT	Hollywood Records Music Video 1780	Various Artists	1993	NR	19.99
24	17	18	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.95
25	23	84	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
26	26	4	BEYOND THE VALLEY OF THE DOLLS	FoxVideo 1101	Dolly Read Edy Williams	1970	NC-17	19.98
27	37	8	PENTHOUSE: KAMA SUTRA	Penthouse Video A*Vision Entertainment 50686-3	Various Artists	1993	NR	29.98
28	36	6	THE PREMIERE COLLECTION ENCORE	PolyGram Video 4400861533	Andrew Lloyd Webber	1993	NR	19.95
29	32	14	PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0730	Various Artists	1993	NR	19.95
30	25	19	BARNEY GOES TO SCHOOL	The Lyons Group 98061	Various Artists	1992	NR	14.95
31	38	20	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
32	35	25	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
33	33	76	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
34	28	8	PENTHOUSE: SATIN & LACE II	Penthouse Video A*Vision Entertainment 50371-3	Various Artists	1993	NR	19.98
35	31	19	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
36	30	14	PLAYBOY: 101 WAYS TO EXCITE YOUR LOVER	Playboy Home Video Uni Dist. Corp. PBV0711	Various Artists	1993	NR	29.95
37	RE-ENTRY		THE LITTLE ENGINE THAT COULD	MCA/Universal Home Video 80929	Animated	1993	NR	12.98
38	34	20	SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1993	NR	19.99
39	39	3	PETER, PAUL AND MOMMY, TOO	Warner Reprise Video 3-38339	Peter, Paul And Mary	1993	NR	14.98
40	29	16	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G	24.95

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SPOT TV		🐾	🐾	🐾			
SYNDICATION		🐾	🐾	🐾	🐾		
CABLE	🐾	🐾					
PRINT		🐾	🐾	🐾	🐾	🐾	🐾
KIDS 2-11							
KIDS SAT A.M.	🐾	🐾	🐾	🐾			
KIDS CABLE TV		🐾	🐾	🐾	🐾		
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HERALDING THE AGE OF DINOSAUR VIDEOS

(Continued from page 51)

Park" T-shirts into his stores.

Also renting "surprisingly well," adds Lowe, are "previous Steven Spielberg-directed movies. We're seeing a lot of interest in his prior films." Meanwhile, he adds, "Barney continues to sell and rent incredibly well."

John Thrasher, VP of video purchasing and distribution for the West Sacramento, Calif.-based Tower chains, says, "There's definitely been some spillover. We're

renting and even selling copies of some old dinosaur movies like 'The Last Dinosaur' and 'Planet Of The Dinosaurs.' We are also seeing action on both the A&E and PBS dinosaur documentaries."

He agrees also there is action on previous Spielberg movies, noting recent reorders on "Jaws."

Tower is cross-merchandising dinosaur-related product between its video and book sections, Thrasher says.

The "Barney" series also continues to do well at Tower, but Thrasher says, "I don't think that's because of 'Jurassic Park.' 'Barney' is its own phenomenon. There's no question, however, that this is the year of the dinosaur. I'm hoping MCA/Universal Home Video releases it as a sell-through title for Christmas. That's the kind of spillover I'm looking for."

"The problem is that it will probably still be playing theatrically, and doing well, through the fall. Maybe first

quarter," he continues. "If you are going to do the best sell-through numbers possible on a home video like that, you need to capitalize as close as possible to the theatrical run."

The PBS Home Video set of "The Dinosaurs" is "selling like gangbusters," according to Vito Mandato, senior VP and director of marketing for Pacific Arts.

In fact, he adds, "it's breathing down the neck" of "The Civil War" set, which is PBS Home Home Video's

best seller to date.

Available in stores May 5, the set retails for \$59.95, while the four individual titles retail for \$14.95. Several hundred thousand copies of the tapes already have sold and "it shows no signs of letting up. In very short order, it took off," adds Mandato. Retailers are both reordering and placing new orders, he says.

"Early on," he adds, "certain retailers anticipated the potential size and impact of 'Jurassic Park' and prepared for it by creating dinosaur sections.

"Other retailers, however, hung back. They didn't want to overcommit. Some thought dinosaurs would be a fad. Those are the retailers who are ordering product now."

CIC, POLYGRAM PACT

(Continued from page 51)

Groceries, convenience stores, and even parking garages have been highlighted as potential growth areas. CIC conducted research this year that showed that of the 15 million U.K. households with access to a video recorder, only 6 million had purchased a cassette in the past 12 months.

The research indicated the key factors acting as a barrier to the remaining 9 million VCR owners are price and availability. CIC national account controller Gavin Little believes that a program of trial pricing and packaging giving new consumers a low-price entry into the marketplace could result in purchasing habits being established.

"We can expect to see a repeat of the market growth patterns we have already seen following successfully positioned product-trial programs in more traditional markets such as the health and beauty sectors," says Little. "By changing consumer perceptions of a product by allowing them to sample its benefits for themselves, at a low-risk entry price, and within their regular shopping environment, these products have now become an integral part of many customers' purchasing habits."

CIC has shifted to cardboard slip-case packaging, rare in the U.K. except for a sales experiment it conducted last year, in an effort to contain its costs. Success could bring on another problem, however: whether budget-conscious consumers will trade up after getting used to bargain tapes. Karusell general manager Steve Beecham believes it is an essential step at a time when sell-through is not showing any dramatic signs of growth.

"The venture with CIC shows the way ahead for major distributors. It is not enough to rely solely on the existing video base. For the video industry to expand it must diversify, which means recognizing the importance of developing previously neglected markets," he says.

CIC takes pains to point out the deal is for sales and distribution only, not a licensing agreement. There have been rumors for some time that CIC has been looking for third parties to exploit its back catalog, a roster of classic movies that have remained relatively dormant during the past 12 months. The company has backed a small number of major hits such as "Wayne's World" and "Cape Fear," releasing older features only sporadically.

BILLBOARD GETS INTERACTIVE INTERACTIVE / MULTIMEDIA

A BILLBOARD SPOTLIGHT!

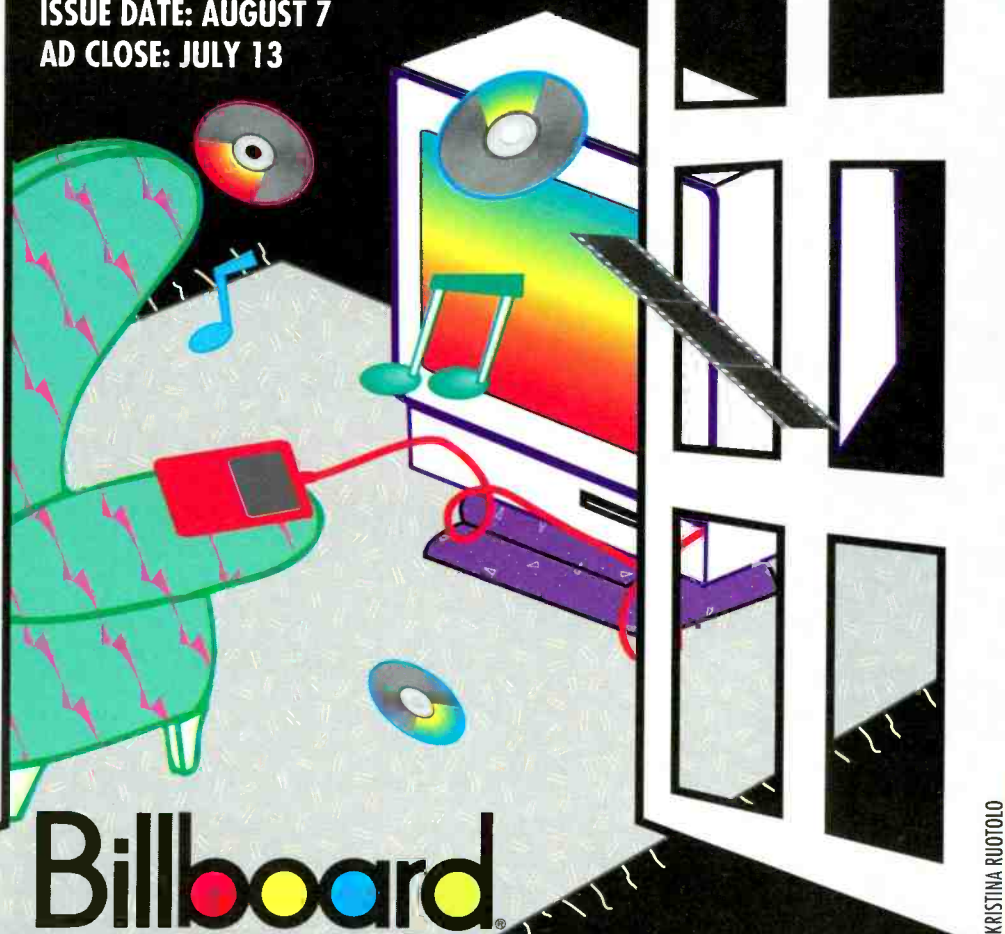
Interactive multimedia...It's hot, everybody's talking about it, and it's changing the focus of the home entertainment industry. So what does it all mean?

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ISSUE DATE: AUGUST 7
AD CLOSE: JULY 13



KRISTINA RUOTOLO

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★★ NO. 1 ★★★				
1	1	6	THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Hollywood Home Video 1716	Eddie Murphy	1992	R
2	4	3	HOFFA	FoxVideo 1991	Jack Nicholson Danny DeVito	1992	R
3	2	4	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51573	Craig Sheffer Brad Pitt	1992	PG
4	3	10	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R
5	6	3	TOYS	FoxVideo 1992	Robin Williams	1992	PG-13
6	9	3	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26773	Emma Thompson Anthony Hopkins	1992	PG
7	5	11	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R
8	NEW ▶		FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG
9	7	9	THE MIGHTY DUCKS	Walt Disney Home Video 1585	Emilio Estevez	1992	PG
10	8	11	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kevin Kline Mary Mastrantonio	1992	R
11	12	3	USED PEOPLE	FoxVideo 1993	Shirley MacLaine Jessica Tandy	1992	PG-13
12	10	4	GLENGARRY GLEN ROSS	Live Home Video 69921	Alec Baldwin Al Pacino	1992	R
13	13	9	HERO	Columbia TriStar Home Video 51563	Dustin Hoffman Geena Davis	1992	PG-13
14	11	6	TRESPASS	Universal City Studios MCA/Universal Home Video 81218	Bill Paxton Ice-T	1992	R
15	16	11	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R
16	14	11	THE PLAYER	New Line Home Video Columbia TriStar Home Video 75833	Tim Robbins Greta Scacchi	1992	R
17	15	7	SCHOOL TIES	Paramount Pictures Paramount Home Video 32290	Brendan Fraser	1992	PG-13
18	17	15	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R
19	22	7	ENCHANTED APRIL	Miramax Films Paramount Home Video 15114	Miranda Richardson Joan Plowright	1992	PG
20	19	4	HELLRAISER III: HELL ON EARTH	Dimension Paramount Home Video 15162	Terry Farrell Paula Marshall	1992	NR
21	20	12	CAPTAIN RON	Touchstone Pictures Touchstone Home Video 1586	Kurt Russell Martin Short	1992	PG-13
22	21	7	BOB ROBERTS	Live Home Video 69898	Tim Robbins Giancarlo Esposito	1992	R
23	18	17	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd	1992	R
24	NEW ▶		SHADOW OF THE WOLF	Epic Home Video Columbia TriStar Home Video 59893	Lou Diamond Phillips	1992	PG-13
25	23	18	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	PG
26	24	7	DR. GIGGLES	Largo Entertainment MCA/Universal Home Video 81422	Larry Drake	1991	R
27	26	7	LEPRECHAUN	Vidmark Entertainment VM5503	Warwick Davis Jennifer Aniston	1992	R
28	31	2	JOHNNY SUEDE	Miramax Home Video Paramount Home Video 15115	Brad Pitt	1992	R
29	25	13	CANDYMAN	Columbia TriStar Home Video 9463-5	Virginia Madsen Tony Todd	1992	R
30	35	9	EDEN	Playboy Home Video Uni Dist. Corp. PBV0910	Barbara Alyn Woods Jack Armstrong	1993	NR
31	27	6	THE GUN IN BETTY LOU'S HANDBAG	Touchstone Pictures Touchstone Home Video 1463	Penelope Ann Miller	1992	PG-13
32	28	13	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13
33	33	18	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13
34	30	8	PET SEMATARY TWO	Paramount Pictures Paramount Home Video 32747	Edward Furlong Anthony Edwards	1992	R
35	39	3	DOPPELGANGER: THE EVIL WITHIN	FoxVideo 5882	Drew Barrymore George Newbern	1992	R
36	37	17	HONEYMOON IN VEGAS	New Line Home Video Columbia TriStar Home Video	James Caan Nicholas Cage	1992	PG-13
37	36	8	NIGHT AND THE CITY	FoxVideo 1987	Robert De Niro Jessica Lange	1992	R
38	38	13	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 81231	Tom Selleck	1992	PG-13
39	29	9	THE PUBLIC EYE	Universal City Studios MCA/Universal Home Video 81284	Joe Pesci Barbara Hershey	1992	R
40	40	19	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R

♦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.

Combo Webs Get Active On Interactive CD Lines

CD-ROM EXPLOSION: Video retailers for the most part are not in CD-ROM rental yet, but will be soon, according to **Bob Tollini**, senior VP of marketing for 15-branch home video wholesaler **Major Video Concepts**.

The reason for the delay is that the difference between CD-ROM for personal computers and **Sega CD-ROM** is causing confusion, Tollini says. "It's a lot easier to get into **Sega CD-ROM** rental, because you can rent the machines. You need no installed base.

"With CD-ROM for PCs you need the installed base; that is the port, the soundboard. The PC has to be capable of

handling the CD-ROM drive," says Tollini. "It's a lot harder to rent the PC machines."

However, the installed base of PCs is growing at a phenomenal rate, and CD-ROM drives are coming down to \$300 and below, Tollini says. "Every month there are 250,000 CD-ROM drives sold, either separately as drive units, or already installed in PCs. That's more units in a month than you see for videodisc in a year."

Very soon, perhaps by January, Tollini says, "you're going to be talking installed base in the millions. It's like six, seven years ago they asked you when you bought a PC if you wanted a hard drive. They no longer do that. Now it comes built in and they ask you how big you want it. It will be the same with installed CD-ROM drive."

Equally bullish is **Paul Bader**, VP of sales at **Compton's New Media**, who says, "By January 1994 there will be a 3 million CD-ROM installed base."

WHOLESALE RUSH IN: Home video distributors are eager to keep pace with **Major Video Concepts**, which jumped out ahead in CD-ROM rental, Bader indicates. Right now, Compton's "is talking to **Baker & Taylor** and **Ingram Entertainment**, two of the four largest home video wholesalers.

"We're also talking to **ETD**," Bader adds, "but they don't seem to have the same sense of urgency" about barging into CD-ROM.

Other channels Compton's lists include **Blockbuster Entertainment**, under video stores; **CompuSA**, **Computer City**, and **Frys** under hardware/software; under consumer electronics, **Circuit City**, **Silo**, and **Good Guys**; and under software only, **Software Etc.**, **Electronics Boutique**, **Egghead**, **Babbages**, and **Walden** software.

Compton's lists **Wal-Mart**,

Sears, and **Target** under mass merchant; **Crown** and **Highsmith** under bookstore; **Office Depot** and **Staples** under office supply; **Price Club**, which is merging with **CostCo**, under warehouse clubs; **Toys 'R' Us** under toy stores; **PC Connection** and **Computability** under mail order; and **EBEC** under educational.

One of the fastest-growing channels is record and video stores, where **Compton's** already has **Tower Records/Video** and **Virgin** listed. "We're in **Virgin** in the U.K.

and the store on **Sunset** in L.A., but that's through distribution," not directly, Bader says.

Additionally, Compton's is in discussion with **Rose Records**, **Wherehouse**, and **Musiland**.

At **Tower**, **John Thrasher**, VP of video distribution and purchasing, says the chain has PC format CD-ROM from **Compton's** in two stores and **Philips CD-I** in seven stores. Meanwhile, **Tower** is going full blast into **Sega CD-ROM**, says Thrasher, as is **Wherehouse**.

Compton's **NewMedia** believes "rental is integral to the success of CD-ROM," says Bader. "Our feeling is that the way **Sega** was able to win a 30%-40% market share away from **Nintendo** when they were considered a monolith is because **Sega** also believed in rental. We think rental is going to make multimedia one of the success stories in the '90s. So we're fully committed to it."

MUSIC WEBS EXPAND: **Wherehouse** has rolled out **Sega CD-ROM** games in 314 outlets, while **Tower** has **Compton's CD-ROM** in two stores and **Philips CD-I** in seven. Meanwhile, **Media Play** "has a significant amount of CD-ROM in their new stores," according to **Jim Adams**, VP/GM at **Navarre Corp**.

At this point, the CD-ROM format has generated the most interest, but a number of sources note that the recently announced tie-in between **Philips** and **Paramount Pictures** may boost the CD-I configuration (Billboard, June 12).

"The possibility of movies is significant," says one chain spokesperson, who believes that until now **Philips' CD-I** "has been perceived as just an expensive game. The hardware started out at \$799 and is still \$499," he says.

Observers also note that the powerful **Blockbuster Entertainment** has a CD-I rental program in 118 of its **West Coast** stores.

Margins are "comparable to home video sell-through," says Thrasher. So far there has not

(Continued on page 58)



by Earl Paige

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 						
★ ★ NO. 1 ★ ★						
1	1	9	COMEDY VIDEO CLASSICS Curb Video 177703	Ray Stevens	LF	16.98
2	2	3	LIVE & LOUD Epic Music Video 29V-49151	Ozzy Osbourne	LF	29.98
3	3	12	THE PREMIERE COLLECTION ENCORE PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
4	5	53	THIS IS GARTH BROOKS ▲ ⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
5	4	21	CEREAL KILLER ● Zoo Records BMG Video 11036	Green Jelly	LF	16.98
6	7	19	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
7	6	31	LIVE ▲ ⁴ PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
8	11	43	UNPLUGGED ▲ Warner Reprise Video 38311	Eric Clapton	LF	19.98
9	8	9	THE FREDDIE MERCURY TRIBUTE CONCERT Hollywood Records Music Video 1780	Various Artists	LF	19.99
10	NEW		UNPLUGGED Warner Reprise Video 3-38354	Neil Young	LF	19.98
11	9	12	KEEP THE FAITH: AN EVENING WITH BON JOVI PolyGram Video 4400865153	Bon Jovi	LF	19.95
12	12	33	BEYOND THE MIND'S EYE ▲ ² Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
13	13	17	LIVE: RIGHT HERE, RIGHT NOW. ● Warner Reprise Video 3-38290	Van Halen	LF	29.98
14	20	13	LIVE AT RED ROCKS PolyGram Diversified Ent. PolyGram Video 4400867613	The Moody Blues	LF	19.95
15	36	137	THE THREE TENORS IN CONCERT ▲ ⁸ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
16	18	42	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.95
17	10	3	METAL WORKS '73-'93 Columbia Music Video 19V-49151	Judas Priest	LF	19.98
18	24	21	FOR MY BROKEN HEART ▲ ² MCA Music Video 10528	Reba McEntire	SF	9.95
19	21	25	USE YOUR ILLUSION: PARTS I & II ● Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	LF	34.98
20	17	5	UNDER MY SPELL PolyGram Video 4400865233	Paula Abdul	LF	14.95
21	15	43	X-TREME CLOSE-UP ● PolyGram Video 440085395-3	Kiss	LF	19.95
22	29	11	THE WAY WE WALK IN CONCERT PolyGram Video 4400864973	Genesis	LF	24.95
23	25	75	GARTH BROOKS ▲ ⁴ Capitol Video 40023	Garth Brooks	LF	14.95
24	26	29	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
25	22	66	MOONWALKER ▲ ⁸ Ultimate Production Columbia Music Video 49009	Michael Jackson	LF	24.98
26	16	31	A YEAR AND A HALF IN THE LIFE OF METALLICA ▲ Elektra Entertainment 40148	Metallica	LF	34.98
27	19	33	LIVE A*Vision Entertainment 50346-3	AC/DC	LF	19.98
28	23	27	A YEAR AND A HALF: VOL. 2 ▲ Elektra Entertainment 40147	Metallica	LF	19.98
29	30	13	TEN SUMMONER'S TALES PolyGram Video 4400895673	Sting	LF	19.95
30	RE-ENTRY		LIVE AT THE EL MOCAMBO ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
31	14	8	A CELEBRATION Warner Reprise Video 3-38347	Travis Tritt	LF	16.98
32	31	29	BUILDING EMPIRES ● EMI Home Video 33153	Queensryche	LF	19.98
33	28	27	A YEAR AND A HALF: VOL. 1 ▲ Elektra Entertainment 40146	Metallica	LF	19.98
34	27	39	MICHAEL JACKSON: LEGEND CONTINUES Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	LF	15.98
35	32	31	BILLY RAY CYRUS ▲ ⁶ PolyGram Video 440085503-3	Billy Ray Cyrus	SF	12.95
36	35	133	\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
37	38	2	GREATEST HITS MCA Music Video 10404	Patty Loveless	SF	9.98
38	37	21	ALABAMA'S GREATEST VIDEO HITS Columbia Music Video 60575	Alabama	SF	17.95
39	RE-ENTRY		THE JOHN LENNON VIDEO COLLECTION Capitol Video 40039	John Lennon	LF	14.95
40	33	32	THEIR FINAL CONCERT ▲ MPI Home Video 6351	The Judds	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1993. Billboard/BPI Communications.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Dire Straits, "On The Night," 90 minutes, "The Videos," 97 minutes, Warner Reprise Video, \$24.98 each.

These companion releases will find Straits fanatics wrapping bandanas around their foreheads and cranking up the air guitar. "On The Night," the video version of Dire Straits' recently released live album, offers a front-row seat to the band's recent, exhaustive world tour. The many standouts sweep the band's career, including the earlier "Romeo And Juliet" and "Private Investigations" and latter-day "Heavy Fuel" and show-starter "Calling Elvis." The video also features three tracks not found on the album: "The Bug," "Solid Rock," and "Going Home." "The Videos" is a complete anthology of the band's videoclip repertoire, from breakthrough hit, "Sultans Of Swing" to clips from its latest studio album, "Heavy Fuel." Most prevalent theme of the broad array is Dire Straits' continuous quirky sense of humor, notable in "Twisting By The Pool," "Money For Nothing," and the single "Heavy Fuel," complete with Randy Quaid cameo.

CATHERINE APPLEFELD

Sandi Patti, "The Making Of Le Voyage," Word Records/Epic Home Video, approximately 20 minutes, \$9.98.



Judging from Patti's newest release, the appropriately titled "Le Voyage," the gospel songstress obviously is getting on quite nicely with her professional life since going public with her divorce earlier this year. This behind-the-scenes glimpse focuses mainly on the video shoot for the album's first single, "Hand On My Shoulder." On location at Lake Powell, Utah (the beautiful backdrop to the album's cover), video producer/director Steve Yake captures a robed Patti and crew in some unguarded moments. Besides Patti, who speaks openly about her feelings about the new project, others shedding light on the "Voyage" are Greg Nelson, who produced the album, and Bob Farrell, who authored several of the tracks. One for true devotees. C.A.

"Charles Mingus Sextet," and "Bill Evans Trio: Jazz At The Maintenance Shop," Shanachie Entertainment (201-579-7763), approximately 60 minutes each, \$24.95 each.

This Shanachie jazz series offers rare footage of master musicians, some of whom—

such as Charles Mingus and Bill Evans—are no longer alive. In 1964, Mingus and his sextet were taped by Norwegian TV in black and white, with a rudimentary two-camera setup. The set begins with the clarion call of "So Long, Eric" featuring brilliant reedman Eric Dolphy—whose intention to remain in Europe after Mingus returned home prompted the song's title. (Dolphy would die only months after this taping.) The sultry, Ellingtonian cadences of "Orange Was The Color Of Her Dress Then Silk Blue" outline Mingus' musical roots, as does their stompin' show-closer, a rendition of Duke's signature, "Take The 'A' Train." In 1979, piano genius Bill Evans was taped in the act for Iowa Public Television, with bassist Marc Johnson and drummer Joe LaBarbera. Creating an aura of simplicity amidst harmonic complexity, Evans' hypnotic lyricism befits his own composition "Re: Person I Knew," Dave Brubeck's "In Your Own Sweet Way," and even Paul Simon's "I Do It For Your Love." Neophytes will enjoy his take on Johnny Mandel's "Theme From M*A*S*H," which puts the familiar tune through its syncopated paces in sharp Evans style. This series includes three other programs: a 1961 date by the Buck Clayton All-Stars, and "At The Maintenance Shop" sets by the Dexter Gordon Quartet and the Phil Woods Quartet.

DREW WHEELER

CHILDREN'S

"Joanie Bartels Simply Magic I: The Rainy Day Adventure," Discovery Music, 45 minutes, \$14.98. Recording artist Joanie Bartels' first video opens with a promise, as three children head home in the rain. Shedding their slickers, they soon discover the family dog is missing. Then, in walks babysitter Bartels, dog in hand and fun in mind for the kids, whose mom is at the beauty parlor. Eight music videos fill the tape, with songs culled from her Magic Series.



including "Barefootin'," "Animal Crackers In My Soup," and "Over The Rainbow." Unfortunately, "Rainy Day" suffers from overproduction. Sydney Bartholomew ("Pee-Wee's Playhouse") wrote and directed with a heavy hand.

The result is a program that is too colorful, too design-ful, and just too much. Bartels deserves better.

CATHERINE CELLA

"A Child's Garden Of Verses," "Ira Sleeps Over," Family Home Entertainment, 30 minutes each, \$12.98 each. Somehow the talents of Robert Louis Stevenson (author), Michael Sporn (producer/director), and Charles Strouse (composer) have combined to fail in "A Child's Garden Of Verses." To give Sporn his due, the video is nicely drawn and animated. Yet it has an odd, down quality—partly because of the depressing music, partly because the running story tells of a seriously ill boy. "Ira Sleeps Over," also from Sporn, plays better, based as it is on a best-selling book. The sweet story shows two boys preparing for and enjoying an overnight stay together. But can Ira admit he sleeps with a teddy bear? The problem is handled realistically and positively, making "Ira" an animated musical custom-made for summer sleepovers. C.C.

DOCUMENTARY

"The Dakota Conflict," Atlas Video (800-999-0212), 60 minutes, \$19.95.



Narrated by Floyd Red Crow Westerman and Garrison Keillor, this interesting program recounts the story of "The Great Sioux Uprising" which took place in 1862. This war began the 30-year fight for the Great Plains, a struggle that continued at the Little Big Horn and ended at Wounded Knee. With America embroiled in civil war, fierce fighting erupted in Minnesota between Dakota Indians and white settlers. By the end of 1862, hundreds of settlers and Indians were dead. The day after Christmas, on an order signed by President Lincoln, 38 Dakotas were hanged in the largest mass execution in American History. Using diaries, old photographs, newspaper archives, and oral histories passed down through generations, this video tells a dramatic story of greed and betrayal, as well as courage and dignity. MARC GIAQUINTO

TRAVEL

"The Rain Forest," Video Treasures (800-786-8777), 42 minutes, \$9.99. This Journey Down To Earth

video films the Costa Rican rain forest in all its colors and rhythms. Opening with the leafy, lacy silhouette of rainforest trees, the tape goes on to showcase its flora, fauna, and water in all forms—rivers, mists, and waterfalls. The format essentially is a montage set to pleasant "New Age meets South American folk" music. Closing pointedly with a sunset, "Rain Forest" successfully convinces that this is a place worth saving. Somewhat less successful is another Journey video, "A Day In Vermont." While it, too, offers some gorgeous natural views, too often its scenes are redundant. Yet another tape, "Sail Away," should be skipped altogether, unless one relishes scene after scene of a sailboat's prow. C.C.

MADE-FOR-TV

"Prisoner Cell Block H," MPI Home Video (708-687-7881), 95 minutes each, \$19.98 each.

The creators of early-'80s cult TV series "Prisoner Cell Block H," one of the first soaps to grace the nighttime airwaves, obviously subscribed to the same theory that keeps the checkout-stand tabloids in business: If you cram enough "shock" value into a story, viewers are bound to watch. The laundry list of scenarios stuffed into this series revolving around the inmates of a detention center for women in Melbourne includes lesbianism, child abuse, extramarital affairs, and even a shower scene right out of "Psycho." As well, most of the vignettes are duly overacted: Guards slam barred doors forbiddingly, but the women apparently are free to wander around the facility at will. One resourceful inmate even manages to make a lover of the electrician who comes to service the rec room.



Ultimately, though, viewers won't mind that the prison comes off more like sleep-away camp—they'll be too busy laughing. MPI is releasing the first 12 episodes, two per tape, in cleverly designed packages that offer brief descriptions of the episodes and prevalent characters. C.A.

FOR THE RECORD

The phone number for R&B Films, distributor of "I've Got A Great Idea," reviewed in the June 19 issue, is 800-336-IDEA.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

Discs Drive Voyager Tome; New NewVisions; 'Down' Up For Aug.

VOYAGER CO. has just released the first CD-ROM movie guide devoted exclusively to laserdiscs. "Criterion Goes To The Movies" (Macintosh, \$24.95) is an in-depth look at 150 titles in Voyager's **Criterion Collection** line of classic films. Included are critical essays, complete cast and credit lists, more than 3,000 still photos, and more than 125 videoclips. Four coupons, each worth 25% off on a Criterion disc purchase, are packaged with the CD-ROM.

THE LATEST VISION: Meanwhile, in the world of books in the paper "platform," **NewVisions Inc.** has just

published the eighth edition of the **Laser Video File** catalog—the top comprehensive reference guide for laserdisc retailers and consumers.

The \$6.95 paperback lists more than 7,500 active disc titles in its 400-plus pages, has complete laserdisc player information (with prices and technical specs), and includes sections on letterboxed releases, multimedia products, and widescreen TVs.

WARNER will unleash "Falling Down" (widescreen, \$34.98) in August. Michael Douglas stars as "D-Fens," a rather irritated defense worker who just won't take it anymore and em-

barks on a tragicomic urban rampage. "Bruce Lee: Curse Of The Dragon" (wide, \$34.98) bows in July and explores the spectacular life and mysterious death of the most famous martial arts figure of all time. Alicia Silverstone is a deadly Lolita in "The Crush" (wide, \$34.98), due in August.

COLUMBIA TRISTAR bows the thriller "Sniper" with Tom Berenger and Billy Zane (wide, \$34.95) Aug. 4, and the inner-city, interracial love story "Zebrahead" (wide, \$34.95) Aug. 11. Available now is the Arctic drama "Shadow Of The Wolf" (\$34.95), which places Lou Diamond Phillips, Toshio

LASER SCANS™

by Chris McGowan

Mifune, and Donald Sutherland in the Inuit world.

A*VISION has unveiled five lascivious laserdiscs through its **NightVision** label: "Secrets II," "Secrets III," "Modern Love 2," "Erotic Dreams 3," and "Erotic Dreams 4" (60 minutes, \$29.95 each). These hot-and-heavy programs are similar to "Penthouse" and "Playboy" titles in content.

MGM/UA's "Of Mice And Men" (wide, \$29.98) is a superb cinematic rendering of John Steinbeck's famed novel, told with eloquent simplicity and marvelous acting. Director Gary Sinise co-stars with John Malkovich in this poignant tale set in the farmlands of Central California during the '30s Depression. Peter Weir's "The Year Of Living Dangerously" (1983, wide, \$34.98) is a vivid, insightful film about an Aussie journalist (Mel Gibson) who lands in politically turbulent Indonesia during Sukarno's regime. He finds a spiritual guide in his diminutive photographer (Linda Hunt) and discovers passion with a vibrant British diplomat (Sigourney Weaver). "The Yellow Rolls Royce" (1964, wide, \$39.98) is a light-hearted romp that is actually quite cynical at heart. Rex Harrison, Jeanne Moreau, Shirley MacLaine, and George C. Scott are among the stars in three well-crafted stories about the successive owners of the luxury car in question. The disc's color and detail are topnotch.

PIONEER'S director's-cut edition of "Basic Instinct" (wide, side 3 CAV,

NC-17, \$69.95) includes footage removed from the theatrical release, although it doesn't really add much to the film. What is noteworthy in this laser edition are the exclusive interviews with Michael Douglas, Sharon Stone, Jeanne Tripplehorn, and director Paul Verhoeven, plus production photos, storyboards, and alternate music for the finale.

"Reservoir Dogs" (wide, \$34.95), with Harvey Keitel and Steve Buscemi, deserves the acclaim it has received for its stylistic originality, ensemble acting, funny dialog, and demythologizing of the crime caper. Director Quentin Tarantino's first film also has rather large doses of blood, violence, and sadism.

"Bob Roberts" (\$34.95)—Tim Robbins' directorial debut—concerns a folk singer turned candidate who mixes music videos with campaigning. Released in 1992, it was the perfect election-year satire for our postliterate, celebrity-worshipping era, in which the populace prefers videoclips to books.

NEIL, WESLEY, LUCIANO: Warner Reprise has launched "Neil Young Unplugged" (73 minutes, \$29.98), in which the singer/songwriter performs 14 songs and is joined by Nicolette Larson and Nils Lofgren. **LumiVision** offers "John Wesley Harding: Pocketful Of Miracles" (40 minutes, \$29.95), which includes both music videos and found film. Pavarotti is also unplugged in **Deutsche Grammophon's** marvelous "Donizetti: L'Elisir D'Amore," as are Kathleen Battle, James Levine, and the Metropolitan Opera (English subtitles, 129 minutes, \$59.95). **LumiVision's** "Classical Visual Music: Ravel/Granados" (56 minutes, \$29.95) is a mesmerizing visual tour of Granada and Barcelona set to stirring music such as Ravel's "Bolero."

(Continued on next page)

Billboard®

FOR WEEK ENDING JULY 3, 1993

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.								
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** NO. 1 ***								
1	2	13	BLADE RUNNER (DIRECTOR'S CUT)	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	49.98
2	17	3	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26776	Emma Thompson Anthony Hopkins	1992	PG	39.95
3	1	9	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R	29.98
4	7	3	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51576	Craig Sheffer Brad Pitt	1992	PG	39.95
5	3	17	PINOCCHIO	Walt Disney Home Video Image Entertainment 239	Animated	1940	G	29.99
6	5	11	THE LAST OF THE MOHICANS	FoxVideo Image Entertainment 1986-85	Daniel Day-Lewis Madeleine Stowe	1992	R	39.98
7	4	35	THE ABYSS	FoxVideo Image Entertainment 1988-85	Ed Harris Mary Mastrantonio	1989	PG-13	99.98
8	6	9	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R	29.98
9	8	3	GLENGARRY GLEN ROSS	Live Home Video Pioneer LDCA, Inc. 69921	Alec Baldwin Al Pacino	1992	R	34.95
10	9	9	RESERVOIR DOGS	Live Home Video Pioneer LDCA, Inc. 68993	Harvey Keitel Tim Roth	1992	R	34.95
11	NEW ▶		FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG	34.98
12	10	5	TRESPASS	Universal City Studios MCA/Universal Home Video 41545	Bill Paxton Ice-T	1992	R	34.98
13	11	11	THE PLAYER	New Line Home Video Image Entertainment ID2290LI	Tim Robbins Greta Scacchi	1992	R	39.99
14	NEW ▶		THE MIGHTY DUCKS	Walt Disney Home Video Image Entertainment 1585AS	Emilio Estevez	1992	PG	39.99
15	18	79	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
16	13	5	THE FREDDIE MERCURY TRIBUTE CONCERT	Hollywood Records Music Video Image Entertainment 1780AS	Various Artists	1993	NR	39.99
17	15	7	BOB ROBERTS	Live Home Video Pioneer LDCA, Inc. 69898	Tim Robbins Giancarlo Esposito	1992	R	39.95
18	16	7	HERO	Columbia TriStar Home Video 51566	Dustin Hoffman Geena Davis	1992	PG-13	34.95
19	NEW ▶		DEEP COVER	New Line Home Video Image Entertainment ID2340LI	Larry Fishburne Jeff Goldblum	1992	R	39.99
20	12	5	THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Image Entertainment 1716AS	Eddie Murphy	1992	R	39.99
21	NEW ▶		BODY OF EVIDENCE	MGM/UA Home Video Pioneer LDCA, Inc. ML102987	Madonna Willem DaFoe	1993	NR	34.98
22	20	15	SNEAKERS	Universal City Studios MCA/Universal Home Video 41431	Robert Redford Dan Aykroyd	1992	R	39.98
23	NEW ▶		THE LOVER	MGM/UA Home Video Pioneer LDCA, Inc. ML102935	Jane March	1993	NR	34.98
24	22	17	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51226	Tom Hanks Geena Davis	1992	PG	39.95
25	NEW ▶		DAMAGE	New Line Home Video Criterion Collection CC1334L	Jeremy Irons Juliette Binoche	1992	NR	49.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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Academy Launches Elite Line Of Specialty Films

NEW YORK—Although Academy Entertainment's new Academy Elite line is releasing "The Living End" and "Being At Home With Claude" (see story, this page), gay-themed videos are only a small part of the label's domain. Rather, Elite will offer a variety of specialty titles, including foreign films, documentaries, and theatrical releases of interest to minority groups.

Plans for Elite call for three releases each quarter, at a suggested list price of \$89.95. The first set has a pre-order date of Oct. 7 and a street date of Oct. 27. Titles haven't been decided, but Elite already has

acquired release rights for "The Best Intentions," an award-winning Ingmar Bergman movie; "35 Up," the latest in Michael Apted's acclaimed documentary series following the lives of a group of people from childhood to adulthood; "Blast 'Em," an award-winning documentary about obsessed fans stalking celebrities; and "The Ox," a 1992 Academy Award nominee for best foreign film.

Elite is Academy's second specialty label. The first is Academy Storyline, which offers family titles.

TRUDI MILLER ROSENBLUM

New-Release Slates Take On Gay '90s Upcoming Titles Directed Toward Newfound Market

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—As videos marketed to the gay and lesbian audience sell in increasing numbers (Billboard, June 19), gay-themed titles of all types continue to pour into the video arena.

Los Angeles-based Academy Entertainment, which released the award-winning film "Paris Is Burning" (about female impersonators), recently introduced its Academy Elite label, which will offer critically acclaimed art-house features on a variety of subjects.

Among the releases are "The Living End," about gay relationships in the '90s, and "Being At Home With Claude," a psychological thriller

based on a French/Canadian play about a gay hooker.

Gay-themed plays are the focus at L.A.-based Out and About Pictures. Since 1988, the company has released five titles: the dramas "Jerker" and "Dream Men," the

Gay-themed titles include docudramas, comedy, and travel

docudrama "On Common Ground," and the comedies "Boys Of Cell Block Q" and "Love Bites" (about a gay vampire).

Out and About's titles retail for

\$19.95 apiece and have sold about 1,500 units each, says president Kevin Glover, through such catalogs as Movies Unlimited, Insider Video Club, Specialty Video, and Shocking Gray and in about 200 video and book stores. The titles are distributed by Redi-Cassette-Go in Los Angeles, a division of B-movie distributor Phoenix Distributors, and Simitar's British subsidiary, Pride Productions.

News about the gay community travels via Las Vegas-based Network Q, which distributes a monthly two-hour video magazine with reports from correspondents across the country. The tapes, hosted by Network Q founder Dave Surber, also include short films by gay directors, profiles of members of the gay community, and comedy, entertainment, and travel segments.

Gay comedians are the subject of "Out For Laughs," a 30-minute series of sketches by 10 comics, produced by San Francisco-based Moxie Productions. The first \$29.98 tape was released last month and has sold 75 copies. It's available in San Francisco's Castro Video and Superstar Video as well as in several Texas video stores, and is being distributed by Wolf Video in New Almaden, Calif.

Executive producer Shan Carr, who also is one of the featured comics, arranged for sneak-preview parties at 20 clubs. "Out For Laughs" also will be featured at the Gay and Lesbian Film Festival in San Francisco. Several of its comics (Mark Davis, Scott Capurro, Michael Uriga) recently have done tapings for the cable show "Evening At The Improv."

LASER SCANS

(Continued from preceding page)

IMAGE'S "Last Of The Mohicans" (wide, \$39.98) is Michael Mann's deeply moving, finely detailed adaptation of the James Fenimore Cooper novel. Daniel Day-Lewis stars as frontiersman Hawkeye, adopted son of Mohican chief Chingachgook (played by Indian activist Russell Means), in this excellent period piece that is a visual treat on letterboxed laserdisc. Alan Pakula's "Consenting Adults" (wide, \$39.99) finds Kevin Kline and Mary Elizabeth Mastrantonio caught in an elaborate web woven by sociopathic conman Kevin Spacey—who is so engaging in an almost comic way that he'd make a fine host for financial or motivational infomercials on TV.

STORE MONITOR

(Continued from page 55)

been an attempt by suppliers "to load 'em up and head 'em out. We have been able to buy selectively and cautiously," he says.

Tower, which rents home video tapes but not videodiscs, has not decided on rental of CD-ROM, an option that Compton has pushed enthusiastically.

Much more aggressive is Wherehouse, where a spokesperson describes the Sega CD-ROM rollout as involving eight titles in the \$49-\$59 range. The chain is also carrying a Sega hardware unit at \$249.

Wherehouse, which moved aggressively into Sega and Nintendo video games rental last fall, aims to start offering the Sega CD-ROM for rental soon, too.

NINTENDO RENTAL RAP: There's a lot of confusion now that Nintendo of Canada has entered

into an arrangement with 72-store Rogers Video that allows for rental, according to Chuck van der Lee, president/CEO.

Meanwhile, Thrasher says Tower was on the verge of going direct with Nintendo, "but then they said we rent, so it fell through. I understand they cut off Wherehouse in January and just recently cut off 20/20 Video.

"I can understand Nintendo's position if they are pushing in Congress for an antirental bill that would include video games along with PC software on a copyright issue. They look silly if they are selling chains direct that rent." But with Nintendo's Canadian distributor agreeable to rental, Thrasher has problems fully appreciating the distinction.

At Wherehouse, a spokesperson says it's true the chain was recently cut off from a direct purchasing ba-

sis. "It's hard for us to read, but they just don't do it. We're still in the Nintendo rental business, but it's all through third parties."

Also cut off, but more recently, is another L.A. chain, 20/20 Video, according to a spokesperson at one of the firm's franchise stores. The chain has been on direct with Nintendo for years, but the change hasn't had any detrimental effect. "These people have many sources for Nintendo," he says.

Nintendo's longtime manufacturing rep firm, Jack Carter & Associates, North Hollywood, Calif., confirms the recent action with Wherehouse and 20/20 Video, but Ron Bernard, president, refers all inquiries to Nintendo of America legal counsel.



On Track In Oz Land. Richard Rostenberg, owner of Hollywood At Home in Overland Park, Kan., has the solution for ever-expanding rental libraries. He keeps behind-the-counter stock on tracked shelves that can be moved to expose cassettes in the back row. Rostenberg, a VSDA board member, says the expense of keeping every selection visible on the sales floor "is just not worth it." The store sells magazines and greeting cards to lessen dependence on rentals.

THE <i>Hollywood</i> REPORTER TOP 10				
WEEKLY MOVIE GROSSES				
THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRNS AVG (\$)	TOTAL GROSS TO DATE (\$)
1	Jurassic Park (Universal)	38,455,860	2,437* 15,780	1 120,173,345
2	Last Action Hero (Columbia)	15,338,241	2,306* 6,651	— 15,338,241
3	Cliffhanger (TriStar)	5,671,360	2,395 2,368	3 58,651,674
4	What's Love Got To Do (Buena Vista)	3,618,724	428 8,455	1 5,576,465
5	Made in America (Warner Bros.)	3,505,577	2,048 1,712	3 34,646,872
6	Guilty as Sin (Buena Vista)	2,712,151	1,248 2,173	2 15,684,778
7	Dave (Warner Bros.)	2,535,591	1,600 1,585	6 55,581,764
8	Once Upon A Forest (20th Century Fox)	2,206,251	1,487 1,484	— 2,206,251
9	Menace II Society (New Line Cinema)	2,015,097	570 3,535	3 15,922,015
10	Life With Mikey (Buena Vista)	1,350,499	1,522 887	2 9,348,421



Kiss Me Deadly. Michelle Owens stars as a police detective who doesn't let a slight case of vampirism keep her from serving and protecting in "Midnight Kiss," due for release August 18 on Academy Entertainment. At least she doesn't mind working the night shift.



An Album Grows In Brooklyn. Among recent guests at L.A.'s Brooklyn Recording Studio were producer Ed Cherney, left, and artist Kevin Montgomery. The two were at work on Montgomery's A&M debut album, "Fear Nothing," with Duane Seykora engineering. And making itself permanently at home is a GML 2000 Series Moving Fader automation system, which has been installed in the studio's classic Neve 8078 console.

Springsteen Show Boosts Revamped British Bowl

■ BY MIKE LETHBY

LONDON—Bruce Springsteen's 60,000-ticket show on May 22 at Milton Keynes in England was the sole U.K. date on his 1993 tour—and the first concert ever to be held at the city's newly revamped and renamed National Bowl.

The event, promoted by Harvey Goldsmith, saw the Boss play a three-hour set that was rapturously received by the capacity crowd.

Audio Analysts of Colorado Springs provided the PA, its second major engagement in Europe this year, along with Van Halen's tour.

The Milton Keynes Bowl originally was launched in 1979 with a concert headlined by the Police. Located on the fringe of Milton Keynes New Town, a planned city erected during the '70s and '80s in virgin fields an hour's drive north of London, the Bowl comprises a large, flat, circular grass arena surrounded by an 80-foot-high, steeply sloping grassed bank. But while 20 million people live within two hours' drive, the Bowl has never quite achieved the entertainment-venue status its geographical logic promised. Designated car parking was the only major permanent facility available at an otherwise effectively green-field site.

Although a handful of artists, including U2, Simple Minds, Michael Jackson, Queen, and Genesis, have played here, the U.K.'s largest purpose-built outdoor entertainment venue has faced strong competition from London's Wembley Stadium and nearby Knebworth Park (both offering 70,000 capacity) for major musical events.

In April 1992, a joint-venture company formed by Sony Music Entertainment (U.K.), the Pace Entertainment Corp., and Sony Music Entertainment Inc. took over management of the Bowl.

The partnership, born in 1990, is rapidly expanding its venue interests in America. Pace's own U.S. music, theater, and sports divisions claim collective annual ticket sales of more than 6 million, while its Facilities Group owns and operates a string of outdoor amphitheaters.

Milton Keynes represents the Sony/Pace partnership's first international venture—and a uniquely substantial concept for investment in a British venue. The management team's claimed objective is to create the best large-scale outdoor venue in the U.K. Moving into concert promotion is not on the agenda, the venue's promotional brochure states.

NEW NAME

The first phase of the new development has brought a new name, the National Bowl, reflecting the management's long-term view of its potential, improved facilities, and the U.K.'s first permanent outdoor stage.

Currently licensed for seven shows a year, the most impressive new feature is a permanent 84-by-60-foot covered stage structure with 120,000 pounds of hanging capacity and large PA wings—built under the auspices of Tony Wheeler's Aztech Productions.

Wheeler also is site coordinator for production facilities and venue production staff liaison. Parking, fencing, and power have been upgraded, while production offices and dressing rooms (still housed in Portakabins but now with electricity and water connected) are scheduled to enjoy permanent buildings if the new package attracts promoters and audiences in sufficiently profitable numbers.

A more long-term aim is to transform the Bowl into a U.S.-style "shed" with covered bleachers and partially roofed arena if the figures

Replitech Records Confab Success DCC, Industry 'Workhorses' Mark Progress

■ BY MARILYN A. GILLEN

SANTA CLARA, Calif.—Replitech has done more than build on the success of its debut conference. It's doubled it.

More than 150 exhibitors and 700 attendees turned out June 15-17 here for the second staging of the event dedicated to the duplication, replication, and blank-tape industries and sponsored by Knowledge Industry Publications, ITA, and Tape/Disc Business. Additionally, a series of seminars explored topics ranging from the merits of various in-line CD manufacturing systems (it depends whom you ask) to the status of Dolby-S among America's average duplicator (strong, if you happen to ask Dennis Staats, director of licensing for Dolby Laboratories). The total, as summed up by one manufacturer of mastering tape, was a strong conference likely to grow in size and significance.

Digital compact cassette seemed an

omnipresent subject on the audiotape seminar track, appropriately looking back on its first year as a part of the industry.

It was a fitful startup, as described by Keith Thomas, senior electronics development engineer for Capitol-EMI and overseer of the first DCC plant to come on-line. Koos Middeljans, business unit manager, DCC mastering and duplication, for Philips Consumer Electronics. "Philips made one major mistake," Middeljans half-joked. "We said we would be ready by a specific date, when instead we should have said we would be ready by the new year—without specifying which year."

In a candid presentation, Thomas ran down a litany of early problems—with mastering equipment, slaves, pancake players, tape—and steps taken to overcome them.

Now, approximately six months after an Oct. 23, 1992, production startup,

most problems have been resolved and quality is assured, Thomas said. "The lack of recent work [after an initial startup order of 75 titles] has us worried about the future of the new format. Hopefully the introduction of the portable DCC players will change this."

Replitech also served as the launch pad for a slate of DCC announcements. Chief among them, it was revealed here that five U.S. mastering houses will soon take delivery of DCC mastering systems: Future Disk, Los Angeles; Georgetown Masters, Nashville; Master Disk, New York; Masterfonics, Nashville; and Ocean View, Los Angeles.

On the duplication front, it was announced that DCC slaves will be available independently from Gauss and Lyrec. Previously, the only source for DCC equipment was Philips.

Other DCC announcements: the expected fourth-quarter introduction of the DCC Tape Checker anti-piracy device, a modified portable DCC player that connects with a DC port to display a tape's source identification code; the addition of the Japanese and Korean languages to the DCC text/graphics multilanguage capability; and the introduction of a palm-sized electronic interface box, due in September, that allows DCC text and graphics to be displayed on a computer screen. An interface chip, which could be built into DCC units, is part of future DCC plans, Middeljans said.

THE WORKHORSES

While DCC made news, standard audiotape duplicators—"the workhorses of this business," one stressed—showed they continued to make progress. Dolby Laboratories' Staats echoed the sentiments of numerous duplicators here in saying, "I'm not anti-new technology, but for some reason some in our industry seem to think if something new *might* be coming we let what we have slide." Staats' pitch against such a slide was Dolby's, which he termed "the next logical step to build on the higher tape quality already in place." In response to audience remarks about the quality of the playback, Staats said Dolby had worked with WEA, the first major label to announce it will encode all its releases in Dolby-S to improve the Dolby-S encoding algorithm. "So if you haven't listened to us, please do," Staats said. "We've gotten better." Staats also said that in response to its popularity, Dolby soon will begin charging a fee for its formerly free "approved duplicator" program.

James Reising, VP of manufacturing for Nightingale-Conant Corp. in Chicago, also stressed quality strides during a presentation on a growing segment of the audiotape duplication industry—spoken word. "I suspect the spoken-word market is conservatively double the size of the music segment, Reising said of the largely unheralded national network of mom-and-pop duplicators that live on spoken word. His point was driven home to a large and vocal audience: "Doing it right does not necessarily mean it has to cost you more, because you can increase productivity by decreasing rejects."

Next week: Product debuts and more news from Replitech.

add up.

Audio Analysts' PA accompanied the first tour to play this venue in its new form (with the inevitably distracting presence of insistent Environmental Health inspectors).

The PA, mixed by John Kerns, comprised a total of 160 HDS4 long-throw and short-throw cabinets, flown in 80-foot-high columns from the new stage roof's steels using the company's new outdoor flying system—placing the upper cabinets a few meters above the Bowl's rim. Rear audience reinforcement took the form of long throw mid/high horn



BRUCE SPRINGSTEEN

clusters on the mix riser. System power came from Crown amplifiers.

Monitoring was a combination of four HD-A3 sidefills in the air and more on the ground for the runway, all wedges being Audio Analysts-designed and JBL-loaded.

Audio Analysts' CADD division built the monitor and house consoles (the latter supplemented by a Soundcraft 800B for extra inputs, the

former by a Gamble 32-channel desk) and the FOH three-way digital crossover with selectable frequency limiters, time alignment, and power response correction.

Mario Leccese, Audio Analysts' system engineer and crew chief, is the first person to be in a position to comment on the new stage structure, which promises to add versatile staging arrangements (and a better-looking structure than the usual ugly scaffolding touring stage) alongside the other upgraded facilities.

"The stage is fairly simple: about 45 inputs," says Leccese. "On indoor shows, the samplers, which run all kinds of broadcast samples EQ'd to sound like a radio or TV set, run through a cluster over the desk. But outdoors they just run through the main PA: delay towers would kill sightlines and the effect."

He adds, "The stage is really nice: there's plenty of steels to hang from. It needs a few things sorted out, being the first show, and we could use more storage space around the stage. But overall there's a lot of potential; I'm really impressed with the way it's built. It compares to a lot of the American sheds. So it should be easy to tour; you can take the stage out, you can have the stage 10 feet high or you can lower it 2 feet. We had the deck dropped to around 6 feet above ground so that our set, which includes some large risers, could sit on it without it ending up 20 feet in the air."

"Bruce is touring with a regular outdoor scaffolding stage, with a roof and sound wings; this is pretty much the same, but it's a permanent structure and there's no scaffolding bars in front of the PA cabinets."

Following this successful debut concert, the Bowl also hosted Guns N' Roses, with Metallica to follow. In complete contrast, a major classical music event is scheduled for July.

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AUDIO TRACK

NEW YORK
BARON & BARON Studios recently completed an entire set of promo IDs for Nickelodeon. The project was engineered by **Aaron Baron**, working on the **Soundtracs IL3632** console. At **Bayside Recording**, **Motor Jam/EastWest** recording artist **Snow** was in with producers **Shan, Edmond Leary**, and **John Ficarrotta**, mixing his single "Girl, I've Been Hurt." The producers worked on an **MCI JH636 Series** console. **Soul Asylum** was recently in **The Magic Shop** working on a track for an upcoming **Nick Drake** tribute album for **Rykodisc**. **Joe Boyd** produced and **Steve Rosenthal** and assistant **Joe Warda** engineered behind the vintage **Neve** wraparound console. Producer **Kevin Killen** has been in **East Hill Studios** working with **Imago** recording art-

ist **Paula Cole**. **Killen** also engineered the sessions, assisted by **Charlie Dos Santos** on the **SSL 64-input** console with **G Series** automation.

LOS ANGELES
ISLAND recording artist **Mica Paris** has been working with producer **Rod Temperton** on an upcoming release at **Westlake Audio**. Engineer **Mick Guzowski** and assistant engineer **Steve Harrison** recorded through a **Neve V-60** with flying-fader automation onto two **Sony APR-24** multitracks with **Dolby S**. Grammy-nominated songwriter **Clifton Davis** ("Never Can Say Goodbye") has been in **Digital Sound Recording** working with producer **Greg Knowles** and engineer **Van Webster**. **Davis** recorded an "audio book," **John Edgar Wideman's "All Stories Are**

True," for L.A.-based **Helion Records**.

NASHVILLE
AT SCRUGGS SOUND, **Johnny Rodriguez** has been working on an upcoming release for **Intersound Records**. **Nelson Larkin** produced and **Ron "Snake" Reynolds** engineered behind the **Neve 8232**. **JVC/Victor** recording artist **Shinji Kakajimi** has been at **Sixteenth Avenue Sound** recording an upcoming project. **Keichi Nozaki** produced the sessions, with **Bob Bullock** and **Masayuki Nakahara** engineering behind the **SSL 4056E** with **G** computer. At **Scene Three**, engineer **Nick Palladino** has been working on mixing and sweetening for an upcoming **CBS** television special titled "A Day In The Life Of Country Music." **Palladino** worked on an **AMS Audiophile** console.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 26, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE-SINGLES
TITLE Artist/ Producer (Label)	THAT'S THE WAY LOVE GOES Janet Jackson/ J.Jam,T.Lewis J.Jackson (Virgin)	KNOCKIN' DA BOOTS H-Town/ B.Burrell (Luke)	BLAME IT ON YOUR HEART Patty Loveless/ E.Gordy Jr. (Epic)	PETS Porno For Pyros/ P.Farrell M.Hyde (Warner Bros.)	THAT'S THE WAY LOVE GOES Janet Jackson/ J.Jam,T.Lewis J.Jackson (Virgin)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Jimmy Jam	LUKE (Miami,FL) Eddie Miller Ted Stein	WOODLAND DIGITAL (Nashville) Russ Martin Bob Bullock	CRYSTAL (Los Angeles) Matt Hyde Rob Seifert	FLYTE TYME (Edina,MN) Jimmy Jam
RECORDING CONSOLE(S)	Harrison MR4 Series 10	Soundcraft 2400	Neve 8068	Neve 8248	Harrison MR4 Series 10
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR100 (Dolby SR)	MCI JH 24	Mitsubishi X-850	Sony APR 24	Otari MTR100
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	JBL 4435 Yamaha NS10	Westlake	Custom UREI 813	Westlake HR1 Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 456	Ampex 467	Ampex 456	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Steve Hodge Dave Rideau	LUKE (Miami,FL) Eddie Miller	MASTERFONICS (Nashville) John Guess	CRYSTAL (Los Angeles) Matt Hyde Rob Seifert	BASS HIT (NY,NY) CJ Macintosh
CONSOLE(S)	Harrison MR4 Series 10	Soundcraft 2400	SSL 4000E G Computer	Custom Andrew Berliner	SSL 4000E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A827	Otari MTR10	Otari DTR 900II	Studer A827	Sony APR 24
STUDIO MONITOR(S)	Westlake HR1	JBL 4435 Yamaha NS10	Hidley/Kinoshita	JBL	Tannoy System 2 Tannoy 1x15 Sub Woofers
MASTER TAPE	Ampex 499	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Brian Gardner	FULLERSOUND Mike Fuller	MASTERFONICS Glenn Meadows	BERNIE GRUNDMAN Chris Belman	BERNIE GRUNDMAN Brian Gardner
PRIMARY CD REPLICATOR (ALBUM)	Capitol Manufacturing	Nimbus	Sony Manufacturing	WEA Manufacturing	Capitol Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol Manufacturing	Cassette Productions	Sony Manufacturing	WEA Manufacturing	Capitol Manufacturing

© 1993, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

Update

GOOD WORKS

FREE EXPRESSION: Bertelsmann, parent of the **BMG Music Group**, which includes the **Arista** and **RCA Records** labels, announced its **World Of Expression Scholarship Program** June 18 on the steps of New York's City Hall. The announcement was heralded by a performance by Arista's **Kenny G**. Via citywide competition, students will be provided with the opportunity to experience the artists and discover how musical and literary expression can empower their lives. The scholarship program for high school seniors in the 155 public high schools, with some 36,000 students enrolled, will provide aid for students to continue their studies in a field of their choice. There will be six scholarships awarded in

the first year totaling \$60,000. The winners, to be announced next June, will be selected from a panel of judges consisting of representatives from the Board of Education, local universities, and Bertelsmann. Among those on hand for the announcement were **Mayor David N. Dinkins**; writer **Robert Ludlum**, whose books are published by **Bantam Book**, a Bertelsmann unit; **Michael Dornemann**, chairman/CEO of BMG; and Arista president **Clive Davis**.

BOLTON FOUNDATION: **Michael Bolton** has established **The Michael Bolton Foundation** to benefit children and women "at risk," with the superstar to debut the effort with a **Celebrity Tennis Weekend**

Sept. 18 and 19 at the Burning Tree Country Club in Greenwich, Conn. The foundation will invest in services and organizations providing programs to promote self-esteem; empowerment and leadership skills; education and prevention of crime and substance abuse; and youth-directed awareness of environmental, global, and AIDS issues. For more info, contact **Fran DeFeo** at **Columbia Records** at 212-833-5784.

GROUP EFFORT: **Sky Records** and its artists held a concert June 11 to help raise \$2,000 for **Campus Live**, a nonprofit group for Atlanta-area teens that promotes self-worth and community awareness. The concert featured **Five-Eight**, **Insane Jane**, **Vigilantes Of Love**, **Reversing Hour**, and **Seersucker**. Organized by **Michaele Roche**, the label's director of publicity, the event also was co-sponsored by **The Roxy** and broadcasters **WNNX-99X** and **WAGA-TV5**.



Poets Of All Nations. Members of the band Tone Poets celebrate their new publishing/production agreement with All Nations Music at the company's Beverly Hills office. Shown in back row, from left, are All Nations staff member Eddie Gomez; band members Page Jackson, Derek James, Tim Walston, and Lee Wagner; VP of creative Chris Mancini; and staff member David Bishoff. In back row, from left, are staff member David Quan; president Billy Meshel; Tone Poets manager Joey Alkes; and attorney Mike Leventhal.

LIFELINES

BIRTHS

Boy, Christopher, to **Marc and Liz Appelbaum**, June 1 in Washington, D.C. He is executive VP of operations for Kemp Mill Music.

Girl, Nicole, to **Steve Apple and Dana Kornbluth**, June 16 in Winwood, Pa. He is VP of communications and new business development at West Coast Video in Philadelphia. She is head of Dana Kornbluth Public Relations.

MARRIAGES

Henry Root, to **Marilyn Seabury**, June 26 in Northeast Harbor, Me. He is a Los Angeles music attorney. She is a producer of television concerts, variety shows and comedy specials.

Alvaro Ugolini to **Cecilia Sciubba**, June 19 in Rome. He is president of Energy Productions, a Rome-based

dance label.

DEATHS

Sid Bass, 80, of liver disease June 19 in Putney, Vt. Bass was a composer, conductor and pianist who recorded, as arranger and conductor, several instrumental albums for RCA Victor and produced some 50 early rock'n'roll successes, including some by The Four Seasons. His most popular song was "The Soft Shoe Song (The Old Soft Shoe)," with lyrics by Roy Jordan. Living in recent years in Sarasota, Fla., Bass was visiting his son, Eric, in Putney at the time of his death.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

IMMEDIATE FAMILY BACK IN ACTION

(Continued from page 10)

setting up a mixture of licensing and distribution deals in European territories.

With the Immediate deal MMS also purchased Orcan licensing, Calder's former company. Orcan claims to have 4,000 original and digitally rerecorded masters, plus some 600 classical works.

Immediate's first project was due to be a solo album by Bill Wyman, but Calder says the artist now is unwilling to release it.

Instead, the launch will tie in with the cult cigarette brand Death, to launch a compilation titled "Immediate Death." Small Faces member Kenny Jones has also recorded a new version of "Ogden's Nut Gone Flake."

The group also is nurturing a German band, Backbone Slide, which Calder describes as "a heavy-rock Alabama."

Despite the success of Oldham and Calder three decades ago, many observers here have pointed out that their repertoire, attitude, and seams worked in the heady days of the '60s, but they can't work in the corporate

'90s.

Claims Calder, "We are survivors, fitter and a damn sight happier than others who stayed on after we got off."

In its original incarnation, Immediate poked fun at the then-stuffy world of IFPI. The label's slogan was "happy to be a part of the industry of human happiness." Now they are "happy to be apart from the general malaise."

In fact, despite looking for a major deal, the two self-proclaimed rakes raking over the past could set much of the industry on edge. The complex web of licenses surrounding the original Immediate catalog is to be slowly unwound, which the two believe will prove a murky task.

Says Calder, "We're talking to everyone. We're asking artists to go through their contracts, and we're making a list of licensees to find out where all this stuff is."

Calder claims he and Oldham are on a "moral crusade. It's called art and treachery. And if we have to hold someone out of the window by their ankles to make them pay, we will."

Crests Lose Suit Seeking Royalties

NEW YORK—The Crests have lost a suit seeking back royalties against former label Post Records.

A June 14 decision, handed down by a judge in Philadelphia's Court Of Common Pleas, ruled that in addition to lacking evidence of wrongdoing on the part of Post Records, the plaintiffs waited too long to file their claim.

The suit, initially filed in 1989 by Jay Carter and other members of the Crests, alleged that Post Records owed the artists 50% of the royalties from licensed material. Post bought the master recording of the group's 1958 hit, "16 Candles," and licensed it for use in the movie "American Graffiti."

Speculation had been that the

Crests' case may have been helped by a Sixth Circuit Court ruling, upheld by the Supreme Court in December 1991, that stated Nashville-based labels Gusto and GLM were to pay \$1.2 million in back royalties to several artists. The two labels had purchased master recordings by the artists from another label, and in lieu of any new contract between Gusto and GLM and the artists, the court ruled those labels must pay past artist royalties and a percentage of income from licensing based upon new standards (Billboard, Oct. 31, 1992).

However, in the Crests case, the Philadelphia court ruled that the "plaintiffs failed to prove any contract provi-

sion entitling them to royalties at the rate of 50% as licensing income." Instead, the judge stated that the rate of "5% of 90% of net retail list price times quantity sold"—roughly the amount called for in contracts from the late '50s—was valid.

The lack of timeliness hurt the Crests' case the most. The judge's decision states that although the plaintiffs were aware for years their recording was being sold to the public, they did not take action until 1981. It then took them an additional eight years to file after starting due diligence.

The attorney for the Crests could not comment by press time.

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.

JUNE

June 28, "Shake It Up... Put Out Your Own CD!" seminar presented by Women In Music, followed by a networking social and buffet, Lone Star Roadhouse, New York. 212-459-4580.

June 29, "Copyrights, Trademarks, And Patents—How To Protect Your Work," seminar presented by entertainment lawyer Wallace Collins and sponsored by the Learning Annex, New York. 212-570-6500.

JULY

July 7-9, **Pro Audio & Light Asia '93**, fifth annual international trade exhibition for professional recording, sound reinforcement, duplication, lighting, lasers, and special effects for the

entertainment industry for the Asian region, New World Trade Center, Singapore. 011-852-865-2633.

July 11-14, **Video Software Dealers Assn. 1993 Home Entertainment Convention**, Las Vegas Convention Center, Las Vegas. 609-231-7800.

July 11-15, "Popular Music: Style And Identity," seventh international conference presented by the International Assn. for the Study of Popular Music, University of the Pacific, Stockton, Calif. 209-946-2760.

July 12-16, **Image World Dallas, Featuring Video Expo And The CAMMP Show**, Infomart, Dallas. Benita Roumanis, 914-328-9157 or 800-800-5474.

July 15-17, **Second Annual 360 Degrees Black Hip-Hop Seminar**, Embassy Suites Hotel, New York. 212-664-0360.

July 15-18, **Upper Midwest Communications Conclave**, Radisson South Hotel, Minneapolis. Tom Kay, 612-927-4487.

July 20-24, **New Music Seminar '93**, Sheraton New York. 212-473-4343.

AUGUST

Aug. 4-5, **NARM/VSDA Operations Committee Meeting**, Sahara Hotel, Las Vegas, Nev. 609-596-2221.

Aug. 12-15, **Jack The Rapper 17th Annual Family Affair Convention**, Atlanta Marquis Hotel, Atlanta. Maria Catalan, 407-423-2328.

Aug. 23-26, **1993 International DJ Expo**, Universal City Hilton and Towers, Hollywood. Patricia Torrisi, 516-767-2500.

SEPTEMBER

Sept. 2, **MTV Video Music Awards**, location to be announced, Los Angeles. 212-258-8000.

Sept. 8-11, **National Assn. of Broadcasters Radio Convention**, Dallas Convention Center, Dallas, Texas. 202-429-5300.

Sept. 19-21, **NARM Retailers Conference**, Peachtree Conference Center, Atlanta, Ga. 609-596-2221.

Sept. 29, **27th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

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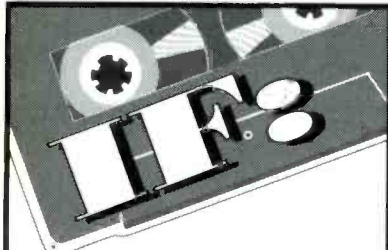
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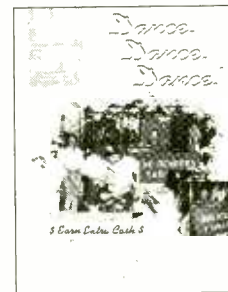
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(Continued on page 64)



Firmly On The Ground. Paul McCartney and WMXV (Mix 105) New York morning man Jim Kerr meet and greet backstage after McCartney's recent Giants Stadium show. McCartney is out supporting his latest release, "Off The Ground."

Turning A Station Event Into News Promo Confab Looks At Keys To Coverage

■ BY CARRIE BORZILLO

ORLANDO, Fla.—Generating media coverage, keeping stations visible, and finding better ways to interact with the station's sales department were among the hot topics at the Promotion and Marketing Executives In The Electronic Media (PROMAX International) convention held here June 13-16. (The group was formerly known as Broadcast Promotion and Marketing Executive, or BPME.)

At a panel on turning a station event into a news story, Doug Harris, president of Harris & Scott Creative Broadcast Strategies, said an event is more likely to get news coverage if it contains elements of his "shrimps" theory—sex, humor, rescue, injustice, money, patriotism, or spectacle.

A few of the tools needed to generate media coverage, he said, are an

up-to-date mailing list, which can be compiled by an intern or taken from a public relations agency, a calendar with reporters' deadlines, and eye-catching envelopes for mailings. He also suggested meeting with members of the press and knowing what kinds of events or stories they write about.

When it comes to event marketing, Harris said at another panel, it's not a bad idea to find a small charity that will be happy to profit from the publicity and which will provide volunteers to help with the event.

For client sponsorship of a large event, Harris suggested dividing up the sponsors for separate areas of the event. For instance, one T-shirt sponsor, one sponsor for the remote broadcast, and one banner sponsor.

The convention's perennial favorite topic, keeping salespeople "off the

backs" of promotion directors, came up several times. At one session, KJR/KLTX Seattle sales manager Laura Kussick and assistant VP/marketing Janet Magleby described a process that their salespeople must follow before even approaching Magleby with requests.

The AE first asks the client some promotion qualifier questions about demographics and client needs. Before going to the promotion director, the AE is expected to look at the opportunity board located centrally in the station, which identifies all advertisers and what they want in terms of promotions. Next, the AE looks at the calendar of station events. Then, he or she brainstorms with the sales manager for up-to-date opportunities and, finally, fills out a promotion request form, which is then signed by the sales manager. Only after those steps are taken does the AE meet with the promotion director.

At the top 40/urban format workshop, promotion directors discussed, among other topics, ways they are keeping their stations visible this summer. KDWB Minneapolis is using a station boat, sponsored by Arby's. WNCI Columbus' man-on-the-street goes to every event in town. He appeared at a golf tournament downtown and gave a prize to the first person to hit him with a golf ball.

In a cume-building audience promotion, WQHT (Hot 97) New York marketing director Rocco Macri tied in with the New York State Lottery to award money to holders of losing tickets.

The convention was capped off May 16 with the 1993 International Gold Medallion Awards, which recognized the best promotional campaigns airing between Jan. 1 and Dec. 31, 1992. Following is a list of the radio winners:

Large-market sales promotion, WFOX Atlanta ("Get To Know Us") and WSCR Chicago ("Score Plastic Mug"); medium-market sales promotion, KSFI Salt Lake City ("Your Guide To The NBA Playoffs").

Large-market audience promotion, WMXV New York ("Painters Campaign"); small-market audience promotion, KJHK Lawrence, Kan. ("KJHK Road Trip").

Large-market special project, KIIS Los Angeles ("KIIS and Unite"); medium-market special project, WRAL Raleigh, N.C. ("Kode-A-Kid").

Most innovative radio promotion, WGN Chicago ("Bears Ticket Art").

Large-market jingle/music package, KROQ Los Angeles ("The K-ROQ Anti-Jingles").

Large-market campaign using more than one medium, Canadian Broadcasting Corp., Ontario Region Promotions ("CBC Radio 740 Campaign"); small-market campaign using more than one medium, CBC ("A Windsor Perspective").

Large-market TV announcement, KCBS-FM Los Angeles ("Clockwork KCBS").

Large-market in-house radio an-

(Continued on page 67)

Five Stations Sweep B'board Radio Award Nominations

(Continued from page 8)

New Haven, Conn.; WPGC-FM Washington, D.C.; WPRO-FM Providence, R.I.; and WXKS-FM (Kiss 108) Boston. A total of 28 stations are nominated in the top 40 category.

Five Spanish stations received four nominations each: KBRG San Jose, Calif.; KUNO Corpus Christi, Texas; KXTN San Antonio, Texas; WRTO Miami; and WSKQ New York. A total of 27 Spanish stations are nominated this year.

Of the 29 stations nominated in the R&B category, four received four nominations each: WCDX Richmond, Va.; WIKS New Bern, N.C.; WJLB Detroit; and WTLC Indianapolis.

Two stations, KOST Los Angeles and KVIL Dallas, scored four nods in the adult category, which is composed of every permutation of AC, as well as adult alternative, adult standards, and oldies. A total of 34 stations are nominated in the adult category.

The country category also produced four stations with four nominations apiece: KNIX Phoenix, WFMS Indianapolis, WPOC Baltimore, and WWWW Detroit. A total of 29 country stations received nominations this year.

Album-rock WCMF Rochester, N.Y., is the most-nominated station in the rock category, scoring four nods. A whopping 39 stations are nominated in that category, which includes album, classic, and modern-rock stations.

Seventeen program syndicators and distributors split the 25 nominations in the network/syndicator nationally distributed program category. Entertainment Radio Networks and Westwood One lead the pack with four nominations each. Receiving two nods each are ABC Radio Networks, SJS Entertainment, and Unistar Radio Networks.

Several individuals also received

multiple nominations, particularly at the Spanish stations, where more staffers have multiple job responsibilities than do their counterparts at English-language stations. In fact, all five broadcasters scoring three nominations each are in the Spanish category. All five are recognized as program/operations director, MD, and air personality. They are: WSKQ's Tony Campos, KUNO's Virginia Constante, WRTO's Betty Pino, KBRG's Guillermo Prince, and KXTN's Rudy Rocha.

Thirty-two other broadcasters received two nominations each, including KIIS Los Angeles' Rick Dees and KPLX Dallas' Steve Harmon and Scott Evans, who are nominated in both the air personality and syndicated program categories.

AWARD COMPETITION

The awards always produce some interesting market and personality rivalries. Among the more noteworthy competitions this year are the nominations of rival Denver stations KBCO and KBPI and their respective PDs, Doug Clifton and Bill Betts, in the rock category, and the nominations of Los Angeles stations KLAX and KLVE in the Spanish category.

In the program/operations director category, Jhani Kaye and Rob Edwards of rival Los Angeles AC stations KOST and KBIG are each nominated. Nashville country PDs Doug Baker and Kevin O'Neal of WSIX and WSM-FM will compete, as will the PDs of rival Spanish stations KGBT and KQXX in McAllen, Texas.

In the MD category, Toya Beasley and Curtis Waller of rival New York urban stations WRKS and WBLS are nominated. Elsewhere in New York, former WHTZ (Z100) promotion director Marty Wall and WQHT (Hot 97) marketing director Rocco Macri will compete.

In the air personality category, three Los Angeles top 40 jocks, including two from the same station, are nominated together. They are KIIS' Dees, former KPWR morning man Jay Thomas, and KPWR late-afternoon jock George McFly. In Hartford, Conn., WKSS PD Jay Beau Jones and WTIC-FM MD Dana Lundon are each nominated in the air personality category. In Dallas, KPLX's Harmon & Evans will go up against KSCS' Terry Dorsey. And in Nashville, WSIX morning man Gerry House will compete against WSM-FM morn-

ing duo Karl Shannon and Cathy Martindale.

In the syndicated program category, two programs produced by SJS Entertainment, "In The Studio" and "Live From Electric Ladyland," are nominated together in the rock category. They will both challenge a perennial favorite, Global Satellite Network's "Rockline."



RULES OF THE GAME

The 1993 Billboard Radio Awards cover the period from May 1992 to May 1993. Nominating panels in each format were composed of 15 programmers and five label promotion reps who work in the format, plus one or two Billboard staffers. Panelists could be nominated by a majority of the other panel members, but were not allowed to vote for themselves or any other stations or people in their company, including local marketing-agreement partners.

Stations in the top 20 Arbitron markets are eligible for the major-market awards. Markets 21-50 are considered medium for the purposes of these awards. The remaining stations are counted in the small market category.

The awards ballot follows page 28 in this issue and is found in all domestic subscription and newsstand copies. A space is provided for write-in votes. Ballots must be returned no later than July 30.

The ceremony is scheduled for Thursday, Sept. 9 in Dallas to coincide with the National Assn. of Broadcasters convention. In a change from the procedure of previous years, winners will not be notified in advance of the ceremony.

Single Reviews

EDITED BY LARRY FLICK

POP

► LISA FISCHER Colors Of Love (4:28)

PRODUCER: David Foster
WRITERS: C.B. Sager, J. Ingram, B. Roberts
PUBLISHERS: New Enterprises/Warner-Tamerlane/Carole Bayer Sager/Yah Mo/Sony Songs/B.I.R./Regency Enterprises/Music For Italy, BMI
Elektra 8773 (cassette single)

Lush pop/R&B ballad from the soundtrack to "Made In America" heralds the long-awaited return of Fischer's lovely voice. She lends a necessary depth to romantic lyrics that would sound schmaltzy if handled by a lesser talent. Track climbs to a fittingly bold and dynamic climax that will leave you smiling for hours. Perfect for top 40, urban, and AC playlists.

► INNER CIRCLE Sweat (A La La La Long) (3:46)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Big Beat 5160 (c/o Atlantic) (cassette single)

Follow-up to the top 10 smash "Bad Boys" will easily establish reggae band as an enduring pop radio entity. Track clips along at a fun and swaying pace. Topping on the cake is a sing-along refrain and chorus that will be the soundtrack to a bright summer day. Already the most-played single in German radio history, "Sweat" benefits from several well-crafted remixes that will bridge top 40 and crossover formats.

GEORGE LaMOND I Want You Back (3:38)

PRODUCERS: Mark Liggett, Chris Barbosa
WRITERS: The Corporation
PUBLISHER: Jobete, ASCAP
Columbia 74840 (c/o Sony) (cassette single)

A chestnut from the Jackson 5 catalog is jacked into the '90s with a reverent hand by charming Latino. Original mix will engage top 40 programmers, while the "Hoody" mix by Frankie Cutless has a rugged reggae vibe that will open doors at crossover radio. Freestyle fans will dig old-school "Distant Heart" on the flipside, a catchy cut that takes LaMond back to his roots.

KNUCKLEHEADZ All She Wanted (3:54)

PRODUCER: Erick Sermon
WRITERS: S. Leonard, T. Jimenez, R. Argent, J. Vitti, G. Clinton Jr., B. Collins, J.S. Theracon
PUBLISHERS: Slow Flow Music, ASCAP; Berulam Music, PRS; Bridgeport Music Inc., Rightsong Music Inc., Rubber Band Music Inc.
EastWest 5079 (c/o Atlantic) (cassette single)

Single uses Parliament's "Quickie" as its base. Album version swings into action on one sharp guitar groove and proceeds to ride it into the ground. Remix pumps up the beats and adds subtle ambient sounds before delving into that guitar. Single is a head-bobber, but all three versions could use some variety in the mix.

R & B

★ NERISSA In The Rain (3:54)

PRODUCER: Todd Terry
WRITER: T. Hester
PUBLISHER: Longitude, BMI
REMIXERS: David Anthony, Darryl James, DJ Clark Kent
Active/Select 96044 (c/o Atlantic) (12-inch single)

Nerissa puts major energy (and lots of seductive charm) in her bid to rise above the ever-crowded pack of urban/pop sirens. Clubmeister Todd Terry adds a gritty edge to a thoroughly appealing tune that is often reminiscent of material by Mary J. Blige. Track is redressed through several interesting remixes, moving from sturdy R&B to deep-house and beyond. Proper promotional muscle could equal a major hit.

JAMES BROWN How Long (4:10)

PRODUCER: Jazzie B
WRITERS: B. Romeo, H. Browne, W. Mowat
PUBLISHER: Rondor Music, Ltd.
REMIXERS: Auto & Cherokee
Scotti Bros. 09334 (c/o BMG) (CD single)

There's something wrong when a James Brown track is remixed and titled the "Making It Fonky Mix." Auto & Cherokee take on the formidable task of making James Brown fonky and succeed mostly in making him sound sampled. The duo is enamored of its own synth arrangements and raps, and proceeds to bury Brown in them. Background singers breathe, "We

gotta work these problems out," which seems to sum it up.

COUNTRY

► PATTY LOVELESS Nothin' But The Wheel (3:46)

PRODUCER: Emory Gordy Jr.
WRITER: J.S. Sherrill
PUBLISHERS: Music Corporation Of America/Brand New Town/Old Wolf, BMI
Epic 77076 (c/o Sony) (7-inch single)

Loveless finds consolation in a car on this luscious, away-from-it-all ballad. She may be sharing the country airwaves with a truckload of formidable female newcomers these days, but not one of them can get behind a lyric and turn the hurt to goosebumps the way Loveless does here. Magnificent.

► DOLLY PARTON Full Circle (3:22)

PRODUCERS: Steve Buckingham, Dolly Parton
WRITERS: D. Parton, M. Davis
PUBLISHERS: Velvet Apple/Songpainter, BMI
Columbia 77083 (c/o Sony) (7-inch single)

From the vividly candid opening line to the end of the chorus, this is a smooth, heartfelt affirmation of constancy.

► RONNIE MILSAP True Believer (4:51)

PRODUCERS: Ronnie Milsap, Rob Galbraith
WRITER: J. Hiatt
PUBLISHER: Careers-BMG/Whistling Moon Traveler, BMI
Liberty 79668 (c/o CEMA) (CD promo)

Just when you thought he'd run out of tricks, Milsap recasts himself for the '90s as a lean, mean country rocker. With swampy slide guitar and Milsap's most convincing vocal performance in years, this one is sure to make a believer out of the most cynical radio programmer.

► ROBERT ELLIS ORRALL Every Day When I Get Home (3:46)

PRODUCERS: Steve Marcantonio, Robert Ellis Orrall, Josh Leo
WRITERS: R.E. Orrall, G. Cotton
PUBLISHERS: not listed
RCA 62547 (c/o BMG) (7-inch single)

Orrall is refreshingly simple, direct, and lyrical in this testimonial to the uplifting qualities of domestic life.

► SHELBY LYNNE Feelin' Kind Of Lonely Tonight (3:00)

PRODUCER: Brent Maher
WRITER: not listed
PUBLISHER: Not listed
Morgan Creek 0034 (CD promo)

From the twin-fiddle kickoff to the Bob Willis

signature "a-ha" on the fade, this is one cool slice of Western swing. The lively track jumps with brushed drums, standup bass, and a nifty horn section. And Lynne's smoky-but-supple voice has never sounded more at home.

► JIMMY BUFFETT Another Saturday Night (3:10)

PRODUCERS: Russell Kunkel, Michael Utley
WRITER: S. Cooke
PUBLISHER: ABKCO, BMI
Margaritaville 54680 (c/o Uni) (7-inch single)

Buffett does this mock-doleful standard to an airy calypso beat and turns it into an infectious party sing-along.

KELLY WILLIS Whatever Way The Wind Blows (3:23)

PRODUCERS: Don Was, Tony Brown
WRITER: M. Crenshaw
PUBLISHER: Murder By Television/Bug, ASCAP
MCA 54678 (c/o Uni) (7-inch single)

Working with career-salvaging producer Don Was, Willis finally finds her pace with a relaxed, breezy vocal performance that milks this Marshall Crenshaw tune to the max. Could be the singer's long-awaited ticket to radio.

DANCE

► GLORIA ESTEFAN Mi Tierra (no timing listed)

PRODUCERS: Emilio Estefan, Jr., Jorge Casas, Clay Ostwald
WRITER: Estefano
PUBLISHER: Foreign Imported, BMI
REMIXERS: Tommy Musto, Pablo Flores
Epic 5243 (c/o Sony) (12-inch single)

Genius title track to La E's equally powerful Latin album is effectively reconstructed for her newly rediscovered club following. Track tempers the original song's kinetic percussion and Glo's fierce singing with a wriggling deep-house groove and ambient keyboards. Purists will dig the inclusion of Pablo Flores' faithful extended mix of the album cut. Together, they add up to a dancefloor smash.

SOFIA SHINAS State Of Mind (6:29)

PRODUCERS: Daniel Abraham, Mitch Kaplan
WRITERS: S. Shinas, M. Kaplan
PUBLISHERS: Strange Cat/Mika/BMG Songs, ASCAP
REMIXER: Tommy Musto
Warner Bros. 40924 (12-inch single)

Pop/dance ingenue may be on the verge of a long-desired breakthrough hit, thanks to Tommy Musto's astute remixes of this unassuming ditty. He provides an

NEW & NOTEWORTHY

ANGIE & DEBBIE Light Of Love (no timing listed)

PRODUCER: Steve Harvey
WRITERS: S. Harvey, G. Brown
PUBLISHER: SBK, BMI/ASCAP
Capitol 44953 (c/o CEMA) (cassette single)

Two members of the talented Winans family step centerstage with a plush, midtempo jack/pop ditty that's spiritually uplifting without getting heavy-handed. Production by Steve Harvey exudes warmth, wrapping a tasty bass line around the duo's rich and engaging voices. Added pleasure is derived from a subtle, yet effective guest appearance by Whitney Houston. An easy fit for urban stations, though track has a pop sheen suitable for top 40, too.

DAVID MORALES & THE BAD YARD CLUB Gimme Luv (Eenie Meenie Miny Mo) (4:58)

PRODUCERS: David Morales, Handel Tucker, Sly Dunbar
WRITERS: D. Morales, H. Tucker, L. Dunbar, T. Thompson
PUBLISHERS: EMI-April/Def Mix/Virgin/Pow Wow/EMI, ASCAP; Ixat/Paisley Park, BMI
REMIXER: David Morales
Mercury 862327 (c/o PolyGram) (12-inch single)

Exalted producer/remixer bows as the mastermind of a new recording act with this wildly infectious reggae/hip-hop hybrid. Track is coated with a sweet pop gloss that will make the difference in gathering top 40 support. Papa San turns a playful toasting turn, gleefully bouncing against the chanted refrain "eenie meenie miny mo." Excellent single

also has a juicy house redressing that already is wooing club pundits. Could be one of the major hits of the summer.

SHAGGY Oh Carolina (3:53)

PRODUCER: Sting
WRITER: not listed
PUBLISHER: Northridge, ASCAP
Virgin 12802 (c/o CEMA) (cassette single)

Delightful pop/reggae romp hits U.S. radio after hugely successful run in the U.K. and Europe. Gruff toasting and chanting are balanced by a clanging shuffle-beat. Poised for instant pop radio success, chewy track is also bolstered by its appearance on the chart-climbing soundtrack to the Sharon Stone film "Sliver." The right remix could trigger play at club level.

NUTTIN' NYCE In My Nature (3:39)

PRODUCERS: James "DJ Joint" Guillard
WRITERS: L. Wallace, DJ Joint
PUBLISHER: Pocketown
REMIXERS: The Green Team
Pocketown/Jive 6600 (c/o BMG) (cassette single)

One of the most hotly coveted indie records of the season lands on the Jive label. Female trio slinks into new-jill-swing territory with a sassy quality similar to TLC, while also kicking strong harmonies. Tune has a cute hook that will quickly invade the brain, and an overall sound tailor-made for multiformat acceptance. A fun summertime treat.

instrumental setting that nicely complements Shinas' voice, bringing out its smooth and smoky quality. Pick any of the four remixes, which will inject festivity into any peak-hour house program.

★ JIMMY SOMERVILLE Coming (8:02)

PRODUCERS: David Motion, Bob Last
WRITERS: Pottar, Somerville, Motion
PUBLISHER: not listed
REMIXER: David Motion
Varese Sarabande/MCA 3313 (c/o Uni) (12-inch single)

Long-absent singer makes a welcome return with an intricately arranged jam from the soundtrack to "Orlando." Somerville spews faux-operatic prose over an atmospheric collection of sounds that wavers between symphonic and space-age. His incomparable, glass-shattering falsetto is at home in the cut's jaunty groove, which begins sounding out of whack, and then whisks you off on an unusual dance journey.

★ JACK & JILL You Make Me Feel (Mighty Fierce) (5:20)

PRODUCERS: E. Rock, K. Krytell, R. Ricardo
WRITERS: E. Rock, K. Krytell, R. Ricardo, F. Fuentes
PUBLISHERS: Strictly Rhythm/ATN/Rock 'N Solid/Roman Ricardo, ASCAP
REMIXERS: "Little" Louie Vega, Kenny "Dope" Gonzalez, E-Smoove
Strictly Rhythm 12613 (12-inch single)

Spurred by the refrain "bask in my loveliness," this cheeky queer-disco anthem earns points by rocking hard and credible house grooves alongside the requisite dish banter. A tasty Masters At Work mix adds to the record's hit potential—though act comes on strong enough to make it happen on its own. Contact: 212-246-0026.

AC

► MARIA McKEE I'm Gonna Soothe You (3:36)

PRODUCER: George Drakoulis
WRITERS: M. McKee, M. Etzioni, B. Brody
PUBLISHERS: Geffen Again/Little Diva Music, BMI; Prophet Sharing/Famous Music/Let's See Music, ASCAP
Geffen 4512 (c/o Uni) (cassette single)

Fans with an ear out for former Lone Justice front woman's trademark belting will get only a taste of it on this single—for more they'll have to go to her forthcoming set, "You Gotta Sin To Get Saved." However, fans and newcomers to the singer's sound will indeed be soothed by the Motown influences on this swaying, '70s-fashioned slow-rock number. It's easy to imagine folks devouring this sound. Spin it.

► CLANNAD I Will Find You (Love Theme From The Last Of The Mohicans) (3:47)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic 5135 (CD promo)

"Harry's Game" brought Clannad to the spotlight and with this cut from new set "Banba," act aims to stay there. Single is much like its Fahrvergnügen backing track, with its airy instrumentation and misty harmonies, and adds English lyrics, so no reason fans won't want to go for a ride with this single, too.

► JAMES INGRAM Someone Like You (4:22)

PRODUCER: Keith Thomas
WRITERS: J. Ingram, K. Thomas
PUBLISHERS: Yah-Mo, BMI; Sony Tunes/Yellow Elephant, ASCAP
Warner Bros. 18531 (cassette single)

After a string of stately power ballads, it's good to see Ingram take on a song that has more of an R&B foundation. His taste for slick, full arrangements (which match his big, belting style) remains in place. Firm base at AC radio will embrace single, though a soulful vibe could spark interest at older-skewed urban formats, too.

► ORIGINAL CAST RECORDING Pinball Wizard (3:30)

PRODUCER: George Martin
WRITER: P. Townshend
PUBLISHERS: Trovser Tunes/Suolubas/ABCO, BMI
RCA Victor 61908 (c/o BMG) (CD single)

Tony-honored Broadway show bows its soundtrack recording with a single that gives several of Pete Townshend's classic tunes a softer, more adult sound. Led by a grand, appropriately dramatic rendition of "Pinball Wizard," single will add zest to AC

formats, and entice punters to seek out the forthcoming full-length album.

ROCK TRACKS

★ DIESEL Tip Of My Tongue (3:45)

PRODUCER: Don Gehman
WRITERS: Diesel, Tate
PUBLISHERS: EMI Blackwood/Lizard Songs, BMI; EMI-Virgin/John Daniel Tate, ASCAP
Giant 18539 (c/o Warner Bros.) (cassette single)

Aussie singer/guitarist exudes mucho star-power on this rhythm-rooted rock strummer. Although some will likely feel the urge to draw comparisons to John Mellencamp, Diesel has a unique quality that is steeped in blues, but also keen to current pop trends. Tune has a chorus that sticks to the brain, and an overall sound that will work well cranked on album-rock radio. Don't miss his cool "Hepfidelity" album.

★ BLIND MELON No Rain (3:15)

PRODUCERS: Rick Parashar, Blink Melon
WRITERS: Blind Melon
PUBLISHER: not listed
Capitol 79693 (c/o CEMA) (cassette single)

Sweetly rollicking tune mixes finger-snapping rhythms and fluid, high-end acoustic guitar with blues-derived arrangements and oddly affecting vocal turns. Outcome is a hummable, toe-tapping Zep-influenced effect. Neat add for modern-rock and adventurous album-rock outlets.

CRY FOR LOVE Peace Pipe (3:54)

PRODUCER: John Custer
WRITERS: A. Freed, K. Holland
PUBLISHERS: In Stereo Music/Acetylene Music, ASCAP
Columbia 53505 (c/o Sony) (cassette single)

From stem to stern, this rocker has "Freedom Rock" written all over it. Slightly southern-tinged and full of identifiable influences, it'll slip right into album-rock playlists with nary a ripple, and listeners will feel immediately comfortable with it. Could be a big summer hit. (Note of some interest: Liner notes quote various radio personalities, one of whom compares the track to Miller Beer.)

LYNYRD SKYNYRD The Last Rebel (3:59)

PRODUCER: John Custer
WRITER: not listed
PUBLISHER: not listed
Atlantic 5156 (CD promo)

Sad slide guitar punctuates this regal southern rock power ballad from genre progenitor. With its soulful feel, commanding vocal presence, and requisite rebel theme, this one will be welcomed by album-rock listeners. Acoustic version, highlighted with mandolin, accents band's reach for poignancy.

RAP

★ NEMESIS Temple Of Boom (3:16)

PRODUCERS: Nemesis
WRITERS: Nemesis
PUBLISHERS: Promuse, Inc./Unconscious Music
Profile 7397 (CD single)

Definitely a track for the hardcore at heart, "Temple Of Boom" is superbly produced. It swings and sways with fierce hip-hop flavor, recalling megajams by DJ Quik and Too Short. The track should be a top pick for cutting-edge urban programmers—"Temple Of Boom" will generate plenty of caller requests because the bass is immeasurable and the rappers have the skills urban listeners appreciate.

INTELLIGENT HOODLUM Grand Groove (4:12)

PRODUCER: Kevin "D-Kel" Hanford
WRITER: Percy Tragedy Chapman
PUBLISHER: EMI April Music Inc./Marley Marl Music/Ghetto Man Music
A&M 1458 (c/o PGD) (cassette single)

The song is truly a "grand groove," a tingly, picturesque jam run through with pretty bells and thumping bass: There is a sample credited to Isaac Hayes, but the single reeks of an old, especially appropriate Patrice Rushen song. Urban radio should take a peek—the cut is a perfect segue between daytime hard jams and late-night slow jams.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
				★ ★ ★ No. 1 ★ ★ ★	
①	2	2	8	BY THE TIME THIS NIGHT IS OVER ◆ KENNY G & P. BRYSON ARISTA 1-2565	1 week at No. 1
2	1	1	27	HAVE I TOLD YOU LATELY ◆ ROD STEWART WARNER BROS. 18511	
③	4	5	11	EVEN A FOOL CAN SEE PETER CETERA WARNER BROS. 18561	
4	3	3	11	HERO ◆ DAVID CROSBY & PHIL COLLINS ATLANTIC 87360	
⑤	6	8	10	DON'T TAKE AWAY MY HEAVEN ◆ AARON NEVILLE A&M 0240	
6	5	4	19	I'LL NEVER GET OVER YOU (GETTING OVER ME) ◆ EXPOSE ARISTA 1-2518	
⑦	10	14	8	I DON'T WANNA FIGHT ◆ TINA TURNER VIRGIN 12652	
8	8	11	10	MOMENTS OF LOVE CATHY DENNIS POLYDOR 859 054/PLG	
9	7	7	22	LOVE IS ◆ VANESSA WILLIAMS & BRIAN MCKNIGHT GIANT 18630	
10	9	6	19	TELL ME WHAT YOU DREAM ◆ RESTLESS HEART/W. HILL NOVUS 62468/RCA	
⑪	12	15	12	CAN'T DO A THING (TO STOP ME) ◆ CHRIS ISAAK REPRISE 18604	
⑫	13	17	14	IF I COULD ◆ REGINA BELLE COLUMBIA 74864	
⑬	17	23	5	FIELDS OF GOLD ◆ STING A&M 0259	
				★ ★ ★ POWER PICK ★ ★ ★	
⑭	21	34	3	RUN TO YOU ◆ WHITNEY HOUSTON ARISTA 1-2570	
⑮	18	21	7	IT'S ALRIGHT HUEY LEWIS & THE NEWS SHANACHIE ALBUM CUT	
16	11	9	14	A SONG FOR YOU ◆ RAY CHARLES WARNER BROS. 18611	
17	15	10	18	WHAT YOU WON'T DO FOR LOVE ◆ GO WEST EMI 50428/ERG	
⑱	23	24	8	YOU READ ME WRONG LAUREN CHRISTY MERCURY ALBUM CUT	
19	16	12	20	I HAVE NOTHING ◆ WHITNEY HOUSTON ARISTA 1-2527	
20	19	19	24	ANGEL ◆ JON SECADA SBK 50406/ERG	
21	20	18	22	I SEE YOUR SMILE ◆ GLORIA ESTEFAN EPIC 74847	
22	22	22	9	THAT'S THE WAY LOVE GOES ◆ JANET JACKSON VIRGIN 12650	
23	14	13	12	HARBOR LIGHTS ◆ BRUCE HORNSBY RCA 62487	
⑳	27	31	5	COLORS OF LOVE LISA FISCHER ELEKTRA 61498	
㉑	33	41	3	I'M FREE ◆ JON SECADA SBK 50434/ERG	
26	24	16	20	IF I EVER LOSE MY FAITH IN YOU ◆ STING A&M 0111	
⑳	29	33	5	CAN'T GET ENOUGH OF YOUR LOVE ◆ TAYLOR DAYNE ARISTA 1-2582	
28	25	20	25	COME IN OUT OF THE RAIN ◆ WENDY MOTEN EMI 50417/ERG	
29	28	29	7	WALK THROUGH THE WORLD ◆ MARC COHN ATLANTIC 87350	
30	26	27	10	SLEEPING SATELLITE ◆ TASMINE ARCHER EMI 50426/ERG	
31	30	30	6	LITTLE MIRACLES ◆ LUTHER VANDROSS EPIC 74945	
㉓	34	35	6	JESSIE ◆ JOSHUA KADISON SBK 50429/ERG	
33	31	25	22	SIMPLE LIFE ◆ ELTON JOHN MCA 54581	
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
⑳	NEW ▶		1	WHEN I FALL IN LOVE ◆ CELINE DION & CLIVE GRIFFIN EPIC SOUNDTRAX 77021	
⑳	36	37	4	SOMEONE LIKE YOU ◆ JAMES INGRAM WARNER BROS. 18531	
36	35	32	33	FOREVER IN LOVE ◆ KENNY G ARISTA 1-2482	
⑳	37	39	3	TAKE A LOOK ◆ NATALIE COLE ELEKTRA 64636	
38	32	26	16	WATER FROM THE MOON ◆ CELINE DION EPIC 74809	
⑳	44	—	2	ONE LAST CRY ◆ BRIAN MCKNIGHT MERCURY 862 404	
40	40	—	2	TOMORROW'S GIRLS ◆ DONALD FAGEN REPRISE 18502	
⑳	42	43	5	COME UNDONE ◆ DURAN DURAN CAPITOL 44918	
⑳	43	—	2	TELL ME WHY WYNONNA CURB 54606/MCA	
⑳	46	—	2	EVERYTHING'S SO DIFFERENT WITHOUT YOU BILLY OCEAN JIVE 42135	
⑳	NEW ▶		1	WIDE RIVER ◆ STEVE MILLER BAND SAILOR 859 194/POLYDOR	
45	38	36	16	THAT'S WHAT LOVE CAN DO ◆ BOY KRAZY NEXT PLATEAU/LONDON 857 024/PLG	
⑳	48	—	2	THE WHEEL ◆ ROSANNE CASH COLUMBIA 74973	
⑳	NEW ▶		1	NO TIME FOR TIME ◆ BRENDA RUSSELL EMI 50435/ERG	
48	41	40	33	A WHOLE NEW WORLD ◆ PEABO BRYSON & REGINA BELLE COLUMBIA 74751	
49	47	45	3	ALMOST UNREAL (FROM "SUPER MARIO BROS.") ◆ ROXETTE CAPITOL 89526	
50	39	28	8	OFF THE GROUND ◆ PAUL MCCARTNEY CAPITOL 44924	

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

Antitrust Lawyer In Line For FCC Post; NAB Readies Challenge To Campaign Bill

■ BY BILL HOLLAND

WASHINGTON, D.C.—Among the names circulating as possible Clinton administration nominees for the vacant FCC chairman position, the one that keeps recurring—both on and off Capitol Hill—is D.C. lawyer Reed Hundt.

Hundt is an antitrust attorney here in the law firm of Lathan & Watkins, and is an old St. Alban's prep school chum of Vice President Al Gore.

Gore led the administration's transition team dealing with government telecommunications infrastructure, although it is unclear if Hundt was picked due to the Gore communications policy connection.

Sources say while Hundt has appeared as frontrunner—one says he has gotten initial White House approval—the administration continues its background check. Contacted by phone, Hundt said, "It would not be appropriate for me to talk to you right now."

NAB TO CHALLENGE CAMPAIGN REFORM?

At deadline, Eddie Fritts, president of the National Assn. of Broadcasters, was expected to ask the NAB's board of directors for authority to challenge the campaign-

WASHINGTON ROUNDUP™

reform bill, should Congress pass it.

The bill, stalled in the Senate for three weeks, was finally passed by a 60-38 vote, but still must be considered by the House.

Although the bill exempts radio from the amendments that include offering Senate candidates a 50% discount on lowest unit rate for political ads, NAB brass is smoldering, calling it "the ultimate piece of special-interest legislation."

The bill also reinstates the fairness doctrine, which has been judged unnecessary and probably unconstitutional by the FCC and was twice vetoed by Presidents Reagan and Bush after Congress' past efforts to reinstate the doctrine.

FCC DENIES NAACP CHARGES

The full FCC rejected NAACP objections concerning the renewal of four Florida radio station licenses, saying the group "merely raised arguments already considered and rejected" about the transfer of the stations from one trust fund to a re-

lated one. The ruling allows New-City Broadcasting to proceed with local marketing agreements with WCFB Orlando and WEZY Lakeland, two of the stations in the trust fund ownership change.

NAB BOARD NEWS

Wayne Vriesman, VP of Tribune Broadcasting Co. and head of its radio group, was elected joint board chairman of the NAB, the highest elected position in the industry association. For the last year, Vriesman has been radio board chairman. Vriesman replaces Gary Chapman in his new position.

Paul Levesque, VP radio of Taylor Communications, North Palm Beach, Fla., has been named to the NAB radio board, filling the District 7 seat, which includes Florida, Puerto Rico, and the Virgin Islands.

CLINTON MERGES GOVT. BROADCASTS

President Clinton announced June 25 that the Voice of America, Radio/TV Marti, Radio Liberty, Radio Free Europe, and all other non-military government broadcasts to foreign countries will be merged into a single agency, administered by the U.S. Information Agency and overseen by a seven-member board.

Int'l Cable Supplier Slates New Channels

NEW YORK—International Cablecasting Technologies, the parent company of cable audio supplier Digital Music Express, plans to double its European channel lineup from 30 to 60 formats by October. An additional 26 channels are expected to be added by the end of the year.

Among the new specialized formats being added are Irish folk, flamenco, polka, Turkish, Indian, Hebrew traditional, and Hebrew hits. European cable operators will be able to locally customize their DMX channel offerings for their markets.

In other news, DMX has expanded its operations in the Middle East by signing an agreement with Cable System Management in Israel. Subscribers of CSM's Haifa system will have 30 available DMX channels.

PROMOTION CONFAB

(Continued from page 65)

nouncement, KROQ ("KROQ Stickers Save The World").

Medium-market consumer print advertisement, Société Radio, Montreal, Canada ("Radio-Canada AM CBF 690 Image").

Large-market outdoor/transit advertisement, KIIS ("KIIS Outdoor Campaign"); medium-market outdoor/transit advertisement, Mering & Associates, ("Rush Limbaugh's Mouth Actual Size").

For more convention coverage, see page 68.

Billboard

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Radio

Sales Promotions Fuel PROMAX Confab; Stations Indebted To Jordan For Ideas

ORLANDO, Fla.—Reflecting their growing importance in radio's bottom line, the topic of sales promotions came up quite a few times at various panels during the Promotion and Marketing Executives in the Electronic Media (PROMAX International) convention, held June 13-17 here. (The group was formerly known as Broadcast Promotion and Marketing Executives, or BPME.)

At a panel billed as "Sales Promotion: Getting More With Less In The '90s," Stacy Okonowsky, director of media and sales promotion for KCAL-TV Los Angeles (and formerly with KBIG Los Angeles), predicted that, in the near future, there will rarely be promotions that don't include a client. With that in mind, she suggested trying to tie clients into the station's regular programming as much as possible.

To combat the problem of having a client who is always asking for another promotion, she suggested enforcing a limit. For instance, KCAL-TV does just one promotion a year per client.

Disneyland senior promotion representative Pam Baker noted that, for Disney, it's ideal to get radio and television to partner when doing promotions with the theme parks. "I feature the DJ, and you feature my sponsor," she said. Since most [radio] stations can't afford to buy TV, it works great and gives the promotion a bigger dimension."

Jack Neitzel, director of marketing at KTAR/KKLT Phoenix, gave some additional sales tips at the "Make Value-Added A Profit Center" session. When planning a value-added sales promotion, he suggested, check to see if it generates incremental revenue and/or profit; adds real value to the client's business; enhances the station's image, awareness, and programming; and is practical to execute.

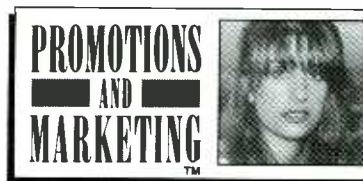
One example Neitzel gave was including a client in a station newsletter that is promoted on the air and distributed through advertisers. "Advertisers love it, because they get radio and print at once and it makes us money," he said.

For events, he recommended having ownership (i.e., calling your station the official radio station of the event), having signage, and co-promoting with the sponsor rather than relying on cash or trade.

IDEA MILL: BE LIKE MIKE

KDWB Minneapolis and WLLZ Detroit are having some fun with basketball great Michael Jordan's alleged gambling debt trouble. WLLZ's "Be Like Mike... In!" promotion gives listeners a chance to win a trip to Atlantic City and a round of golf with morning men Ken Calvert and Ed Kelly. KDWB also is giving away a golf-and-gambling getaway weekend.

Hopping on the recent controversy involving Pepsi and medical supplies, KIIS Los Angeles morning man Rick Dees offered a \$100,000 "Pepsi Challenge" to the first person to open a can of Pepsi and find a syringe inside.



by Carrie Borzillo

Fortunately, there wasn't a winner.

Thirty stations across the country are co-sponsoring "Soundcheck," the Ticketmaster/Yamaha national search for unsigned bands. KISS San Antonio, Texas, KISW Seattle, KUPD Phoenix, WAAF Boston/Worcester, Mass., WDRE Long Island, N.Y., WFBQ Indianapolis, and WWDC Washington, D.C., are among the participants in local and regional showcases, which will culminate in the national showcase in Sep-

tember. CJXY (Y95) Hamilton, Ontario, is teaming with CHCH-TV to present "Future Classics," an hourlong show featuring interviews and performances from the six finalists in Y95's unsigned band competition. The show will also focus on the music scene in Hamilton. Additionally, Y95 has released its "Future Classics '93" CD.

WKYS Washington, D.C., added a new feature to its KYS Connection line called the KYS Community Crisis Hotline, which will directly connect the listener to a variety of community organizations.

WWWE Cleveland and Gateway Stadium and Arena have joined forces to create and promote an official time capsule, which will be buried at Gateway in April 1994. It will be (Continued on next page)

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 96 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	3	5	BIG GUN "LAST ACTION HERO" SOUNDTRACK	1 week at No. 1 ♦ AC/DC ATLANTIC
2	1	2	16	PLUSH CORE	♦ STONE TEMPLE PILOTS ATLANTIC
3	4	8	4	REAL WORLD "LAST ACTION HERO" SOUNDTRACK	♦ QUEENSRYCHE COLUMBIA
4	3	5	6	EVERYBODY LAY DOWN GRAVITY'S RAINBOW	PAT BENATAR CHRYSALIS/ERG
5	12	16	5	CRYIN' GET A GRIP	AEROSMITH GEFFEN
6	5	1	16	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	♦ LENNY KRAVITZ VIRGIN
7	10	20	4	RUNAWAY TRAIN GRAVE DANCERS UNION	♦ SOUL ASYLUM COLUMBIA
8	9	10	3	SHOCK TO THE SYSTEM CYBERPUNK	♦ BILLY IDOL CHRYSALIS/ERG
9	6	7	10	EAT THE RICH GET A GRIP	♦ AEROSMITH GEFFEN
10	8	6	13	LIVIN' ON THE EDGE GET A GRIP	♦ AEROSMITH GEFFEN
11	14	24	3	WIDE RIVER WIDE RIVER	STEVE MILLER BAND POLYDOR/PLG
12	13	13	6	WHEN WILL IT RAIN JACKYL	♦ JACKYL GEFFEN
13	11	9	5	CHANGES LIVE & LOUD	♦ OZZY OSBOURNE EPIC
14	7	4	8	CALLING TO YOU FATE OF NATIONS	♦ ROBERT PLANT ES PARANZA/ATLANTIC
*** AIRPOWER ***					
15	29	—	2	29 PALMS FATE OF NATIONS	ROBERT PLANT ES PARANZA/ATLANTIC
16	16	25	5	GOT NO SHAME BROTHER CANE	♦ BROTHER CANE VIRGIN
17	15	17	9	DOWN INCOGNITO PULL	♦ WINGER ATLANTIC
18	18	36	3	TAKE ME FOR A LITTLE WHILE COVERDALE/PAGE	♦ COVERDALE/PAGE GEFFEN
19	20	23	5	ENGLISH BOY PSYCHODERELICT	PETE TOWNSHEND ATLANTIC
20	27	34	5	TOMORROW'S GIRLS KAMAKIRIAD	♦ DONALD FAGEN REPRISE
21	23	21	17	ROOSTER DIRT	♦ ALICE IN CHAINS COLUMBIA
22	28	38	3	ANOTHER DAY IMAGES AND WORDS	♦ DREAM THEATER ATCO/EASTWEST
23	21	26	8	ANYWHERE BUT HERE DYNAMITE MONSTER BOOGIE CONCERT	♦ RAGING SLAB DEF AMERICAN/REPRISE
24	30	—	2	ANGRY AGAIN "LAST ACTION HERO" SOUNDTRACK	♦ MEGADETH COLUMBIA
25	17	19	16	BLACK GOLD GRAVE DANCERS UNION	♦ SOUL ASYLUM COLUMBIA
26	33	33	4	FIELDS OF GOLD TEN SUMMONER'S TALES	♦ STING A&M
27	19	14	16	BROKEN HEARTED SAVIOR SISTER SWEETLY	♦ BIG HEAD TODD/MONSTERS GIANT
28	26	30	7	ONLY SOUND OF WHITE NOISE	♦ ANTHRAX ELEKTRA
29	31	22	6	I LOVE IT LOUD KISS ALIVE III	♦ KISS MERCURY
30	25	18	15	SHAKE MY TREE COVERDALE/PAGE	COVERDALE/PAGE GEFFEN
*** FLASHMAKER ***					
31	NEW ▶	1	1	WHAT THE HELL HAVE I "LAST ACTION HERO" SOUNDTRACK	ALICE IN CHAINS COLUMBIA
32	NEW ▶	1	1	BELIEVE ARE YOU GONNA GO MY WAY	♦ LENNY KRAVITZ VIRGIN
33	32	27	13	WHAT'S UP BIGGER, BETTER, FASTER, MORE!	♦ 4 NON BLONDES INTERSCOPE
34	22	15	10	SISTER OF PAIN EXPOSED	♦ VINCE NEIL WARNER BROS.
35	NEW ▶	1	1	I'VE ALWAYS GOT YOU ROBIN ZANDER	♦ ROBIN ZANDER INTERSCOPE
36	36	40	3	GLORIA TOO LONG IN EXILE	VAN MORRISON POLYDOR/PLG
37	NEW ▶	1	1	DREAM ALL DAY FROSTING ON THE BEATER	♦ THE POSIES DGC/GEFFEN
38	24	11	11	TRUGANINI EARTH AND SUN AND MOON	♦ MIDNIGHT OIL COLUMBIA
39	NEW ▶	1	1	LONG MAY YOU RUN UNPLUGGED	♦ NEIL YOUNG REPRISE
40	NEW ▶	1	1	DOLLAR BILL SWEET OBLIVION	♦ SCREAMING TREES EPIC

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	2	3	4	5	6	7	8	9	TWO PRINCES POCKET FULL OF KRYPTONITE	♦ SPIN DOCTORS EPIC
2	2	1	3	4	5	6	7	8	9	BLACK TEN	PEARL JAM EPIC
3	—	—	1	2	3	4	5	6	7	DOWN ON ME JACKYL	♦ JACKYL GEFFEN
4	3	3	38	4	5	6	7	8	9	EVEN FLOW TEN	♦ PEARL JAM EPIC
5	4	4	24	5	6	7	8	9	10	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	♦ SPIN DOCTORS EPIC
6	7	5	21	6	7	8	9	10	11	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	♦ GEORGE THOROGOOD EMI/ERG
7	—	10	4	5	6	7	8	9	10	CARRY ON WAYWARD SON BEST OF KANSAS	KANSAS EPIC
8	5	6	26	7	8	9	10	11	12	JEREMY TEN	♦ PEARL JAM EPIC
9	8	—	9	10	11	12	13	14	15	DREAM ON AEROSMITH	AEROSMITH COLUMBIA
10	—	7	19	18	17	16	15	14	13	ALIVE 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.

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	1	1	7	PETS PORNO FOR PYROS	3 weeks at No. 1 ♦ PORNO FOR PYROS WARNER BROS.
2	2	5	5	BREAK IT DOWN AGAIN ELEMENTAL	♦ TEARS FOR FEARS MERCURY
3	3	3	12	CREEP PABLO HONEY	♦ RADIOHEAD CAPITOL
4	4	2	12	REGRET REPUBLIC	♦ NEW ORDER QWEST/WARNER BROS.
5	6	7	9	SHE KISSED ME SYMPHONY OR DAMN	♦ TERENCE TRENT D'ARBY COLUMBIA
6	5	4	11	WALKING IN MY SHOES SONGS OF FAITH AND DEVOTION	♦ DEPECHE MODE MUTE/SIRE/REPRISE
7	8	6	7	DREAM ALL DAY FROSTING ON THE BEATER	♦ THE POSIES DGC
8	19	21	10	I'M GONNA BE (500 MILES) SUNSHINE ON LEITH	♦ THE PROCLAIMERS CHRYSALIS/ERG
9	9	10	13	PLUSH CORE	♦ STONE TEMPLE PILOTS ATLANTIC
10	10	12	5	BELIEVE ARE YOU GONNA GO MY WAY	♦ LENNY KRAVITZ VIRGIN
11	17	13	6	HAYFEVER I'VE SEEN EVERYTHING	♦ THE TRASH CAN SINATRAS GO!DISC/LONDON/PLG
12	7	9	10	METAL MICKEY STAND	♦ SUEDE NUDE/COLUMBIA
13	14	23	4	STAND ABOVE ME LIBERATOR	O.M.D. VIRGIN
14	25	25	3	WORLD CLASS FAD 14 SONGS	♦ PAUL WESTERBERG SIRE/REPRISE
15	21	27	3	RAIN JUNK PUPPETS	♦ AN EMOTIONAL FISH ATLANTIC
16	NEW ▶	1	1	WORK FOR FOOD HI-FI SCI-FI	♦ DRAMARAMA CHAMELEON
17	13	15	10	CAN'T HELP FALLING IN LOVE "SLIVER" SOUNDTRACK	♦ UB40 VIRGIN
18	16	16	6	I SHOULD'VE KNOWN WHATEVER	♦ AIMEE MANN IMAGO
19	15	19	8	COUNTRY AT WAR HEY ZEUS!	♦ X BIG LIFE/MERCURY
20	11	11	7	HANG ON TO YOUR EGO FRANK BLACK	♦ FRANK BLACK ELEKTRA
21	24	20	6	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	♦ THE CRANBERRIES ISLAND
22	23	22	8	RUNAWAY TRAIN GRAVE DANCERS UNION	♦ SOUL ASYLUM COLUMBIA
23	22	18	8	NOTHINGNESS STAIN	♦ LIVING COLOUR EPIC
24	20	17	8	FIELDS OF GOLD TEN SUMMONER'S TALES	♦ STING A&M
25	18	14	7	THE RETURN OF PAN DREAM HARDER	♦ THE WATERBOYS GEFFEN
26	12	8	12	TRUGANINI EARTH AND SUN AND MOON	♦ MIDNIGHT OIL COLUMBIA
27	26	29	3	SHOCK TO THE SYSTEM CYBERPUNK	♦ BILLY IDOL CHRYSALIS/ERG
28	NEW ▶	1	1	BROTHER AND SISTERS JOY AND BLUES	♦ ZIGGY MARLEY VIRGIN
29	28	26	10	MY NAME IS MUD PORK SODA	♦ PRIMUS INTERSCOPE
30	NEW ▶	1	1	THE UGLY TRUTH ALTERED BEAST	♦ MATTHEW SWEET ZOO

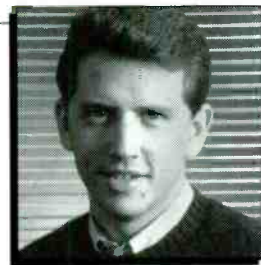
Tracks with the greatest airplay gains this week. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.



Wink, Wink, Nudge, Nudge. Eric Idle of Monty Python fame, and star of the new movie "Splitting Heirs," entertains KITS (Live 105) San Francisco's Alex Bennett, left.

Billboard's PD of the week™

Scott Wilder
KLTy Dallas



"WHEN PEOPLE THINK of Christian radio, they think of the audio equivalent of someone pointing and shaking a finger," says KLTy Dallas PD Scott Wilder. "One of our greatest challenges is breaking down the stereotypes of the format."

Wilder, along with VP/programming Jon Rivers, is attempting to achieve that goal by focusing on programming an AC station that "happens to be Christian" and targeting an audience of "upscale 25-49-year-old women."

KLTy's all-music format is unusual for the genre, which generally includes some spoken-word content.

"I'm not saying there is not a place for preaching. There is a place for all different formats," explains Walker, who says the all-music presentation is the station's best weapon against the format stereotypes.

Walker steers clear of the "Christian music" label, noting that "labels sometimes keep people from checking it out. I'd much rather people listen and decide for themselves . . . We're not a lot different [from other AC stations], we just have to have people check it out."

Despite deliberate efforts to reach out to a wide audience, Walker says he is careful not to alienate the core. "I don't think we can abandon the core audience, who are great TSL providers," he says. "We can't gain someone at the expense of the core Christian listener."

He describes that core audience as people who are "predisposed to what we do. They attend church [and] are family-oriented people who are concerned about the music their children listen to."

According to Walker, KLTy is the only Class C station in a top-15 market with a 24-hour contemporary Christian format. The station maintains fairly consistent ratings. Although it dipped 2.9-2.6 in the winter Arbitron book, in the first spring-book trend it shot up to a 3.6. It is consulted by Brad Burkhart.

KLTy shares the most audience with the market's AC and country stations, and the programming mix is flavored with some country artists, including Ricky Skaggs and Paul Overstreet.

Here's a recent afternoon hour: Amy Grant, "Lead Me On"; Michael W. Smith, "Give It Away"; Paul Smith, "Bigger Than Life"; Kim Boyce, "Until Now"; Dion, "I Believe"; the Imperials, "We're All Looking"; Chris Christian, "Day Like Today"; Sandi Patti, "Hand On My Shoulder"; Steven Curtis Chapman, "Go There With You"; Dick & Mel Tunney, "Let The Dreamers Dream"; Bryan Duncan, "Into My Heart"; and Out Of The Grey, "Nothing's Gonna Keep Me

From You."

The station is marketed with television and outdoor campaigns as well as a very visible bumper-sticker promotion. Walker notes, "Our audience enjoys promotions just as any AC audience does."

The station's biggest promotion takes place every Wednesday morning, when KLTy staffers pick a church, suggested by a listener, as the recipient of \$941. Although other stations' cash promotions usually take place on Thursday mornings, the start of the diary week, Walker says Wednesday is the most logical day to give money to a church because many hold services on Wednesday nights, and listeners are more inclined to talk about the promotion during those services. Also, he says, by doing the promotion on Wednesday, "we're not competing with someone who's begging you to listen at 7:20 on Thursday."

Originally intended as a 10-week promotion, Walker says the church promotion "was so well received and was benefiting the station and churches in North Texas so much that our owner [Mark Rodriguez] graciously extended it." The promotion will now run indefinitely.

Surprisingly, the cash promotion is the station's only real tie-in with churches. Walker says that is a deliberate move to attract a wider audience.

"We want everyone to feel comfortable [and] enjoy KLTy, from the three-times-a-week churchgoer to someone who just has a nodding acquaintance with God."

Wilder began his radio career in 1982 at religious KBBW Waco, Texas. After coming to Dallas and working briefly at N/T KTNS as a board operator, he joined the Christian station that originally had the KLTy call letters. After that station changed format in 1986, he moved to crosstown AC KVIL.

In 1988, he joined what was then KOJO for an air shift. The following year, when KOJO flipped to Christian KLTy, he was upped to PD.

Wilder is bullish on the format's future, and says, "I believe that KLTy is leading the way. [That] doesn't mean there aren't other great radio stations doing great things with contemporary Christian music, but . . . if you are the most-listened-to station in this format in the country . . . who else could be leading the way?"

"I think we're at the beginning of this format coming into its own," he adds. "I'm hoping more owners will take a chance on it."

PHYLLIS STARK

PROMOTIONS

(Continued from preceding page)

dug up 70 years later, in 2064, since this year is WWWE's 70th anniversary.

Following the on-air promotion at WNNX (99X) Atlanta to get Peter Gabriel to play the city, the artist is adding an Atlanta date on his Secret World Solo Tour.

WIOQ (Q102) Philadelphia and the Philadelphia More Beautiful Committee are teaming for 12 weeks to help clean up local neighborhoods at remote broadcasts in various locations.

PRO-MOTIONS

Former Jeff McClusky & Associates marketing director Andrea Thompson joins WLUP-FM Chicago as promotion coordinator. Dina Sanchez is upped from promotion assistant to promotion coordinator for WLUP-AM . . . WTNY-FM Watertown, N.Y., promotion director Larry Ross moves to that position at WBEE-FM Rochester, N.Y.



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Jeff Serrette



Gang's All Here. Arista recording group Funland hangs out with its college radio friends after a New York City show. Pictured, from left, are Jeff Sperber, MD of WBAU Long Island, N.Y.; Henry Ahner, WBAU's assistant MD; Loretta Windas, AIM Marketing; Raquel Bruno, former MD of WGLS Philadelphia; Peter Schmidt and Clark Vogeler, Funland; Graham Hatch, Arista's national director of alternative promotion; Will Johnson and Alan Shook, Funland; Sharon Joffe, Arista's college promotion coordinator; and Gary Jay, AIM Marketing.

Hits! in Tokio

Week of June 13, 1993

- 1 That's The Way Love Goes Janet Jackson
- 2 Tomorrow's Girls Donald Fagen
- 3 Swim Papa's Culture
- 4 Regret New Order
- 5 Dream Sweet Dreams Aztec Camera
- 6 Coming To Life Michael Franks
- 7 I Never Felt Like This Before Mica Paris
- 8 Have I Told You Lately Rod Stewart
- 9 Move On Cecilia Ray
- 10 Soaky US3
- 11 Tribal Dance 2 Unlimited
- 12 Really Into You Around The Way
- 13 Guilty Perception
- 14 Sing Vivienne McKone
- 15 Somebody To Love George Michael & Queen
- 16 Twenty Five Hours A Day The Hooters
- 17 Almost Unreal Roxette
- 18 Wannagirl Jeremy Jordan
- 19 Who Let In The Rain Cyndi Lauper
- 20 Informer Snow
- 21 I'm Not In Love Pretenders
- 22 Kiss Of Life Sade
- 23 Do You Love Me Like You Say? Terence Trent D'Arby
- 24 Buddy X Neneh Cherry
- 25 That's The Way Love Is Bobby Brown
- 26 Lougin' Guru
- 27 La Mecanique Elenore
- 28 Daydreaming Penny Ford
- 29 Don't Take Away My Heaven Aaron Neville
- 30 Believe Lenny Kravitz
- 31 Baby I'm Yours Shai
- 32 What You Won't Do For Love Go West
- 33 Go Away Gloria Estelan
- 34 Rampage Marcus Miller
- 35 Too Young To Die Jamiroquai
- 36 Livin' On The Edge Aerosmith
- 37 Pocket ga Niji de Ippai YMO
- 38 Missing You Janet Kay
- 39 I Have Nothing Whitney Houston
- 40 Hero David Crosby & Phil Collins
- 41 Oh Carolina Shaggy
- 42 Something In My Eye Corduroy
- 43 Comme D'Habitude Claire Chevalier
- 44 Silent Way Angie Gies
- 45 Sunshine Romance Original Love
- 46 Freak Me Silk
- 47 I'm So Into You SWV
- 48 So Close Dina Carroll
- 49 That's What Love Can Do Boy Crazy
- 50 Naked With You Monday Michiru



**J-WAVE
81.3FM**

American Radio Systems Hangs Hat; Gladden Segues To TK; Darcell At WJLB

THREE BROADCAST GROUPS, Stoner Broadcasting System, Atlantic Radio, and Multi Market Communications, are planning to merge into a new media company, American Radio Systems. The deal is pending FCC approval.

The new entity, which will consist of 17 stations in eight markets, will rank among the top 20 radio broadcasting companies in the country as measured by revenue. Its initial capitalization will exceed \$100 million, and the company plans to further expand its resources via a public-equity offering at an unspecified future date.

Atlantic chairman **Steve Dodge** will serve as CEO of the new venture. Stoner chairman **Tom Stoner** will be director and chairman of the executive committee. Multi Media president/CEO **David Pearlman** will be COO of the new company. Atlantic president **Steve Winn** will be CFO.

American Radio Systems will be based in Boston.

After presenting its proposal for a redesign of the radio ratings service to almost 100 group managers and GMs, **Arbitron** has modified the proposal based on their feedback.

The original proposal called for increasing sample size by 70% by reconfiguring the four current 12-week survey periods into 18-week rolling average reports and distributing those reports every six weeks via electronic download (Billboard, May 1).

That plan met with a mixed reaction from broadcasters (Billboard, May 29), who complained primarily about the potential for the six-week phase to become the standard, and said eight books a year (one every six weeks) would be too many.

The revised proposal calls for the release of four books a year (one every 12 weeks) with four Arbitron-like releases (with limited demos and day-parts) in between. All eight releases (four books and four trends) would be based on 18-week rolling averages.

Throughout July, Arbitron AEs will present the latest version of the proposal to clients. It will then be discussed further at the next meeting of the Arbitron Radio Advisory Council, scheduled for Aug. 3-6.

In other news, **WBBR** (Bloomberg New Radio) New York owner **Michael Bloomberg** is a partner in a four-person consortium that has filed for one of four AM licenses to be awarded by the U.K.'s Radio Authority, according to a report in the M Street Journal.

PROGRAMMING: GLADDEN JOINS TK

Ernesto Gladden has been named corporate director of programming for **TK Communications** and PD of TK's **WSHE** Miami. He replaces former **WSHE** PD **Bill Pugh**, now at **KXRX** Seattle. Gladden was last PD at **KUKQ/KUPD** Phoenix.

WLTT Washington, D.C., PD **Chuck Morgan** moves to a similar position at **WSSH-FM** Boston, replacing **Steve Gallagher**, who's now with **Direct Marketing Results**. At **KYXY** San Diego, morning man **Sonny West** has been upped to PD, replacing **Art Schroeder**, who exits.

Former **WVAZ** (V103) Chicago OM

Tony Kidd joins **WHQT** Miami as PD, replacing **Hector Hannibal**. Former **KLTR** Dallas PD **Ed Scarborough** joins **WMXJ** Miami as PD, replacing **Bill Stedman**, now at **KEZR** San Jose, Calif.

Urban **WBLS** New York replaces former consultant **Tony Gray** with **Jerry Clifton** and adjusts the music to what PD **Mike Love** describes as "more uptempo." Crosstown top 40/rhythm **WQHT** (Hot 97) hires urban specialist **Harry Lyles** as its new consultant.

WCNN Atlanta flips from all-news to all-sports. **WEND** Tampa, Fla.,



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

changes calls to **WBDN**, but keeps its N/T format.

At **WHTQ** Orlando, Fla., **J.T. Stevens** is the new PD, replacing **Jim Steel**, who left the station. Stevens was last at **WQFM** Milwaukee. **WABC** New York picks up the syndicated **G. Gordon Liddy** show for nights.

WFAN New York's **Don Imus**, the latest member of the **Unistar Radio Network**, adds new affiliates **WWRX-FM** Providence, R.I., and **WINH** (formerly **WZZV**) Scranton, Pa., beginning July 12. At **WWRX**, Imus takes over for **Rona**, who moves to afternoons. Former afternoon jock **Brent Petersen** slides over to evenings.

KMXI Portland, Ore., flips to classical **KKBK** (K-Bach) under a local marketing agreement with **Baycom Media**, which is purchasing the station. Classical consultant **Lawrence Holmes** comes aboard as PD, replacing **Bill Jackson**.

Following an all-Van Halen format stunt, new signal **WTFX** Louisville, Ky., has settled on album rock. PD **Buzz Casey**, formerly with **WRRK** Pittsburgh, will do afternoons. **Dave Butz** is teamed up in mornings with **Max Miller**, from **WAFX** Norfolk, Va. **Lula Potter**, last with the **Kentucky News Network**, is the morning news anchor. **Max Webster**, last with crosstown **WQMF**, is midday host. **Tim Dukes**, from **WFLZ** Tampa, handles evenings. **Zakk Tyler**, also from **WRRK**, hosts overnights. **Dukes** and **Tyler** are co-APDs.

Clear 95 Inc. has entered into an agreement to purchase **WDJK** Dayton, Ohio, from **Vernon Baker**. The deal is now pending FCC approval. Although **Clear 95** is a stand-alone entity, it has some of the same shareholders as crosstown **WCLR**, according to **WCRL** GM **Dave Dexter**. When the deal is finalized, Dexter says the group is considering several options, including simulcasting **WCLR** on **WDJK**.

Following the closing of the sale of **KAYI** Tulsa, Okla., to **Renda Broadcasting**, the station flips from AC to top 40 as "K-Hits 106.9." **Andy Barber**, who hosted the morning show at **KAYI** in the '80s, returns to that shift where he is paired with news person **Kitt Smith** and "Big" **Mark Clark**. Former morning men **Kevin Karlson** and **Pete McKenzie** are now at **WIOT** Toledo, Ohio. The rest of the lineup consists of midday host **Carly Rush**, PD/afternoon driver **Mike Ring**, night jock **Chuck Stevens**, and overnights **Rick Taylor**.

Following its sale to **Southern Skies Corp.**, **KGKO-FM** Little Rock, Ark., flips from **Unistar's "AM Only"** format to hot country as **KMVK** (The Maverick). Former sister station **KGKO-AM** continues to broadcast the **Unistar** format. PD/afternoon jock **Ken Wall** arrives from **KDIL** San Antonio, Texas. **Doc Hollywood**, last OM/mornings at **KQID** Alexandria, La., takes over as MD/middays. Rounding out the lineup is **Kevin Clay**, from **KISK** Fayetteville, Ark., in mornings; **Nikki Malone**, from **KKSS** Albuquerque, N.M., in nights; and **Cadillac Jack**, who owns the local **Power Play Music Scheduling**, in overnights.

Joint Communications senior programming consultant **Liz Janik** is opening her own **Brampton, Ontario**-based firm, **Liz Janik Associates**, a full-service consultancy specializing in modern rock and top 40. She will continue to work on some projects with **Joint**.

Country consultant **Steve Warren** has obtained a service mark for the name of his "Album Country" format. He plans to license the name to other stations. **Warren Media** associate consultant **Bob Mitchell** will work exclusively with "Album Country" stations. The consultancy currently has four clients programming the format.

WHIO Toledo picks up the syndicated **Bruce Williams** show for nights. The station previously had dropped the program. Also, **Nancy Wilson** is upped from **WHIO** news anchor and morning sidekick at sister **WHKO**, to assistant ND at both stations.

Phil Davis exits **WJN** Dothan, Ala. **Larry Steele** takes over as PD and MD.

NETWORK NEWS

Cardiff Studios, which produces the weekly syndicated "Quarterdeck Classical Countdown" show, will launch a new, label-sponsored classical music series this fall. "The RCA Victor Preview Hour" will be hosted and produced by "Classical Countdown" host **Rich Caparella**. The series will be made available each week to public and commercial classical stations. It will present world-premiere broadcasts of upcoming **RCA Victor Red Seal** albums using the **DAT** masters of the albums weeks or months prior to their release. The show also will include interviews with classical artists signed to the label.

Westwood One will present an exclusive worldwide live broadcast of **U2's** Dublin concert during the band's current "Zooropa '93" European tour. The concert is scheduled for Aug. 28 at **RDS Stadium**. It will be carried live by

newslines...

BOB FOX, president/CEO of **KVEN/KHAY** Oxnard, Calif., has been elected chairman of the National Assn. of Broadcasters Radio Board. The new vice chairman is **WKYS** Washington, D.C., GM **Skip Finley**.

JIM ROBINSON has been upped from **GSM** to **GM** at **WRQX** Washington, D.C. **Robinson** replaces **Maureen Lesourd**, now at **WQCD** New York.

MIKE SEABERRY is out as **VP/GM** at **XHRM** San Diego. Station owner **Denis Scott** will handle the **GM** duties until **Seaberry's** replacement is named.

PHIL GOLDMAN has been named **GM** at **WKIX/WYLT** Raleigh, N.C., replacing **Mark Warlaumont**, now at **WMMO** Orlando, Fla. **Goldman** spent 20 years managing **WRVQ** Richmond, Va., until its recent sale to **Clear Channel Communications**.

WAYNE STAFFORD from **CFUN** Vancouver, British Columbia, has been named **GM** at **CKLW-AM-FM/CKWW/CIMX** Detroit/Windsor, Ontario. He replaces former **CIMX** GM **Al Pervin** and **CKLW-AM-FM/CKWW** GM **Bob Laine**.

RICHARD SUTTON joins **WKOP/WAAL** Binghamton, N.Y., as **GM**. He previously was station manager at **WGBB/WBAB** Long Island, N.Y.

STATION SALES: **WCKZ** Charlotte, N.C., from receiver **Compass Media** to **Broadcasting Partners Inc.**, owner of crosstown **WPEG**, for \$3 million; **WCLI/WZKZ** Elmira, N.Y., from **Group Six Communications**, to **Pro Radio Inc.**, for \$780,000.

JOHNNY BEERLING has resigned his post as controller of **BBC Radio 1**. No replacement has been named.

LOU BORTONE is upped from director of promotion to **VP/communications** at **PROMAX International** (formerly **BPME**).

WW1 around the world.

ABC Radio International, a division of **ABC Radio Networks**, has renewed its distribution contract with **Radio Express**, which handles the international syndication of **ABC** programs.

PEOPLE: DARCELL TO WJLB

Frankie Darcell joins **WJLB** Detroit as MD/afternoon host. She replaces former MD **Fonda Thomas**, now with **RCA**, and afternoon jock **Mike Shannon**, who exits. **Darcell** previously was MD at **WPEG** Charlotte, N.C. Also, **WJLB** morning-show producer **Robert Mosley** exits and has not been replaced. **T&Rs** to PD **Steve Hegwood**.

WKQX Chicago hires former **MTV** **VJ Mark Goodman** for mornings, replacing **Robert Murphy**. **Goodman** most recently was doing swing at **KROQ** Los Angeles.

WWBZ Chicago has disbanded morning team **Kevin Lewis** and **Robert Kirby**, according to the **Chicago Sun-Times**. **Lewis** moves to afternoons. **Kirby's** next stop is uncertain. Night jock **Dave Robbins** moves to mornings. **Jimmy Novak** moves from afternoons to nights.

Bobby Knight has been upped from MD to APD at **WROO** Jacksonville, Fla. As expected, former **WEGX** Philadelphia morning man **John Lander** lands that job at **KFMB-FM** (B100) San Diego, replacing **Jeff & Jer**.

At **KIOZ** Oceanside, Calif., midday host **Shanon Leder** moves to mornings, replacing **Kevin Cranker** and **Josh "Bubba" Board**, who exit. Swing jock **Chuck Miller** moves into middays. **Chris Ryan**, who hosted the 1-3 p.m. shift, comes off the air to concentrate on his promotion director duties.

As expected, **WBIG** (formerly **WJZE**) Washington, D.C., debuted new morning team **Jim London** and **Mary Ball**, formerly with crosstown **WMZQ**. They replace **Tom Kelly**, who

moves to afternoons. Former afternoon jock **Dave Adler** shifts to full-time marketing and promotion duties.

Across town, **WMZQ** hires new morning co-host **Keith Avallone** (aka **Hollywood Henderson**) from **WLIX** Long Island, N.Y. He will be paired with current morning host **Sandy Weaver**, and will use the air name **Keith Henderson**. Former morning co-host **Tom Rivers**, is now at **WQYK-FM** Tampa. Also, **WMZQ** late night host **Keith McDonald** exits and is replaced by **Justin Taylor** from **WJRR** (formerly **WVRI**) Orlando.

Former **CFTR** Toronto afternoon jock **Tarzan Dan** heads across the street to **CHOG** (AM 640) for that shift. He replaces **Deanna Mason**, who exits for crosstown **CILQ** (Q107).

At **WHJY** Providence, **Geoff Charles** arrives for overnights, replacing **Amy Hagan**, who is now in middays. **Charles** had been hosting mornings at crosstown **WALE**. Also, **WHJY** promotion director **Dennis O'Heron** is moving to crosstown **WWRX**. PD **Bill Weston** is accepting resumés in his search for a replacement.

Gary Jeff Walker joins **WAZU** Dayton, Ohio, for mornings, replacing **Mr. K.**, who leaves the station. For eight years, **Walker** hosted afternoons on **WYHY** (Y107) Nashville, and for the past few months did P/T work at **WSIX** Nashville.

Kendall Lamar joins **WJMH** Greensboro, N.C., for overnights. He most recently was with "The Arsenio Hall Show" and previously worked at **KTAA** Fresno, Calif. **Lamar** replaces **Apollo**, who moves to middays/production director duties, replacing former midday host **Trey Black** (aka **Wax Master Torey**).

P/T jocks **Warren English** and **Melissa Grant** have been upped to nights and overnights, respectively, at **WMXC** Charlotte.

AMERICAN BANDS GO TO U.K. FOR FIRST CRACK AT SUCCESS

(Continued from page 1)

ket is not a new one, but industry observers and interested parties seem unanimous that the power of the British music press and, to a lesser extent, radio and television, has never been greater in conjuring up the spark that ignites the careers of modern-rock and alternative acts—often when support at home has been cautious to the point of noncommittal.

In recent months, the U.K. has provided succor to the fledgling careers of groups that have not become commercially viable for their U.S. labels, such as Epic's Rage Against The Machine, Sire/Reprise's Belly, and Rykodisc's Sugar, while keeping the flame alive for acts that remain specialized tastes at home, such as Warner Bros.' American Music Club. U.K. attention also has kickstarted acts in the U.S., such as Urge Overkill (Geffen) and Red House Painters (4AD), and has provided a metaphorical shoulder to lean on for Giant Sand, Fishbone, Come, and others.

"In Britain, it's so immediate," says Warren Entner, manager of Los Angeles' uncompromising new rock quartet Rage Against The Machine, which typifies the tale of trans-Atlantic career development. "You've got national press, which hits everywhere all at once, and national radio and TV. In general, the British press will be more accepting of new bands, and I find that they're a little bit less 'corporate music' orientated. There are very few magazines here which take a chance on a new band."

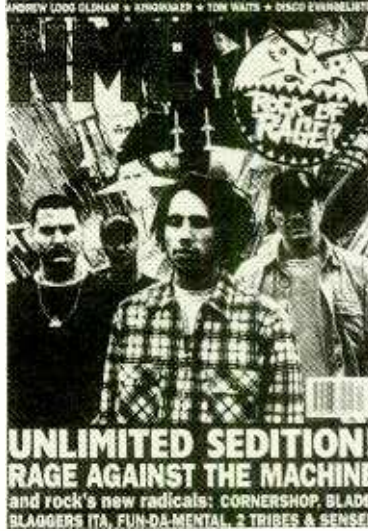
Rage is preparing to follow its current headlining appearances on the second stage of this year's Lollapalooza with yet another visit to Britain for the 1993 Reading Festival at the end of August. The group's self-titled album is nudging U.K. sales of 100,000 and approaching six months on the U.K. chart, with two top 30 singles already in the bag. The label claims U.S. sales of nearly 200,000.

"Rage Against The Machine" took its British chart bow Feb. 13 and made a steady, six-week 52-45-38-23-20-17 ascent, almost unheard of in the volatile British chart environment. The album entered The Billboard 200 May 1, with its two-week flight peaking at No. 193, and returned June 19 with an overall peak so far at No. 169.

Entner has stepped on the welcome mat of the British market before, experiencing early support for his other acts, including Faith No More and L7. "With Rage, this one was unusual. We had the opportunity to bring them over [to the U.K.] before the record was released, with Suicidal Tendencies. We were bringing them over to an unknowing audience. That can be brutal, but I remember that show at the Town & Country [since renamed The Forum]. Rage hits the stage and, by the third song, the crowd is shouting out 'Who are you? Who are you?' One of the toughest audiences in the world and they really warmed to them."

"Then, in the U.S.," he continues, "we went back and did [a] run in January and, in hindsight, things really took off better than the record company expected. We're going along at a steady pace, instead of pushing buttons and forcing airplay."

Jonathan Morrish, director of corporate press and publicity for Sony Music U.K., says, "Because there's a built-in intensity in this market, there's a predilection for things to happen quickly. But the way this record has built is the kind of gradual movement that any company wants



American bands seeking exposure in their own country have found U.K. media willing to write about cutting-edge sounds. From left, Bob Mould of Sugar, Tanya Donnelly of Belly, and Rage Against The Machine benefited from early coverage in U.K. publications including the New Musical Express and London's Sunday Times.

to see."

Epic product manager Billy Hauxwell adds, "There were certain key events which happened in our favor: early support from the New Musical Express and Melody Maker; the very early support slots with Suicidal Tendencies; then [the national BBC pop/rock network] Radio 1 came on board. We're also lucky that the Ministries and Red Hot Chili Peppers and Faith No Moers and L7s have really gone a long way to making that kind of music the hip thing to be into if you're a metal-head. The American company's build-up period is a lot longer. They're not playing catch-up; they know what they're doing. But we had a great campaign, great press support, and we also had a great album."

Hauxwell makes special mention of Radio 1 DJ Mark Goodier's "Evening Session" show, which has become a slightly more mainstream version of the station's veteran alternative music presenter John Peel's shows. Peel's championing of new bands continues to lend great support to unsigned and indie talent, but Goodier's programs showcase music by cutting-edge acts on bigger independents and majors. The show's production team claims credit for the early advocacy of American acts such as Paw, Smashing Pumpkins, Helmet, Superchunk, Belly, Sugar, the God Machine, and Nirvana.

POWER OF THE PRESS

Since the demise of Sounds in 1991, NME and Melody Maker have been Britain's only national weekly mainstream rock newspapers. The two titles have a formidable preeminence in the development of new talent, and the acknowledgment of their influence comes loud and clear from both sides of the Atlantic.

"The cover of NME or MM as the pinnacle of a campaign can mean 10,000 U.K. sales. I don't think there's any doubt about that," says Andy Saunders, London-based head of press at Creation, which has scored two bullseyes: Sugar's "Copper Blue" album last fall and follow-up "Beaster" this spring. U.K. sales stand at 100,000 and 60,000, respectively, or about half of the corresponding U.S. sales totals.

"When we heard 'Copper Blue,' we went crazy. We said to everyone, 'Put them on the cover,'" recalls Saunders. "One of the first [papers] to pick it up was NME. They did a front cover, then Melody Maker, and then it exploded through [monthly glossy titles] Vox

and Select. [Best-selling monthly rock title] Q was very slow, it has to be said, but the trade press picked it up. The NME cover was the culmination of a groundswell of support through the paper and 'Copper Blue' ended up being their album of the year. We're a country that's 600 miles long, not 6,000, and America attaches more importance to radio than press, and Bob Mould's stuff is still too hard—he's been No. 1 on the college and alternative charts forever, but as far as [Billboard's] Hot 100 is concerned, it's still a bit too hard."

Robin Hurley, MD of 4AD U.S., says that his label, which licenses material through Warner Bros. in the U.S., sees British coverage as a sales tool. "We use the NME and Melody Maker press, fax it out to radio and particularly the WEA sales force, tell them a band's got quite a buzz in the U.K., and hopefully they'll learn quite a bit about them."

Entner has a similar policy. "We will send some articles out and say, 'Look who's picked up on this band.' There's respect for most of the British journalism. Most Americans are real Anglophiles, and it's looked at with real credibility."

Hurley cites the Pixies and the Breeders as examples of 4AD bands that broke initially in Britain and acknowledges that early reportage of Belly also came from this side of the water—if only because the band, signed directly to Sire/Reprise in America but to 4AD in London, released two EPs in Britain last year ("Slowdust" and "Gepetto") that were import-only items in the U.S.

4AD London press officer Tony Morley recounts "single of the week" nominations for both releases in the "inkies" and other key media coverage. Hurley adds, "Belly played dates in Britain before they played here, but when the album ['Star'] came out, Sire got coverage in just about every [U.S.] magazine you could want." Sales of "Star" now stand at some 300,000 in the U.S. and 60,000 in Britain.

Another significant success story in Britain this year, if a belated one, is that of American Music Club, the San Francisco band whose checkered nine-year career on a variety of labels has been notable for consistently loyal press support in Britain but negligible sales—until now. The band's "Mercury" set, its major-label debut for Virgin, had a two-week chart run, peaked at No. 41 in March, and even gave rise to a minor chart single,

"Johnny Mathis' Feet." A second single, "Keep Me Around," has just been released on CD and cassette with five previously unreleased cuts, and the group appeared June 25 at the Glastonbury Festival.

U.K. sales of "Mercury" have passed 13,000, a career best here, but Spike Hyde, outgoing head of press at Demon, which released some of AMC's earlier albums, says this is not simply a case of major-label muscle taking a band to the next level—a point that would seem to be borne out by the current album's disappointing U.S. showing on Warner Bros.

"It's a result of the band working hard, and because we have a weekly music press and [it] picked up on them... If you read about a band once a month, it's not going to stay in your mind. If you read about them once a week, it is."

AMC leader Mark Eitzel had a hand in discovering 4AD's Red House Painters, another San Francisco band that has enjoyed healthy support here. "They've reached a lot greater acceptance in the U.K. than they have here," says 4AD's Hurley. "It could take as much as a year or so longer to make inroads here. A huge amount is

down to the availability of those weekly papers there. Finally with that band, we think we have a Rolling Stone story coming up."

'REAL' INDIE COVERAGE

John Storey, editor of U.K. indie fanzine Bucketful Of Brains, which claims an international readership of some 10,000, says his magazine is able to provide coverage of "real" American independent groups that is not forthcoming at home.

"They've obviously got their local press, but the real indie level gets missed out. A lot of the stuff I do doesn't really get covered."

He cites the Loud Family as an example of a U.S. band generating a buzz here, but not necessarily in America, and adds, "We've done acres on Giant Sand, who mean pigshit in America. Before their last album, they didn't have an American deal. They came out here through Zippo, then Demon. I saw probably their first gig here and there were literally five people there. But when they came back, it was to full rooms."

A certain irony exists in the fact that at a time when the British record industry is under fire for failing to nurture new talent of its own, it's able to advance the careers of many American bands that might otherwise never have found the encouragement they needed to continue.

4AD's Hurley notes the sharp contrast between British and American media. "Overall, the media in America tend to look at each other to see what's the up-and-coming thing. It's rare that a particular part of the media will lead a project. Press will often look to see how radio or, more importantly these days, retail is supporting a record."

Rage Against The Machine manager Entner concludes, "The British press will stick with certain bands. They'll also slag the crap out of bands sometimes. [American publications] play it safer, and will still use a tried and proven route. It's the same with radio. American radio is not in the music business. It's in the advertising business—and I think that might hold true for a lot of the publications, too."

U2, CYPRESS HILL, DAYNE SETS GRACE STORES

(Continued from page 12)

(July 13, Columbia). Heartbreaker Mike Campbell produced the album, which features a brief appearance by Springsteen. "As Long As I (Can Be With You)" goes to album-rock radio shortly.

Braxton, who wowed pop and urban pundits last year with her appearance on the multiplatinum "Boomerang" soundtrack, offers her eponymous full-length recording July 13. The LaFace/Arista set will be preceded by the single "Another Sad Love Song." L.A. Reid, Babyface, and Darryl Simmons provide primary creative guidance, though Braxton contributes several compositions and productions of her own.

July 9 is the day that former Sugarcubes front woman Bjork bows "Human Behavior," her Elektra solo debut. The Icelandic vocalist drops her distinctive style and phrasing over a plethora of dance and alternative tunes. A tour is being eyed for midsummer.

On the compilation front, Soul Asylum, Matthew Sweet, Pearl Jam, and Lucinda Williams are among the acts lending their talents to "Sweet Re-

lief: A Benefit For Victoria Williams" (Thirsty Ear/Chaos, July 13). Composed of tunes penned by folk/rocker Williams, the set aims to raise money to help her fight multiple sclerosis.

Other albums on the rock music menu in July include "Haircut" by George Thorogood (July 27, EMI/ERG); "Happiness" by Lisa Germano (July 27, Capitol); "The Crimson Idol" by W.A.S.P. (Capitol, July 13); and "Bill" by Tripping Daisy (July 20, Red/Island).

Dance music denizens are waiting for the July 6 debut of the Robin S. album "Show Me Love" (Atlantic). The title cut recently topped Billboard's dance charts, and peaked within the top 10 of the Hot 100.

On the rap tip, Poison Posse bows its Mercury debut, "Stompin'," July 20, while Prime Minister Pete Nice & Daddy Rich offer "Dust To Dust," due July 13 from Columbia.

Assistance in preparing this story was provided by Trudi Miller Rosenblum in New York; Carrie Borzillo in Los Angeles; and Peter Cronin in Nashville.

LUIS MIGUEL RETURNS WITH AN R&B FLAVOR

(Continued from page 1)

fans, young and old.

Label executives at Warner Music International estimate the record has sold 4.5 million copies worldwide, a stratospheric tally for a Spanish-language record. Only Julio Iglesias routinely enjoys such sales figures for his Latino releases.

Last year, when "Romance" was certified gold in the U.S. by the Recording Industry Assn. of America, Miguel became the first Hispanic artist without Anglo crossover penetration to achieve such a feat. "Romance" currently is nearing 700,000 units, according to the label. That would make it the best-selling Spanish-language album in the U.S. since Linda Ronstadt's 1987 release "Canciones De Mi Padre."

Against that sales backdrop, label expectations are high for Miguel's just-released follow-up, "Aries." WEA Latina VP/GM Sergio Rozenblat expects the record to strike gold "in a very short time" and is backing up the release with an extensive Spanish-language TV and radio promotional campaign, as well as co-op advertising with Latino and Anglo retailers. He reckons that the sales split of Miguel's releases between Latino and Anglo retailers is 50/50.

"My biggest advantage," says Rozenblat, "is that I have Micky touring in the U.S. market."

However, Miguel can hardly be accused of taking the path of least resistance. His new album is a major departure from "Romance"; it sports an R&B-laced, pop groove similar to Miguel's 1990 album "20 Años," which sold a reported 200,000 units in the U.S.

Still, Miguel says the mix of romantic ballads and choppy dance numbers on "Aries" will sit well with his growing legion of fans.

"I think it's important to keep a steady musical line," says Miguel. "You don't want to give people something totally different or something that they don't recognize that is you. But on this record we worked a little bit more on the uptempo numbers than on "20 Años."

Asked why he did not reprise "Romance," Miguel replies: "After the smash of 'Romance,' I felt that it was too easy to go into 'Romance II.' I wanted to try my music, just forgetting a little bit about those boleros that everybody knows."

"But," he adds quickly, "definitely after this album, whatever happens, we're going to do 'Romance II' because I like that music and I know that people respect that music. In the future, I'm going to combine the music that I like—happy, uptempo dance songs—with the boleros. It's a very nice mix because I'm entertaining older people and people my age."

BIG BUDGET, BIG FRUSTRATIONS

Serving up a second helping of "Romance" might be a good deal easier for Miguel to accomplish than recording "Aries," which took nearly a year and an *ojo*-popping \$1.5 million to make.

In fact, every aspect of the "Aries" project has been problematic and frustrating for Miguel. After failing to find a suitable producer, Miguel ended up co-producing the album with long-time musical associate Kiko Cibrián. He initially linked up with noted engineer Bruce Swedien, who took him into a hi-tech direction that strayed from his organic intentions.

Miguel then recut the entire al-

bum, during which time he endured an appendectomy and the emotionally painful death his father, Spanish actor/singer Luisito Rey.

Additionally, "Aries" has been a difficult proposition for Warner Mexico, which originally signed Miguel in the mid-'80s. Pirated cassettes of "Aries" began appearing in Mexico 10 days before the album was released on June 22. The counterfeit product reportedly was selling for the equivalent of \$1 per tape. Warner Mexico president Julio Sainz says he suspects inside corruption and has launched an investigation.

Finally bringing the project to a close has been a source of delight to Miguel.

"I'm happy with the record, but I'm exhausted," says Miguel in faintly accented English. "After being almost a year with the same songs, going through a lot of problems with me as a producer, I just want to give the record to the people and see how

they react. I just don't want to know anything more about producing."

Like its predecessor, "Aries" sports a supporting ensemble of some of Los Angeles' finest studio players, including Robbie Buchanan, Randy Kerber, John Robinson, Freddy Washington Jr., Paul Jackson Jr., Neil Steubenhaus, Paulinho da Costa, Jerry Hey, Michael Landau, and Harvey Mason.

Saxophonist Kirk Whalum supplies a solo on the bouncy "Suave," while Tower Of Power performed and produced "Qué Nivel De Mujer," a cover of its own "Attitude Dance." The album's leadoff single, "Ayer," already a top-five Latin hit, was written by David Foster and Jeremy Lubbock.

Miguel says his inclusion of the Tower Of Power tune underscores his affection and admiration for R&B acts he grew up with in the mid-'70s.

"I love Tower Of Power, Earth, Wind & Fire, and a certain [group] of musicians that don't belong to my

generation," says Miguel. "I like very much that type of R&B, Motown, and hip-hop. My musical influence comes from those sounds." Vocally, Miguel remarks, he has been influenced by legendary Chilean balladeer Lucho Gatica, "who I think is one of the best."

10 ALBUMS IN 11 YEARS

Though only 23, Miguel already has recorded 10 albums in an 11-year career. In 1985, Miguel won a Grammy for his duet with Sheena Easton called "Me Gustas Tal Como Eres." In the past five years, he has developed into a polished stage performer, who consistently performs to sellout crowds in venues such as Mexico City's 10,000-seat Auditorio Nacional, where last month he performed eight consecutive sold-out shows.

Miguel is expected to tour Latin America, where Warner Music International's director of Latin America Maribel Schumacher says his perva-

sive market presence requires only moderate marketing assistance. Schumacher points out that "Aries" is being released in Spain, Italy, Australia, Japan, and Southeast Asia—territories that are being targeted for promotional and concert jaunts in 1994.

"The idea is for Spain and Italy to spearhead the European release and to create enthusiasm based on the success in Spain," says Schumacher. "In Southeast Asia, he's been very successful without having done much, anyway, so that I would have to believe that with a minimal effort on our part, Luis Miguel could become a very important artist there."

Though he is eyeing an eventual entrance into the English-language market, Miguel says, "To do a crossover [project] is something that is going to take a little more time because I'm just not that comfortable with the language yet. So, I'm going to keep going in Spanish for a while."

UPSHAW, LEMPER HEAD CLASSICAL CLASS

(Continued from page 1)

cal realm, though assuredly not a classical disc, is Ute Lemper's "Illusions" on London, which has just moved to the No. 2 position on the classical crossover chart after 15 weeks at No. 1. The two records, for all their musical differences, share certain characteristics. Both used fairly traditional classical marketing techniques. Both feature relatively young (under 35) female singers in 20th-century material—in Lemper's case, the songs were made famous by her idols, Edith Piaf and Marlene Dietrich. (Most were written by Friedrich Hollaender, one of Berlin's more provocative '20s cabaret composers). And both, intentionally or not, have "crossed over" to audiences outside the traditional classical group.

"Yes, this is a crossover record. However, I treat many of my recordings the same way," says Lynn Hoffman-Engel, senior VP at PolyGram Classics and Jazz. "I use the same approach for Cecilia Bartoli as I do for Ute Lemper, and that approach is to maximize the tour."

Several weeks before "Illusions" was released last January, London Records brought the Berlin-based Lemper to the U.S. for shows in New York, Chicago, Los Angeles, and San Francisco. "We basically created the awareness of her in the U.S.," says Hoffman-Engel, noting Lemper had not been here since the release of her first Kurt Weill disc in 1987.

Lemper, who is best known for her Weill interpretations—her "Kurt Weill Vol. 2" currently is No. 5 on the crossover chart—can best be described as a very tasteful cabaret artist, one with a good deal more emotional authenticity than, say, Barbra Streisand or Liza Minnelli, both of whom she has been compared to.

"Whoever attended those concerts was elated," continues Hoffman-Engel. "I did retailer parties after every performance so Ute could meet our customers and branch people, and they could get a better sense of her lively personality. The parties went over very well in terms of creating awareness for the retailer, which we have to do constantly these days."

In addition to touring, Hoffman-Engel also is a big believer in the power of the press. Two weeks before Lemper's concerts, she set up a

barrage of interviews. "We spent a lot of time and labor on that," she says. "That's what really caught on fire for us. I really believe in publicity. So much so that I'd rather do publicity than advertising. Somebody's giving you an opinion, whereas an ad just says nothing." Articles sprouted up in the local newspapers where Lemper was scheduled to appear. The singer's participation in a benefit for Paul Simon's Children's Health Fund at New York's Tatou restaurant also went a long way toward putting her on the map, as did an appearance at the Ballroom. "Then a big feature on her ran in USA Today and I started getting phone calls from TV stations," says Hoffman-Engel. "I never get phone calls from TV stations. They were saying, 'Who is she?' 'She's incredible-looking!' 'We want her!'"

AIRPLAY SPARKS INTEREST

The success of the Upshaw record, too, can be traced in large part to the press, including such mainstream publications as Time, Rolling Stone, and Us. But in this case, the spark that ignited the fire was not live dates but airplay—highly unusual for a classical record.

The first station to play the Upshaw was WNYC New York, which aired the piece in its 55-minute entirety when it was first released. "We got about three dozen calls," program director Lucy Sumner told the Wall Street Journal in a lengthy article on the record. "That's unusual during the day, when most people are at work."

While London reports no luck with public radio stations, Elektra-Nonesuch fared well indeed. Four days after the WNYC airing, Los Angeles public radio station KCRW played a 10-minute excerpt. "I remember the morning that it came in," music director Chris Douridas has been quoted as saying. "When Dawn Upshaw began singing, the phone began ringing. We got 15 calls before it was finished. That's extraordinary. One fellow said he was so moved by the piece he had to pull off the freeway until it was over... I've never seen a reaction like this to a contemporary classical work before."

Following KCRW's lead, KUSC, Los Angeles' classical station, played

the record during morning drive time last summer, while public radio's "All Things Considered" aired a positive review. KUSC named it "Recording of the Year." Press followed radio's lead, with articles appearing in the LA Times, LA Weekly, and LA Style, among others. Elektra-Nonesuch has even gotten mileage out of negative reviews. A recent ad in Gramophone quotes such opinions of the work as "A load of gloomy piffle," "There is less to this music than meets the ear," and "Why this really rather dreary symphony has sent all those people into the record shops baffles me." On the following page the ad proudly proclaims "Over 300,000 copies sold"; "No. 1 in the UK and USA classical charts for a record-breaking number of weeks"; "First recording by a living composer ever to reach No. 1 in the UK classical charts..."

The record's success has many people baffled. Clearly it isn't just the piece, since it's already been recorded on three occasions by Polish soprano Stefania Woytowicz for the Erato, Koch-Schwann, and Olympia labels. Nonesuch marketing VP Peter Clancy attributes the phenomenon to a combination of "the way Dawn puts the music across and the fact that the piece has touched people in such an emotional way."

"We were also aware from our success with Dawn Upshaw's first two records [Barber's "Knoxville" and "Girl With The Orange Lips," both of which won Grammy awards] that she had a broad audience base," he says. "That helped open the door for this record. And so did the airplay we got very soon after its release, which we built on."

Nonesuch apparently has a very different philosophy about the effectiveness of paid advertising than London does. Clancy placed ads in Musician, Option, downbeat, Time, and the New Republic, while Hoffman-Engel advertised only in Billboard and Out magazine. Both labels went after in-store play from the outset, though neither did much in the way of P-O-P materials. "We did a poster after the record took off," says Clancy, while Hoffman-Engel supplied a poster for the tour.

Unlike London, Nonesuch has not relied on live appearances. To date,

Upshaw has sung the Gorecki in concert only once, in early June at London's Barbican Hall. (She's scheduled to sing it again next October in New York with the Orchestra of St. Luke's.) Aside from the fact that Symphony No. 3 is not exactly a mainstay of the orchestral repertoire, Upshaw has been afraid, apparently, that her voice was too light for the work. "It actually took me awhile to decide that I was right for the piece," she says, "because the recording I listened to had a very dramatic soprano with a huge voice singing the part." The idea to record the symphony came from Nonesuch label head Bob Hurwitz, another difference from the Lemper project, which came from the artist.

"The label actually wanted me to do more classical material," says Lemper, "like Schoenberg and Poulenc, but I told them that, especially after the success of the Kurt Weill discs, I wanted to do something even more theatrical, more personal." (Lemper says she will do a classical disc eventually, though not in the near future.)

ALBUMS GO POP

Hoffman-Engel reports that retailers are selling "Illusions" "all over—in pop sections, classical, Broadway. That's probably why it's doing so well. And the cover art is particularly striking." Nonesuch publicity director Carol Yapple says the Gorecki symphony has shown up in pop sections, though that has been on an individual, not chain-wide, store basis, and not something the label has pushed for.

That the Gorecki's accessibility is bringing converts to the classical fold is borne out in Upshaw's report that some backstage visitors tell her they're attending their first classical concert after having heard the symphony. "I do think this is reaching a much wider audience than most classical records are," she says.

Pressed to come up with an overall master plan behind the record's success, Clancy replies, "There's nothing that can speak more strongly for the project than the music itself. That's always been an operating philosophy here. Sometimes the music creates something on its own, and you simply help it along."



• LIVING PROOF •

DREAMS

into

REALITY

"We were at home in Haiti when we learned the news that we were No. 1 for three straight weeks on the BILLBOARD WORLD MUSIC chart with our 'KALFOU DANJERE' album. I called the other musicians in the band to spread the news! This honor makes us very happy because we realize that the struggle of the Haitian people have a lot of support worldwide. Being No. 1 in BILLBOARD is an opportunity for the public outside of our country to see Haiti in a different light. At this very moment our brothers are in jail illegally, tortured and they are dying in Haiti and all over the world. Being No. 1 in BILLBOARD is a step forward in our struggle."

Lolo

Lolo Beaubrun, Boukman Eksperyans, 1993

It's not a hit until it's a hit in

Billboard.

THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/MAINSTREAM	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
★★★ NO. 1 ★★★				
1	1	10	THAT'S THE WAY LOVE GOES VIRGIN 6 weeks at No. 1	JANET JACKSON
2	2	11	COME UNDONE CAPITOL	DURAN DURAN
3	3	14	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
4	4	9	HAVE I TOLD YOU LATELY (FROM "UNPLUGGED") WARNER BROS.	ROD STEWART
5	5	9	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA	EXPOSE
6	6	21	TWO PRINCES EPIC	SPIN DOCTORS
7	9	5	WEAK RCA	SWV
8	14	5	CAN'T HELP FALLING IN LOVE (FROM "SLIVER") VIRGIN	UB40
9	7	7	REGRET QWEST/WARNER BROS.	NEW ORDER
10	11	5	CAN'T GET ENOUGH OF YOUR LOVE ARISTA	TAYLOR DAYNE
11	12	8	WANNAGIRL GIANT	JEREMY JORDAN
12	8	9	BAD BOYS (THEME FROM "COPS") BIG BEAT/ATLANTIC	INNER CIRCLE
13	10	14	FREAK ME KEIA/ELEKTRA	SILK
14	16	8	IN THESE ARMS JAMBCO/MERCURY	BON JOVI
15	13	18	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
16	17	20	DON'T WALK AWAY GIANT	JADE
17	19	6	MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
★★★ AIRPOWER ★★★				
18	25	3	I'M GONNA BE (500 MILES) (FROM "BENNY & JOON") CHRYSALIS/ERG	THE PROCLAIMERS
★★★ AIRPOWER ★★★				
19	23	5	SHOW ME LOVE BIG BEAT/ATLANTIC	ROBIN S.
20	15	11	CONNECTED GEE STREET ISLAND/PLG	STEREO MC'S
21	21	6	WHAT'S UP INTERSCOPE	4 NON BLONDES
22	18	10	I'M SO INTO YOU RCA	SWV
23	33	2	RUNAWAY TRAIN COLUMBIA	SOUL ASYLUM
24	20	11	SLEEPING SATELLITE SBK/ERG	TASMIN ARCHER
25	22	11	LIVIN' ON THE EDGE GEFLEN	AEROSMITH
26	28	4	GIRL, I'VE BEEN HURT EASTWEST	SNOW
27	24	13	WHO IS IT EPIC	MICHAEL JACKSON
28	40	2	IF I HAD NO LOOT WING MERCURY	TONY! TONI! TONE!
29	37	2	I DON'T WANNA FIGHT VIRGIN	TINA TURNER
30	29	20	ANGEL SBK/ERG	JON SECADA
31	30	5	BY THE TIME THIS NIGHT IS OVER ARISTA	KENNY G WITH PEABO BRYSON
32	31	4	GOOD TIMES WITH BAD BOYS NEXT PLATEAU LONDON PLG	BOY KRAZY
33	26	15	NOTHIN' MY LOVE CAN'T FIX IMPACT MCA	JOEY LAWRENCE
34	27	22	THAT'S WHAT LOVE CAN DO NEXT PLATEAU LONDON PLG	BOY KRAZY
35	32	22	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
36	36	3	FIELDS OF GOLD A&M	STING
37	NEW		I'M FREE SBK/ERG	JON SECADA
38	34	7	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
39	NEW		BABY I'M YOURS GASOLINE ALLEY/MCA	SHAI
40	35	17	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON

THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/RHYTHM-CROSSOVER	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
★★★ NO. 1 ★★★				
1	1	13	WEAK RCA 3 weeks at No. 1	SWV
2	3	10	KNOCKIN' DA BOOTS LUKE	H-TOWN
3	2	10	THAT'S THE WAY LOVE GOES VIRGIN	JANET JACKSON
4	4	11	SHOW ME LOVE BIG BEAT/ATLANTIC	ROBIN S.
5	5	23	FREAK ME KEIA/ELEKTRA	SILK
6	6	20	I'M SO INTO YOU RCA	SWV
7	9	9	DRE DAY DEATH ROW/INTERSCOPE	DR. DRE
8	8	4	IF I HAD NO LOOT WING/MERCURY	TONY! TONI! TONE!
9	11	5	WHOOOM! (THERE IT IS) LIFE/BELLMARK	TAG TEAM
10	7	28	DON'T WALK AWAY GIANT	JADE
11	12	11	DAZZEY DUKS TMR/BELLMARK	DUICE
12	10	22	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
13	23	4	LATELY UPTOWN/MCA	JODECI
14	16	4	WHERE ARE YOU NOW VIRGIN	JANET JACKSON
15	14	27	DITTY NEXT PLATEAU/FFRR/PLG	PAPERBOY
16	15	7	LOVE NO LIMIT UPTOWN/MCA	MARY J. BLIGE
★★★ AIRPOWER ★★★				
17	—	1	GET IT UP (FROM "POETIC JUSTICE") EPIC	TLC
18	22	4	SLAM JMJ/CHAOS	ONYX
19	24	3	ONE LAST CRY MERCURY	BRIAN MCKNIGHT
20	18	22	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
21	20	9	MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
22	13	7	GIRL, I'VE BEEN HURT EASTWEST	SNOW
23	17	16	LOOKING THROUGH PATIENT EYES GEE STREET ISLAND PLG	P.M. DAWN
24	21	18	DEDICATED JIVE/RCA	R. KELLY & PUBLIC ANNOUNCEMENT
25	26	9	GIRL U FOR ME KEIA ELEKTRA	SILK
26	27	5	BABY I'M YOURS GASOLINE ALLEY MCA	SHAI
27	31	2	ONE WOMAN GIANT	JADE
28	40	2	CAN'T HELP FALLING IN LOVE (FROM "SLIVER") VIRGIN	UB40
29	36	2	TEDDY BEAR SCOTTI BROS	G-WIZ
30	28	17	IT WAS A GOOD DAY PRIORITY	ICE CUBE
31	NEW		DO DA WHAT EASTWEST	1 OF THE GIRLS
32	32	20	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
33	29	6	BAD BOYS (THEME FROM "COPS") BIG BEAT ATLANTIC	INNER CIRCLE
34	30	13	TOUCH MY LIGHT QUALITY	BIG MOUNTAIN
35	39	3	WHOOT, THERE IT IS WRAP/ICHIBAN	95 SOUTH
36	35	2	HUMPS FOR THE BLVD. PSYCHOTIC	RODNEY O & JOE COOLEY
37	34	3	LOSE CONTROL KEIA/ELEKTRA	SILK
38	NEW		SOMETHING'S GOIN' ON MAVERICK/SIRE/WARNER BROS	U.N.V.
39	38	2	LET'S GET INTO SOMETHING SEXY RIOT/RCA	ERIK HICKS
40	25	15	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT

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. Airpower awarded to those records which attain 1250 detections (mainstream) or 500 detections (rhythm) for the first time. 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.

MUSIC MEMORABILIA GENERATE BIG BUCKS

(Continued from page 10)

out at the Hard Rock representative and said, "Don't you need a big car to take all the stuff home?" But the unsold limo might have to be shipped back to Memphis.

The Elvis collection did not fail to attract attention, though. After the \$17,250 jumpsuit and cape, the top draw was a lapis lazuli ring for which Danny Perkins paid \$6,900. Perkins, director of operations for The Guitar Hall Of Fame, said the store has \$5 million worth of Elvis memorabilia.

A major share of the auction was devoted to Beatles collectibles, which included autographs, posters, photos, gold records, publishing agreements,

signed checks, books, fanzines, and original artworks. The item with the biggest presale price tag—\$10,000 to \$15,000—was the certificate of marriage between John and Cynthia Lennon in 1962, at which one of the two witnesses was James Paul McCartney. But the highest bid for the document was only \$6,500 and Sotheby's withdrew it from the sale. The best-selling Beatles lot was a series of 13 lithographs by John Lennon titled "Bag One" that went for \$18,400.

The small but potent Jimi Hendrix collection received an enthusiastic response. A pair of white cotton bell-bottom pants with a floral design

that Hendrix wore in concert in 1968 went to the Hard Rock for \$16,100. Jimi's handwritten lyrics to "Red Velvet Room" went to a unidentified phone bidder for \$14,950.

Posters were a big draw at the auction. Topping the best sellers was a 72-poster Family Dog and Bill Graham collection designed by such artists as Mouse, Kelly, and Griffin for bands like Jefferson Airplane, Captain Beefheart, and the Grateful Dead. The winning bid was \$3,737.

The least expensive item was an Ampex poster for Led Zeppelin's first album. It sold for \$115.

VERVE ALBUM RELEASED IN U.S. DESPITE SUIT

(Continued from page 10)

are entitled to treble damages under federal law.

A Virgin spokeswoman says she knows of no plans to withdraw the band's album, but refrains from further comment, adding that Virgin's attorneys have forbidden Wood to comment on the suit.

However, in a statement released by Virgin June 21, Wood said he was "puzzled and disappointed by PolyGram's action... I cannot imagine a record buyer mistakenly coming home with the new Verve album when they've set out to buy a Charlie Parker box set."

Wood added, "PolyGram them-

selves have in recent months rereleased several recordings by a rock band called Angel, with apparently no qualms about the fact that consumers might confuse the band with the long-established classical label, Angel [which is owned by Virgin parent EMI Music]. This situation is not without its ironies, but the band doesn't find it very funny, as the legal costs alone present a major obstacle in what is now a very promising career."

Virgin attorney Bernard Fischbach could not be reached for comment at press time.

CHRIS MORRIS

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

"THAT'S THE WAY LOVE GOES" by Janet Jackson (Virgin) and "Weak" by SWV (RCA) are locked again this week at Nos. 1 and 2, respectively. "Weak" posts another strong gain in sales and airplay, and narrows the gap so that both records are almost even in overall points. Jackson's single gains in monitored airplay but is declining in sales and small-market unmonitored airplay points. The top 10 is highly competitive this week, with eight bulletted records. The two biggest point gainers overall for the second week each make big chart jumps: "Whoomp! (There It Is)" by Tag Team (Life/Bellmark) zooms 5-1 in sales (accounting for more than 75% of its points) and 8-4 on the Hot 100; "Can't Help Falling In Love" by UB40 (Virgin) is equally strong in sales and airplay, fueling a six-place jump to No. 7.

THE THIRD BIGGEST POINT GAINER on the chart is Jodeci's "Late-ly" (Uptown/MCA). It moves 29-20 on the Top 40 Radio Monitor due to top-five airplay at several top 40/rhythm-crossover stations: WPGC Washington, D.C. (No. 4), Hot 101.5 Jacksonville, Fla. (No. 3), and WJMH Greensboro, N.C. (No. 2). Also breaking from the top 40/rhythm stations is "If I Had No Loot" by Tony! Toni! Toné! (Wing/Mercury). It's particularly strong in Fresno, Calif., where it's No. 1 at KQPW and No. 5 at KBOS. 95 South's "Whoot, There It Is" (Wrap/Ichiban) is the fifth-biggest gainer, and, like Tag Team's single, sales account for almost 90% of its total points.

THERE'S A BUMPER CROP of 10 new entries on the Hot 100 this week, led by the new TLC single, "Get It Up" (Epic). It's the first release from the soundtrack to Janet Jackson's upcoming movie, "Poetic Justice." Out-of-the-box airplay includes an early No. 1 ranking at Hot 97.7 San Jose and No. 9 rankings at Z90 San Diego and FM102 Sacramento, Calif. Rapper 2Pac from the Bronx, N.Y., who also has a role in "Poetic Justice," makes his Hot 100 bow at No. 78 with "I Get Around" (Interscope). "Big Gun" by AC/DC (EastWest) enters at No. 82. The commercial single from "Last Action Hero" belongs to EastWest, but Columbia has the soundtrack album. Rodney O & Joe Cooley debut at No. 93 with "U Don't Hear Me Tho'" (Psychotic), which joins the duo's other single, "Humps For The Blvd.," on the Hot 100. "Hear" is breaking in the group's hometown of Los Angeles at Power 106, where it's No. 4 in airplay this week.

QUICK CUTS: The Power Pick/Sales goes to the Proclaimers, with "I'm Gonna Be (500 Miles)" (Chrysalis/ERG). It jumps 13 places to No. 26, with continued top five airplay at Z100 New York, WAPE Jacksonville, Fla., and WWCK Flint, Mich. ... "One Woman" by Jade (Giant) wins the Power Pick/Airplay at No. 45. The label has just released a cassette maxi-single with a new version that is No. 5 in airplay at KMEL San Francisco and Power 92 Phoenix ... "Bad Boys" (Theme From "Cops") by Inner Circle (Big Beat/Atlantic) gets caught in a chart jam and is squeezed out of the top 10 despite gaining points again this week ... Top 40 radio is giving heavy play to "Where Are You Now" off the "Janet." album by Janet Jackson (Virgin). It jumps 38-34 on the Top 40 Radio Monitor. The second commercial single, however, will be "If," scheduled for release next week.

DUBOIS TO GUIDE NEW TEXAS, CHRISTIAN LABELS

(Continued from page 10)

Texas music scene. It very much influenced me. It's actually what led me to Nashville's music. Back in the '70s, while working and living in Texas, I discovered what was going on in Austin, and it's always had a very special place in my heart—Texas music as a whole. Plus, I'm tremendously excited about some things that are going on down there, particularly in the Tejano music world."

He adds, "I have always felt that there was the need for a company to come in there—not as a carpetbagger, but to make a long-term investment in that music community. And we want to be the first people to do that."

DuBois says he will be in charge of organizing and overseeing the label and that he has "a very small equity participation" in it. Although the label is rumored to be based in Austin, DuBois says no city has yet been chosen. "The commitment is there basically to a label that is based in Texas and which will use the rich musical heritage of Texas and the current explosion of artists down there to build a roster."

He promises the operation "will be done in the same slow, careful fashion that we used to build the Arista/Nashville label."

The fact that gospel music commands less than 3% of the American

record market (according to figures from the Recording Industry Assn. of America) does not, DuBois says, diminish his zeal for establishing another Christian music label.

"Nobody believed we could do what we did here with Arista/Nashville," he notes. "I think that that is going to be a musical area that is going to be expanding in the future. I think that the way we define contemporary Christian music may change over the next few years. I think you're going to see more of a blending between country, country-rock, and very, very pop-sounding contemporary Christian music as we move forward. And, again, it's something that is a personal interest to me."

While he concedes that Arista's country roster may have "some growth," DuBois says it will be negligible. "We have a very high success ratio, and we try very hard not to compete with ourselves. I can add more people, and I can spend more money, but I can't put more weeks in the year ... We're not getting away from our basic philosophy of a few well-chosen shots with a whole lot of muscle behind them."

Since its establishment four years ago, Arista/Nashville reports that it has sold more than 14 million copies of its 20-plus album releases. In addition to Jackson and Brooks & Dunn, the roster includes Diamond Rio, Pam Tillis, Michelle Wright, Steve Wariner, Rodney Foster, Lee Roy Parnell, Dude Mowrey, the Tractors, and Firehawk.

DuBois estimates the label still has more than 90% of the staff he assembled the first year. Under his expanded duties, he says, the staff members will have room to grow rather than the temptation to go elsewhere for career opportunities.

The new deal, DuBois stresses, does not involve him in any music publishing ventures: "That's just one thing I've never done and I will never do ... That's just a kind of little personal button you push with me when you bring up [the subject of] record execs and publishing."

DuBois—whose new contract was negotiated by attorney Joel Katz—declines to specify the length of his "long-term contract," other than to say it is for "several years."

Starting out as an economics teacher and part-time songwriter, DuBois first surfaced in Nashville as a player to watch when he organized Restless Heart in 1984 and signed the group to RCA. He also served as the act's co-producer.

QUINCY JONES EYES THE SUPERHIGHWAY

(Continued from page 8)

Theme parks are another component of live events. QDE is in talks with Time Warner's theme-parks unit about the creation of new attractions such as rides, shows, and new "participatory" exhibitions, says Salzman.

QDE will be publishing the new magazine of urban life, "Vibe," a vehicle created by Jones that will focus on hip-hop culture. It is a co-venture with Time Inc., which has given the magazine a five-year commitment. Salzman says "a couple of networks" have contacted QDE about doing specials or series based on "Vibe" and that he hopes to have a special aired about the time the magazine debuts in September. QDE is also working on ideas for two other publications, he says.

Jones and Salzman's company will also be heavily involved in film making. Movies in development include "Don Quixote," "The Pulse," "Hoover," "Spy Vs. Spy," "Alfred E. Neuman," "Their Eyes Were Watching God," and an urban version of "A Star Is Born." QDE has a first-look film deal with Warner Bros. Pictures. Salzman says the first film to be shot might be "Don Quixote," for whom an "A-list star" has been chosen.

Television will be a key component of QDE because both producers are actively involved in the medium. A new show they are working on is a

co-venture with Brandon Tartikoff, the former head of Paramount Pictures. It will be a children's comedy and music program produced in New Orleans (where Tartikoff now lives) and called "Big Time TV." Salzman says the show will feature New Orleans music.

Direct-response marketing is another area of interest for QDE. It has started a unit called ECO to market entertainment collectibles. Its premier line is called Lyricatures, which will be lithographs or other artworks consisting of song lyrics over images. The first will feature lyrics from the Elvis Presley hit "Love Me Tender." Salzman says top commercial artists have been commissioned to create the images. The works will be sold through Warner Bros. Studio Stores and art dealers, as well as by direct-response marketing in magazines and, possibly, through a TV home shopping channel such as QVC Network.

Jones, whose career began as a jazz musician in the 1940s, has won 25 Grammy Awards and composed 33 movie scores. He produced the album that holds the record for most sales, Michael Jackson's "Thriller." He operates his own label, Qwest Records. Salzman was executive producer of the Mike Douglas show as well as president of the TV-production company, Lorimar Telepictures.

S.C. GOVERNOR VETOES 'SIN TAX' PROPOSAL

(Continued from page 8)

may have been viewed as a "clever means of raising revenue, in actuality it was in clear violation of First Amendment rights."

Officials at RIAA, MPAA, the National Assn. of Recording Merchandisers, and the Video Software Dealers Assn., who spent weeks talking to legislators and lobbying against the amendment, agree that the vetoed South Carolina measure's success was a solitary instance and that most stand-alone bills of that nature have been defeated in committee.

Similar "sin-tax" proposals that would have raised the cost of purchasing or renting sexually tinged releases have cropped up in Minnesota, North Dakota, Oregon, and Connecticut.

Moreover, most agree that in upcoming sessions, state lawmakers will continue to draft similar legislation and may prove more successful in getting support for the revenue-raising measures, given the weak economy in many areas.

In the weeks leading up to the June 21 Campbell veto, NARM and VSDA coordinated opposition from leading

indie stores and shop chains throughout the state; RIAA even provided the governor with a constitutional analysis—and a clear warning that such a measure would be hit with a constitutional challenge.

Opponents, which also included the American Civil Liberties Union and the broad-based Media Coalition, realized by June that chances of yanking the amendment from the huge budget bill were slim, and switched tactics to convince Campbell that the courts have long held that states cannot use taxes to discourage free expression, and that a costly legal challenge would follow passage (Billboard, June 19).

Two pending state bills are still unresolved: a Michigan bill to allow local communities to shut down or move "sexually oriented" businesses with definitions that opponents argue are too broad, and a New York bill that would broaden "rights of privacy" protection to the point that it could impede record companies' authorized rights to license performances.

BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	16	2	I LIKE IT	JOMANDA (BIG BEAT/ATLANTIC)	14	—	1	WIDE RIVER	STEVE MILLER BAND (SAILOR/POLYDOR)
2	17	2	CHIEF ROCKA	LORDS OF UNDERGROUND (PENDULUM)	15	—	1	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
3	11	4	GO AWAY	GLORIA ESTEFAN (EPIC)	16	21	2	BLAME IT ON YOUR HEART	PATTY LOVELESS (EPIC)
4	12	3	I TOTALLY MISS YOU	BAD BOYS BLUE (ZOO)	17	10	8	JUST TO BE CLOSE TO YOU	TREY LORENZ (EPIC)
5	—	1	CHATTAHOOCHEE	ALAN JACKSON (ARISTA)	18	—	1	SHOCK TO THE SYSTEM	BILLY IDOL (CHRYSALIS/ERG)
6	—	1	OOH CHILD	DINO (EASTWEST)	19	19	6	TELLIN' ME STORIES	BIG BUB (EASTWEST)
7	14	3	SPECIAL KIND OF LOVE	DINA CARROLL (A&M)	20	—	2	GOTTA KNOW (YOUR NAME)	MALAIKA (A&M)
8	—	1	PETS	PORNO FOR PYROS (WARNER BROS.)	21	13	3	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)
9	9	3	ABOVE THE RIM	BELL BIV DEVOE (MCA)	22	—	1	IBWIN' WIT MY CREWIN'	YO-YO (EASTWEST)
10	—	1	WORK IT OUT	LUKE (LUKE)	23	—	1	HAPPY	LEGACY OF SOUND (RCA)
11	7	8	AIN'T THAT LONELY YET	DWIGHT YOAKAM (REPRISE/WB)	24	20	2	BUMPIN'	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
12	8	4	T-R-O-U-B-L-E	TRAVIS TRITT (WARNER BROS.)	25	15	3	LET'S GET INTO SOMETHING SEXY	ERIK HICKS (RIOT/RCA)
13	25	2	UNCONDITIONAL LOVE	HI-FIVE (JIVE)					

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

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
JULY 3, 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
1	1	1	5	JANET JACKSON VIRGIN 87825 (10.98/16.98)	*** No. 1 *** JANET.	1
2	2	2	4	ROD STEWART WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
3	5	10	26	STONE TEMPLE PILOTS ATLANTIC 82418/AG (9.98/15.98)	*** GREATEST GAINER *** CORE	3
4	3	3	27	DR. DRE ² DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
5	6	5	31	KENNY G ⁴ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
6	9	8	3	LUTHER VANDROSS EPIC 53231 (10.98 EQ/16.98)	NEVER LET ME GO	6
7	4	4	31	SOUNDTRACK ⁸ ARISTA 18699 (10.98/15.98)	THE BODYGUARD	1
8	7	7	53	SPIN DOCTORS ³ EPIC 47461 (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	3
9	12	—	2	SOUNDTRACK COLUMBIA 57127 (10.98 EQ/16.98)	LAST ACTION HERO	9
10	10	9	24	SWV RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8
11	8	6	9	AEROSMITH GEFEN 24455 (10.98/16.98)	GET A GRIP	1
12	11	11	4	SOUNDTRACK JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	11
13	13	12	15	STING A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
14	15	13	43	ERIC CLAPTON ⁶ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
15	17	21	17	DURAN DURAN CAPITOL 98876 (9.98/13.98)	DURAN DURAN	7
16	21	27	14	4 NON BLONDES INTERSCOPE 92112/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	16
17	14	—	2	JOHNNY GILL MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	14
18	18	14	4	DONALD FAGEN REPRISE 45230*/WARNER BROS. (10.98/16.98)	KAMAKIRIAD	10
19	19	15	15	LENNY KRAVITZ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
20	27	24	12	ONYX JMJ/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	20
21	16	19	22	SNOW EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	5
22	NEW	1	1	OZZY OSBOURNE EPIC 48973 (21.98 EQ/29.98)	*** HOT SHOT DEBUT *** LIVE & LOUD	22
23	NEW	1	1	NEIL YOUNG REPRISE 45310*/WARNER BROS. (10.98/16.98)	UNPLUGGED	23
24	40	54	11	YANNI PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
25	24	25	79	PEARL JAM ⁵ EPIC 47857 (10.98 EQ/15.98)	TEN	2
26	26	18	33	SADE ² EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
27	22	22	26	SILK ⁴ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	7
28	23	23	3	SOUNDTRACK VIRGIN 88064 (10.98/15.98)	SLIVER	23
29	NEW	1	1	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	29
30	20	17	11	H-TOWN LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	16
31	30	29	40	GEORGE STRAIT ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
32	NEW	1	1	TINA TURNER VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	32
33	28	20	6	WYONNNA CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
34	29	—	2	VAN MORRISON POLYDOR 519219/PLG (10.98 EQ/16.98)	TOO LONG IN EXILE	29
35	44	46	33	SOUL ASYLUM COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	35
36	31	32	17	BROOKS & DUNN ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
37	34	35	57	BILLY RAY CYRUS ⁷ MERCURY 510635 (10.98 EQ/15.98)	SOME GAVE ALL	1
38	73	134	4	SOUNDTRACK MCA 10859 (10.98/15.98)	*** PACESETTER *** JURASSIC PARK	38
39	25	16	4	ANTHRAX ELEKTRA 61430 (10.98/15.98)	SOUND OF WHITE NOISE	7
40	41	59	37	ALAN JACKSON ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
41	35	36	27	REBA MCENTIRE ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8
42	32	26	4	BOSS DJ WEST/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	22
43	36	28	8	PORNO FOR PYROS WARNER BROS. 45228* (10.98/15.98)	PORNO FOR PYROS	3
44	NEW	1	1	PAUL WESTERBERG SIRE/REPRISE 45335*/WARNER BROS. (10.98/15.98)	14 SONGS	44
45	33	33	24	JOHN MICHAEL MONTGOMERY ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	27
46	39	39	39	GARTH BROOKS ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
47	38	30	57	JON SECADA ² SBK 98845/ERG (9.98/15.98)	JON SECADA	15
48	42	38	13	DWIGHT YOAKAM REPRISE 45241*/WARNER BROS. (9.98/15.98)	THIS TIME	25
49	43	44	15	TRACY LAWRENCE ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25
50	46	43	13	P.M. DAWN GEE STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...?	30
51	45	37	6	NEW ORDER QWEST 45250*/WARNER BROS. (10.98/15.98)	REPUBLIC	11
52	37	31	14	GREEN JELLY 200 11038 (9.98/13.98)	CEREAL KILLER SOUNDTRACK	23
53	51	45	6	SOUNDTRACK MILAN 35644/RCA (9.98/13.98)	BENNY & JOON	45
54	57	—	2	LUKE LUKE 200 (9.98/14.98)	IN THE NUDE	54
55	54	48	38	ALICE IN CHAINS COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	53	57	38	10,000 MANIACS ¹ ELEKTRA 61385 (10.98/15.98)	OUR TIME IN EDEN	28
57	58	60	51	MARY-CHAPIN CARPENTER ¹ COLUMBIA 48881 (9.98 EQ/15.98)	COME ON COME ON	31
58	60	49	10	CHRIS ISAAK REPRISE 45116*/WARNER BROS. (10.98/16.98)	SAN FRANCISCO DAYS	35
59	61	61	26	SHAI GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
60	49	56	97	METALLICA ⁶ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
61	56	42	32	SOUNDTRACK ² WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
62	52	51	31	ICE CUBE PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
63	55	65	82	BROOKS & DUNN ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
64	64	68	7	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	64
65	50	47	82	MICHAEL JACKSON ⁵ EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
66	48	41	17	NAUGHTY BY NATURE TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	3
67	63	52	13	LEVERT ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	35
68	70	53	9	PRIMUS INTERSCOPE 92257*/AG (10.98/15.98)	PORK SODA	7
69	77	63	4	MARC COHN ATLANTIC 82491/AG (10.98/16.98)	THE RAINY SEASON	63
70	62	62	12	L.L. COOL J ⁶ DEF JAM 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	5
71	84	112	16	THE PROCLAIMERS CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH	71
72	74	72	8	JIMI HENDRIX MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
73	68	50	13	DEPECHE MODE SIRE/REPRISE 45243*/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1
74	85	91	6	RADIOHEAD CAPITOL 81409 (9.98/15.98)	PABLO HONEY	74
75	81	89	42	VINCE GILL ⁴ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
76	59	34	4	ROBERT PLANT ES PARANZA 92264/AG (10.98/16.98)	FATE OF NATIONS	34
77	66	58	64	ARRESTED DEVELOPMENT ³ CHRYSALIS 21929/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	7
78	47	40	5	KISS MERCURY 514777 (10.98 EQ/15.98)	ALIVE III	9
79	65	67	21	PAPERBOY ¹ NEXT PLATEAU/FFRR 1012 (9.98/14.98)	NINE YARDS	48
80	75	70	33	GLORIA ESTEFAN EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15
81	67	66	33	BON JOVI ¹ JAMCO 514045/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
82	69	75	41	UGLY KID JOE STARDOG 512571/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	27
83	89	87	83	ENYA ² REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
84	71	71	3	VARIOUS ARTISTS UPTOWN 10858/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	71
85	92	94	8	95 SOUTH WRAP 8117/CHIBAN (9.98/16.98)	QUAD CITY KNOCK	85
86	78	74	40	QUEEN HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
87	80	77	18	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
88	76	64	15	GETO BOYS ¹ RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	11
89	91	92	146	GARTH BROOKS ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
90	87	90	22	DUICE TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	87
91	72	55	7	RUN-D.M.C. PROFILE 1440* (10.98/15.98)	DOWN WITH THE KING	7
92	97	97	36	LORRIE MORGAN BNA 66047 (9.98/15.98)	WATCH ME	65
93	100	98	39	JACKYL ¹ GEFEN 24489 (9.98/13.98)	JACKYL	81
94	82	69	14	COVERDALE/PAGE GEFEN 24487 (10.98/15.98)	COVERDALE PAGE	5
95	110	101	9	AARON NEVILLE A&M 0086 (10.98/16.98)	GRAND TOUR	77
96	86	78	12	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	75
97	79	81	110	BOYZ II MEN ⁵ MOTOWN 6320 (9.98/13.98)	COOLEYHIGHHARMONY	3
98	96	84	11	BRUCE HORNSBY RCA 66114 (10.98/15.98)	HARBOR LIGHTS	46
99	94	76	9	MIDNIGHT OIL COLUMBIA 53793 (10.98 EQ/15.98)	EARTH & SUN & MOON	49
100	151	128	19	PAUL MCCARTNEY CAPITOL 80362 (10.98/15.98)	OFF THE GROUND	17
101	88	82	24	JADE GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	56
102	95	83	47	MARY J. BLIGE ² UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	6
103	108	104	174	ORIGINAL LONDON CAST ² POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
104	90	80	9	GEORGE MICHAEL & QUEEN HOLLYWOOD 61479/ELEKTRA (8.98/10.98)	FIVE LIVE	46
105	83	93	17	DOLLY PARTON COLUMBIA 53199 (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	16
106	103	111	8	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	103
107	104	85	3	PAT BENATAR CHRYSALIS 21982/ERG (10.98/15.98)	GRAVITY'S RAINBOW	85
108	102	107	31	CONFEDERATE RAILROAD ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	91
109	98	95	9	PATTY LOVELESS EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	69

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. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

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- 17 PUERTO RICO
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- 21 CHARLOTTE
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- 14 SAN DIEGO
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- 23 HOLLYWOOD BOWL
- 24 LAS VEGAS

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	101	88	65	EN VOGUE ▲ ³	EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS 8
111	137	109	13	WILLIE NELSON	COLUMBIA 52752 (10.98 EQ/15.98)	ACROSS THE BORDERLINE 75
112	NEW ►		1	CYNDI LAUPER	EPIC 52878 (9.98 EQ/15.98)	HAT FULL OF STARS 112
113	135	—	2	STEVE MILLER BAND	POLYDOR 519441/PLG (10.98 EQ/16.98)	WIDE RIVER 113
114	106	99	5	GURU	CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1 94
115	93	79	8	VINCE NEIL	WARNER BROS. 45260 (10.98/15.98)	EXPOSED 13
116	132	122	38	MICHAEL BOLTON ▲ ³	COLUMBIA 52783 (10.98 EQ/16.98)	TIMELESS (THE CLASSICS) 1
117	NEW ►		1	SUICIDAL TENDENCIES	EPIC 46230 (9.98 EQ/15.98)	STILL CYCO AFTER ALL THESE YEARS 117
118	NEW ►		1	PETE TOWNSHEND	ATLANTIC 82494/AG (10.98/16.98)	PSYCHODERELICT 118
119	105	73	4	BIG DADDY KANE	COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98)	LOOKS LIKE A JOB FOR... 52
120	115	116	8	TANYA TUCKER	LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992 65
121	107	100	44	TRAVIS TRITT ▲	WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E 27
122	134	138	10	GIN BLOSSOMS	A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE 122
123	140	139	34	NEIL YOUNG ▲	REPRISE 45057/WARNER BROS. (10.98/15.98)	HARVEST MOON 16
124	147	137	38	PETER GABRIEL ▲	GEFFEN 24473 (10.98/15.98)	US 2
125	NEW ►		1	CLANNAD	ATLANTIC 82503/AG (10.98/16.98)	BANBA 125
126	113	108	123	ENIGMA ▲	CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D. 6
127	111	103	18	REGINA BELLE	COLUMBIA 48826 (10.98 EQ/15.98)	PASSION 63
128	125	118	162	VAN MORRISON ▲	MERCURY 841970* (9.98 EQ/16.98)	THE BEST OF VAN MORRISON 41
129	117	113	15	STEREO MC'S	GEE STREET/ISLAND 14061/PLG (9.98 EQ/13.98)	CONNECTED 92
130	121	133	93	GARTH BROOKS ▲ ⁹	LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND 1
131	154	156	113	MICHAEL BOLTON ▲ ⁶	COLUMBIA 46771* (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS 1
132	116	105	58	ANNIE LENNOX ▲	ARISTA 18704 (10.98/15.98)	DIVA 23
133	136	149	5	DAVID CROSBY	ATLANTIC 82484/AG (10.98/16.98)	THOUSAND ROADS 133
134	114	124	45	ALABAMA ●	RCA 66044 (9.98/15.98)	AMERICAN PRIDE 46
135	131	121	11	THE JERKY BOYS	SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS 121
136	123	115	83	U2 ▲ ⁴	ISLAND 510347*/PLG (10.98 EQ/15.98)	ACHTUNG BABY 1
137	133	147	23	CHANTE MOORE	SILAS 10605*/MCA (9.98/15.98)	PRECIOUS 101
138	112	126	53	AARON TIPPIN ●	RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES 50
139	124	144	15	SAMMY KERSHAW	MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART 57
140	129	136	64	WYNONNA ▲ ²	CURB 10529/MCA (10.98/15.98)	WYNONNA 4
141	99	86	16	CLANNAD	ATLANTIC 82409/AG (10.98/15.98)	ANAM 46
142	109	—	2	RUPAUL	TOMMY BOY 1058* (10.98/16.98)	SUPERMODEL OF THE WORLD 109
143	119	102	37	R.E.M. ▲ ²	WARNER BROS. 45138 (10.98/15.98)	AUTOMATIC FOR THE PEOPLE 2
144	146	142	35	SOUNDTRACK	MORGAN CREEK 20015 (10.98/15.98)	THE LAST OF THE MOHICANS 42
145	130	123	51	SOUNDTRACK ▲	EPIC SOUNDTRAX 52476/EPIC (10.98 EQ/16.98)	SINGLES 6
146	120	96	19	DIGABLE PLANETS ●	REACHIN' (A NEW REFUTATION OF TIME AND SPACE) PENDULUM 61414*/ELEKTRA (9.98/15.98)	15
147	118	119	30	WRECKX-N-EFFECT ▲	MCA 10566 (9.98/15.98)	HARD OR SMOOTH 9
148	144	189	5	LITTLE TEXAS	WARNER BROS. 45276 (9.98/15.98)	BIG TIME 144
149	126	135	11	INTRO	ATLANTIC 82463/AG (9.98/15.98)	INTRO 111
150	128	143	34	AC/DC ▲	EASTWEST 92215/AG (10.98/15.98)	LIVE 15
151	127	127	47	HOUSE OF PAIN ▲	TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN 14
152	122	114	7	FUNKDOOBIEST	IMMORTAL 53212*/EPIC (9.98 EQ/15.98)	WHICH DOOBIE U B? 56
153	NEW ►		1	FUGAZI	DISCHORD 70* (6.98/8.98)	IN ON THE KILLTAKER 153
154	161	185	5	EXPOSE	ARISTA 18577 (10.98/15.98)	EXPOSE 154

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	149	151	165	GARTH BROOKS ▲ ⁴	LIBERTY 90897 (9.98/13.98)	GARTH BROOKS 13
156	141	132	15	BIG HEAD TODD & THE MONSTERS	GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98)	SISTER SWEETLY 118
157	162	153	104	BONNIE RAITT ▲ ⁴	CAPITOL 96111* (10.98/15.98)	LUCK OF THE DRAW 2
158	155	117	11	BLUES TRAVELER	A&M 0080 (10.98/15.98)	SAVE HIS SOUL 72
159	159	160	79	ROD STEWART ▲	WARNER BROS. 26300 (9.98/15.98)	VAGABOND HEART 10
160	148	131	17	VAN HALEN ▲	WARNER BROS. 45198 (20.98/27.98)	LIVE: RIGHT HERE, RIGHT NOW 5
161	153	172	71	JOHN ANDERSON ▲	BNA 61029 (9.98/13.98)	SEMINOLE WIND 35
162	166	183	38	PAM TILLIS ●	ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL 82
163	139	110	25	CHRISTOPHER WILLIAMS	UPTOWN 10751/MCA (9.98/15.98)	CHANGES 63
164	160	145	8	RAY CHARLES	WARNER BROS. 26735 (10.98/15.98)	MY WORLD 145
165	145	120	15	BLOODS & CRIPS	DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX 86
166	143	150	69	TLC ▲ ²	LAFACE 26003/ARISTA (9.98/15.98)	OOOOOOHHH... ON THE TLC TIP 14
167	138	146	15	D.J. MAGIC MIKE	MAGIC 9413/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER 67
168	RE-ENTRY		97	NATALIE COLE ▲ ⁵	ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE 1
169	157	159	37	TANYA TUCKER ●	LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF 51
170	181	161	52	ELTON JOHN ▲ ²	MCA 10614 (9.98/15.98)	THE ONE 8
171	152	130	6	TERENCE TRENT D'ARBY	COLUMBIA 53616 (10.98 EQ/15.98)	SYMPHONY OR DAMN 119
172	150	164	12	LORDS OF THE UNDERGROUND	PENDULUM 61415*/ELEKTRA (10.98/15.98)	HERE COME THE LORDS 66
173	177	169	5	RAGE AGAINST THE MACHINE	EPIC 52959 (9.98 EQ/13.98)	RAGE AGAINST THE MACHINE 169
174	172	166	92	GUNS N' ROSES ▲ ⁴	GEFFEN 24415* (10.98/15.98)	USE YOUR ILLUSION I 2
175	182	157	66	K.D. LANG ▲	SIRE 26840/WARNER BROS. (10.98/15.98)	INGENUUE 18
176	RE-ENTRY		255	ORIGINAL LONDON CAST ▲ ²	POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA 68
177	142	125	20	BELLY	SIRE/REPRISE 45187/WARNER BROS. (7.98/11.98)	STAR 59
178	156	184	7	MC BREED	WRAP 8120/CHIBAN (9.98/16.98)	THE NEW BREED 156
179	169	187	9	JOE DIFFIE	EPIC 53002 (9.98 EQ/15.98)	HONKY TONK ATTITUDE 83
180	180	162	7	WALTER & SCOTTY	CAPITOL 92958 (9.98/15.98)	MY BROTHER'S KEEPER 151
181	179	174	49	MEGADETH ▲	CAPITOL 98531 (10.98/15.98)	COUNTDOWN TO EXTINCTION 2
182	164	176	18	JOEY LAWRENCE	IMPACT 10659/MCA (9.98/15.98)	JOEY LAWRENCE 74
183	194	—	107	ALAN JACKSON ▲ ²	ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX 17
184	165	158	51	SOUNDTRACK ▲ ²	LAFACE 26006/ARISTA (10.98/15.98)	BOOMERANG 4
185	163	140	35	MADONNA ▲ ²	MAVERICK/SIRE 45031/WARNER BROS. (10.98/16.98)	EROTICA 2
186	184	167	67	QUEEN ▲	HOLLYWOOD 61311/ELEKTRA (10.98/16.98)	CLASSIC QUEEN 4
187	167	177	64	DEF LEPPARD ▲ ³	MERCURY 512185 (10.98 EQ/15.98)	ADRENALIZE 1
188	176	163	64	CELINE DION ▲	EPIC 52473 (10.98 EQ/15.98)	CELINE DION 34
189	188	196	11	BUTTHOLE SURFERS	CAPITOL 98798 (9.98/13.98)	INDEPENDENT WORM SALOON 154
190	RE-ENTRY		6	BRIAN MCKNIGHT	MERCURY 848605 (9.98 EQ/13.98)	BRIAN MCKNIGHT 149
191	168	171	64	KRIS KROSS ▲ ⁴	RUFFHOUSE 48710/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT 1
192	185	170	69	PANTERA ●	EASTWEST 91758/AG (10.98/15.98)	VULGAR DISPLAY OF POWER 44
193	190	190	91	NIRVANA ▲ ⁴	DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND 1
194	174	165	43	BOBBY BROWN ▲ ²	MCA 10417* (10.98/15.98)	BOBBY 2
195	195	192	78	CYPRESS HILL ▲	RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL 31
196	158	178	7	K.T. OSLIN	RCA 66227 (9.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB 126
197	171	141	5	WINGER	ATLANTIC 82485/AG (10.98/15.98)	PULL 83
198	192	191	136	MADONNA ▲ ³	SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION 2
199	RE-ENTRY		58	ZZ TOP ▲	WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS 9
200	RE-ENTRY		2	JOHN TESH	GTS 4570 (9.98/14.98)	MONTEREY NIGHTS 181

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SPECIAL DRY

MELLENCAMP, MERCURY READY 'HUMAN WHEELS'

(Continued from page 1)

ect, because Mellencamp, too, had to wait for "Human Wheels."

Shortly after Christmas, Mellencamp and his band completed what he thought would be his next album. "We got done and played it for a bunch of people, but it just didn't seem to do what I wanted it to do," Mellencamp says. A few songs were salvaged in refined form, but for the most part, Mellencamp started over—an unprecedented move.

The 10 tracks on the final product are "When Jesus Left Birmingham," "Junior," "Human Wheels," "Beige To Beige," "Case 795 (The Family)," "Suzanne And The Jewels," "Sweet Evening Breeze," "What If I Came Knocking," "French Shoes," and "All Roads To The River," the last co-written with Janis Ian.

"Quite honestly, since about 1988, I pretty much have gone in and made records and not really thought too much about the consequences of the records," Mellencamp admits.

"Overall, we made a pretty good record initially," he continues, "but I guess I wanted to aim for a great one. When I saw that the band was talking mostly about 'Human Wheels' and 'When Jesus Left Birmingham,' I didn't want to put a record out that any of us would have to make excuses for; I just wanted all the songs to be as good as those two. My sense of an ideal record is one that's fun and it also makes you think. It can be serious, heavily rhythmic, but it also makes you laugh at the truth of things."

All told, the "Human Wheels" project—co-produced by Mellencamp, Malcolm Burn, David Leonard, and

Michael Wanchic—took 11 months to complete. "I hate to use the word 'labored,' because it was fun to do, but we spent a lot more time and energy and thought on this record," Mellencamp says.

In that time, Mellencamp has developed an album in which he and his band make a vivid, R&B-oriented musical leap, while examining harsh urban realities and personal politics.

Says Mellencamp, "We reinvented ourselves on 'The Lonesome Jubilee'... What this record has to offer is a white guy, with the same band that he has had for 20 years, reinventing himself once again."

Just as Mellencamp and his band added Appalachian instrumentation into the mix on 1989's "The Lonesome Jubilee," "Human Wheels" finds Mellencamp and company adopting distinct R&B rhythms for most of the album's 10 tracks.

"To me, this record is very urban," Mellencamp explains. "We had a lot of discussions about the rhythm and blues music of the day. We explored what a lot of these [current] bands are doing—these young black bands that are doing more than just sampling.

"The rhythms in songs like 'Birmingham' or 'French Shoes' or 'Junior' are R&B," says Mellencamp, "but to me R&B is the basic beat that propels the human body. Sly & the Family Stone also deserve a tip of the hat here, because as a kid when I heard Sly sing 'hot fun at the country fair,' I said, 'Man, that's for me!' Years later, I saw that there was a lot more subtlety and intensity to his music than I first realized. And

whether you hear the influence in Tone Loc or Arrested Development, Sly remains an undercredited inspiration in '90s rock'n'roll. He made street music, and I wanted things like 'Birmingham' to have the rhythm of the streets."

On several cuts, members of Mellencamp's band experiment with different instruments. Drummer Kenny Aronoff pounds African drums, djembes, and congas, while multi-instrumentalist (and current Capitol solo artist) Lisa Germano plays penny whistle and zither, as well as her customary violin.

The lyrical themes of "Human Wheels" may catch some off guard. First, there are hints that things are not quite right in society.

"I wrote 'When Jesus Left Birmingham' in Amsterdam in 1992," explains Mellencamp, "after driving back at 2 a.m. from a concert we'd done down in The Hague. When we got to the hotel, it looked like Sodom and Gomorrah, with dozens of well-dressed businessmen all around the area picking up prostitutes and going wild. I thought, 'There's something wrong here: It's a Wednesday night, at an hour when anybody sane is asleep, and these people are just getting started!' It gave you the sense that there's no bottom line any more in any one's behavior."

In "Junior," Mellencamp's protagonist sees "the world through the TV Guide." Another track, "Case 795 (The Family)" is particularly brutal, opening with the lyrics, "Tony Jones stabbed Alice Jones/On their first anniversary."

Mellencamp scoffs at the notion that the songs are dark. "Do you watch TV?" he asks. "Do you read the newspaper? That's life. It's all over."

He alludes to some lyrics further into "Case 795," in which Tony Jones "threw himself on the mercy of the jury/And he told how his father/Had

beat and abused him."

Adds Mellencamp, "All this fucking pop psychology and all this crap the '90s has thrust into society is the biggest load of garbage I have ever seen in my life."

Mercury senior VP/GM Larry Stessel says "Human Wheels" is "an important record, not only for John, but for people that love music by singer/songwriters."

"Sometimes artists from the '70s or '80s are taken for granted or treated casually," Stessel says. "That's the worst thing that can happen."

He adds, "This record is to Mellencamp what 'Graceland' was to Paul Simon, what 'Nick Of Time' was to Bonnie Raitt, and what 'The Way It Is' was to Bruce Hornsby."

Aside from the two-tier singles campaign, Mercury also plans to promote the album heavily with TV advertising. According to Stessel, the label will launch an extensive teaser campaign 10-12 days in advance of the album's release. Following the release, Mercury will double its TV advertising.

Stessel says, "Music is not like soap. It's not a candy bar. Music is something that has to be seen and heard."

According to Stessel, Mercury also will aggressively promote the album "at the new battleground, the point of sale."

"Human Wheels" marks the first album Mellencamp has released under the guidance of manager Ron Weisner, an industry veteran who has guided the careers of Michael Jackson, the Jacksons, and Madonna. His current roster includes another veteran artist, Steve Winwood.

"I feel very good right now, because John is at a point now where I think he has gone through this transition period in terms of growth as an artist," Weisner says.

David Leach, senior VP of promotion for Mercury, expects "What If I

Came Knocking" to go over well at album-rock radio. "It's by far and away a No. 1 rock track," he says. "John has become a staple at rock radio."

The track also will be serviced to top 40, but it won't be aggressively promoted at that format. "It's a great uptempo song, but it might be too hard for top 40," Leach says.

Yet Leach admits top 40 has not been a cakewalk for Mellencamp. "Top 40 has had a more difficult time with certain singles from John," he says. "In middle America, between the coasts, he's still a No. 1 artist with No. 1 singles. However, with radio on the East and West Coasts leaning so heavily on urban and dance, it has been tougher to establish him there with top 40 audiences."

However, Mercury is betting the "Human Wheels" single "is a four-format smash."

Mellencamp acknowledges changes in the business have made it tougher for veteran acts to succeed on a commercial level. "I would hate to be 23 now [and] trying to get a record deal," he says. "They are just not interested in any type of longevity."

The idea to service two tracks to radio well in advance of the album's release was Mellencamp's own. "The whole idea came from [Jimi] Hendrix," he says. "He put out a single, and said, 'I did pretty good with that one, let's make another one.' Then they made an album."

Adds Mellencamp, "The music business is probably as unaware and screwed up now as it was when rock'n'roll was first starting to get played."

As far as the public's reaction to "Human Wheels," Mellencamp says, "I hope everybody likes it. If they do, great. If they don't, guess what—gotta make another one," he laughs. "So, there will be another record some day. What's most important to me is that this time I did my best."

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EMRO ISSUES FUEL ONGOING DEBATE

(Continued from page 8)

MPA's U.S. counterpart, the National Music Publishers Assn., bought a 50% share in January, EMRO reinforced the belief that it was acting in the interests of Anglo-American publishers.

Despite threats, EMRO has still not proceeded to withdraw mechanical licenses and make itself the only source in Europe for such deals.

Bandier reiterates that EMRO is one of the alternatives EMI is evaluating. "We could make [EMRO] the only source for new copyrights," says Bandier. "We're examining self collection, among other things. But as the largest music publisher, I am not going to idly sit by and watch the value of my copyrights diminish. This is not an issue which will go away."

Publishers say that continental societies have made some efforts to speed up payments and improve their accounting. More than one source has suggested that EMRO is little more than a large stick, with which publishers periodically threaten the continentals.

Michael Karnstedt, president of peer music Europe, says "The one positive thing to come of EMRO is that the continental societies are now far more open, and will accept Anglo-American publishers on the board."

Yet Karnstedt believes the whole issue has been damaging for the au-

thors and publishers community as a whole, as it has made a mockery of the BIEM alliance of mechanicals societies. "We need a strong MCPS, and we need a strong BIEM in order to have a good sound carrier rate at the next BIEM/IFPI negotiations," Karnstedt says. "We must not have another reduction."

LOWER U.K. RATE

Much has been made of MCPS's and EMRO's use of the lower U.K. mechanicals rate. A British copyright tribunal in 1991 decided on a mechanicals rate of 8.5% of price per dealer (PPD), whereas the European rate was 9.5%. Nine societies put their names to a response document to EMRO, which said, "EMRO... is in no way well-placed to grant mechanical licenses because the U.K. royalty rate is substantially inferior—by about 15%—to that of the BIEM/IFPI standard contract."

The document pours doubt on EMRO's calculations, saying if it concentrated only on Anglo-American phonomechanicals, the 4.7% commission fee would be "exorbitant."

The document concludes that "whatever is to be done... EMRO is emphatically not the answer."

But the question of how rights should be administered has not been answered. To many, the Sony/SDRM

deal represents the worst abuses of the present system, but no viable alternatives have been found. Sony's deal also takes in national repertoire from Belgium, Germany, Greece, Italy, Portugal, and Spain.

The mechanicals society in Nordic territories, NCB, has proposed a system of sharing information, but computer systems in different societies are not compatible.

Besides the political chicanery involved, there are grave problems of communication in doing such deals.

Comments Gunnar Petri, managing director of Sweden's authors society STIM, "The Nordic view is that we will try to work out the problems, but if we enter a reciprocal agreement with SDRM, can they read our Swedish character symbols? SDRM can license other societies' repertoire for its own territory, but it cannot deliver repertoire sub-published here without agreement. SDRM wants to represent this but it must have agreements to do so."

EMRO's promises of tough action were intended to produce results. With these threats, continental societies have made some moves toward accommodating the wishes of larger publishers. But observers agree that in order to maintain that threat, EMRO will have to wield power or face being dismissed as a spent force.

Slay Charge Vs. Rapping Teen Victim Complained About Lyrics

NEW YORK—A teenager in Port St. Lucie, Fla., was charged with murder June 14 after confessing to killing a woman who did not like the lyrics he was rapping.

According to published reports, Victor Brancaccio, 16, punched and kicked 78-year-old Mollie Mae Frazier in the head and chest after she criticized the obscenities in a song he was playing over headphones and singing along to; the song was "Stranded On Death Row," a track from Dr. Dre's multiplatinum Death Row/Interscope album, "The Chronic."

The reports said the teen struck the woman in the head with his personal stereo, before dragging her into a vacant lot near his home, where the beating occurred. He reportedly tried to burn the victim's

body after the beating.

Theresa Woodson of the Port St. Lucie Police Department says Brancaccio has made a taped confession, but that under Florida law she could not disclose its specifics. With no bail set, Brancaccio is being held in a juvenile detention center in Ft. Pierce. Assistant state attorney David Morgan expects to take the case to a grand jury and seek a first-degree murder indictment.

Juan F. Torres, of the Fort Pierce law firm Blake & Torres, is representing Brancaccio. He says his defense in the case will be "insanity, plus the effects of the rap music and the medication he was taking." Brancaccio had been using the anti-depression drug Zoloft, which Torres says causes "severe violent reactions." **HAVELOCK NELSON**

JURY WEIGHS RAP AS FACTOR IN MURDER OF TROOPER

(Continued from page 12)

over for a missing headlight. According to testimony, he was listening to "gangsta" rap music as he drove, although it has not been established what artist he was listening to at the time. According to Howard's confession and grand jury testimony, Davidson walked up to the vehicle's window, and Howard shot him in the neck with a 9mm handgun.

The trial could affect the outcome of a civil suit filed by the trooper's widow, Linda Sue Davidson, against 2Pac—whose real name is Tupac Amuru Shakur. Also named in the suit are Shakur's label, Interscope, and Interscope parent company Time Warner. The product-liability suit contends the music on 2Pac's "2Pacalypse Now" album contained anti-police sentiments that contributed to the trooper's death. The suit, believed to be the first contending that a music company's irresponsibility led to murder, seeks unspecified monetary damages. The civil trial has been stayed until the conclusion of the criminal trial.

Defense attorney Allen Tanner, arguing against the death penalty, has said the violent and anti-police

themes in much of the rap music Howard listened to may have had an impact on his decision to shoot the trooper. "2Pacalypse Now," 2Pac's first album, and a tape by Houston rapper Gansksta N.I.P. were found in the stolen Blazer.

Tanner has indicated that Howard is willing to testify in the civil case in support of the contention that rap music is partially to blame for the murder.

Music by 2Pac, Gansksta N.I.P., and Scarface was played in the courtroom June 13 by Tanner. "It's totally anti-social," Tanner said, referring to the music. "It's anti-police. Think of [youth] pounding this into their heads. Ask yourself if you think it could impact these kids."

Michelle Harvey, Howard's former girlfriend, testified June 21 that Howard bragged about using his 9mm handgun, which he carried constantly. "He said he would use it to kill a cop," Harvey said. She also said Howard would listen to rap music and pretend to shoot a gun when the songs talked about killing police.

Harvey testified that after the murder, Howard told her from jail

that he had shot Davidson because he felt the trooper was prejudiced and pulled him over for no reason.

Prosecutor Bobby Bell called the music played in the courtroom "garbage," but he added that rap music's possible role in the case should not reduce Howard's accountability for the crime. "It's the devil-made-me-do-it defense," Bell said.

Witnesses have linked Howard to the Houston branch of the Los Angeles-based Five Deuce Hoova Gansksta Crips gang. Bell hopes to call Houston-based Rap-A-Lot recording artist Scarface to testify about his alleged involvement with the Crips in Houston and Shreveport, La.

AUDIT BLITZ

(Continued from page 12)

gees. Audits include "talent, the line workers, movie production companies" and, for the first time, individuals doing business in the music business.

Next month, L.A.-based IRS agents are scheduled to meet with IRS brass from Nashville to coordinate tax collection efforts among recording industry figures.

In another session during the CPA conference, music industry attorney Donald Passman noted with apparent semi-seriousness that he cannot understand why music industry superstars tend to hype the value of their new recording contracts. "The IRS and others read the papers and see the figures," said Passman, an attorney at Gang, Tyre, Ramor & Brown. "Why the artists do this is beyond me."

As first reported in The Hollywood Reporter, the IRS quietly formed an entertainment industry specialization group late last year to tackle the complexities of business practices in Hollywood. The entertainment business is one of 17 industries for which the IRS has set up a specialty group.

The IRS office in the Los Angeles area has been sending out about 300 audit notices per month to Hollywood figures since the start of the year.

Preston Butcher, IRS examination division assistant chief, said the IRS currently has about 900 people in the entertainment industry actively being audited, with each audit typically involving two years of tax returns.

Robert Marich is a staff writer for The Hollywood Reporter.



by Geoff Mayfield

UP EVEN MORE: A bountiful release schedule that appeals to a broad palate of tastes helps juice a 10% increase in unit sales for titles on The Billboard 200. Bowing in the top 50: **Ozzy Osbourne's** hard rock, acoustic **Neil Young, Natalie Cole's** swank standards, a set of **Tina Turner** hits, and **Paul Westerberg**, with a debut position higher than any peak ever achieved by his acclaimed band, the **Replacements**. The slate of 10 titles that debut on this week's chart accounts for roughly a 6% gain... **Janet Jackson** sees the smallest sales decline (an 8% drop) since "janet." debuted five weeks ago, but the gap between her and **Rod Stewart** (No. 2 with a 6% gain) is narrowing, from 49% last week to a still-formidable 30% margin.

STILL UNFORGETTABLE: Because "Unforgettable" sold more than 8 million copies and spent a month at No. 1, some industryites expected Natalie Cole's new package of standards, "Take A Look," to debut higher than No. 29. Fear not, because "Unforgettable" opened in roughly the same neighborhood, No. 25, and took five weeks to reach the top slot. This pattern is consistent with the behavior of consumers who buy this sort of fare; they simply don't flock to stores on street date the way rock and rap fans do. Cole was the anchor guest on the June 18 edition of "The Tonight Show With Jay Leno." Since the appearance fell so late in the tracking week, it might well bear additional sales on next week's chart.

GOATTAILS: Another promising sign for Cole is that her "Unforgettable" re-enters, although, considering her late father's role on that project, some of that action may be Father's Day-related. Meanwhile, Young, whose "Unplugged" debuts at No. 23, also sees a jump for his previous album (140-123), while his "Unplugged" video is the high debut, at No. 10, on Top Music Videos. Young's "Unplugged" has not aired on MTV since March, and his two VH1 specials also have not aired for several months, but it was probably helpful that his earlier "Saturday Night Live" video repeated June 12... The launch of new titles does not always boost sales on earlier ones. Last summer, **Mariah Carey's** "MTV Unplugged EP" caused "Emotions" to tail off. This week, **Clannad's** impressive debut at No. 125 seems to cannibalize sales on its career-breaking "Aman" (99-141).

BIG AND LITTLE SCREEN: Steven Spielberg's dinosaurs may be stomping Arnold Schwarzenegger at the box office, but the story is just the opposite in music stores, where the "Last Action Hero" soundtrack (12-9) is out-selling the "Jurassic Park" score (73-38) by more than a 2-to-1 margin. That's not surprising, since the former features an all-star cast of popular rockers. Still, considering that **John Williams' "Park"** is an orchestral package, it is selling impressively. After winning Greatest Gainer last week, it follows with this week's Pacesetter... It ranked only No. 78 for the week in the TV ratings, but **Paul McCartney's** Fox special from his New World Tour sparks a 70% gain for "Off The Ground" (151-101) and stirs **Beatles** action on Top Pop Catalog Albums (Nos. 16, 31, and 44).

HIS TIME: During his current concert tour, **Yanni** has received a bevy of media attention, including June stops on "CBS This Morning," NBC's "Today: Weekend Edition," two Home Shopping Club networks, and more than a dozen local TV shows (including ones in New York and Los Angeles). As a result, he won The Billboard 200's first Greatest Gainer award in the June 12 issue. Now, fueled in part by a June 17 appearance on "Live With Regis & Kathie Lee," his "In My Time" zooms 40-24 on a 50% sales boost.

MUTE AIMS TO BOOST U.S. BUSINESS

(Continued from page 12)

says. "They know where to sell the music and, more importantly, where not to sell it. With a new artist, we'd rather go out with 18,000 units going into appropriate accounts than go out with 25,000 units in major chains and

NEVILLE 'GRAND TOUR'

(Continued from page 10)

teners anxious to hear it? I don't think anybody would even know who he is, or very few would. It's a whole lot more exciting—and all of our research shows it—for our listeners to hear the new songs by the new artists and the new songs by established artists than it is to get somebody doing music who really doesn't have any commitment to country music."

A music video of "The Grand Tour" has just been completed, with Jim Shea directing. It will be serviced and promoted to CMT, TNN, and other country outlets.

Neville will make a courtesy call at country radio stations along the route of the current Neville Brothers tour to draw attention to the single. And he is booked for appearances on "John & Leeza From Hollywood," June 29; "The Tonight Show," July 8; "Centerstage/PBS," July 12; "ABC In Concert," July 16; and "Regis & Kathie Lee," July 20.

The Neville push from pop into country is by no means an uncommon—or unrealized—effort in recent years. Ray Charles racked up 13 single hits between 1982 and 1985, including a No. 1 duet with Willie Nelson. In 1978, the Bee Gees scored a top 40 country hit with their "Rest Your Love On Me." Conway Twitty subsequently took the song to No. 1 on the Billboard country chart.

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end up with a lot of returns."

The first release to go through the ADA system will be an album from Mute artist Diamanda Galas, which is due in late August or early September. Other artists on the Mute roster include Meat Beat Manifesto, Nick Cave, Sisters Of Mercy, Wire, Fortan 5, Einsturzende Neubauten, and Miranda Sex Garden, all of whom are U.K. signings.

Fotiadis—who reports to Mute U.S. president Bruce Kirkland—also plans to aggressively attract U.S. bands to the Mute roster. His first signing is Gutterball, whose self-titled album was released a few weeks ago. The band's members are alumnae of modern-rock favorites Dream Syndicate, the Long Ryders, House of Freaks, and the Silos.

Fotiadis has been acting as Mute VP/GM for two months, although his appointment to that post was officially announced June 18. Fotiadis previously was VP of marketing and promotion at Advanced Alternative Media, an independent marketing and promotion company. Prior to that he was director of the alternative music (Continued on next page)

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MTV NETWORKS EXPERIMENT TO HOLD VIEWERS

(Continued from page 1)

rating during prime time in the first quarter of 1993 was a 0.6, which translates to about 319,000 households tuning in at any given time. VH1 logged an average Nielsen rating of 0.3; that's an average of 123,000 households at any time.

But MTV, and to a lesser extent VH1, remain powerful with their constituents because they have succeeded in creating an identity, steeped in music, that speaks directly to members of a specific demographic.

"They're much larger than their ratings," says Preston Beckman, VP of program planning and scheduling at NBC.

Beckman adds, "We look to them for inspiration. There are things they can try and get away with as a small narrowcasting company and if we see that there's an application for a broader audience, we might try something similar. Imitation is the sincerest form of flattery."

Beckman notes NBC actually had developed a pilot with the team that created MTV's popular reality-based soap opera "The Real World," but did not pursue it. "The Real World" drew such a favorable response from MTV viewers that the network has returned this summer with a second season.

In recent years, MTV and VH1 increasingly have turned to personalities to drive the tune-in factor at their networks. MTV has gotten behind everyone from the animated "Beavis and Butt-head" and the nutty VJ Kennedy Montgomery of "Alternative Nation" to the rugged heartthrob Dan Cortese of "MTV Sports" and the covergirl-turned-hostess Cindy Crawford of "House Of Style" to inspire its audience.

VH1 this year launched a video/aerobics program led by supermodel Rachel Hunter and is using the appeal of pop icons such as Peter Noone, Tom Jones, Dr. Ruth Westheimer, and Rolling Stones guitarist Ron Wood to further define its character.

"Music in and of itself gets low ratings, even on a network," says NBC's Beckman. "So these networks play off the fact that they are the vanguard in music video and use that sensibility to create new programming forms."

To that end, MTV launched its socially conscious "Free Your Mind" campaign, as a follow-up to its politically oriented "Choose Or Lose" programming. Its recent "MTV News Special Report: Hate Rock," hosted by news anchor Kurt Loder, used music to address a racist movement gaining popularity around the world.

VH1 follows a similar pro-social path. In sponsoring tours by environmentally minded rockers, such as Paul McCartney, the network is able to use music to alert viewers about dangers to the earth and outline methods that are available to heal it.

To date, MTV has demonstrated a better record than VH1 in creating breakout programming successes. MTV's annual "Video Music Awards," held in September, boosts the ratings into the high single digits.

"MTV's [awards] have consistently grown, but it takes more than one major event a year to make a success story," says Michael Burgi, a reporter for the trade journal Mediaweek. He anticipates MTV will strive to build its fledgling "MTV Movie Awards," which pushed the weekly Nielsen rating to a 0.9 during the week of June 6, into a similar ratings

boost.

For now, it appears both networks have the luxury to continue to experiment with programming, says Burgi, as sponsors are not as concerned with numbers when buying time on MTV and VH1 as they are when advertising on broadcast networks.

"[The MTV Networks] are a lifestyle choice for advertisers," he says. MTV in particular, Burgi notes, "practically sells itself. People just want their product associated with that network."

The following is a complete listing of MTV and VH1 programming:

MTV REGULAR PROGRAMS, DAILY SCHEDULE
MTV's Rude Awakening: Music video show hosted by John Norris. (Monday-Friday: 6-9 a.m.)
MTV Jams: Hip/hop, R&B video show hosted by Bill Bellamy. (Monday-Friday: 11 a.m.-1 p.m.; 6-6:30 p.m.)
The Real World: Reality-based serial. (Thursday: 10:00-11:00 p.m.; Saturday: 8:00-8:30 a.m.;



MTV news anchor Kurt Loder on location in a German pub with a group of neo-Nazi skinheads. Loder hosted "An MTV News Special Report: Hate Rock," a look at the global movement that links racial hatred, violence, and rock music.

8:00-8:30 p.m.; Sunday: 9:00-9:30 a.m.; 8:00-8:30 p.m.)
MTV Jams Countdown: Countdown block of hip hop/R&B videos hosted by Bill Bellamy. (Sunday: 10:00-11:00 a.m.)
Beach MTV: Music video block: VJs introduce clips from beach sites around the nation. (Monday-Friday: 1-3 p.m.; Friday: 8:00-10:00 p.m.)
Totally Different Pauly: Comedian Pauly Shore programs videos and entertains viewers with wacky antics. (Monday-Friday: 3-4 p.m.; Monday-Thursday: 7:30-8:30 p.m.)
MTV Prime Time: (Monday-Thursday: 8:30-10:00 p.m.)
Lip Service: Contestants compete in a karaoke-style, music-oriented game show. Hosted by John Ales. (Monday-Friday: 4:30-5 p.m.; Saturday: 7:30-8 a.m.)
The Grind: Video-driven dance show hosted by Eric Nies. (Monday-Friday 4-4:30 p.m.)
MTV's Most Wanted: Viewer requests hosted by Adam Curry. (Monday-Friday 5-5:30 p.m.)
Alternative Nation: Cutting-edge/alternative music video show hosted by Kennedy Montgomery. (Monday-Friday: midnight-1 a.m.)
Beavis And Butt-head: Video block featuring animated hosts. (Monday-Friday: 3-3:30 a.m.; Monday-Thursday: 7-7:30 p.m. and 11-11:30 p.m.; Monday-Wednesday 10-10:30 p.m.; Saturday: 10-11:00 p.m.; 2-3 a.m.)
Comikaze: Standup and sketch comedy show. (Monday-Thursday: 11:30 p.m.-midnight)
Speed Racer: Reruns of animated series about a hot rod racer. (Monday-Thursday: 1-1:30 a.m.; Sunday: 11:30 p.m.-midnight)
House Of Style: Fashion/lifestyle show hosted by Cindy Crawford. (Friday: 7-7:30 p.m.; Saturday: noon-12:30; 2-2:30 p.m.; 8-8:30 p.m.; Sunday 9:30-10 a.m.; 1-1:30 p.m.; 4:30-5 p.m.; 7-8 p.m.)
Big Picture: Movie industry show featuring news, reviews, and behind-the-scenes commentary hosted by Chris Connelly. (Friday: 7:30-8 p.m.; Saturday: 7-7:30 a.m.; 9-9:30 p.m.; Sunday: 8:30-9:00 a.m.)
MTV Top 20 Video Countdown: Hits countdown hosted by Adam Curry. (Friday: 10:00-midnight)
Yo! MTV Raps: Rap video block/interviews hosted by Fab 5 Freddy, Dr. Dre, and Ed Lover. (Friday: 10 p.m.-midnight)
MTV Sports: Cutting-edge and unusual sporting events hosted by Dan Cortese. (Saturday: 6:30-7:00 a.m.; 9:30-10:00 p.m.; Sunday: 8:00-8:30 a.m. and 9:30-10:00 p.m.)
You Wrote It, You Watch It: Viewers submit

real-life experiences to be acted out by TV performers. Hosted by Jon Stewart. (Sunday: 8:30-9:00 p.m.)
The Week In Rock: Weekly news program anchored by Kurt Loder and Tabitha Soren. (Saturday: 8:30-9:00 a.m.; 8:30-9 p.m.; Sunday: 9:30-10:00 a.m.; 9-9:30 p.m.)
Countdown To The Ball: Video countdown spotlighting new and established hard-rock acts. (Saturday 11 p.m.-midnight)
Headbangers' Ball: Heavy-metal video show hosted by Riki Rachtman. (Saturday: midnight-2 a.m.)
Liquid TV: Showcase for cutting-edge animation and short films. (Sunday: 11-11:30 p.m.)
Liquid Extract: Excerpted favorites from Liquid TV. (Saturday: 10-10:30 a.m.)
120 Minutes: Modern-rock video show hosted by Lewis Largent. (Sunday: midnight-2 a.m.)
Rockumentary: Music documentary. (Sunday: 10:30-11:00 p.m.)
MTV Unplugged: Live acoustic showcase. (Sunday: 10:00-10:30 p.m.)

MTV SPECIAL PROGRAMMING, JULY 1992-JULY 1993
Choose Or Lose: MTV News Team Covers Democratic National Convention
Choose Or Lose: MTV News Team Covers Republican National Convention

Choose Or Lose Telethon: Vote Loud: Voter registration drive, featuring appearances by Marky Mark, MC Lyte, Dave Mustaine, and more.
MTV Choose Or Lose Forum: Al Gore speaks directly to MTV viewers in the studio and via phone.
MTV News: Recap Coverage of Presidential Election: Tabitha Soren on the road with Gov. Bill Clinton.
MTV's 1993 Rock 'N' Roll Inaugural Ball: Dennis Miller hosts Don Henley, En Vogue, Roger Clinton, Boyz II Men, 10,000 Maniacs, Soul Asylum, and more. The Clintons make an appearance.
MTV News Presents: Bill Clinton—Your Future, His Plans: News special hosted by Tabitha Soren.
MTV News: The Year In Rock '92: MTV annual news report on bands, trends, major events, styles, and controversies that shaped the year in rock.
120 Minutes Presents: The Year In Alternative Rock: Dave Kendall hosts Nirvana, Red Hot Chili Peppers, Pearl Jam, and more.
MTV Drops The Ball 1993: New Year's Eve bash.
Free Your Mind: Straight From The Hood: Special kicks off the network's "Free Your Mind" campaign and explores the aftermath of the April 1992 Los Angeles riots.
Free Your Mind: Hate Rock: Kurt Loder hosts in-depth look at racist rockers.
MTV Unplugged at 1992 Montreux Jazz Festival: Featuring: Annie Lennox, Joe Cocker, and Was (Not Was).
MTV Unplugged: Ongoing live, acoustic performance series featuring: John Mellencamp, Rod Stewart, Arrested Development, Heavy D., Mary J. Blige, Christopher Williams, Father MC, Jodeci, Denis Leary, kd lang, Neil Young, Soul Asylum, 10,000 Maniacs, and Midnight Oil.
Bruce Springsteen: Plugged: Springsteen deviates from Unplugged norm in his first-ever televised concert.
Madonna Live: Blonde Ambition Tour '90: MTV broadcasts Madonna's first-ever televised concert.
U2's Zoo TV: U2's first-ever network TV special.
MTV Presents: Paul McCartney Up Close: Exclusive, intimate concert performance.
Bon Jovi Listening Party: An evening with Bon Jovi, featuring an acoustic/electric performance.

George Michael and Brian May: A Conversation . . . One hour, live excerpts from "A Concert For Life."
1992 Video Music Awards: Dana Carvey hosted annual music awards event.
Rockumentary: Bruce Springsteen
Rockumentary: Ice T
Rockumentary: LL Cool J
Rolling Stone Magazine 25th Anniversary Special: 90-minute historic overview of the rock magazine.
Video Triumph and Tragedy Weekend: The best and worst in music video.
A Very Special Christmas Special II: 30-minute special profiling the making of the A&M Records charity album.
The Real World (Dramatic Series): Begins June 24. Reality-based soap opera, chronicling the real lives of young adults.
World AIDS Day: PSAs and special programming reflect the impact of AIDS on society.
House Of Style Holiday Edition/Milan: A look at European fashion.
House Of Style Swimsuit Edition: What's hot in swimsuit fashion.
House of Style Summer Edition: What's hot in summer fashion.
Big Picture Special Edition: Malcolm X Preview: An insiders' look at Spike Lee's biopic on Malcolm X.
Singles Scene: Special taped on location at premier party of the film "Singles." Live music with Pearl Jam, Alice In Chains, and the Lovemongers.
1993 MTV Movie Awards: Eddie Murphy hosts.
MTV's Super Bowl Celebration 1/21-1/31: Denis Leary and Jon Lovitz host this Super Bowl tailgate party.
MTV's NBA Jock Block Weekend: MTV covers pregame hysteria leading up to 1993 All-Star Basketball Game.
Rock N Jock Softball Challenge: TJ Martell Foundation fund-raiser pits sports figures and music personalities against one another in softball game.
The NBA's Slam 'N' Jam Wrap Up: Ed Lover goes on the road with the Continental Basketball Assn.
Spring Break 1993: MTV goes to Daytona Beach with Black Crowes, Lenny Kravitz, Living Colour, Run DMC, Shabba Ranks, Soul Asylum, and others.
Medusa: Dare To Be Truthful: Julie Brown spoofs Madonna's "Truth Or Dare" film.
Wayne's World Special: Mike Myers and Dana Carvey star in comedy/video special.
Pauly's Totally Buff Special: Comedian Pauly Shore hosts.
Road Hog Special: Special chronicling motorcycle culture.
MTV's Beach House: MTV programs clips from the studio on the beach for the summer.

VH1 REGULAR PROGRAMS, DAILY SCHEDULE
Block Party: Music video hit blocks, news and weather. (Monday-Friday: 7-10 a.m.; 3 p.m.-6 p.m.; 8 p.m.-10 p.m.; Saturday: 4-6 p.m.)
Body By VH1: Rachel Hunter leads video-driven aerobics/calisthenics class. (Monday-Friday: 9-9:30 a.m.)
VH1 Top 21 Countdown: Ken Taylor counts down the week's hottest clips. (Monday: 10 a.m.-noon; Tuesday: 9-11 p.m.; Friday: 7-9 p.m.; Saturday: 2-4 p.m.; midnight-2 a.m.; Sunday: 3-5 p.m.)
Rumor Has It: Pop culture/celebrity gossip quiz show. (Monday: Noon-1 p.m.; Monday-Thursday: 7-7:30 p.m.; 11-11:30 p.m.)
VH1 Jam: Greatest-hits videos. (Tuesday-Wednesday: 10-2 p.m.; Thursday: 10-1 p.m.; Friday: 10-12:30 p.m.; 4-5 p.m.; Tuesday-Thursday: 4-7 p.m.)
Saturday Night Live: Rerun episodes of the popular comedy/sketch series. (Monday-Thursday: 11:30-midnight; 1-1:30 a.m.)
The Sunday Comics: Stand-up comedy show featuring top comics. (Monday and Wednesday-Friday: 10-11 p.m.; midnight-1 a.m.; also Friday 9-10 p.m.; 1-2 a.m.)
Standup Spotlight: Rosie O'Donnell hosts standup comedy showcase. (Friday: 11-midnight; Saturday: 12:30-1 p.m.; 11-midnight; 2-3 a.m.; Sunday 7:30-8 p.m.)
Best Of Standup Spotlight: Comic highlights from Standup Spotlight. (Tuesday: Midnight-1 a.m.)
What's New: New video showcase featuring newcomers and well-established talent. (Thursday: 1-2 p.m.; Saturday: 8-9 a.m.)
Fashion TV: Fashion/lifestyle program. (Monday: 1-2 p.m.; Wednesday: 8-8:30 p.m.; Friday: 12:30-1 p.m.; Saturday: 1-1:30 p.m.; Sunday: 7-7:30 p.m.)
Flix: Movie news and reviews. (Wednesday: 7:30-8 p.m.; Friday: 1-2 p.m.; Saturday: 1:30-2 p.m.; 10-11 p.m.; Sunday: 6-7 p.m.; 11 p.m.-midnight)
This Is VH1 Country: Country music video show. (Monday-Thursday: 2-3 p.m.; Saturday: 11:30-12:30 p.m.; Sunday: 7-9 a.m.)
Country Countdown: Countdown of Nashville's Top 10 videos, plus interviews. (Friday: 2-3 p.m.; Saturday: 9-10 p.m.)
VH1 By Request: Viewers phone in video requests and dedications. (Friday: 6-7 p.m.; Sunday: 9-10 p.m.)
My Generation: Peter Noone hosts show fea-

turing classic videos from the '60s, '70s, and '80s. (Saturday: 11-11:30 a.m.; Sunday: 1-1:30 p.m.)
Soul of VH1: Vanessa Williams hosts showcase for classic and contemporary soul and R&B videos, artists. (Saturday: 7-8 p.m.; Sunday: 5-6 p.m.; 10-11 p.m.)
Weekend Jam: Greatest hits in video: Past and Present. (Friday: 1-1:30 a.m.; Saturday: 9-11 a.m.; 8-9 p.m.; 3-3:30 a.m.; Sunday: 8-9 p.m.; midnight-3:30 a.m.)
Sunday Brunch: Relaxing, low-key music video show. (Sunday: 9-1 p.m.)
VH1 to 1: Exclusive clips and conversation with top artists. (Sunday: 1:30-2 p.m.)
Prime Time Mix: Hit video block. (Wednesday: 8-11 p.m.)
Center Stage: Live concert series. (Saturday: 6-6:30 p.m.; Sunday: 2-2:30 p.m.)
Pop Quiz: Viewers test their knowledge of music trivia. (Thursday: 7:30-8:30 p.m.)

VH1 SPECIAL PROGRAMMING, JULY 1992-JULY 1993
The Right Time With Tom Jones: Pop music icon hosts musical guests for interviews and performance segments.
Hollywood Hits: Hit videos spotlight songs and performers from best-selling movie soundtracks.
Best Of Video Rewind: The most memorable videos of the '80s, year by year.
VH1's Sex Symbols: Showcase for the sexiest videos from the hottest stars.
VH1 Inside Music Profiles: In-depth portraits of pop's most famous stars.
Good News People (interstitial): Series spotlighting ordinary citizens who volunteer their time and talents to better the world.
World Alerts (interstitial): Entertainment figures host 90-second vignettes focusing on the social, political, and environmental issues facing the nation.
VH1/American Airlines Celebrity Ski For Cystic Fibrosis: Location coverage of the star-studded fund-raiser includes performance footage by Carole King, Kenny G, Peter Noone, and more.
Hurricane Relief Special: Live concert special showcases artists raising funds to help victims of Hurricane Andrew.
Rock And Roll Cities: Program highlights the musical legacy of such cities as Detroit, Philadelphia, and more.
Bob Dylan Tribute Special: An in-depth look at the veteran artist.
Night At The Grammys: Exclusive programming previews nominees and reviews past highlights.
Gallagher Comedy Specials: Longform showcases for comedian's offbeat antics.
Peter Noone's "My Generation" Specials: Noone travels to historic pop music landmarks, while programming classic clips.

VH1 TOUR SPONSORSHIPS AND PROMOTIONS
Paul McCartney's "The New World Tour"
The Earth Day Concerts
Paul Simon's "Born At The Right Time" Tour
James Taylor's "New Moon Shine" Tour
Whitney Houston's "I'm Your Baby Tonight" Tour
The Steve Miller Tour
Bonnie Raitt's "Luck Of The Draw" Tour

MUTE TO BOOST U.S. BIZ

(Continued from preceding page)

division at Atlantic Records, where he worked with the Lemonheads, Everything But The Girl, and King Missile.

Mute was founded in England in 1978 by chairman/CEO Daniel Miller; the label's first release in April 1978 was by the Normal, of which Miller was a member. The U.S. office was established three years ago. The label has a staff of more than 30 in the U.K. and 14 in the U.S. Fotiadis declines to give sales figures, saying only, "Sales are very good, but we haven't yet had a gold disc, outside of Depeche Mode and Erasure." (Depeche Mode and Erasure are signed to Mute in the U.K. In the U.S., Depeche Mode is licensed to Warner Bros.; the group's album "Violator" went double platinum here. Erasure is licensed to Elektra in the U.S. and reached platinum status here with the album "The Innocence.")

Mute also has a dance label, Nova Mute, which is distributed through Tommy Boy. "Nova Mute," a compilation of 12-inch singles previously released only in the U.K., is due out in September.

TO OUR READERS

Due to a production error, the wrong Hot Latin Tracks chart appears in the Latin section of this issue. Below is the correct Hot Latin Tracks chart for this week.

Billboard®

FOR WEEK ENDING JULY 3, 1993

Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
*** NO. 1 ***					
1	2	3	12	JON SECADA SBK/EMI LATIN	SENTIR 1 week at No. 1
2	1	1	14	LOS FANTASMAS DEL CARIBE RODVEN	MUCHACHA TRISTE
3	5	5	9	EDNITA NAZARIO EMI LATIN	UN CORAZON HECHO PEDAZOS
4	4	4	10	RICARDO MONTANER RODVEN	AL FINAL DEL ARCO IRIS
5	7	12	4	LUIS MIGUEL WEA LATINA	AYER
6	6	7	9	ANA GABRIEL SONY LATIN/SONY	TU Y YO
7	3	2	21	LA MAFIA SONY DISCOS/SONY	ME ESTOY ENAMORANDO
8	8	6	8	MAGGIE CARLES RODVEN	AMOR SIEMPRE TU
9	10	9	7	DANIELA ROMO EMI LATIN	QUE VENGAN LOS BOMBEROS
10	18	—	2	GLORIA ESTEFAN EPIC/SONY	MI TIERRA
11	9	8	10	CHAYANNE SONY LATIN/SONY	MI PRIMER AMOR
*** POWER TRACK ***					
12	14	18	4	SELENA EMI LATIN	NO DEBES JUGAR
13	15	19	5	JORDY SONY LATIN/SONY	DUR DUR D'ETRE BEBE
14	12	14	8	MAGNETO SONY LATIN/SONY	SUGAR SUGAR
15	11	13	14	MIJARES EMI LATIN	ENCADENADO
16	21	23	4	PAULINA RUBIO EMI LATIN	AMOR DE MUJER
17	20	21	5	RICKY MARTIN SONY LATIN/SONY	ME AMARAS
18	19	—	2	GUILLERMO DAVILA RODVEN	CUANDO SE ACABA EL AMOR
19	25	32	4	VICTOR VICTOR SONY LATIN/SONY	TU CORAZON
20	17	17	8	R. DURCAL Y J. SABINA ARIOLA/BMG	Y NOS DIERON LAS DIEZ
21	27	33	3	LUCERO MELODY/FONOVISA	SOBREVIVIRE
22	23	20	6	VICENTE FERNANDEZ SONY DISCOS/SONY	LO QUIERO TODO
23	24	28	5	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	PIEL DE NINA
*** HOT SHOT DEBUT ***					
24	NEW ▶	1	1	LUIS ENRIQUE SONY TROPICAL/SONY	NO TIENES QUE PEDIR PERMISO
25	22	16	10	REY RUIZ SONY TROPICAL/SONY	AMIGA
26	34	—	2	LA MAFIA SONY DISCOS/SONY	AHORA Y SIEMPRE
27	26	—	2	INDUSTRIA DEL AMOR FONOVISA	REY DE OROS
28	13	11	14	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	MAL DE AMOR
29	36	—	2	EDGAR JOEL RODVEN	HASTA EL SOL DE HOY
30	31	29	3	BANDA MACHOS FONOVISA	AL GATO Y AL RATON
31	32	—	2	LOS CARLOS LUNA/FONOVISA	PIDEME LA LUNA
32	16	10	16	ALVARO TORRES EMI LATIN	TE DEJO LIBRE
33	37	34	6	DAVID PABON RODVEN	POR INSTINTO
34	35	35	3	STEPHANIE SALAS MELODY/FONOVISA	AVE MARIA
35	NEW ▶	1	1	LA SABROSURA FUENTES	TU AMIGO O TU AMANTE
36	30	26	15	LOS TEMERARIOS AFG SIGMA	PERDONAME
37	NEW ▶	1	1	MAZZ EMI LATIN	MI TESORO
38	NEW ▶	1	1	LUNNA EMI LATIN	POR EL FUEGO
39	39	—	2	INDUSTRIA DEL AMOR FONOVISA	ME QUEDE LLORANDO
40	38	—	2	YOLANDITA MONGE WEA LATINA	ENTREGA TOTAL

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

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The Billboard Bulletin...™

EDITED BY IRV LICHMAN

SONY EXPANDS BOWLIN'S DUTIES

Robert Bowlin, currently CFO of Sony Music Entertainment Inc., has two new major responsibilities. He adds executive VP stripes at SME, while at Sony Music International, he becomes senior executive VP, both effective July 1. In overseeing all finance, strategic planning, MIS, and human resources, Bowlin reports to SMEI chairman Michael Schulhof, who says Bowlin fills a need "for integrated global strategic thinking." At SMI, he'll assist president Mel Ilberman in managing its worldwide network of subsidiaries, joint ventures, licensees, and manufacturing operations.

SONY KIDS MUSIC CHANGES

Sony Kids Music is restructuring, a move that will see a bicoastal organization, with more staffers and a more aggressive stance in acquiring and developing product, including its recent Nickelodeon deal. An overhaul of the label's artist roster includes the departure of four artists—Tom Paxton, Lois Young, Dan Crow, and Kevin Roth, while Rory and Tom Chapin stay on.

DOCTOROW BROADENS VID ROLE

Eric Doctorow, formerly exec VP of Paramount Home Video, has been upped to president of domestic home video for the motion picture group of Paramount Pictures. His expanded day-to-day business responsibilities for Do-

mestic Home Video will include advertising, marketing, sales, distribution, and operations, as well as managing the growth of home video in the U.S. and Canada. He will continue to report Robert Klingensmith, president of Paramount's video unit.

CAPITOL'S A&R TEAM TAKES SHAPE

Newly installed Capitol Records president Gary Gersh apparently already has made big strides in assembling a new A&R team for the label. Kim Buie, most recently with Liberty in Nashville, makes the jump to Capitol in L.A. Thursday (1), and sources indicate A&M A&R exec Patrick Clifford, who signed the Neville Brothers, among others, has left his post in New York and will be signing on.

RCA MAKES LOGO LINK

RCA Records has made a logo deal with New York-based JDW Entertainment Inc., whose principals include Charles Davis III, affiliated with hit act Mary J. Blige's management and production company; Kurt Wooley, who worked at Uptown Records as an A&R director; and B. Hampton Jackson III, a lawyer. No label name yet.

ABC VIDEO 'WEDS' ABC DAYTIME

ABC Video will mine ABC's Daytime soaps for a new home video line, with the first three of the \$14.95 list items due Sept. 15 car-

rying the theme of "ABC Daytime's Greatest Weddings." Each title centers on one soap: "All My Children," "One Life To Live," or "General Hospital." One lure for soap fans is that much of the footage from 30 years of programming was aired before fans could tape segments on VCRs. WEA Distribution handles ABC Video in the U.S.

WESTON QUITS RCA NASHVILLE

Jack Weston has resigned as VP/GM at RCA Records/Nashville. Weston will leave the label July 23. He joined RCA in 1983 and headed the country division from the time Joe Galante left the helm in 1991 to take charge of RCA nationally until last September, when Thom Schuyler was named VP of Nashville operations. Sources say the departure is voluntary and amicable.

SCHER/PDE PACT EXTENDED 5 YEARS

John Scher's pact as president of PolyGram Diversified Entertainment has been extended for an additional five years. Since the onetime promoter joined PDE in October 1991, the unit has been active in merchandising, theater, and event TV, including pay-per-view. In the latter department, PDE is airing a live presentation of Pete Townshend's "Psycho-Derelict" direct from New York Aug. 7. The show will be the finale of Townshend's sold-out, limited-engagement solo tour.

UB40's Elvis Rendition Sighted In Top 10

THERE'S A NEWCOMER among the top 10 remakes of Elvis Presley hits as UB40's "Can't Help Falling In Love" jumps six places to No. 7. The "Sliver" soundtrack single is now the fourth most successful remake of an Elvis hit, but could move even higher in the weeks to come. The top 10: "Wooden Heart" by Joe Dowell (No. 1, 1961); "Suspicion" by Terry Stafford (No. 3, 1964); "Don't Be Cruel" by Cheap Trick (No. 4, 1988); "Can't Help Falling In Love" by UB40; "Don't Be Cruel" by Bill Black's Combo (No. 11, 1960); "It's Now Or Never" by John Schneider (No. 14, 1981); "Are You Lonesome Tonight" by Donny Osmond (No. 14, 1974); "Girl Of My Best Friend" by Ral Donner (No. 19, 1961); "Love Me Tender" by Richard Chamberlain (No. 21, 1962), and "Can't Help Falling In Love" by Corey Hart (No. 24, 1987).

"Can't Help Falling In Love" is UB40's third-biggest single, behind "Red Red Wine" and "The Way You Do The Things You Do." The latter peaked at No. 6.

I'LL MEET YOU HALFWAY: With 1993 half over, Billboard Archive Research Supervisor Silvio Pietrolungo noticed that only four singles have moved into the No. 1 position this year, the lowest number in the rock era. "I Will Always Love You" by Whitney Houston was on top when the year began, but was left over from 1992. Singles that became No. 1 in 1993 are "A Whole New World" by Peabo Bryson & Regina Belle, "Informer" by Snow, "Freak Me" by Silk, and the current champ, "That's The Way Love Goes" by Janet Jackson. It's the lowest number since 1982, when only five records had ascended to No. 1 during the first half of the year.

Jackson's single is No. 1 for the eighth week. That's

exactly twice as long as "Miss You Much," her biggest Hot 100 hit until now. "That's The Way Love Goes" is also the most successful Virgin single in chart history.

TELL ME, WY: There hasn't been an overabundance of female country singers on the Hot 100 of late, but Wynonna makes her presence known with two chart singles. Her Black & Wy duet with Clint Black, "A Bad Goodbye," moves up two notches to No. 43, while the title single from her "Tell My Why" album enters at No. 83. A fax from Rob Durkee of "American Top 40" points out that six different songs called "Tell Me Why" have charted in the rock era. Gale Storm and the Crew Cuts both charted in 1956 with one "Tell My Why" that was covered by Elvis Presley in 1966. Bobby Vinton's "Tell Me Why" in 1964 was a remake of a pre-rock-era hit that charted for

Eddy Howard, the Four Aces, and Eddie Fisher. The Belmonts, Matthews' Southern Comfort, and Exposé also charted with their own particular recordings of "Tell Me Why." Durkee's fax also asked the musical question, "What do Elvis, Red Sovine, Barbara Fairchild, Diana Williams, and G-Wiz have in common?" No, the answer is not "They're all mentioned in Chart Beat this week." Actually, they all have charted with "Teddy Bear" songs. G-Wiz did it this week with its new single on Scotti Bros.

Finally, Durkee notes Ava Cherry's "Gimme Gimme" falls off the Hot R&B Singles chart, but "Gimme" by Cheryl "Pepsi" Riley moves up to No. 57. Now we need an R&B cover of Abba's "Gimme Gimme Gimme (A Man After Midnight)" to complete the set.



by Fred Bronson

A Note of Gratitude.

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and **BMG,**

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