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NEWSPAPER



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FOLLOWS PAGE 46

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 14, 1993

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Island: Thinking Global For Eire's The Cranberries

BY MELINDA NEWMAN

NEW YORK—The phrase



THE CRANBERRIES

"Think Global, Act Local," is most often associated with social causes; however, it also applies

(Continued on page 77)

Jarre Tour Maps Innovative Route

BY THOM DUFFY

MONT ST. MICHEL, FRANCE—



JARRE

French instrumentalist Jean Michel Jarre's July 28 performance here opened the first tour of the artist's 24-year career. It is a venture that finds Jarre drawing links with musical traditions ranging from 19th century European

(Continued on page 83)

In Billboard Bulletin...

Snow's Criminal Rap Bars Him From U.S.

PAGE 85

It's In The Mix For Country Singles Are Hit Club Versions True To Genre?

BY ERIC BOEHLERT

NEW YORK—One year after Brooks & Dunn's "Boot Scootin' Boogie" set the standard for club remixes and propelled both the duo and the single toward country stardom, the stream of club remixes flowing out of Nashville labels has swelled into a torrent. And, for the first time since "Boot Scootin' Boogie," a remix is providing fuel for another smash country single, Alan Jackson's "Chatahoochee."

While club DJs welcome the increased remix inventory, radio programmers continue to grapple with the role of contemporary-sounding remixes that regularly push the boundaries of acceptability within the realm of country music.

Wynn Jackson runs Country Club Enterprizes and promotes records to the clubs on behalf of the labels (Billboard, July 17). He counts 41 country remixes that have been released to date. And with more product due by



BROOKS & DUNN



CARPENTER

December, the success or failure throughout the rest of this year could well determine Nashville's remix fu-

ture.

Today radio programmers unpack at least one remix a week, a marked increase from six months ago. Recent entries include "Holdin' Heaven" by Tracy Byrd, "It Sure Is Monday," by Mark Chesnutt, "God Blessed Texas" by Little Texas, and "Janie Baker's Love Slave," by Shenandoah. In addition, Mary-Chapin Carpenter's "The Bug" will make its debut Monday (9).

(Continued on page 70)

With FTC Inquiry Under Way, Suits Mount In Used-CD Fray

This story was prepared by Craig Rosen in Los Angeles, Ed Christman in New York, and Bill Holland in Washington, D.C.

NEW YORK—The Federal Trade Commission has launched an investigation into prohibitive used-CD poli-

cies, with implications of broader impact on record company trade practices. Meanwhile, independent retailers have filed two lawsuits against the four major distributors that have instituted such policies.

According to sources, the FTC Dallas office has sent letters to all six major record companies, including BMG and PolyGram, which don't have anti-used-CD policies. The let-

(Continued on page 84)

Cabaret's Resurgent Appeal Bridges The Generations

BY ROXANNE ORGILL

NEW YORK—Some say it started with Linda Ronstadt's recordings with Nelson Riddle. Others credit Michael Feinstein. Certainly Natalie Cole's Grammy-winning "Unforgettable" fueled the fire. Whatever the cause, the resurgence of cabaret is now in full swing.

The "let's make a record" vanity productions of old have been almost entirely replaced

by a new, vital crop of independent labels. And the independents would not exist were it not for major record companies producing albums such as "Unforgettable" and Tony Bennett's "Perfectly Frank," which bring attention to this music in a big way.

The term cabaret is a little confusing; to most people it's a movie with Liza Minnelli and Joel Grey. Cabaret refers to the small

(Continued on page 54)



Motown Adds Might To P'Gram Roster

BY DON JEFFREY

NEW YORK—In the wake of PolyGram NV's \$301 million acquisition of Motown Records, the R&B imprint's hottest new act, Boyz II Men, has re-signed to a seven-album deal potentially worth tens of millions of dollars. Thus, the PolyGram buyout is

(Continued on page 82)



BOYZ II MEN

GLOBAL MUSIC PULSE

Echo Tattoo Leads Greek Female Rockers

PAGE 43

"cool summer night" (70039-4)

The Hottest Summer Jam From The Upcoming August Release...

"love is a good thang" (72579-4/2)

(IT CAN'T BE FADED)

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TOP ALBUMS

HOT SINGLES

TOP VIDEO

BILLBOARD 200 ★ BLACK SUNDAY • CYPRESS HILL • RUFFHOUSE	80
CLASSICAL ★ GORECKI: SYMPHONY NO.3 UPSHAW, LONDON SINFONIETTA • NONESUCH	32
CLASSICAL CROSSOVER ★ UNFORGETTABLE BOSTON POPS (WILLIAMS) • SONY CLASSICAL	32
COUNTRY ★ A LOT ABOUT LOVIN' • ALAN JACKSON • ARISTA	30
HEATSEEKERS ★ UNDERTOW • TOOL • ZOO	17
JAZZ ★ TAKE A LOOK • NATALIE COLE • ELEKTRA	33
JAZZ / CONTEMPORARY ★ LOVE REMEMBERS • GEORGE BENSON • WARNER BROS	33
R&B ★ BLACK SUNDAY • CYPRESS HILL • RUFFHOUSE	20
THE HOT 100 ★ CAN'T HELP FALLING IN LOVE • UB40 • VIRGIN	78
ADULT CONTEMPORARY ★ I DON'T WANNA FIGHT • TINA TURNER • VIRGIN	71
COUNTRY ★ IT SURE IS MONDAY • MARK CHESNUTT • MCA	28
DANCE / CLUB PLAY ★ CAN YOU FORGIVE HER? • PET SHOP BOYS • EMI	26
DANCE / MAXI-SINGLES SALES ★ CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYNE • ARISTA	26
LATIN ★ MI TIERRA • GLORIA ESTEFAN • EPIC	34
R&B ★ LATELY • JODECI • UPTOWN	22
HOT R&B AIRPLAY ★ LATELY • JODECI • UPTOWN	23
HOT R&B SINGLES SALES ★ CHECK YO SELF • ICE CUBE • PRIORITY	23
RAP ★ INSANE IN THE BRAIN • CYPRESS HILL • RUFFHOUSE	24
ROCK / ALBUM ROCK TRACKS ★ CRYIN' • AEROSMITH • GEFEN	72
ROCK / MODERN ROCK TRACKS ★ SOUL TO SQUEEZE RED HOT CHILI PEPPERS • WARNER BROS	72
TOP 40 AIRPLAY / MAINSTREAM ★ CAN'T HELP FALLING IN LOVE • UB40 • VIRGIN	76
TOP 40 AIRPLAY / RHYTHM-CROSSOVER ★ LATELY • JODECI • UPTOWN	76
HOT 100 AIRPLAY ★ CAN'T HELP FALLING IN LOVE • UB40 • VIRGIN	79
HOT 100 SINGLES SALES ★ WHOOMP! (THERE IT IS) • TAG TEAM • UFE	79
TOP VIDEO SALES ★ PINOCCHIO WALT DISNEY HOME VIDEO	64
LASERDISCS ★ UNFORGIVEN WARNER HOME VIDEO	60
MUSIC VIDEO ★ COMEDY VIDEO CLASSICS / RAY STEVENS CURB VIDEO	59
RENTALS ★ A FEW GOOD MEN COLUMBIA TRISTAR HOME VIDEO	61

Catchin' Cab: The Magic Of Calloway

No living pathfinder in American popular music or its jazz and rock'n'roll capillaries is so frequently emulated yet so seldom acknowledged as Cabell "Cab" Calloway. He arguably did more things first and better than any other band leader of his generation, a fact exemplified by "Cab Calloway—Best Of The Big Bands" and "Cab Calloway—Featuring Chu Berry" (both Columbia/Legacy), two exceptional new installments of the ongoing Legacy Big-Band reissues series.

Half a century since his heyday, most of Calloway's accomplishments remain preeminent.

"You see this rapping they doing today, I did that 25, 35, 45, 55 years ago!" exclaims the 85-year-old White Plains, N.Y., resident with the thunderclap cackle fans will recall from vintage films like "The Big Broadcast" (1932) and "The Singing Kid" (1936). "I did a rap thing on 'Minnie The Moocher's Wedding Day' and 'Hi-De-Ho Man, That's Me.' Call it rap or scat, singing for me was just a *feeling* that you got. I forgot the lyrics to 'Minnie The Moocher' one night [in 1931, on a live radio concert] and out of the clear blue sky it came out of my mouth: hi-de-ho!"

The most vocally proficient performer ever to front a true jazz orchestra, Calloway's prankish pipes bridged the full breadth of bass, baritone, tenor, and soprano—randy yet always refined.

Calloway's expert troupe, comprising such paragons as Berry, Ben Webster, Illinois Jacquet, Milt Hinton, Danny Barker, Doc Cheatham, Ed Swayzee, Cozy Cole, Eddy Barefield, Dizzy Gillespie, and singers Lena Horne and Pearl Bailey, commanded a demanding repertoire, each arrangement characterized by inspired soloing. Calloway never hogged the spotlight, a deferential instinct atypical for the time.

Nonetheless, Calloway was an eye-widening figure before the footlights: trim, well-tailored, debonaire with his pencil mustache as he swayed atop a stepped podium, adroit drill teams of female dancers stomping and swiveling before him. He whipped his jet-black mane with each surge of the breakneck beat, leaping into full airborne turns, slow-motion breaststrokes, or a pre-Moonwalk glide called the Buzz.

These days, Calloway's ingenious groundwork glows beneath the late Louis Jordan's witty boogie shuffles in Broadway's "Five Guys Named Moe" (Jordan having molded his '40s merrymaking around the Calloway prototype), and it also shadows the saltatory grooves, videogenic style, and double-entendre story-telling of Prince circa "Sign O' The Times" and "Diamonds And Pearls."

Calloway's melodic/percussive jazz mastery of word sounds and scat-singing was complete by the '30s, surpassing that of early mentor Louis Armstrong and fully anticipating the complex instrumental approaches that Lambert, Hendricks & Ross, Ella Fitzgerald, or Bobby McFerrin eventually would bring to the party.

"What I expected from my musicians was what I was selling: the right notes, with *precision*, because I would build a whole song around a scat or a dance step."

And, naturally, there had to be a racy musical setting to complement each agile physical stunt. Within the drumbeat of modern musical history, Calloway quickly became the human rimshot: vocalist as choreographer, dancer as comic, humorist as percussionist, social critic as rhythmist, maestro of a maelstrom.

Calloway came to life on Christmas morning 1907, the son of Rochester, N.Y., lawyer Cabell Calloway and college-educated pub-

lic-school teacher Martha Eulalia Reed. Cab was a crap-shooting teenage choirboy, with a few voice lessons and a drumming hobby, when he found work as the timekeeper in a 10-piece Baltimore dixieland outfit, Johnny Jones and his Arabian Tent Orchestra. Further chance employment as a substitute singer in the support crew of "Plantation Days," a touring revue in which his older sister Blanche starred, got him as far as Chicago.

"The first band I had was at the Sunset Cafe: the Alabamians," says Calloway. "It was a corporate band, meaning everybody was the leader, and they wouldn't listen to *anybody*. I had ideas that were really explosive ideas—like jazz. They played novelties, and that's why we bombed when we came to New York. They sent us back to Chicago."

But Calloway opted to stay behind in N.Y. after Louis Armstrong got him a job in "Connie's Hot Chocolates," a Broadway show whose score, by Fats Waller, Andy Razaf, and Harry Brooks, was notable in part for juvenile lead Calloway's vocal contribution: "Ain't Misbehavin'."

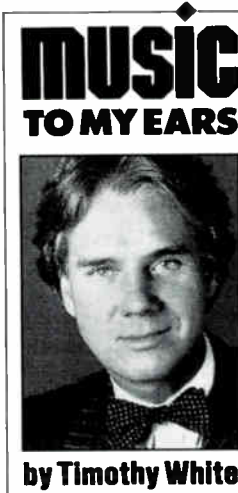
"I went over very, very well," says Calloway. From there he moved to the Savoy Ballroom, where he took over regular second-tier attraction the Missourians. The Savoy was the most famous African-American dance hall in the world, a wide-open Harlem frolic box rocked regularly by the bands of Count Basie, Jimmy Lunceford, Chick Webb, and Duke Ellington.

"With the Missourians, we were working our way to the Cotton Club," Calloway continues, "but we first had a gig down at 126th Street at a new club just about to open called the Plantation Club. We had been down there during the day and rehearsed and everything, and we went back there that night and everything was in shambles! Gangsters who ran the Cotton Club had walked in, took over, and broke up the joint!" Within a few months, the Cotton Club offered Calloway's Missourians a rotating substitution slot for Duke Ellington's outfit, which had Hollywood film commitments. The new job turned permanent in February

1931. Calloway was 23 years old and making \$50,000 a year in the depths of the Depression. He rechristened his lineup the Cotton Club Orchestra, signed a recording contract with Brunswick Records, and had his first No. 1 smash with "Minnie The Moocher." Radio banned his next hit, a reefer-laced "St. James Infirmary" fit for Cypress Hill.

In the years immediately after World War II, the dilemma among jazz giants of the era was whether to court jazz orchestra enthusiasts or jump-blues dance ravers. Since his maverick music satisfied both camps, Calloway saw no need for such midcourse adjustments. His sound was a pure, pixilated spectacle of self-conception, and by 1945 it was pushing jazz, rhythm, blues, and his own improvisations nearer the polymetrical palette of Bop.

Listeners to the "Cab Calloway" installment of Legacy's winning reissue series will discover beautiful music between antics, while those who treat themselves to "Cab Calloway—Featuring Chu Berry" will find the fearless leader's sides with tenor sax scientist Leon "Chu" Berry were leavened from the start with a sly measure of mutual accommodation. "Before he came on," Calloway says, "I was playing saxophone, and it was very *weak* saxophone. So Chu said, 'I'll join the band on one condition: You put down that saxophone.' I said, 'Awww, alright. You got a job!'"



THIS WEEK IN BILLBOARD

MONTREUX ON THE MOVE

Europe's premier summer music event, Montreux Jazz Festival marked its 27th year in a new venue that drew nods of approval from veterans on the scene. Audio system sponsor Meyer Sound took the opportunity to road-test some of its newly developed technology. Mike Lethby reports. **Page 44**

STARS ON 45

Ardmore, Pa.'s Collectables Records and sister operation Gotham Distribution are out to prove not only that vinyl is still a viable medium, but also that there's a need for 7-inch singles featuring all the current hits by all the latest stars. Catherine Applefeld has the story. **Page 47**

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Album Reviews	52	Hot 100 Singles Spotlight	77
Artists & Music	10	International	38
Between The Bullets	83	Jazz/Blue Notes	32
The Billboard Bulletin	85	Latin Notas	34
Box Office	66	Lifelines	67
Boxscore	12	Medialine	36
Canada	43	Music Video	35
Chart Beat	85	Popular Uprisings	17
Child's Play		Pro Audio	44
Classical/Keeping Score	32	R&B	18
Clip List	36	Radio	70
Commentary	4	The Rap Column	24
Continental Drift	13	Retail	47
Country	27	Ross's Rhythm Section	19
Dance Trax	25	Single Reviews	53
Declarations of		Studio Action	46
Independents	51	Top Pop Catalog	50
Executive Turntable	8	Update	67
Global Music Pulse	43	Vox Jox	75
Hits Of The World	40		
Home Video	55	CLASSIFIED	68

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PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York

1515 Broadway

N.Y., NY 10036

212-764-7300

edit fax 212-536-5358

sales fax 212-536-5055

Los Angeles

5055 Wilshire Blvd.

Los Angeles, CA 90036

213-525-2300

telex 66-4969

fax 213-525-2394/2395

Washington, D.C.

806 15th St. N.W.

Wash., D.C. 20005

202-783-3282

fax 202-737-3833

London

3rd Floor

23 Ridgmont St.

London WC1E 7AH

71-323-6686

Fax: 71-323-2314

71-323-2316

Nashville

49 Music Square W.

Nashville, TN 37203

615-321-4290

fax 615-320-0454

Tokyo

Hersey-Shiga Int'l.

6-19-16 Jinguamae

Daisan Utsunomiya Bldg. 402

Shibuya-ku, Tokyo 150

sales 011-81-3-3498-4641

edit 011-81-3-3867-0617

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Commentary

Used CDs Are Integral To Industry

The following commentary was written by Kevin Stander on behalf of the 154-member Independent Music Retailers Assn. On July 30, the group filed suit against CEMA, WEA, Sony Music, and UNI Distribution over their used-CD policies (see story, page 1).

There is most certainly justification for used CDs: The independent store needs to sell used CDs to survive and the music industry needs the survival of the independent store.

According to his commentary (Billboard, July 24), Russ Bach, president of CEMA, would have the independent stores and the public at large believe that this issue is not a battle between a few giant retailers and the labels/distributors. Unfortunately, the history of this issue does not support this contention. Until recently, when Wherehouse began its sale of used CDs, the industry tolerated their sales at independent stores. Now that the giant chains have "crossed the line," CEMA and other distributors are checking their wallets and obsessing over their bottom line. The present used-CD policies of CEMA and other distributors, despite their assertions to the contrary, would devastate independent retailers and create a monopoly among the giant chains.

The policies only serve to enhance the power of the retail giants to the detriment of the music industry and the music buyer. The entire scenario surrounding the recent statements made by Garth Brooks is just the beginning of the ever-tightening grip in which the labels/distributors hold the industry. Here we have an artist who has been so ill-informed by the labels/distributors that he believes he is somehow being cheated out of his royalties. This misinformation creates problems rather than solutions.

Simply put, the average independent will hardly miss Brooks. The independents did their job, helping to make Brooks a popular and successful artist by exposing him to the general music public at the beginning of his career. It troubles us to think that now that he has "arrived," he wants to take the opportunities he had away from others.

Let's start at the core of the issue—what problem, exactly, do CEMA and other distributors have with used CDs? They suggest used CDs would amount to 20% of all CDs sold by 1998. They reason that this equals a 20% loss in royalties and that the record companies would, accordingly, lose 20% of their income stream. This is unfounded.

A major percentage of used CDs sold have no negative impact on the sale of new CDs. In fact, a large number of used CDs are those which were originally sold 8 or 10 for a penny by record company-sponsored CD clubs (with no royalties paid to artists), or promotional CDs provided by record companies. Other used CDs are either marginal or deleted titles for which customers would never pay full price. The more desirable titles (hot new artists or classic catalog) are difficult to come by secondhand because fewer people trade them in.

The trading of used CDs helps us sell more new CDs. By recycling this cash back into the CD market, customers are likely to

be more adventurous in buying a CD knowing they can bring it back for credit. It is always nice to buy something knowing that one day it will still have some value. This encourages people to buy, which in turn is good for the whole music industry.

CEMA won't take back defects if a retailer sells used CDs. This implies we are guilty of sending back used CDs. What happened to being innocent before proven



'Let's find a solution to the problem.'

Kevin Stander is co-founder of Record & Tape Traders, Catonsville, Md.

guilty? If our defective percentage is in line with everyone else's, then what is the difference?

In his commentary, Bach equated selling used CDs to renting. That is not our intention at all. Not many customers will give up \$3-\$4 a day for a digital recording so they can go home and tape it to an analog cassette.

Bach also stated that the pricing of CDs is lower in the U.S. than in other countries. Yes, it is, as is everything from gas to food to housing. He is comparing a \$12 billion U.S. industry to a \$4 billion European market. Does he want our businesses to shrink considerably by raising prices?

The used/promo/bootleg-only CD stores pay 100% cash for CDs. Hurting the new/used CD store will only make these stores flourish and encourage shrinkage.

Most of us have been working hard recently with PGD, pushing their new music. For the first time in several months, four to six PGD titles have begun to appear in our top 10 lists. We can create sales. We can influence the market. The major chains' market is already set.

What is frightening is the claim that the large chains will help fill this void for new artists if the independents fail. While the large chains may have the resources to develop new artists, they don't have the ability to do so. Ask your own sales people how well these chains work with new and alternative artists. The major chains are simply too big, too corporate, too sterile, and too limited in their knowledge to be effective in

showcasing emerging new talent. The music industry, as it exists today, did not begin with the large chains. Its roots are with the small independent who will take a risk on new music and new artists. To destroy the roots of the music business is to destroy the business.

Independent stores provide a marketplace for the music industry that the giant chains cannot provide. If, indeed, only 5%-10% of the records put out ever make money, the music industry should thank the independents that the percentage is that high. The independents are the ones that have tried and, more often than not, succeeded in breaking new artists for the music industry. In many cases, the independent will go out of its way to help achieve this result. Artists such as U2, INXS, R.E.M., and, yes, a certain Mr. Brooks, did not begin their rise to the top on the shelves of the giant chains. In fact, had it not been for independents promoting, pushing, and playing this music, we wonder whether these artists would ever have become household names.

Bach said used and new CDs, like apples and oranges, don't mix. Well, those apples are next to those expensive oranges in the food stores. And it sure is nice that, when you shop for apples, you can pick up some of those expensive oranges. And it is great to know that if you have a couple of bad apples, you can trade them in and get some nice oranges. A lot of us need to buy apples from time to time. Sometimes we buy both, which sure keeps us coming back to the store.

Without used CDs, the independents cannot continue to compete against the giants. Most of us started our businesses with not much more than our own record collections and some change in our pockets. We have always worked with the record companies to extend the base of music listeners and educate and enlighten the prospective music owner.

We implore CEMA, other distributors, and the record industry at large to rethink their unfair trade policies before they mistakenly force the independent stores out of business. There are many other ideas and resolutions that are far less drastic and will be beneficial to the artists, labels, distributors, retailers, and consumers. Let's find a solution to the problem and get back to focusing on the most important issue: selling CDs and keeping the consumers aware of new artists and products.

LETTERS

NAOMI TELLS WHY

I'm supposed to be flailing away at my autobiography, but I had to pause to give Timothy White a pat on the back. His story, ["Wynonna's Searching 'Tell Me Why,'" Music To My Ears, Billboard, April 17] was most impressive. It starts out like "Night Comes To The Cumberlands," Harry Caudill's explanation of why hillbillies are loners. Regarding the first lines ("The only way to cure loneliness is to defeat the dread of being alone. Yet this fear often can't be conquered without facing a separation from all things familiar."), I'm also experiencing panic attacks from the transition of being with Wy on tour to the intense

isolation this past year and a half has imposed. The first paragraph is correct.

Naomi Judd
Nashville, Tenn.

ROOM FOR ALL

I loved Timothy White's Terrance Simien piece ("Music To My Ears," Billboard, Jul. 31). Not only do I want to buy the album, "There's Room For Us All," but I think that, in passing, White's written the clearest and most concise musicological history of zydeco that I've ever read. Thank you.

Bill Adler

Independent publicist/marketing consultant
New York

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.

Satellite Films,
a division of Propaganda Films,
wishes to congratulate the following nominees for the
1993 MTV Music Video Awards:

Madonna, "Rain"

Director: Mark Romanek

BEST ART DIRECTOR: Jan Peter Flack

BEST CINEMATOGRAPHY: Harris Sevides

En Vogue, "Free Your Mind"

Director: Mark Romanek

BEST VIDEO OF THE YEAR

BEST GROUP VIDEO

BEST DANCE VIDEO

BEST R&B VIDEO

BEST DIRECTION: Mark Romanek

BEST CINEMATOGRAPHY: Marc Reshovsky

BEST CHOREOGRAPHY:

Frank Gatson/Lavelle Smith/Travis Payne

k.d. lang, "Constant Craving"

Director: Mark Romanek

BEST FEMALE VIDEO

BEST CINEMATOGRAPHY: Thomas Kloss

BEST ART DIRECTION: Tom Foden

Lenny Kravitz, "Are You Gonna Go My Way"

Director: Mark Romanek

BEST MALE VIDEO

BEST ART DIRECTION: Nigel Phelps

R.E.M., "Man on the Moon"

Director: Peter Care

BEST VIDEO OF THE YEAR

BEST GROUP VIDEO

BEST DIRECTION: Peter Care

BEST ART DIRECTION: Jan Peter Flack

BEST EDITING: Robert Duffy

Sting, "If I Ever Lose My Faith"

Director: Howard Greenhalgh

BEST MALE VIDEO

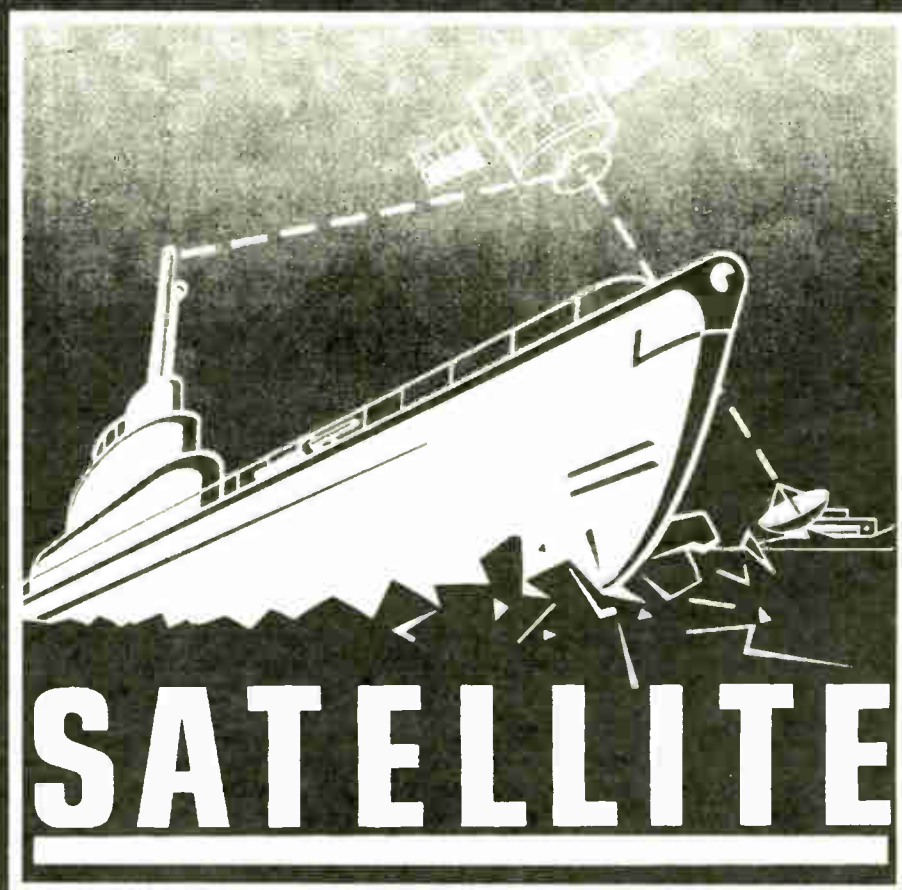
BEST ART DIRECTION: Mike Grant

BEST CINEMATOGRAPHY: Ivan Bartos

Duran Duran, "Ordinary World"

Director: Nick Egan

BEST CINEMATOGRAPHY: Martin Coppin



PolyGram Profits Surge In First Half Double-Digit Increase Foils Recession

■ BY DON JEFFREY

NEW YORK—Keeping a lid on costs and posting higher sales despite a European recession, major music company PolyGram NV reports double-digit increases in profits for the first half of 1993.

PolyGram's net sales rose 6.1% in the six months that ended June 30, to \$1.66 billion from \$1.57 billion during the same period a year ago. Factoring out the effects of fluctuations in various currencies, sales grew 8%.

William Kessler, media analyst with Wertheim Schroder & Co., says, "Revenue growth was solid, given

that there were fewer superstars in their release schedule compared to last year and that there is an ongoing recession in Europe."

Net profit climbed 15.8%, to \$107 million from \$90 million a year ago, while operating income went up 18.3% to \$168 million. Analysts say the results were better than expected.

Profits rose at a higher rate than sales because costs were kept in line. SG&A (selling, general and administrative expenses) increased only 3% from last year, to \$612 million. The company says it was successful in controlling marketing expenses, es-

pecially television costs. Kessler says the "repertoire through their pipeline was more local or national artists, which require lower marketing expenses" than international stars. The company also cites cost efficiencies in manufacturing and distribution.

MOTOWN ACQUISITION

In music, which accounts for 82% of PolyGram's sales (69% pop and 13% classical), the big winner in the first half was Sting's "Ten Summoner's Tales," an A&M Records album that sold more than 3 million copies worldwide. But the company's many labels did not release any other multi-platinum hits during the six months.

North America accounted for 22% of PolyGram's first-half sales, the same as last year. But PolyGram says its U.S. market share fell during the period, although it declines to release a figure. The acquisition of Motown Records for \$301 million, which was announced the same day as the financial results, should increase North American music sales in the second half (see story, page 1).

"The strength they're seeing is
(Continued on page 82)

Virgin Megastores Pay Price In Fight For Sunday Hours

■ BY EMMANUEL LEGRAND

PARIS—Virgin Megastore's crusade to stay open on Sundays has just become 16 times more expensive.

Courts here increased the penalty that Virgin Megastore must pay to shopworkers' unions for each Sunday it stays open from 250,000 francs (\$42,000) to 4 million francs (\$678,000). Virgin says it will appeal the decision. The three French Me-

gastores have tried to get around the Sunday trading laws by not closing on Saturday.

At press time, the Megastore confirmed it would be open Sunday, Aug. 8, despite the threat of ruinous fines. Patrick Zelnik, president of Virgin Stores, says the penalty is "hard to understand" because the Champs Elysées, the main shopping area where one Virgin Megastore stands, draws a large number of tourists and the Megastore contributes to overall interest in the area. The other two stores are located in Bordeaux and Marseilles.

Under French law, Sunday trading is permitted by local authorities in areas that cater to tourists. Virgin had been allowed to trade on Sunday, but the change in French government brought with it a change of policy by the local Prefect (Billboard, July 24).

Zelnik contends that the vast majority of employees had voted to open the store on Sundays. Sunday sales account for 10%-20% of Virgin's Paris totals, which are in the region of 500 million francs (\$84.7 million) yearly.

A group of employees demonstrated August 4 in front of the Ministry of Labor in Paris, asking for a meeting with Labor minister Michel Giraud. At the same time, Virgin delivered 48 boxes to the ministry containing a petition bearing 400,000 signatures collected from Megastore customers.

Zelnik is calling for a political and
(Continued on page 19)

Staffers Ousted In Shamrock/Malrite Broadcast Merger

■ BY PHYLLIS STARK

NEW YORK—WHTZ (Z100) New York morning man Gary Bryan and KFAN/KEEY Minneapolis OM Jim DuBois have become the latest casualties in the Shamrock Broadcasting/Malrite Communications merger, which closed Aug. 2 after a delay of almost a week.

The merger of the two groups' radio broadcast operations gives Shamrock, the surviving entity, a total of 21 stations in 12 of the top 25 markets, making it the fifth-largest radio group in the country (Billboard, March 27). The value of the deal was in excess of \$300 million.

Bryan was not the first casualty of the merger. Three station managers—KLAC/KZLA Los Angeles VP/GM Norm Epstein, KABL-AM-FM San Francisco VP/GM Mike Grinsell, and KNEW/KSAN San Francisco station manager Bruce Blevins—were fired two weeks ago and replaced with managers from other Shamrock stations.

Bryan's partner at Z100, Ross Brittain, remains for now. Steve Kingston, Z100's VP/operations and programming, also denies reports that Dr. Judy Kuriansky, host of the highly rated evening "Love Phones" show, will exit now that Shamrock has taken over Z100 from Malrite.

The sexually explicit program was thought to be too controversial for the Disney-owned Shamrock, but Kingston insists "Dr. Judy is going nowhere. She has a long-term agreement with this station."

DuBois has not been replaced at KFAN/KEEY.

New H'wood Rental Quotas Could Mean Sink Or Swim

■ BY SETH GOLDSTEIN
and EARL PAIGE

NEW YORK—Home video distributors may be on the verge of a new Hollywood *diktat* ordaining a different formula to split the rebates attached to quotas for key rental releases. The payments can reach 6%-8% of purchases.

Early in the business, the studios began assigning sales goals to individual wholesalers, based on past performance, and then added those figures to reach a national total. But distributors have since become a lot more competitive, aggressively underpricing each other as a way to increase market share without increasing the number shipped.

Meanwhile, rental demand has flattened, making it more difficult for the studios to achieve quotas. One wholesaler source, with access to data routinely collected by the National Assn. of Video Distributors, says four of

the 10 biggest titles released in May did not hit any of their assigned goals, "period." It was a typical month, he adds.

The studios, paying out rebates despite unmet targets, figure it is time for a change, although none will say so publicly. Trade sources, however, point to two developments as indicative of efforts to dampen price-cutting. For months, MCA/Universal Home Video has had a mix of individual goals and a national supergoal that can translate into "a very nice rebate," says a distributor.

Late last month, Paramount Home Video became the first major to go the distance, placing an all-or-nothing national quota on "Indecent Proposal," which arrives at retail Oct. 13. If Paramount achieves its numbers, thought to start at 400,000 units for a feature expected to sell for \$99.95, all wholesalers will receive rebate checks in proportion
(Continued on page 84)



Pocket Full Of Platinum. Epic Records executives present Spin Doctors with triple-platinum awards commemorating U.S. sales of the band's Epic Associated debut album, "Pocket Full Of Kryptonite." Spin Doctors currently are on a headlining tour presented by MTV's "Alternative Nation," running through Aug. 28. Shown in back row, from left, are Epic senior VP of marketing John Doelp; Epic Associated president Richard Griffiths; band member Mark White; Epic Records president Dave Glew; Epic senior VP/West Coast Alan Mintz; and Epic marketing manager Ari Martin. In front row, from left, are band members Aaron Comess, Chris Barron, and Eric Schenkman; tour manager Jason Richardson; and Epic director of A&R Frankie LaRocka.

U.S. To Maintain Tough Stance On Asian Pirates

■ BY BILL HOLLAND

WASHINGTON, D.C.—U.S. Trade Representative Mickey Kantor wants to make sure pirates in Taiwan and Thailand tuck away the skull-and-crossbones flags for good before he lifts the big-guns threat of U.S. trade retaliation.

Kantor announced Aug. 2 that he will continue to monitor progress in enforcement efforts rather than lift the two nations' "priority country" designation—a punishment that was slapped on the countries in April, in response to their continued foot-dragging on copyright enforcement (Billboard, April 17, May 15).

Copyright organizations, including the Recording Industry Assn. of America, said they were pleased with the USTR's tough stance.

International Intellectual Property Alliance spokesman Eric Smith echoed industry reports, saying that pirate manufacturers and street vendors were ready to go back to work as soon as the threat of retaliation was removed, especially in Thailand.

Kantor announced that USTR will continue to monitor progress in the two countries and, in Thailand's case, will conduct a "comprehensive review" of that nation's copyright upgrade and enforcement efforts early next year. Only then will the U.S. make a decision on downgrading the country's trade problem status.

Kantor noted that Taiwan had made progress in several areas, such as controlling the export of pirate CDs, but said many problems remain.

Hungary was removed from the Trade Act's Special 301 "priority watch list" after it debuted a bilateral intellectual property agreement, which Kantor said he hoped "would become a model" for other Eastern European countries.

RIAA's Local Anti-Piracy Efforts Pay Off

WASHINGTON, D.C.—The Recording Industry Assn. of America's anti-piracy efforts continue to pay off as federal and local law enforcement, now more aware of industry concerns and RIAA programs, work with the anti-piracy unit to take advantage of updated laws, raid pirate manufacturing facilities, and crack down on street vendors.

RIAA anti-piracy statistics for the first six months of 1993 posted big gains in some important areas. The number of counterfeit/pirate cassettes seized increased over 1992 figures for the same time period from 1.18 million to 1.30 million, and seizures of non-assembled, "in-process" bogus cassettes jumped a whopping 177%.

RIAA has followed through with its pledge to help retailers with the nagging urban-street-vendor problems—85% of all criminal seizures during the time period took place at street level, much of it in the New York and Los Angeles areas. Sight seizures jumped from 337 to 362.

Another important area showed gains: arrests and indictments. During the first six months of last year, RIAA, working with law enforcement, tallied 104; this year, the figure jumped to 153.

"One very important statistic that should not be left out of our midyear report is the 65% increase in new cases our anti-piracy unit has initiated over the past six months," said

RIAA president Jay Berman. Cases opened jumped from 524 for the time period last year to 862 in 1993.

Outfits such as printers and tape loaders associated with counterfeit operations also have been raided. In June, the RIAA unit shut down a tape-loading facility that was capable of producing 55,000 blank cassettes a day.

Arrests and seizures in the second half of 1993 are highlighted by July raids against four alleged pirates at four locations in the Bronx, N.Y., which resulted in the seizure of 90,000 cassettes and the arrest of five individuals who, if found guilty, could face up to five years in prison and \$25,000 in fines. BILL HOLLAND

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Radio, Retail Return To A Boogie Wonderland

BY CARRIE BORZILLO

LOS ANGELES—The disco divas and danceclub stars of the '70s are getting a second life at radio, retail, and clubs as interest blossoms in the disco era's sounds and fashions.

In the past month, two syndicated disco retro shows have debuted on a combined 144 top 40 and hot AC stations, including some of the most successful top 40 outlets in the top three markets.

Westwood One bowed its three-hour "The Retro Show" July 4 on 94 stations, including WQHT (Hot 97) New York, KPWR (Power 106) Los Angeles, and WBBM-FM

(B96) Chicago.

Hot Mix Radio Networks premiered its hourlong, unhosted "RetroMix" July 17 on 50 stations, including KKFR (Power 92) Phoenix, KHFI Austin, Texas, and KHQT San Jose, Calif. In addition, many top 40 stations have featured disco-heavy "flashback" weekends or hosted retro nights at clubs.

On the club circuit, Donna Summer sold out two dates at the Westbury Music Fair in Westbury, N.Y., without the benefit of a current hit. In addition, the Village People, the Tramps, France Joli, Loleatta Holloway, Carol Doug-

(Continued on page 19)

Big Flood-Relief Show Can't Go On But Advance Tix Still Add To Aid Cooffers

NEW YORK—Although St. Louis was spared the brunt of the floods that have decimated other parts of the Midwest, the destructive force of rising waters in that city has hampered the music industry's relief efforts.

A benefit concert starring John Mellencamp, Blind Melon, and Bob Dylan—scheduled for July 31 at the Riverport Amphitheatre in St. Louis—was canceled by the city's chief of police because a nearby levee broke the night before the show, leaving only one passable access road to the venue, according to a spokesperson for the event. Authorities feared emergency vehicles would be unable to use the road if it was congested by motorists heading to the theater.

However, the spokesperson says the majority of ticketholders chose not to redeem their \$10 tickets, so the show raised money even though it was canceled. Moreover, two previous concerts by Mellencamp and Blind Melon (without Dylan) sold "smashingly well," according to the spokesperson. Those shows were held July 28 at the World Music Theatre in Chicago and July 29 at the Deer Creek Music Center in Indianapolis. An estimate of the proceeds from the three benefits was not available by press time.

Another all-star benefit at the Riverport Amphitheatre, scheduled for Aug. 1, was postponed for the same reasons as the Mellencamp date, according to a spokes-

person at Contemporary Productions in St. Louis, which produced both events. The artists scheduled to perform on that bill—dubbed "Willing To Help"—were Kenny Rogers, Lorrie Morgan, George Jones, Hal Ketchum, Sawyer Brown, Shenandoah, and Martina McBride. At press time, neither the revised lineup nor the makeup date could be determined.

Meanwhile, Bon Jovi continues its flood-relief campaign, pledging money from every show on the Midwest leg of its current tour to the Red Cross. Other artists and companies that have contributed to the relief effort include Widespread Panic and the St. Louis-based Streetside Records chain, which donated its portion of commissions from ticket sales for the Riverport shows to the Red Cross.

PAUL VERNA

Industry Witnesses Deflate Marine Claims In Vocal Trial

BY CHRIS MORRIS

LOS ANGELES—Attorneys for defendant Virgin Records expressed hope that testimony in Yvette Marine's suit against the label would be concluded by Aug. 6, setting the stage for a decision in the frequently contentious trial.

Witnesses for Virgin continued to take the stand the week of Aug. 2 at the federal trial of singer Marine's action, which alleges that she was not credited for co-lead vocals she performed on Paula Abdul's 1988 debut album "Forever Your Girl."

Following the appearance of star defense witness Abdul on July 27-28 (Billboard, Aug. 7), attendance in Judge A. Wallace Tashima's courtroom here dwindled to a handful of spectators. But testimony by such industry notables as producer Antonio "L.A." Reid and Virgin co-chairman Jordan Harris knocked additional holes in Marine's claims.

Virgin attorney Joseph Yanny said he still thought the label would have its side of the case wrapped up by Aug. 6. Marine's lawyer Laurence Berman was less optimistic, noting that Virgin still had 13 witnesses left to call as of Aug. 3.

Testifying on July 29, Grammy-winning producer Reid characterized Marine's contribution to Abdul's song "Knocked Out," which he co-wrote and co-produced, as "minimal at best," and said that the vocalist worked "20 to 30 minutes, max" on the session for the song.

Reid noted pointedly that he has used vocal doubling on songs by "most of the vocalists I've worked with," including Whitney Houston, Michael Jackson, and Bobby Brown. He added that such dou-

bling was credited as background vocals on the albums. (In her suit, Marine, who doubled Abdul's vocal on the song "I Need You," claims co-lead credit on the track.)

Under cross-examination by Berman, Reid pointed out that his partner Kenneth "Babyface" Edmonds' entire guide vocal for the song "Roni" was used on Brown's sextuple-platinum 1988 album "Don't Be Cruel" to double the singer's lead track, and that Edmonds was credited as a back-

(Continued on page 19)



Whitney's World. Whitney Houston enjoys a party in her honor, hosted by Arista Records at the Rainbow Room following the opening concert of Houston's five-night run at Radio City Music Hall in New York. At the party, Arista president Clive Davis presented Houston with a plaque commemorating worldwide sales of 85 million units during the course of her career. Pictured, from left, are Radio City Music Hall executive producer Scott Sanders; BMG chairman/CEO Michael Dornemann; Houston; recording artist Bobby Brown, Houston's husband; and Davis.

Guitar Recordings Launches 2 Subsidiaries New Labels Offer Acoustic Acts, 'Classic' Sessions

BY TRUDI MILLER ROSENBLUM

NEW YORK—Guitar Recordings, the Port Chester, N.Y.-based guitar music label owned by Cherry Lane Music, has branched out with two new imprints, Guitar Recordings Classic Cuts and Guitar Acoustic.

Classic Cuts will offer "classic recordings, previously unreleased in the U.S., by people who were influential in the '70s and '80s," explains label director Trudy Lartz. The first release, due Tuesday (10), is "Packet Of Three Live," a live radio broadcast featuring Steve Marriott, the late singer/guitarist of Humble Pie and Small Faces, with his band Packet Of Three. In the fall, Classic Cuts will release "Walter Ego" by the Sy Klopps Blues Band, whose members include veterans of Journey, Europe, and the Tubes.

Executive VP of A&R John Stix says there is a wealth of unreleased material to pursue. "For example, I just got hold of master tapes from a variety of bands that played at Woodstock that never came out," he says.

"Working with Sony Special Products [to negotiate licenses for the material], maybe we can put out Johnny Winter at Woodstock or Janis Joplin at Woodstock."

Stix also cites the popularity of the John Peel radio sessions in Europe, and notes that many radio concerts in the U.S.—featuring such acts as Procol Harum and Stevie Ray Vaughn—never have been issued on disc. He also plans to mine television performance footage and foreign concerts for material.

"Basically, if it excites me, I'll go after it—it's almost like unearthing treasure," he says.

The Guitar Acoustic label will be "very varied," Lartz says, and will include singer/songwriters, new age instrumentals, rare acoustic performances by rock acts, and alternative acts such as the Fenwicks, whom Lartz describes as "in the vein of They Might Be Giants."

"I think we're going to surprise people with what 'acoustic' stands for," she adds. The first release from Guitar Acoustic will be an album by

Pete Kennedy, Nanci Griffith's guitarist, due in January.

Meanwhile, the Guitar Recordings label will continue to release new product by non-acoustic, guitar-based artists. Guitar Recordings grew out of the magazine *Guitar For The Practicing Musician*, established in 1983. The magazine was receiving a large number of tapes from readers, and founded Guitar Recordings in 1989 to expose this music. The label, which has a staff of 10, started as an instrumental label and gradually branched out into other kinds of guitar and guitar-and-vocal music.

A breakthrough of sorts occurred last June, when Brad Gillis' album "Gilrock Ranch," featuring vocals by Greg Allman on two tracks, spawned the single "Honest To God," which reached No. 20 on Billboard's Album Rock Tracks chart.

"We realized there's an audience out there, beyond guitar enthusiasts, that's looking for what we have to offer," says Lartz. "That's when we decided to split the labels up into differ-

(Continued on page 83)

Africa Fête Tour Is Hailed As A Success

NEW YORK—Africa Fête, the African and Haitian music roadshow put on by Island Records world imprint Mango Records, was a resounding success, according to festival organizers.

In New York, the Africa Fête show at the Central Park Summerstage July 25 was attended by a crowd of 15,000-20,000 people, a record-breaker for the venue, according to Summerstage producer Erica Ruben.

Dates in other cities, such as Boston, were also well attended. The tour wound up in Edmonton, Alberta, Aug. 5.

According to Mango VP of marketing Peggy Dold, the success of this year's bill bodes well for the prospects of future Africa Fête tours.

"We have every intention of doing it again," she says. "It's been an extraordinary experience. The excitement generated from the New York show and from other areas is evidence that there's a marketplace in this country for these artists and this type of music."

The festival, which has been likened to the annual Reggae Sunsplash extravaganza, featured Benin's Angelique Kidjo, Senegal's Baaba Maal and Ismael Lo, and Haiti's Boukman Eksperyans, all Mango artists. Island Records founder Chris Blackwell has said he will keep open the possibility of inviting other record companies to participate in future versions of Africa Fête (Billboard, June 5).

The festival presented a wide range of African culture with arts, crafts, food, and clothing playing a role alongside the music. PAUL VERNA

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Colleagues Recall Hulett's Cutting-Edge Tour Biz Work

BY MELINDA NEWMAN

NEW YORK—Tom Hulett, who died July 30 of cancer at age 55, is being remembered by those who worked with him as a revolutionary in the field of concert promotion and an artist manager to be reckoned with.

"He was a forerunner of national concert tour promotion," says Larry Magid, head of Philadelphia-based concert promotion firm Electric Factory Concerts. "Many of us did not necessarily agree with what he did, but I'd have to say we owe Tom and people like him a debt of gratitude. Without him laying the groundwork, the concert business might not be as we now know it."

Hulett co-founded concert promotion company Concerts West with Jerry Weintraub in 1967. Together they broke through territorial boundaries rigidly adhered to by local promoters by coordinating and promoting national tours for such artists as Jimi Hendrix, Creedence Clearwater Revival, Elvis Presley, Neil Diamond, John Denver, and Frank Sinatra.

"At that point, Elvis was only playing in Las Vegas," says Ron Delsener, head of New York-based Delsener/Slater Enterprises. "They went to see him in Vegas

and convinced him there was money in doing one-nighters around the country... Tom was a gentleman and a family man, but he was a very imposing figure. If I'd been Colonel Tom Parker and I'd seen him and Jerry coming, I would have been convinced too. Until then, promoters had a bad reputation as being hucksters in loud suits and flashy jewelry, but they were classier than that and were entrepreneurs."

"Basically, we did [the national tours] ourselves. We were kids and we didn't know any better. We went and got smarter and continued doing it anyway," recalls
(Continued on page 77)



Green With Pride Jazz pianist Benny Green recently received the City of Toronto Glenn Gould International Protégé Prize in Music and Communication. The award is presented by the Glenn Gould Foundation, a Canadian group formed to perpetuate the ideas and accomplishments of the late classical pianist. Shown, left to right, are Green; the governor general of Canada, Ramon John Hnatyshyn; drummer Jeff Hamilton; guitarist Herb Ellis; bassist Ray Brown; and pianist Oscar Peterson (seated), winner of the third Glenn Gould Prize.

LIVE's Mount Named Prez/CEO Of WEA

BY CRAIG ROSEN

LOS ANGELES—As expected, the Warner Music Group has officially named David Mount, currently president/CEO of LIVE Entertainment Inc., as the new president/CEO of WEA Corp. Mount will replace Henry Droz, who is retiring from the post at the end of 1993 (Billboard, July 10).

According to Warner Music Group chairman/CEO Robert J.

Morgado, Mount will join WEA as co-president/CEO on Sept. 1. He will also participate in WEA's convention this week "as the designated successor to Henry, as well as a client of ours for another month." By the end of the year, Mount will officially assume the title of president/CEO of WEA.

Prior to joining LIVE, Mount spent 11 years with various divisions of Warner Communications, including a stint as VP of sales and

distribution for Warner Home Video from 1984-88.

At LIVE, Mount also holds the title of president/CEO with WEA-distributed LIVE Home Video.

Aside from the video subsidiary, LIVE Entertainment is also the parent company of the 139-store LIVE Specialty Retail Division, based in Milford, Mass., and VCL/Caroleo Communications GmbH, a Munich, Germany-based home video distributor.

According to Morgado, Warner Music Group had to go "outside to get somebody from inside" in hiring Mount. Morgado says Mount has "the knowledge of the various strengths of WEA, and he also brings the fresh perspective of a client of WEA. He has the sensitivities of being not only a seller of music to retail, but a seller of music to consumers. And that's a perspective that in some ways will be fresh to our organization."

Morgado points out that it is a misconception that Mount has limited experience in the music business. "The reality of it is, except for the
(Continued on page 84)

Stewart, Diamond Score Platinum In July Certs

BY CHRIS MORRIS

LOS ANGELES—An "Unplugged" triumph for Rod Stewart and a platinum parade for Neil Diamond highlighted July sales certifications from the Recording Industry Assn. of America.

Stewart's Warner Bros. album "Unplugged... And Seated" became the first "Unplugged" project released in 1993 to be certified platinum. The album is the raspy-voiced vocalist's 10th million-selling release.

Diamond's "Gold" became the singer's fifth multi-platinum seller; three platinum certifications—for "Gold," "Moods," and "Tap Root Manuscript"—brought the vocalist's total of million-sellers to 15. Diamond's gold certification for "Brother Love's Traveling Salvation Show" raises his total in that category to 26 albums. He is tied with Elton John for the second-best gold track record; only Elvis Presley boasts more. All of the Diamond titles certified in July were on Uni.

After more than 30 years in the business, veteran country act the Statler Brothers tallied their first multi-platinum album with their hits package "Best Of The Statler Brothers"; the 1987 release hit the two million mark.

July was a double-barreled month for Wynonna Judd: she scored platinum records for her second solo release "Tell Me Why" (MCA) and the Judds' "Love Can Build A Bridge" (RCA Nashville).

First-time platinum achievers were Twin Cities rock band Soul Asylum, for "Grave Dancers Union" (Columbia) and country singer Aaron Tippin, for "Read Between The Lines" (RCA Nashville).

Reba McEntire's 1987 MCA release "Merry Christmas To You" became the country thrush's 12th gold album; she ranks fourth among fe-
(Continued on page 82)

Report Forecasts Slower Music Sales

BY DON JEFFREY

NEW YORK—Music industry sales in the U.S. will grow at a slower rate in the next five years than they did during the past five, according to a new study.

A report by New York investment bank Veronis, Suhler & Associates Inc. projects compound annual sales growth of 7.4% for

1993-97, compared with 10.1% for 1988-92.

The firm expects total spending on recorded music by consumers in the United States to reach \$12.9 billion in 1997. Last year consumers spent \$9 billion, according to the Recording Industry Assn. of America.

The principal reason given for the projected slowdown is a flat-

tening of CD sales growth. CD sales increased at a 27.3% compound annual rate during the past five years, but the bankers forecast only 10.4% average growth through 1997.

"Over the next five years, spending will grow at a slower rate as the CD market matures, and consumers' price sensitivities keep
(Continued on page 67)

EXECUTIVE TURNTABLE

RECORD COMPANIES. David Simone is promoted to senior VP of business affairs for Capitol Records in Los Angeles. He was VP of business affairs.

Connie Baer is appointed VP of marketing for Sony Music Nashville. She was a partner at the Gary Group, an entertainment marketing agency.

Hollywood Records in Los Angeles names both Bob Pfeifer and Nick Terzo VP of A&R. They were, respectively, VP of A&R at Epic, and senior director of A&R at Columbia.

Peter Takiff is appointed senior VP and chief financial officer for Tommy Boy Music in New York. He was executive VP of administration and GM for Mercury.

Greg Peck is named VP of promotion and black music marketing for Qwest Records in Los Angeles. He was head of Bahia Entertainment, a joint venture with RCA.

Paisley Park Records in Los Angeles names John Dukakis GM and



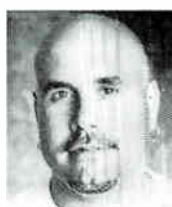
SIMONE



BAER



PFEIFER



TERZO



TAKIFF



PECK



D'ACHILLE



CORY

Kerry Gordy VP of A&R and artist development. They were, respectively, VP of Paisley Park and owner of KG Entertainment Group.

Atlantic Records promotes Seth Gershman to manager of national alternative radio promotion in New York, Kris Metzendorf to manager of national alternative radio promotion in Los Angeles, and Gena Rankin to A&R coordinator and administrator, West Coast. They were, respectively, coordinator of national college radio promotion, national college radio coordinator, and executive assistant to

senior VP Danny Goldberg.

Linda Murdock is promoted to senior director of national CHR promotion for the PolyGram Label Group in Los Angeles. She was national director of CHR promotion.

Corbin Dooley is appointed director of marketing for SBK Records in New York. He was regional promotion director for EMI Records Group.

Ginger Greager is named director, media and artist relations, for Mercury Records in New York. She was associate director of that division.

Jason Perl is named national man-

ager of adult contemporary promotion for Arista Records in New York. He was national director of top 40 promotion at AIM Marketing.

Norma DeShields is appointed regional manager of R&B promotion for Zoo Entertainment in Chicago. She was national R&B promotion coordinator for Motown.

Eric Brooks is promoted to executive director of promotions for Priority Records in Los Angeles. He was director of promotions.

Helena Coram is promoted to artist relations manager for Warner

Bros. Records in Los Angeles. She was artist relations assistant.

RELATED FIELDS. Virgin Retail Europe in London promotes Max D'Achille to European marketing projects manager and names Bianca Cory product liaison manager. They were, respectively, European marketing coordinator for Virgin Retail Europe, and an employee of W.H. Smith.

John Scott is appointed VP of video sales for WEA Corp. in Los Angeles. He was director of sales for Columbia TriStar Home Video.

Honeymoon Continues For UB40

Act Scores On 2nd Try With Elvis Cover

BY PAUL SEXTON

LONDON—For the band that defies critical indifference to take reggae to the masses, UB40's tenure at No. 1 on Billboard's Hot 100 and on charts worldwide with "Can't Help Falling In Love" is a typically against-the-odds triumph.

The octet from Birmingham actually had its recording of the Elvis Presley standard commissioned—and then turned down—for another Hollywood movie before they secured a spot on the soundtrack of "Sliver."

Furthermore, the band's run to the top of the U.S. chart marks the second time a UB40 single has risen to Billboard's top 10 after entering in the anchor No. 100 position (Chart Beat, July 31). The act is now celebrating 14 consecutive years of U.K. chart singles and a total of 28 top 40 appearances in its native country.

Virgin senior VP of promotion Michael Plen reports that UB40's "Prom-

ises And Lies" album, released July 27, shipped gold in the U.S. "Considering we took four or five months to achieve that on the last album (1990's "Labour Of Love II"), that's a tribute to how hard we pushed that record, taking two years to break two singles, 'The Way You Do The Things You Do' and 'Here I Am (Come And Take Me)'. The covers collection sold some five million copies worldwide, including 150,000 in South Africa, 72,000 in New Zealand, and 40,000 in Colombia, he adds.

The rise of "Can't Help Falling In Love" from the cutting-room floor to the top of the charts is remembered with some bemusement by drummer Jim Brown. "We accidentally did that track because we were asked to for a specific project," he says. "We were first approached by the people that made 'Honeymoon In Vegas'; everyone was covering Elvis songs for the soundtrack. I'm not really an Elvis fan—other guys in the band are—but I just happened to be in the studio

when the request came in. I said, 'Well, I quite like 'Can't Help Falling In Love,' so me and the bass player [Earl Falconer] put down the basic track. They didn't like it very much—Bono did a version and they preferred his to ours—which is fair enough. So we just shelved it.

"Then a month or two later, a request came in for the track from another film company," he says. "We weren't even going to put it on the album, so you can see from the circumstances that one thing led to another." He adds that the band had also discussed the possibility of giving "Crying In The Chapel" the distinctive UB40

(Continued on page 13)



Tina's Gold. Tina Turner is presented a gold record for her latest effort, the soundtrack to her life story, "What's Love Got To Do With It." Flanking her are Virgin Records president Phil Quartararo, left, and Turner's manager, Roger Davies.



UB40: Ali Campbell, Earl Falconer, Mickey Virtue, James Brown, Brian Travers, Norman Hassan, Astro, and Robin Campbell.

Siberry: This Boy's Life?

Set Poses Mktng. Challenge

BY LARRY LEBLANC

TORONTO—One of the most celebrated performers in Canadian music for a decade, Jane Siberry is the type of artist apt to make label executives and artist managers a tad nervous.

Her Aug. 3. release, the adventurous and ambiguously titled "When I Was A Boy," took four years to complete and, although it is unlikely its music or videos will break through at mainstream formats in North America, Siberry doesn't plan to tour with it.

"I can't picture touring," says Toronto-based Siberry, who maintains separate label deals with Warner Mu-

sic Canada and Warner Music U.S. "I know if I do, it will have to be much more vocal-oriented than before, but I can't quite get the germ of it."

Peter Standish, product manager for Warner Bros./Reprise in Los Angeles, admits marketing the release is "going to be a challenge, but the consensus in the company is that this is a wonderful record. What makes Jane's music attractive is that she's a true artist."

"With Jane, I just roll with the punches because she's such an unusual artist," maintains Siberry's manager of 10 years, Bob Blumer, who is based in Los Angeles. "She is unbelievably steadfast in her musical vision."

Recorded at Toronto's Reaction Studios here, Mushroom Studios in Vancouver, Westside Studio in London, and Studio Backstage in Switzerland, "When I Was A Boy" was produced mostly by Siberry. Brian Eno came in to produce two tracks (one with Siberry), while Canadian producer/guitarist Michael Brook produced likely second single "Love Is Everything."

The project's initial stages included a false start. After playing her first set of demos about 18 months ago for Warner president Lenny Waronker, along with senior VP of A&R Michael Ostin and VP/GM of A&R Roberta Pe-

(Continued on page 43)



JANE SIBERRY

Current Acts Experience Jimi

The Cure Shows Off; Sabbath Bows Out

BAND OF GYPSYS: It's a work in progress so Warner Bros. isn't talking much about it, but the label is lining up artists for a Jimi Hendrix tribute album tentatively slated to come out before the end of the year. Among the acts said to be cutting tracks are P.M. Dawn ("You Got Me Floatin'"), the Cure, ("Purple Haze"), and the Spin Doctors ("Spanish Castle Magic"). Other names attached to the project are Ice-T and Eric Clapton. The project is being produced by longtime Hendrix cohort Eddie Kramer (Billboard, May 1).

SHOW AND TELL: The aptly titled "Show," which chronicles the Cure's appearance at The Palace in Auburn Hills, Mich., last July, opens at movie theaters in Cleveland and Kansas City Aug. 27. The 90-minute film, shot in color and black & white, is expected to play in more than 20 cities throughout the fall, with most theaters booking it for a week. Other cities on the slate include Austin, Texas; San Diego; Milwaukee; and Denver. The movie will be followed by the early September release of a live CD-5, "Side Show." The CD-5 will include four songs not available on late September's full-length "Show" CD. Both releases will come through Fiction/Elektra. The cassette version of "Show" will include the four cuts from "Side Show." Under the Too-Much-Of-A-Good-Thing Dept., in October the Cure will release "Paris," a set recorded during 1992's European tour featuring tracks not included on the September releases.

IT'S A ROCK'N'ROLL WORLD, and it gets rockier every day. After Ozzy Osbourne told Billboard several weeks ago that plans were all set for a Black Sabbath tour with Osbourne at the helm, we've now learned that the tour has been canceled after nine months of negotiations. We guess when Ozzy told us, "all our childish fucking anger is water under the bridge," that was before the water rose and the dam burst.

SLY FOX: Fox Records, the label started by 20th Century Fox and BMG last summer, is moving from a soundtrack-only imprint to one that handles individual artists as well (Billboard, July 4, 1992). Projects will be funneled through different BMG labels, which will assist in promotion and marketing. The first act to come out on Fox will be Big Country, which has not had a record out in the U.S. in five years. The Sept. 14 release, titled "The Buffalo Skinners," will go through RCA. The 1994 debut by alternative act the Carnival Strippers will go through Zoo. Other signees with early 1994 releases are "In Liv-

ing Color" comic Jamie Foxx, female rapper Simply E, and movie composer Jerry Goldsmith. Designated labels have not been named.

OLD MUSIC VIDEO EDITORS never die, they just fade into light rotation. But we've kept an eye toward the video screen, and the best clip we've seen in some time is Blind Melon's "No Rain." The video plays off the band's album cover, which features a prepubescent, tap-dancing girl in a bumblebee outfit. Samuel Bayer directed the clip, a sweet parable of her travails to be allowed to perform despite her comical appearance. After multiple rejections, she passes through gates to a beautiful field filled with human bumblebees of all different shapes and sizes who accept and embrace her. As the tale unfolds, scenes of the Capitol Records act playing in the same field, are intercut. Imagine, a video with a scantily clad female, albeit very young, that isn't sexist or neander-

thal in its approach.

THIS AND THAT: The Earth Communications Office (ECO), which has worked long and hard with the music industry in getting the longbox banned, is saluting Bonnie Raitt, Raffi, and the Beach Boys for their environmental work at an Aug. 9 luncheon in Los Angeles. With a roomful of artists, label heads, and press, ECO is set to announce its next project: to have CD jewel boxes made from 30% pre- and post-consumer material by January 1995... David Coverdale and Jimmy Page, collectively known as Coverdale/Page, will kick off a 43-date tour Oct. 8 in Miami. The act will be playing Led Zeppelin and Whitesnake tunes as well as songs from their Geffen debut. Vince Neil, currently on the road with Van Halen, is the opening act... Two upcoming reissues from the PGD-distributed Chronicles series should have baby boomers crowing with delight. Arriving Aug. 17 is a Tom Jones anthology, which spans from "It's Not Unusual" to "Kiss," and set for Sept. 21 release is the 19-track "Abba Gold," which already has sold four million units in Europe... Stewart Copeland will be the featured percussionist with The Seattle Symphony Sept. 21. The symphony will perform the world premiere of Copeland's "Solcheeka," as well as play movements from some of his other works... "The Stuff Of Dreams," a three-part PBS series that explores how man-made materials are affecting progress, will include segments on Richie Sambora and his man-made Ovation guitar, and Todd Rundgren, who will explore the digital distribution of music via phone lines. The program begins airing Oct. 19.



by Melinda Newman

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- **Basic Dynamics of Domestic and International Music Publishing: Law and Business.** *Martin Cohen*, music business attorney
- **Understanding the Contracts of the Music Industry.** *Laurie L. Soriano* and *Lawrence J. Blake*, attorneys at Manatt, Phelps & Phillips
- **The Music Underground: Alternative and Street Marketing.** *Vince Bannon*, concert promoter, club owner
- **Record Production I.** *John Boylan*, producer and songwriter whose producing credits include Linda Ronstadt and REO Speedwagon and the soundtracks for *Crybaby* and *The Simpsons*
- **The Independent Music Company: Synergies and Strategies for Competing in the '90s.** *Neil Portnow*, Vice President, West Coast Operations, Zomba and *Joyce Lapinsky*, songwriter consultant; former professional manager, Chappell Music Publishing Company
- **Film Music-Found Money: Soundtrack Administration.** *Richard Schulenberg*, JD, and *Colin Slater*, PhD, co-founders, International Royalty Management, a company specializing in the administration of soundtrack music

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HL F16

Artists & Music

Immortal/Epic Prepare To Pass 'Judgment' New Soundtrack Pairs Rap & Alternative Rock Acts

BY HAVELOCK NELSON

NEW YORK—Ranging from bunts to grand slams, the tracks on the "Judgment Night" soundtrack on Immortal/Epic Soundtrax drive home the possibilities of rock/rap fusion.

In occasionally offbeat, mostly revved-up pairings, 11 choice alternative rock bands back 10 leading rap acts. The album ships Sept. 7, and is notable for the totality of its musical concept as well as the strength of its enlisted talent. "All the artists are A-list professionals," says Immortal president Happy Walters, who guided the project from conception to completion. He observes that although rockers and rappers have gotten together before, as with "Fight The Power" by Public Enemy & Anthrax, and "Walk This Way" by Run-DMC & Aerosmith, "they never did it over an entire album using original songs."

The creative matchups on "Judgment Night" are Mudhoney with Sir Mix-A-Lot; Living Colour with Run-DMC; Dinosaur Jr. with Del Tha Funkee Homosapien; Therapy? with Fatal; Pearl Jam with Cypress Hill; Helmet with House Of Pain; Faith No More with Boo Yaa T.R.I.B.E.; Slayer with Ice-T; Biohazard with Onyx; Teenage F'an Club with De La Soul; and Sonic Youth with Cypress Hill.

The first single, due to drop in early August, will be "Just Another Victim" by Helmet & House Of Pain.

The movie, "Judgment Night," is an "urban suspense-drama" starring Emilio Estevez, Denis Leary, Cuba Gooding Jr., and House Of Pain's Everlast. The Universal release hits screens Oct. 22.

Walters, who also helms Buzztone Management (Cypress Hill, House of Pain, Funkdoobiest), says, "Since I manage Everlast, it sort of came to pass that [my record label] would handle the soundtrack." The idea for a set cross-pollinating alternative noise with rap expression grew out of Walters' realization that "a lot of alternative artists dig hip-hop and a lot of hip-hop artists like alternative. It kind of made sense to do something that brings the [two teen genres] together."

The process of translating his vision into reality took six months to complete. It involved hard planning and heavy negotiations.

"First I had to get a hold of the managers and get them excited about the project," he says. Once that was achieved, the artists also had to be stirred. "Next, the labels had to give them permission to be on the album. Then the artists' publishers had to grant sync fees and licenses for the songs to appear in the movie. And, to actually get songs recorded, we had to work out logistics. It was hell. A lot of people didn't think I could pull it

off."

Walters says he succeeded with help from other artist managers linked to the project.

To assist the creativity of the performers, who recorded from locales all over the world, Walters says he provided them scenes from the movie complete with notes explaining the shots. The task of "spotting" (selecting where songs would be used) was carried out by Karen Rachman, music supervisor for the film's producer, Largo Entertainment.

The soundtrack will be boosted by a comprehensive campaign that will target anyone who wants to hear good music, Walters says. "It will be marketed as an album featuring 10 of the best hip-hop artists working with 11 of the best alternative artists."

A videoclip will support the first

single, which will be promoted at college radio and on the alternative and hip-hop sides of the industry. Epic and Immortal will split the promotional duties. Metal and hip-hop remixes will be made available.

Plans are to herald the arrival of the album with a party hosted by Fab 5 Freddy of "Yo! MTV Raps" and "Headbangers Ball" host Ricki Rachtman.

"The idea is to bring the two worlds together," says Walters. "We'll get as many artists as we can to perform."

Walters is confident that "alternative kids will love 'Judgment Night.'" He speculates that fans of hip-hop "will probably not jump all over it but [that] they will be pleasantly surprised. We'll have to wait and see who responds to what."

ABI		AMUSEMENT BUSINESS®				
		BOXSCORE TOP 10 CONCERT GROSSES				
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter	
WHITNEY HOUSTON KIRK WHALLUM ANGIE & DEBBIE	Radio City Music Hall New York	July 20-21, 23-24, 26	\$1,454,025 \$75/ \$50/ \$40/ \$30	28,720 sellout	Radio City Music Hall Prods.	
LOLLAPALOOZA '93: PRINUS ALICE IN CHAINS, DINOSAUR JR., FISHBONE ARRESTED DEVELOPMENT, FRONT 242 TOOL	Kiefer UNO Lakefront Arena Grounds Univ. of New Orleans New Orleans	July 30	\$714,153 \$28.50	25,058 30,000	Beaver Prods.	
KMEL SUMMER JAM: MARY J. BLIGE, QUEEN LATIFAH SNOW, SILK, BRIAN MCKNIGHT, ICE CUBE ROGER/ZAPP, SWV, NAUGHTY BY NATURE & OTHERS	Shoreline Amphitheatre Mountain View, Calif.	July 31	\$617,847 \$37/ \$29.50	19,763 sellout	Bill Graham Presents KMEL Radio	
VAN HALEN VINCE NEIL	World Music Theatre Tinley Park, Ill.	July 30	\$569,075 \$35/ \$27.50/ \$18.50	24,610 sellout	Tinley Park Jam Corp.	
LOLLAPALOOZA '93: PRINUS ALICE IN CHAINS, DINOSAUR JR., FISHBONE ARRESTED DEVELOPMENT, FRONT 242, TOOL	Coca-Cola Starplex Amphitheatre Dallas	Aug. 1	\$554,745 \$32/ \$26	28,111 sellout	MCA Concerts PACE Concerts 462 Concerts	
ROD STEWART PATTY SMYTHE	Shoreline Amphitheatre Mountain View, Calif.	July 30	\$445,405 \$40/ \$29.50/ \$20.50	20,000 sellout	Bill Graham Presents	
VAN HALEN VINCE NEIL	Riverport Amphitheatre Maryland Heights, Mo.	July 28	\$428,137 \$24.50/ \$20.50	19,996 sellout	Contemporary Prods.	
GARTH BROOKS	Grandstand, Frontier Days Park Cheyenne, Wyo.	July 30-31	\$385,458 \$17	23,234 sellout	Don Romeo Agency	
KENNY G PEABO BRYSON	Reunion Arena Dallas	July 30	\$368,896 \$40/ \$29.50/ \$22.50	12,968 sellout	Beaver Prods. Larvic Inc.	
ROD STEWART PATTY SMYTHE	Seattle Center Memorial Stadium Seattle	July 28	\$358,204 \$38/ \$28.50/ \$25	14,002 16,500	Bill Graham Presents Entertainment Consultants	

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Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

ST. LOUIS: Last week at Mississippi Nights, with the river rising uncomfortably close to the venue's back door, Riverfront Times publisher Ray Harmann and Austin's South By Southwest organizers Louis Black and Louis Jay Meyers held a press conference to announce the first Mississippi River Music Festival, to be held Sept. 9-11. The regional event, which they hope will become annual, is co-sponsored by Budweiser, ASCAP, Streetside Records and co-owned radio stations The Fox (101.1 FM) and The Point (105.7 FM), as well as a dozen other newsweeklies throughout the Midwest. Given the success at SXSW, Black says his organization felt St. Louis was a logical place for growth as a "response to this growing music scene, and the strong bands we've been seeing at SXSW from this region." The benefit of such an undertaking, he adds, lies in the networking that takes place between music professionals. "It's about the music, or it's worthless." Meyers says the MRMF was not intended "to be a clone of SXSW. We've tried to create an event tailored around the needs of St. Louis." He admits that bands may not get signed to major-label deals through the fest, but suggests that "people in the region meet each other and share information. A band can move up a rung on the ladder, and they do play in front of people who can make a difference." Only one day of panels and workshops is planned, but the fest promises more than 200 regional acts, including about 80 of St. Louis' best, playing in 15-plus clubs. Half the acts will present a variety of blues, reggae, folk, and pop stylings; the rest will be up-and-comers in the rock/alternative vein. Locals the Boorays, Sun Sawed in 1/2, the Urge, Nov. 9, Pretty Polly, Suede Chain, Bent, Life Without Wayne, Suave Octopus, and hard rock entrees Lexx Luthor and London Calling are benefiting from an early buzz.

BRIAN Q. NEWCOMB

SEATTLE: When Somebody's Daughter members Sheryl Wiser and Dustin Waln began singing and playing together in 1990, they discovered that the secret to their harmony was that they didn't sing harmony at all. "We just sing at the same time," says Wiser. "Once we figured out what we were doing—or weren't doing—it really freed us." Over the last three years the duo has filled out to a five-piece, with the lineup now including Clayton Park and his soaring, strafing violin, and the rolling-thunder rhythm section of bassist Cory Van de Ven and drummer Steve Smith. Wiser writes much of the band's original material and takes the forefront in live performance. The songs are emotional and compelling; the vocals, combined with Waln's precise lead work and Park's violin, create a sonorous weave. In a historical context, the band's sound probably owes more to San Francisco than Seattle—It's A Beautiful Day and the Jefferson Airplane come to mind—but Wiser and Waln's



SOMEBODY'S DAUGHTER

well-constructed, melodic material is right in step with what is apparently becoming the post-grunge Seattle sound: a richer, more melodic mix that doesn't ignore the city's serrated sensibilities. Only Somebody's Daughter was already there. Three self-produced demo cassettes have garnered considerable industry attention, but it's the upcoming CD, expected by fall, that Wiser says will "be our silver bullet." Meanwhile, the band remains a sure draw in local clubs and festivals.

TOM PHALEN

MINNEAPOLIS: Soul Asylum, the only Minnesota-based act not affiliated with Prince to earn a platinum album in the past 10 years, made a big splash at the Minnesota Music Awards July 15 at First Avenue nightclub. The 10-year-old quartet won Minnies for best artist, album ("Grave Dancers Union"), song ("Runaway Train"), and male vocalist (Dave Pirner). Prince was honored with two awards, top R&B recording ("♣") and best R&B act, which he shared with the Curbfeelers. To share a Minnie with the famous mini-mogul is indeed an honor; the Curbfeelers also took the prize for best new artist. Other double winners included established acts such as bluegrass vets Stoney Lonesome, underground rockers Walt Mink and jazz organist Jack McDuff, a recent arrival here; some deserving local stalwarts, jazz singer Debbie Duncan and world-beaters Ipsos Factor; newcomer new-age guitarist Billy McLaughlin; and defunct band the Suburbs, who reunited for four gigs to promote a live album. Several artists performed at the low-key ceremony, including polka fixture Ruth Adams and promising rock act Rex Daisy. The nonprofit Minnesota Music Academy now has presented the Minnies 12 times in 13 years, and the number of categories and the voting rules and procedures have changed each time. Nineteen of this year's 41 winners received pieces of original art, created by students or professional artists, to commemorate their achievements. About 180 MMA members voted this year. The awards were part of the four-day Icebreaker '93, which included seminars and nightclub showcases staged by seven local labels, including Catacombs, Twin/Tone, and Red Decibel.

JON BREAM

ARTIST DEVELOPMENTS

WHEEL ON THE MOVE

Having a rock star in the family would be a boon to most budding musicians. But Rob Dickinson, lead singer for the Catherine Wheel, claims he never saw his first cousin Bruce—longtime front man for Iron

Maiden—as a role model.

"He was quite reluctant to come and see the band, actually, because of where he thought we fit in," he says. "It wasn't until recently that we ever sat down and talked about our respective music in a brotherly—

or is that cousinly?—way."

Catherine Wheel, which released its second Mercury album, "Chrome," last month, lapped up on the American shores with its 1992 U.S. debut, "Ferment." With that album, the Great Yarmouth-based quartet shed the "shoegazing" tag pinned on them by the British press. Not only did "Ferment" spawn last summer's most unusual alternative radio hit (the seven-minute "Black Metallic"), it also drew considerable notice from more adventurous metal programmers.

To further expand the Catherine Wheel's diverse audience, Mercury preceded "Chrome" with the single "Crank," which shipped to alternative radio during the July Fourth weekend. That was quickly followed by a four-song sampler (keying the track "I Kill Rhythm") scheduled to arrive at metal outlets concurrent with the album's release.

"We're as excited about this project as anything that's ever been brought to us by [London-based] Phonogram," says Mercury Records president Ed Eckstine. "The more you listen to it, the more you hear its potential. We've got a band here that goes far beyond your typical format."

Mercury marketing director Marty Maidenberg says the label will again emphasize grass-roots retailers and media in its campaign.

(Continued on next page)



CATHERINE WHEEL: Dave Hawes, Brian Futter, Neil Sims, and Rob Dickinson.

HONEYMOON CONTINUES FOR UB40

(Continued from page 11)

treatment.

Brown says he hasn't even seen "Sliver," which does not get its U.K. release until Aug. 20, and claims to be similarly oblivious to the often-negative reaction to the band's work at home. Critics cite the band's reliance on cover versions for its biggest hits—all four of UB40's U.S. top 10 hits have been remakes—and the band's supposed "sellout" from early, politically motivated British chart items such as "King," "The Earth Dies Screaming," and "One In Ten."

"If you listen to the first album [1980's "Signing Off"], you'll find it's extremely laid back, mellow, poppy sounding, and that's pretty much how we've stuck to making music," he says. "I don't see what we're doing now as any kind of change. The more likely criticism would be that we haven't changed. So we're not self-conscious about the cover, otherwise we wouldn't have released it... The only criticism that has any relevance is whether people buy the records."

By Brown's yardstick and the band's track record, "Can't Help Falling In Love" is a sales spectacular. "It's turning into a Frankenstein," says Plen of its U.S. performance. Apart from its trans-Atlantic achievements, the single is or has recently been No. 1 in Canada, Australia, New Zealand, Holland, Austria, Denmark, Finland, Sweden, Iceland and Greece. The self-produced "Promises And Lies" already has sold 200,000 copies in Britain, where it removed U2's "Zooropa" from the pole position.

The Presley song is the only cover on the new set. "The perception may be that UB40 got their foot in the door by having cover hits," says Plen, "but I didn't become acquainted with them through covers. I've known them since the first album, and I will not let any promo person use the argument with a UB40 song that 'this is not a cover, so it's not a hit.' The last part of our job is persuading people that there's

more to this group than that."

On July 30, UB40 began a North American tour that runs until Sept. 18. Virgin will release "Higher Ground" as the album's second U.S. single later this month.

UPCOMING INTERNATIONAL CONCERT DATES?

Student Travels magazine is looking for international concert dates from May through October 1994 to publish in the Spring Issue. Student Travels reaches 500,000 college students across the U.S. who want to see their favorite artists while traveling abroad.

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ARTIST DEVELOPMENTS

(Continued from preceding page)

with contests and promotions planned for the band's late summer tour. "I consider this to be the first real Catherine Wheel record," Dickinson says of "Chrome." "There was a sense on the first record of us coming from a small seaside town, wanting to fit in, not pushing our ideas of what we wanted."

"Chrome," produced by Gil Norton, is certainly the quartet's most spontaneous recorded effort, an outcome not lost on Dickinson. The singer recalls an early meeting where the band laid down a "no demos" ultimatum. Norton agreed, noting that he worked in a similarly adventurous manner with the Pixies. "I think by doing things the way we did, we captured the edginess that came out of a solid year on the road," says Dickinson. "So few bands have a reason to make a record and we felt we did, that we'd moved on to something different and relevant."

DAVID SPRAGUE

RHINE-LAND

What first attracted Steve Glendinning, senior director of A&R at I.R.S. Records, to Cincinnati-based alternative band Over The Rhine was the group's focused artistic presentation. He remembers, "I get so many tapes it seems endless, but the package was just unbelievable. There was this whole vibe, the way it was put

together was immediately impressive. It just made me put it on. I put it on and couldn't believe what I was hearing, actually. I just couldn't believe that this band wasn't signed."

What Glendinning was hearing was the band's "Patience" set, originally released independently. The album, released June 29, came out as originally recorded, except that "Circle Of Quiet," which I.R.S. plans to promote to adult-alternative radio, was moved up from track 10 to third in the song order. Explains Glendinning, "It is so strong that to just dismiss that record would really be stupidity. I really feel this record can get to the masses."

Further, I.R.S. has reproduced the band's original 20-page lyric



OVER THE RHINE: Linford Detweiler, Brian Kelly, Karin Bergquist, and Ric Hordinski.

booklet and invested in the band's unusual idea of a highly attractive eight-postcard bio. "The whole reason that I put ('Patience') on immediately was the artwork. If some band can do that off the bat, there's got to be something going on here. For me to try to bastardize that would have defeated the whole object. It's a very important element of the act."

It was Glendinning's willingness to catch the vision of Over The Rhine that made the band choose I.R.S. Bassist and songwriter Linford Detweiler says, "There's been no attempt by the label to reinvent Over The Rhine. They respect our identity; they encourage us to be closely involved in everything that's relevant to us—the marketing concepts and, of course, the artistic decisions. Steve signs bands that he likes and then leaves them alone."

Detweiler's melodies, featuring the sultry yet brittle vocals of Karin Bergquist and the guitar textures and tones of Ric Hordinski, give Over The Rhine its haunting signature sound. Says Hordinski, "The new CD was kind of inspired by our ongoing search for ourselves, and record contracts, and fame and fortune, and teen-age stardom."

The quartet's first musical experiments were released in 1991 as "Til We Have Faces," which they sold at their gigs. Eventually, the band found its way onto high-profile opening slots, doing a short string of dates for Bob Dylan and then touring with Adrian Belew. The band's maturity and growth as songwriters and performers is evident throughout "Patience."

Glendinning recalls, "I immediately saw them play in Cincinnati at this place called Suds Malone's. So I go there and it's in the middle of November and there must have been 400 or 500 people in there, just jam-packed. And Over The Rhine was just great. I was stunned. I met the guys and Karin. They had this incredible sense of what they wanted to do. What they wanted to do was totally in line with what I saw the vision of the band being, so I signed them."

BRIAN Q. NEWCOMB

BMI Goes Corporate; Lines, Women, & Song

BMI MEANS BUSINESS: BMI says it has developed the first "unified" music performance agreement for use of music in any number of corporate settings. A result of its survey of the top 7,500 American businesses, the new agreements now being marketed will increase BMI's coffers in this area, while benefiting businesses in providing one annual fee, based on the number of employees, and "substantially less paperwork." "Previously, corporate executives had to fill out three or four different agreements because there was no single agreement to meet their music requirements," says Thomas G. Annastas, BMI's VP of general licensing.



by Irv Lichtman

The agreement covers BMI-licensed music performed in sales meetings; in fitness and aerobics facilities; live or recorded background music; music in TV and radio programming received by licensee on the premises; and on-hold music. This usage falls under the category of general licensing, which accounts for 14% of BMI's revenues, or \$42 million of its annual take of \$300 million.

WELCOME TO THE CD ERA: When "88 Lines About 44 Women," as originally recorded by the Nails in 1981 on four-track equipment, appears on an EMI compilation CD, "Living In Oblivion II," due in September, it'll mark another interesting chapter in the song's 12-year history.

"Modern-rock radio has introduced '88 Lines' to a new generation of fans who have not been able to purchase the song because the Nails' albums are out of print and were never re-released on CD," says David Kaufman, the song's original producer, its co-writer, a former Nails member, and president of New York-based City Beat Music Co., which publishes the song.

"It was added as an afterthought to three other 24-track recordings for an independently released EP on the Jimboco/City Beat label titled 'Hotel For Women,'" Kaufman continues. He says the EP sold more than 3,000 copies and was picked up by Jem/Passport for distribution on the Jem label in the U.S. and Passport/A&M in Canada. The song has become "fodder for collectors" in that it has been released on three different labels and there are three-song and four-song versions of the EP—some sporting picture inner sleeves, some without a picture, and others with different covers. Also, a single version was released with a different B side than appears on the EP. There also is a recent Rough Trade U.K. single that was mastered from one of the EPs.

The Nails were signed to RCA in 1984 and recorded an album, "Mood Swing," which included the version of

"88 Lines" that's getting airplay today and is used on the EMI album.

According to Kaufman, other members of the Nails have re-formed to record a CD project.

ON THE ROAD AGAIN: When writer/producer/guitarist Jim Cregan dropped out of the touring circuit in 1988, his stated reasons were to devote himself full-time to songwriting and producing, while being close to his home and family in Los Angeles. This hiatus helped him make platinum-selling music for such

acts as the London Quireboys and Glass Tiger. Cregan, who recently signed a global publishing deal with MCA Music,

has had his songs recently recorded by Peter Cetera and Rita Coolidge, and has spent time recording with Roger Taylor of Queen and Japanese superstar Yoshiki.

Now, it's back to the road for Cregan, as he joined Rod Stewart's worldwide "Unplugged" tour that kicked off two weeks ago. His friendship with Stewart goes back almost two decades, including 12 years as Stewart's band leader and guitarist. He also is Stewart's most important songwriting partner, with 27 collaborative efforts so far, including "Tonight I'm Yours," "Passion," and "Forever Young."

'CLOSE OUT' SALE: Broadway Angel closes out the rerelease of Capitol Records cast and soundtrack albums in September with four titles, bringing the total to 34 albums. Set are Jerry Bock & Sheldon Harnick's "Fiorello!" (1959) and "Tenderloin" (1960), Noel Coward's "Sail Away" (1961), and Charles Strouse & Lee Adams' "Golden Boys" (1964).

EASY DOES IT: A firm in Santa Clarita, Calif. says it has developed a royalty accounting software system, Synchronizity, that automates royalty accounting. The company maintains music databases containing the copyright ownership and payee information. At the end of each royalty period the data are merged to generate the royalty accounting reports and statements. The system can also generate royalty checks, while other portions of the system can handle music clearance, music supervision and customized reports, says Ron McGowan, VP of business affairs.

PRINT ON PRINT: The following are the best-selling folios from CPP/Belwin:

1. 4 Non Blondes, Bigger, Better, Faster, More!
2. Living Colour, Stain
3. ZZ Top, Greatest Hits
4. Paul Gilbert, Intense Rock II
5. Michael Damian, Reach Out To Me.

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U.S. Lawmakers Rip Germany's Ban Of Corea Show

■ BY MIKE HENNESSEY
and DOMINIC PRIDE

STUTTGART—The controversy over Chick Corea's religious beliefs is escalating into a diplomatic row, with heated exchanges between U.S. and German authorities over freedom of speech.

The incident started when the state government of Baden-Wuert-

temberg refused to hire Corea for an Aug. 15 concert on the grounds that he is a member of the Church of Scientology (Billboard, July 17).

Now, U.S. Congress members have sent a formal response to the German ambassador stating their concern over the ban.

The letter, sent July 20, states: "The German Constitution is similar to the American Bill of Rights, in

that all individuals, and especially minorities, are guaranteed the right to practice the religion of their choice without penalty. The German constitution goes further than the Bill of Rights by also guaranteeing the right of artistic expression. It is distressing to have the German government decide who can perform based on their religious beliefs."

The letter was signed by Louis

Slaughter, chair of the Congressional Arts Caucus and its vice chair, James Jeffords; John Conyers, chair of the Congressional Black Caucus; and Jose Serrano, chair of the Congressional Hispanic Caucus. Senator Dianne Feinstein (D-Calif.) has also sent a letter to the German ambassador voicing her concerns.

Corea himself wrote June 8 to

(Continued on page 84)

Panel Studying Rules, Fees At National Library

■ BY BILL HOLLAND

WASHINGTON, D.C.—A private-sector panel appointed as part of a congressional study will determine whether to recommend cutting the Library Of Congress' registration and deposit requirements for copyright applicants. The panel, which is meeting throughout the summer, must advise Congress this fall.

In the rarefied copyright law community, some feel the current registration fee and deposit requirements are a burden on some applicants and urge that the copyright act be amended; opponents fear such a change would close an important door for the acquisition of national resource copies of American music, literature, arts, and culture.

No other country has a national library with public holdings and archives as extensive as the Library of Congress.

The advisory group is co-led by former register of copyrights Barbara Ringer, one of the principal architects of the revised 1976 Copyright Act. It includes top copyright lawyers and professors, some with arts or music business experience.

Its conclusions could have important ramifications on a pending law to change the way copyright protection is offered. The Library Of Congress provisions are part of a larger bill that would amend the copyright law through a number of measures, including the abolishment of the discredited Copyright Royalty Tribunal.

Sen. Dennis DeConcini, D-Ariz., and Rep. William J. Hughes, D-N.J., authors of the bill, asked the Library of Congress and the Copyright Office to "re-examine" the benefits and burdens of the present system.

With some exceptions, publishing houses and record companies normally register releases and file deposit copies of works. Opposition to the requirements have come from other applicants, such as photographers, who find it a burden to send registration fees as well as copies of perhaps hundreds of photographs.

Musicologists and archivists regularly use the library's deposit-copy archives. Sometimes the projects are large-scale.

Last spring, Sony Music officials, with prior copyright authorization, traveled to the library on a successful mission to study and make copies of Frank Sinatra's rare World War II-era V-Disc recordings for its upcoming Sinatra boxed-set program (Billboard, March 6).

Panelists with music and entertainment industry copyright-area backgrounds include Bernard Sorokin of Time Warner Inc.; John Baumgarten of Proskauer, Rose, Goetz & Mendelsohn; and Fred Koenigsberg of White & Case.

The panel, which is meeting twice monthly, may have initial findings and conclusions this fall, according to library officials.

Her career has spanned three decades, and she continues to reign as one of the most beautiful voices in music today. From her numerous hits with the Supremes, through her film and then solo career, Billboard's September 25 special is an exclusive tribute to her record-setting accomplishments, with an eye toward the future, as she releases her CD-boxed set!

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Ken Karp 212-536-5004



Off Broadway. Sarah Brightman, star of the original London and New York casts of "Phantom Of The Opera," is starting to see sales build for her alternative-flavored "Dive." The set has been out since April, but it has been showing fast growth in many major markets during the past three weeks.



Band In Boston. Despite competition from fellow Boston scene acts the Story, the Mighty Mighty Bosstones, and Aimee Mann, the No. 1 Heatseeker in the Northeast region for two of the last three weeks has been Slash/Warner Bros. act Tribe. The quintet began playing a 14-date Northeast tour Aug. 6, with shows elsewhere to follow.



No Gimmicks. Former Blake Babies member Juliana Hatfield returns to her band roots with the first album by the Juliana Hatfield Three. The Mammoth/Atlantic act kicked off a no-nonsense marketing campaign with a well-attended in-store appearance at Tower Records in Boston. Hatfield is profiled in current issues of GQ, Elle, and Seventeen.

BECOMING: "Become What You Are," by the Juliana Hatfield Three, is the first album to be worked by Mammoth and Atlantic in the labels' joint venture (Billboard, Oct. 10, 1992). The set hit the streets Aug. 3, and if press coverage offers any clue as to how the album will fare, it will be a solid seller.

Hatfield is profiled in the current issues of GQ, Elle, and Seventeen, and the album fetched the lead review spots in Musician and Alternative Press. Mammoth says features are also planned for upcoming editions of Rolling Stone, Details, and Guitar Player, with a review set to run in Spin.

For Hatfield, who earned "Best Alternative Indie Album" accolades from Entertainment Weekly with her solo title, "Hey Babe," the new trio album marks her first band project since leaving the Blake Babies at the beginning of last year.

"We are not using any gimmicks on this record," says Danny Goldberg, Atlantic senior VP. "The music speaks for itself. Our strategy is to remain faithful to her artistic vision."

The Juliana Hatfield Three kicked off the album with a 30-minute performance, followed by an autograph session, at Tower Records' Boston store. Tower estimates about 500 people turned out, and bought some 200 units. "The floor was packed," says Nancy Kahn, cassette buyer at the Boston Tower. "A lot of her fans were excited to see her new band play live."

PARADISE FOUND: Metal Blade isn't waiting for a street date to generate a buzz for metal act Paradise Lost. Although its new album, "Icon," isn't due until Sept. 28, the U.K. band already is traveling the U.S. with fellow death-rock diehards Morbid Angel (Giant) and Kreator (Futurist). This triple-threat tour began Aug. 7, with dates in San Francisco, Seattle, and Denver to be followed by a Midwest assault later this month.

Indie metal specialty stores such as Apple Emporium in Appleton, Wis., are prime targets to build a word-of-mouth following. Apple owner Dan Minton, who sells a steady amount of Paradise

Lost imports and T-shirts, says, "They are one of the consistent sellers. We already have kids coming in asking about the new record."

"With this record, the band is moving a bit more towards mainstream heavy metal," says Ralph Paz, Metal Blade's national di-

rector of retail sales. "They aren't your typical death-rock band. Paradise Lost is one of our key priorities."

SARAH SMILE: Sarah Brightman's alternative-minded departure from Broadway fare, "Dive," has been out since April, but it's starting to rise quickly in several major markets, including New York, Boston, Los Angeles, San Diego, Minneapolis, Las Vegas, and New Orleans. A&M says sales in some of those pockets have tripled during the past three weeks, and that alternative airplay has been the catalyst in most markets. In the San Francisco Bay area, Brightman's biggest market to date, her "Captain Nemo" track has received airplay from KITS "Live 105." In Minneapolis, the catalyst has been album-alternative station KTCJ/KTCZ "The Cities 97."

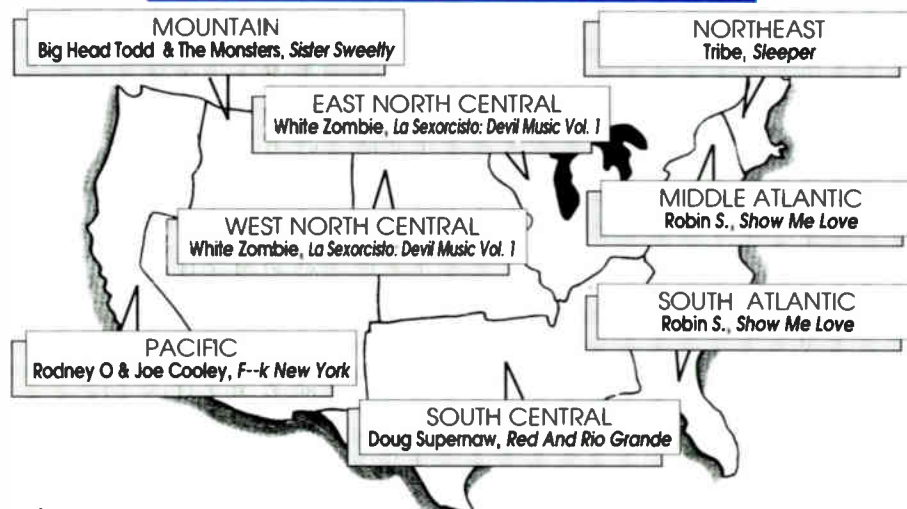
"Dive" was one of the three albums included in A&M's presentation to Tower Records' recent convention (Popular Uprisings, July 10). When PolyGram Group Distribution asked Tower managers and field staff to vote on the artists it would like to see included in an advertising campaign, Brightman handsomely outpolled label mates P'aw and Sheryl Crow. Consequently, the title is

now featured in the chain's CD Listening Stations.

MACHINE AGE, PART TWO: Popular Uprisings recently noted the flood of groups with the word "machine" in their names, like Rage Against The Machine, Damn The Machine, and Machines Of Loving Grace (Billboard, July 17). Well, the Chameleon label adds another to the mix on Tuesday (10) when it bows the new album by My Sister's Machine. Adding to the potential confusion: the set is titled "Wallflower," quite similar to the name of Virgin act the Wallflowers.

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

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
PACIFIC	SOUTH CENTRAL
1. Rodney O & Joe Cooley, F--k New York	1. Doug Supernaw, Red And Rio Grande
2. Deep Forest, Deep Forest	2. Ganksta N-I-P, Psychic Thoughts
3. Tool, Undertow	3. Nemesis, Temple Of Boom
4. White Zombie, La Sexorcisto: Devil Music...	4. White Zombie, La Sexorcisto: Devil Music...
5. Robin S., Show Me Love	5. Tool, Undertow
6. Fugazi, In On The Killtaker	6. Bass Patrol, Nothin' But Bass
7. D-Shot, Shot Calla	7. Mark Collie, Mark Collie
8. Big Mountain, Wake Up	8. Big Head Todd/Monsters, Sister Sweetly
9. C-BO, Gas Chamber	9. Rodney Foster, Del Rio, TX 1959
10. Bad Religion, Recipe For Hate	10. Bass Outlaws, Illegal Bass

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	11	TOOL ZOO 11052 (9.98/15.98)	UNDERTOW
2	2	25	WHITE ZOMBIE GEFEN 24460/MCA (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1
3	4	4	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE
4	5	23	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/W8 (9.98/15.98)	SISTER SWEETLY
5	6	10	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
6	15	7	DEEP FOREST EPIC 53747 (9.98 EQ/15.98)	DEEP FOREST
7	8	8	RUPAUL TOMMY BOY 1058* (10.98/16.98)	SUPERMODEL OF THE WORLD
8	20	11	MIGHTY MIGHTY BOSSTONES MERCURY 514836 (9.98 EQ/13.98)	DON'T KNOW HOW TO PARTY
9	7	5	VERTICAL HOLD A&M 0010 (9.98/13.98)	A MATTER OF TIME
10	22	3	BASS PATROL JOEY BOY 3009 (9.98/14.98)	NOTHIN' BUT BASS
11	11	6	THE POSIES DGC 24522 (9.98/13.98)	FROSTING ON THE BEATER
12	14	5	GANKSTA N-I-P RAP-A-LOT 53860/PRIORITY (9.98/15.98)	PSYCHIC THOUGHTS
13	13	7	FUGAZI DISCHORD 70* (6.98/8.98)	IN ON THE KILLTAKER
14	10	19	BUTTHOLE SURFERS CAPITOL 98798 (9.98/13.98)	INDEPENDENT WORM SALOON
15	9	5	NEMESIS PROFILE 1441 (10.98/15.98)	TEMPLE OF BOOM
16	19	30	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE
17	21	12	2 UNLIMITED RADIKAL 15415/CRITIQUE (10.98/15.98)	NO LIMITS
18	12	8	CAPTAIN HOLLYWOOD PROJECT IMAGO 21027 (9.98/13.98)	LOVE IS NOT SEX
19	17	47	SCREAMING TREES EPIC 48996* (9.98 EQ/15.98)	SWEET OBLIVION
20	25	13	PJ HARVEY ISLAND 514696/PLG (9.98 EQ/13.98)	RID OF ME

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	26	36	RADNEY FOSTER ARISTA 18713 (9.98/13.98)	DEL RIO, TX 1959
22	16	3	PRIME MINISTER PETE NICE/DADDY RICH DEF JAM/RAL 53454*/COLUMBIA (9.98 EQ/15.98)	DUST...
23	24	37	BASS OUTLAWS NEWTOWN 2210 (9.98/13.98)	ILLEGAL BASS
24	23	14	RODNEY O & JOE COOLEY PSYCHOTIC 1101* (9.98/15.98)	F..K NEW YORK
25	—	2	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION
26	27	12	AIMEE MANN IMAGO 21017 (9.98/15.98)	WHATEVER
27	—	2	PATTI SCIALFA COLUMBIA 44223 (9.98 EQ/15.98)	RUMBLE DOLL
28	18	6	MARIA MCKEE GEFEN 24508 (9.98/13.98)	YOU GOTTA SIN TO GET SAVED
29	33	2	SHELBY LYNNE MORGAN CREEK 20018/MERCURY (9.98/13.98)	TEMPTATION
30	30	37	DADA I.R.S. 13141 (7.98/11.98)	PUZZLE
31	36	3	SHANIA TWAIN MERCURY 514422 (9.98 EQ/13.98)	SHANIA TWAIN
32	31	5	CHAKA DEMUS & PLIERS MANGO 0930*/ISLAND (9.98/15.98)	ALL SHE WROTE
33	34	9	GIBSON/MILLER BAND EPIC 52980* (9.98 EQ/13.98)	WHERE THERE'S SMOKE
34	37	8	ARCADE EPIC 53012* (10.98 EQ/15.98)	ARCADE
35	—	1	THE STORY GREEN LINNET 61471/ELEKTRA (10.98/15.98)	THE ANGEL IN THE HOUSE
36	39	13	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN
37	28	8	BAD RELIGION EPITAPH 86420* (8.98/14.98)	RECIPE FOR HATE
38	32	14	RICKY LYNN GREGG LIBERTY 80135 (9.98/14.98)	RICKY LYNN GREGG
39	—	2	D-SHOT SIC WID IT 715 (9.98/13.98)	SHOT CALLA
40	—	1	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98)	CANDLEBOX



Honoring Their Hero. The family of Otis Redding gathered recently at a U.S. Postal Service dedication of a stamp commemorating the late singer. At the dedication, from left, are Dexter and Demetria Redding, son and daughter of Otis Redding; Phil Walden, Capricorn Records president and former Redding manager; Harry Warner, BMI assistant VP/writer-publisher relations; Mrs. Zelma Redding; and Karla Redding, daughter of Otis Redding.

Downing Plays To Listener Loyalty Mercury Bets 'Place To Be' Draws Older Demo

■ BY DANYEL SMITH

NEW YORK—In a field that includes powerhouse contenders such as Babyface and Luther Vandross as well as talented upstarts like Brian McKnight and Christopher Williams, the soulful croonings of Will Downing are bluesy, romantic, and most of all, formidable. With his new album, "Love's The Place To Be," his first with Mercury, Downing is in top form.

Acquired from Island Records (and still signed to Island in the U.K.) Downing is demonstrative of the black music division at Mercury solidifying its base of artists appealing to the adult listener. Mercury product manager Hakim Abdal-

Khallaq, says, "Along with Vanessa Williams and Oleta Adams, Will adds a little more flavor as far as going after that older demo."

Well known for his slow ballads and jazz-like intonations, Downing expresses a bit of exasperation about the changing face of urban/black music. "There's a definite place for my type of music. The public has to make a concerted effort to let the radio stations know that they really want to hear it. This music was once the mainstream. Now it's becoming alternative."

Sporting a new bald-headed look for the new project, the 29-year-old, Brooklyn-bred Downing describes himself as "warm, sensitive, and sensual at the same time. Very inviting and trusting. There are a lot of singers who sing at you and not to you. That's the kind of vocalist I try not to be."

The new album, his fourth, is one that Downing feels will appeal to "anyone dealing with all the aspects of a love relationship." He says he is no expert on love, but "I sing from the heart and people relate to the sincerity of the performance, whether I write the song or someone else does."

Downing counts among his idols Donny Hathaway, D.J. Rogers, Stevie Wonder, Nat "King" Cole, Phil Perry, and Ray Charles, so it's not surprising that Stevie Wonder makes a guest appearance on the new album, playing the harmonica on the Nat "King" Cole standard "That's All." Barry Eastmond, Ronnie Foster & Bob Baldwin, and Rex Rideout also contributed, production-wise, to the project.

Other album highlights include a Vandross-style medley: Freddie Scott's "Hey Girl" and the Stylistics' "Break Up To Make Up." There is also a duet with Rachel

Ferrell ("Nothing's Ever Felt Like This").

Abdal-Khallaq says the first single and title song (written by Ronnie Foster) was chosen with a definite purpose in mind. "The single is really different for Will. Most of his material has been adult-oriented, with a slant toward jazz. This is much more commercially acceptable. It's uptempo, really different than anything he's done before."

SOMETHING DIFFERENT

And according to Abdal-Khallaq, the single did well its first week at radio. "The video is something a bit different for Will, as well. A younger audience can get into the visual aspects of it, but vocally his tones still cater to his fan base." The video was filmed in the desert outside of Palm Springs, Calif.

Abdul-Khallaq says that there are plans in the works for Downing to tour with Oleta Adams. "We're hoping to kick that off in October. We're still ironing out the details." Downing has toured with the likes of Phyllis Hyman, Regina Belle, Gerald Albright, and the Whispers. The venues, says Abdal-Khallaq, will be "bigger than the venues on his last tour. One of Will's best assets is touring. He has a huge and loyal fan base. With Oleta we hope to expand the base that already exists for him."

And Downing says, "I love the smaller settings because you can interact with the audience. It's a lot of fun and I'm still enjoying performing as much as I ever have. I've done all of Europe and England before—this is going to be the first time I've done home on a large scale."

Daria Langford, VP of R&B promotion for Mercury says there are plans for ads in "upscale magazines that adults tend to look at: Essence, Ebony, Ebony Man for example. We're going out full force with this album. It has all the ballads everyone expects Will to have, plus more."



DOWNING

IAAAM Takes On International Mission Reprise Marches On; Jack Backs 17th Ga. Confab

WORLDWIDE: The International Assn. of African American Music (IAAAM), the group that recently produced the successful African American Music Month Celebration in Washington, D.C., will host a delegation of African-American recording artists, music industry executives, and journalists on a journey to London for a meeting with their U.K. counterparts. The junket is scheduled for Aug. 24-31.

Envisioned as a "cultural trade mission," IAAAM's plan is to create and nurture business opportunities in the international marketplace as well as offer participants a chance to experience the United Kingdom's "African diaspora."

There will be a tour of a black-owned radio station, Choice FM, and a reception at Jazzie B's London studios. IAAAM will honor Blues & Soul magazine along with the Voice, London's leading black-owned newspaper. Sounds progressive and productive. For registration info, call 1-800-IAMUSIK.

Along those lines, Reprise Records, in association with the National Civil Rights Museum, has put together a great album called "March On." It's in honor of the "music, ideals, and accomplishments" of the Civil Rights Movement. Featuring live performances by Patti Austin, Will Downing, and Vanessa Williams along with the Civil Rights Museum's 25th Anniversary Mass Choir, the album is reminiscent and stirring. Artists' royalties from the sale of the album will be donated to the Memphis, Tenn., Civil Rights Museum. I hear that.

JACK IS BACK: And in full effect. Saturday (14) at the 17th Annual Jack The Rapper Black Music Convention in Atlanta, six legendary radio personalities will be inducted into the Black Radio Hall of Fame: Riney Bryson, Eddie Castleberry, E. Rodney Jones, Martha Jean "The Queen" Steinberg, Charles "Buggs" Scruggs, and Shelley "The Playboy" Stewart.

Motown founder Berry Gordy will be presented with the Hall of Fame's highest honor. Other award recipients include Gerald Levert, Mary J. Blige, James Ingram, DJ Jazzy Jeff & the Fresh Prince, Michael Jackson, and Bill Summers.

Knowledge + Change=A Positive Future, that's what

Jack is saying this year and it sounds good. See you there, right?

SO YOU KNOW: Anthony Darlington, aka Creo-D of Duice ("Dazzey Duks"), has started his own label, the Augusta, Ga.-based Amber Records. The first signing is a band called United Bamboo, a group of seven West Indian guys, that, according to producer/label partner Greg McPherson, is coming into the industry fold "à la Arrested Development." The first single is called "Butt Funky." McPherson worked previously with New Kids On The Block as a producer and music director. The new label will be distributed by the very hot Bellmark Records ... Oct. 15-16 the Third



by Danyel Smith

Annual T.O.P.S Urban Music Business Conference will take place in Nashville and Murfreesboro, Tenn. There will be a songwriters' panel and seminars on how to deal with record labels. Call BMI in Nashville for more information ... Tommy Boy recording artist K7's "Come Baby Come" is a fierce little jam. The video is as exploitive of the female

body as it needs to be to get plenty of call-in requests to The Box, but the song shouldn't be sold short—it's just different and danceable enough to have "hit" written all over it ... Don't sleep on the new single from Chrysalis/ERG's Gumbo, "Free Soul." The groove features a strong performance from group member Deanna Dawn as well as a cool Marley Marl remix ... She's been there almost two months and a lot of folks are slow to catch on: Chris Reade, formerly of Set To Run and before that with Island Records, is national co-director of publicity at Def Jam Records, working closely with Taryn Mitchell ... MoJazz/Motown recording artist J. Spencer is straight outta Oakland, Calif., but that's not the only reason I like him. He plays the sax like it's his longtime lover, and that's reason enough ... Congratulations to Tonya Pendleton, formerly of the Philadelphia Tribune. She is moving to Washington, D.C., to work for YSB magazine as associate editor in charge of music ... I mentioned Silas recording artist Damion Hall last week as a producer (he's working with Pebbles in Atlanta), but I forgot to say how his own album sounds: fly. Period. But you gotta wait. The as-yet-untitled album won't be out until 1994.



On His Own. Rapper/producer Parrish Smith, formerly of rap group EPMD, relaxes with RCA label executives after signing the label agreement between RCA and Smith's new PMD Records. From left are Ron Urban, senior VP, operations; Joe Galante, president, RCA Records; Parrish Smith; and Skip Miller, senior VP, black music.

RADIO, RETAIL RETURN TO BOOGIE WONDERLAND

(Continued from page 8)

las, and Gloria Gaynor are among the '70s dance acts who have been hitting the club circuit.

Rhino and Mercury Records have '70s dance-oriented compilations out that are experiencing steady sales.

Programmers and record executives attribute the current '70s dance-craze to three things—the quality of the music, the sampling in rap, and, in some cases, a renewed interest in retro clothing.

Former Hot 97 PD Joel Salkowitz says the reason for the craze is because "current dance music is missing something—songs. All of the music that came out of the disco era were songs you can sing along to. Dance now is tracks, unidentifiable tracks."

Andrew Starr, president of the Scottsdale, Ariz.-based Hot Mix Radio Networks concurs. "It's hard to sing to dance music today and I think people miss that. This is also the music that part of our target [25-34-year-olds] grew up on. It brings back memories for them."

NO MERE MEMORY-JOGGERS

Mercury Records product manager Eddie Santiago says another reason today's youth is interested in '70s music is because a lot of hip-hop artists sample old funk and disco tracks and because clothing stores are pushing such '70s garb as bell-bottoms and platform shoes.

However, these shows serve more than just as memory joggers. WW1 director of programming Andy Denmark says retro-dance shows help lure upper demos back to top 40 stations. "It's really like a niche oldies show," says Denmark.

Salkowitz adds that the '70s dance craze may affect the state of dance music as a whole.

"I don't know if it will specifically change it," he says. "But, people will want to hear good dance songs and maybe it will come back a little stronger. The C&C Music Factory album was head and shoulders above the rest because those were songs. Run down a club chart now and see how many songs you can actually sing along to."

Hot 97 has also been airing its own retro-dance show, "Hot 97

Classic Showcase," for the past six years. Salkowitz says it has always been No. 1 or No. 2 in the ratings in its timeslot.

At modern rock WKQX Chicago, APD Mary Shuminas says its retro-dance show continually does well in the ratings. In the last Arbitron book, she says the show pulled a 3.4 ratings share with listeners 12 plus.

Additionally, KUBE Seattle, an affiliate of WW1's "The Retro Show," has been doing flashback weekends since January. PD Bob Case says that playing '70s funk not only adds to the "variety of the station, but it doesn't corner us as a young adult station. It's a great way to get older demos and advertisers are loving that. It brings in the younger crowd because of the sampling and the older because of familiarity."

In January, KPWR began running a retro-dance show and hosting retro concerts. Although the station abandoned the concert series, the show continues to run. In addition, the station plays a '70s dance song once per hour during weekdays.

"We immediately saw our upper demo numbers jump in the Sunday night show," says MD Michelle Mercer.

THEY WILL SURVIVE

BMA agent Allen A. Faucera says the '70s revival has given a good shot in the arm to groups such as the Village People and the Trammps. While those groups have been touring steadily during the past few years, Faucera notes that ticket sales and interest in the groups has picked up in recent months.

MTV has gotten hip to the scene as well by making the Village People a part of its movie awards show in June.

A remix of Gloria Gaynor's 1978 hit "I Will Survive" recently reached No. 5 on Music Week's U.K. singles chart. According to a representative, PolyGram is considering releasing the single domestically.

Yet, even if PolyGram doesn't release Gaynor's remix, the song may hit the U.S. airwaves once again. SBK/ERG artist Lonnie Gordon re-

cently recorded a remake, which may be released as a single later this year. In addition, the Pet Shop Boys have recorded a version of the Village People's "Go West," which also may be released as a single. In addition, k.d. lang and Erasure's Andy Bell cover the Barbra Streisand/Donna Summer 1979 hit "No More Tears (Enough Is Enough)" on the recently released "Coneheads" soundtrack.

Not only are disco covers at an all-time high, but '70s compilations are as well. For example, Salsoul Records has been resurrected without new acts; it is reissuing old material on CD.

Rhino Records and Mercury have released '70s disco and funk compilations that are selling steadily.

According to Rhino VP/sales Keith Altomare, "The Disco Years" series, "The Village People Greatest Hits," and "The Best Of K.C. & The Sunshine Band" have been selling consistently, but have picked up in sales in recent months.

According to SoundScan, the Village People album, released in 1988, has sold about 85,000 units since SoundScan began tracking in 1991; in the last four weeks the release has averaged about 900 units per week. The K.C. & the Sunshine Band album, released in 1990, has averaged 350-400 units weekly in the past four weeks and has sold a total of about 15,000 units in 1991.

Each of the five volumes of Mercury Records' "The Funk Essentials" collection, released May 18, has sold approximately 50,000 units each, according to product manager Eddie Santiago. According to SoundScan, the series' "Parliament Tear The Roof Off 1974-1980" has sold 18,000 units; "The Best Of Cameo" has sold 26,000; "The Best Of Con Funk Shun" has sold 20,000; "The Best Of The Bar-Kays" has sold 13,000; and "The Best Of Kool & The Gang 1969-1976," has sold 5,500.

Mercury plans to release five more volumes next year.

Assistance in preparing this story was provided by Larry Flick in New York.



TERRI ROSSI'S
RHYTHM SECTION

"GIVE THE PEOPLE WHAT THEY WANT" is the title of a 1975 single by the O'Jays (PIR). Well, they obviously listened to the message in their music. The act's first chart single was "Lonely Drifter" (Imperial) in 1963. Since then, the group has amassed 55 charted singles, including 10 No. 1s. This week, the O'Jays' current album, "Heartbreaker," makes a splash at No. 7! The single, "Somebody Else Will," slides as sales are eclipsed by the album. "Somebody" is No. 1 at WBLX-FM Mobile, Ala., and WROU Dayton, Ohio, and top five at KMJJ Shreveport, La., and WZAK Cleveland.

PARADE OF HITS: Five developing records in the top half of the singles chart are standouts. At No. 2, "Right Here/Human Nature" by SWV (RCA) increases 33% in sales points and 25% in airplay points. It ranks No. 1 at WPEG Charlotte, N.C., WQOK Raleigh, N.C., and WEDR Miami. Vaulting 62-31, "For The Cool In You" by Babyface (Epic) earns the Airplay award with a whopping 150% increase in airplay points. It is No. 1 in rank at WCDX Richmond, Va. It is top five at 5 stations, including WGCI Chicago, WDAS Philadelphia, and WENN Birmingham, Ala. "Dreamlover" by Mariah Carey (Columbia) heralds her return, bowing at No. 32. Airplay increases 985%, and it skyrockets out of "Bubbling Under." It ranks No. 2 at WCDX and WDKX Rochester, N.Y. "Hey Mr. D.J." by Zhané enters at No. 39, after building airplay from the Flavor Unit "Roll Wit Tha Flava" compilation. "D.J." ranks No. 1 at WPLZ Richmond, Va., and WMYK Norfolk, Va., and top five at WBLK Buffalo, N.Y.; KTOW Tulsa, Okla.; and WQOK. "Boom! Shake The Room" by Jazzy Jeff & Fresh Prince (Jive) earns the sales award with a 91% rise. It enters the Hot R&B Airplay chart at No. 66. "Lately" by Jodeci (Uptown) returns to No. 1. It benefits from a sales slide for Ice Cube's "Check Yo Self" Ice Cube. "Towards In Compton" by Luke (Luke) squeaks onto the chart at No. 100, and should jump next week.

SUGAR & SPICE: "That's What Little Girls Are Made Of" by Raven-Symoné (MCA) moves to No. 55 on the singles chart. After an incredibly adorable portrayal of Olivia on The Cosby Show, Raven-Symoné breaks into another area of entertainment. Total points on the single increased 45% and it is top five at WJBT Jacksonville, Fla., and WJTT Chattanooga, Tenn. Now, on the other hand, "Make Room" by Tha Alkaholiks (Loud/RCA) debuts at No. 95. Even though the group encourages people not to drink and drive, the group's message is to celebrate drinking. Considering the desperate state of our communities, where's the humor in glorifying smoking and drinking when our kids can't even read. Wow!

MANY OF US HAVE LIVED for at least six months with rumors that PolyGram was negotiating to buy Motown. The story, as the grapevine told it, did include Tabu's Clarence Avant taking on a significant role. Finally, we know more of the details. Now, one more rumor: Will any or all of the existing black music departments from the PolyGram-owned labels, excluding the A&M group, become consolidated under one super "HNIC"? Best wishes to all on the new union! ... But honey, there's more. There are two more stories that are sure to be made public. One of them is about a super-rich brother helping a should-be-super-rich brother. My hat is off to both brothers. The second story is considerably less tasteful, and once out will involve a taudry tale of sex, money, and R&B. But, if anybody asks you, you didn't hear it from me.

BUBBLING UNDER TM HOT R&B SINGLES TM

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	5	3	GRAZIN' IN THE GRASS	GEORGE HOWARD (GRP)	14	16	9	LET ME TURN YOU ON	BIZ MARRIE (COLD CHILLIN'/WB)
2	6	7	PROTECT YA NECK/METHOD MAN	WU-TANG CLAN (LOUD/RCA)	15	—	1	COMING HOME TO LOVE	REAL SEDUCTION (ATLANTIC)
3	—	1	ALL THRU THE NIGHT	P.O.V. (GIANT/REPRISE)	16	—	1	AIN'T NUTHIN WRONG	REAL SEDUCTION (ATLANTIC)
4	9	2	COME GO WITH ME	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	17	15	5	STRAWBERRY BOY	EFUA (VIRGIN)
5	11	6	SOMETHING SPECIAL	PRINCE MARRIE DEE (COLUMBIA)	18	12	5	CALL ME UP	# CLOSE (TABU/A&M)
6	—	1	MAKE MY DAY	BUJU BANTON (MERCURY)	19	19	6	ON THE RUN	KOOL G RAP & D.J. POLO (COLD CHILLIN')
7	—	1	I DON'T WANT TO DO ANYTHING	MARY J. BLIGE (UPTOWN/MCA)	20	20	7	DON'T LET IT GO TO YOUR HEAD	CHANTAY SAVAGE (I.D./RCA/BIG)
8	4	3	FLOW JOE	FAT JOE (RELATIVITY)	21	—	1	TONY'S BITCH TRACK	TONY BOSTON (DECO/WARLOCK)
9	21	2	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)	22	—	1	KRAK DA WEAZEL	DA KING & I (ROWDY/ARISTA)
10	—	1	LIGHT OF LOVE	ANGIE & DEBBIE (CAPITOL)	23	—	2	SOMEONE LIKE YOU	JAMES INGRAM (WARNER BROS.)
11	—	9	HEAD OR GUT	ILLEGAL (ROWDY/ARISTA)	24	25	2	GRAND GROOVE	INTELLIGENT HOODLUM (TUFF BREAK)
12	18	5	LOOK GOOD	JOHNNY P. (RELATIVITY)	25	14	7	EYE TO EYE	GARY TAYLOR (MORNING CREW)
13	24	2	INDO SMOKE	MISTA GRIMM (MJJ/EPIC SOUNDTRAX)					

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

INDUSTRY WITNESSES TAKE STAND

(Continued from page 8)

ground vocalist.

However, Berman got the producer to admit that this was the only instance in his prolific career in which he used an entire guide vocal as a double.

Testimony by Harris, who has

VIRGIN MEGASTORES PAY

(Continued from page 6)

public debate on the issue.

Minister Giraud issued a statement Aug. 4 in which he claims the store unions are against Sunday trading, and has said he will initiate a parliamentary debate on the matter.

Zelnik countered by saying this initiative had already been used six times by previous governments.

been present in the courtroom throughout the trial as Virgin's designated observer, was spread over three days.

Harris said he was unaware of any dissatisfaction on Marine's part about crediting until she filed her suit in April 1991.

He stated that he and Virgin co-chairman Jeff Ayeroff, who were then co-managing directors of the label, met with Marine's manager and husband Rick Barlowe after the March 1991 publication of an article stating Marine's assertions in the tabloid the Globe. At that time, Harris said, Barlowe told the executives that Marine was "duped" and misquoted by the paper.

While asserting no claims for

the singer, Barlowe asked them for a recording contract for Marine, presenting Harris and Ayeroff with a bio listing Marine as "background singer" on the Abdul album.

Under cross-examination by Berman, who frequently displayed impatience with the executive's responses, Harris denied that "Forever Your Girl" exceeded its budget by more than \$20,000, or that there was any concern about late delivery of the album.

In previous testimony, Abdul's manager, Larry Tolin, said he met several times with Barlowe, who claimed he could "make these problems go away" if a recording contract could be secured for Marine.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING AUGUST 14, 1993

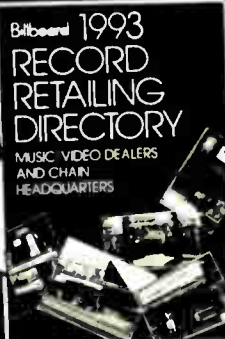
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	—	2	CYPRESS HILL RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
2	2	1	10	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
3	3	5	5	SOUNDTRACK EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	3
4	4	2	11	JANET JACKSON ▲ 3 VIRGIN 87825 (10.98/16.98)	JANET.	1
GREATEST GAINER						
5	5	3	3	TONI BRAXTON LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	3
6	6	4	6	TONY! TONY! TONE! WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
HOT SHOT DEBUT						
7	NEW ►	—	1	THE O'JAYS EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	7
8	8	7	40	SWV ▲ RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	2
9	7	6	33	DR. DRE ▲ 2 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
10	9	8	9	LUTHER VANDROSS ● EPIC 53231 (10.98 EQ/16.98)	NEVER LET ME GO	3
11	13	14	24	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
12	12	12	18	ONYX ● RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUQUP	8
13	15	19	37	SOUNDTRACK ▲ 9 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
14	10	9	5	UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON	7
15	14	11	10	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	3
16	11	10	7	TINA TURNER VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
17	25	25	17	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	14
18	16	16	37	KENNY G ▲ 5 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
19	20	21	6	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	16
20	18	13	17	H-TOWN ● LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	1
21	19	20	37	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
22	17	18	39	SADE ▲ 2 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
23	23	24	56	BRIAN MCKNIGHT MERCURY 848605 (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
24	22	17	19	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	5
25	21	15	8	JOHNNY GILL MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
26	27	32	18	LORDS OF THE UNDERGROUND PENDULUM 61415*/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	13
27	24	23	7	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	14
PACESSETTER						
28	36	—	2	TAG TEAM LIFE 78030/8ELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	28
29	30	42	11	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZATAZZ VOLUME 1	15
30	26	28	14	MC BREED WRAP 8120/CHIBAN (9.98/16.98)	THE NEW BREED	16
31	31	26	6	YO-YO EASTWEST 92252/AG (10.98/15.98)	YOU BETTER ASK SOMEBODY	21
32	39	—	2	GEORGE HOWARD GRP 9724 (9.98/15.98)	WHEN SUMMER COMES	32
33	35	30	21	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
34	34	29	20	95 SOUTH WRAP 8117/CHIBAN (9.98/15.98)	QUAD CITY KNOCK	20
35	29	27	6	BELL BIV DEVOE MCA 10682 (10.98/15.98)	HOOTIE MAC	6
36	28	22	7	LUKE LUKE 200* (9.98/14.98)	IN THE NUDE	8
37	38	41	86	MICHAEL JACKSON ▲ 5 EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
38	32	33	19	L.L. COOL J ● DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	1
39	40	40	9	VARIOUS ARTISTS UPTOWN 10858*/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	17
40	37	31	43	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	20
41	33	34	6	VERTICAL HOLD A&M 0010 (9.98/13.98)	A MATTER OF TIME	33
42	41	36	32	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
43	44	38	37	JADE ● GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
44	43	37	4	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE	37
45	NEW ►	—	1	VARIOUS ARTISTS TOMMY BOY 1074 (10.98/16.98)	MTV PARTY TO GO VOLUME 3	45
46	42	35	38	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1

47	47	45	53	MARY J. BLIGE ▲ 2 UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	1
48	NEW ►	—	1	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/16.98)	MTV PARTY TO GO VOLUME 4	48
49	50	46	13	5TH WARD BOYZ RAP-A-LOT 53859*/PRIORITY (9.98/15.98)	GHETTO DOPE	19
50	45	47	24	REGINA BELLE COLUMBIA 48826 (10.98 EQ/15.98)	PASSION	13
51	48	39	10	BIG DADDY KANE COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98)	LOOKS LIKE A JOB FOR...	9
52	53	51	21	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
53	52	52	24	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	1
54	49	76	3	SOUNDTRACK MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	49
55	46	43	13	WALTER & SCOTTY CAPITOL 92958 (9.98/15.98)	MY BROTHER'S KEEPER	14
56	55	49	31	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	23
57	59	55	6	GEORGE BENSON WARNER BROS. 26685 (10.98/15.98)	LOVE REMEMBERS	50
58	54	44	5	GANKSTA N-I-P RAP-A-LOT 53860/PRIORITY (10.98/15.98)	PSYCHIC THOUGHTS	30
59	51	48	28	SNOW ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	12
60	68	61	5	C-BO AWOL 719 (9.98/13.98)	GAS CHAMBER	53
61	56	54	31	CHRISTOPHER WILLIAMS UPTOWN 10751/MCA (9.98/15.98)	CHANGES	12
62	61	56	13	RUN-D.M.C. ● PROFILE 1440* (10.98/15.98)	DOWN WITH THE KING	1
63	60	59	13	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	41
64	63	58	29	DUICE TMR 71000/8ELLMARK (9.98/15.98)	DAZZEY DUKS	26
65	58	60	9	ALEX BUGNON ORPHEUS 52995/EPIC (10.98 EQ/15.98)	THIS TIME AROUND	39
66	64	57	56	SOUNDTRACK ▲ 2 LAFACE 26006/ARISTA (10.98/15.98)	BOOMERANG	1
67	69	64	5	D-SHOT SIC WID IT 715 (9.98/13.98)	SHOT CALLA	52
68	62	62	19	P.M. DAWN ● GEE STREET/SLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...?	23
69	76	75	11	VARIOUS ARTISTS FLAVA UNIT 53615*/EPIC (9.98 EQ/15.98)	ROLL WIT THA FLAVA	29
70	65	67	42	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
71	72	73	30	BIG BUB EASTWEST 92180/AG (9.98/15.98)	COMIN' AT CHA	30
72	77	71	6	B.B.KING MCA 10710 (10.98/15.98)	BLUES SUMMIT	64
73	71	66	11	CAMEO MERCURY 514824 (10.98 EQ/15.98)	THE BEST OF CAMEO	44
74	70	82	8	CHAKA DEMUS & PLIERS MANGO 9930* (9.98/15.98)	ALL SHE WROTE	70
75	57	53	5	NEMESIS PROFILE 1441 (10.98/15.98)	TEMPLE OF BOOM	49
76	66	50	3	PRIME MINISTER PETE NICE & DADDY RICH DEF JAM/RAL 53494*/COLUMBIA (9.98 EQ/15.98)	DUST TO DUST	50
77	67	69	70	ARRESTED DEVELOPMENT ▲ 1 CHRYSALIS 21929/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
78	75	79	24	KAM STREET KNOWLEDGE/EASTWEST 92208/AG (9.98/15.98)	NEVA AGAIN	18
79	NEW ►	—	1	POOH-MAN RIGHTEOUS 3001*/SCARFACE (9.98/13.98)	JUDGEMENT DAY	79
80	90	74	25	R.B.L. POSSE IN A MINUTE 8000 (9.98/14.98)	A LESSON TO BE LEARNED	60
81	RE-ENTRY	—	3	INTELLIGENT HOODLUM TUFF BREAK 5389*/A&M (9.98/13.98)	TRAGEDY-SAGA OF A HOODLUM	57
82	85	94	115	BOYZ II MEN ▲ 5 MOTOWN 6320 (9.98/13.98)	COOLEYHIGHHARMONY	1
83	78	78	43	REDMAN ● RAL/CHAOS 52967*/COLUMBIA (9.98 EQ/15.98)	WHUT? THEE ALBUM	5
84	82	83	25	DIGABLE PLANETS ● PENDULUM 61414*/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
85	73	65	27	PAPERBOY ● NEXT PLATEAU/FFRR 1012 (9.98/14.98)	NINE YARDS	26
86	80	63	6	BIZ MARKIE COLD CHILLIN' 45261*/WARNER BROS. (10.98/15.98)	ALL SAMPLES CLEARED	43
87	74	68	96	CYPRESS HILL ▲ RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/15.98)	CYPRESS HILL	4
88	79	72	4	BASS PATROL JOEY BOY 3009* (9.98/14.98)	NOTHIN' BUT BASS	72
89	91	91	49	AFTER 7 ● VIRGIN 86349 (9.98/13.98)	TAKIN' MY TIME	8
90	95	70	18	RODNEY O & JOE COOLEY PSYCHOTIC 51101* (9.98/15.98)	F--K NEW YORK	50
91	89	87	5	ZIGGY MARLEY AND THE MELODY MAKERS VIRGIN 87961 (9.98/15.98)	JOY AND BLUES	75
92	83	93	71	EN VOGUE ▲ 2 EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	1
93	84	85	13	MARVIN SEASE JIVE 41512* (9.98/13.98)	THE HOUSEKEEPER	55
94	88	81	56	MEN AT LARGE EASTWEST 92159/AG (9.98/15.98)	MEN AT LARGE	24
95	94	—	69	NATALIE COLE ▲ 5 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	5
96	87	90	7	PIECES OF A DREAM MANHATTAN 81496/CAPITOL (9.98/15.98)	IN FLIGHT	81
97	93	—	2	BROTHA LYNCH HUNG BLACK MARKET 24 (6.98/9.98)	24 DEEP	93
98	81	77	38	UNDERGROUND KINGZ BIG TIME 41502/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
99	96	89	6	ART PORTER VERVE FORECAST 517997 (9.98/13.98)	STRAIGHT TO THE POINT	75
100	86	95	64	SPICE 1 TRIAD 41481/JIVE (9.98/13.98)	SPICE 1	14

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

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Billboard HOT R&B SINGLES

FOR WEEK ENDING AUGUST 14, 1993

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	1	11	LATELY D.SWING (S.WONDER)	◆ JODECI (C) (V) UPTDWN 54652/MCA
★★★ No. 1 ★★★ 3 weeks at No. 1					
2	8	14	4	RIGHT HERE (HUMAN NATURE)/DOWNTOWN	◆ SWV B.A.MORGAN,G.PARKER (B.A.MORGAN,J.BETTIS,S.PORCARD,G.PARKER,G.GOMEZ,K.ORTIZ) (C) (T) (X) RCA 62614
3	1	44	4	CHECK YO SELF ICE CUBE,D.J.POOR (ICE CUBE,D.J.MUGGS)	◆ ICE CUBE FEATURING DAS EFX (C) (D) (T) PRIORITY 53830
4	5	4	10	LOSE CONTROL/GIRL U FOR ME K.SWEAT,R.MURRAY (K.SWEAT,R.MURRAY,G.JENKINS)	◆ SILK (C) KEIA 64643/ELEKTRA
5	3	3	16	SOMETHING'S GOIN' ON J.PENN (J.POWE,D.PEETE,J.CLAY)	◆ UNV (C) MAVERICK/SIRE 18564/WARNER BROS.
6	4	2	13	WHOOOM! (THERE IT IS)▲ TAG TEAM (TAG TEAM)	◆ TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
7	7	9	9	ANOTHER SAD LOVE SONG L.A.REID,BABYFACE,D.SIMMONS (BABYFACE,D.SIMMONS)	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4047/ARISTA
8	6	6	16	CRY NO MORE R.WHITE,K.JACKSON,D.WILEY (R.WHITE,K.JACKSON,D.WILEY)	◆ II D EXTREME (C) (M) (T) (V) (X) GASOLINE ALLEY 54650/MCA
9	9	8	10	IF I HAD NO LOOT TONY!TONI!TONE! (R.WIGGINS,J.BAUTISTA,W.HARRIS)	◆ TONY! TONI! TONE! (C) (T) (V) WING B59 056/MERCURY
10	10	21	5	IF J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12676
11	12	11	12	SLAM C.PARKER,JAM MASTER JAY (SCRUGGS,JONES,TAYLOR,PARKER)	◆ ONYX (C) (M) (T) (X) RAL/CHAOS 77053/COLUMBIA
12	11	5	17	WEAK▲ B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (T) (V) RCA 62521
13	13	7	18	WHOOT, THERE IT IS THE BASS MECHANICS (J.MCGOWAN,N.ORANGE)	◆ 95 SOUTH (M) (T) WRAP 0150*/MCHIBAN
14	20	17	4	ALRIGHT J.DUPRI (J.DUPRI)	◆ KRIS KROSS FEATURING SUPERCAT (C) (M) (T) (V) (X) RUFFHOUSE 77103/COLUMBIA
15	17	20	7	GET IT UP (FROM "POETIC JUSTICE") D.AUSTIN,TIM & BOB (PRINCE)	◆ TLC (C) (M) (T) LAFACE/EPIC SOUNDTRAX 77059/EPIC
16	19	19	11	ONE LAST CRY B.MCKNIGHT,B.BARNES (B.MCKNIGHT,B.BARNES,M.BARNES)	◆ BRIAN MCKNIGHT (C) MERCURY B62 404
17	15	10	16	THAT'S THE WAY LOVE GOES▲ J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12650
18	21	18	15	SEEMS YOU'RE MUCH TOO BUSY VERTICAL HOLD (A.STONE,K.KHALEEL)	◆ VERTICAL HOLD (C) (T) A&M Q1-40
19	14	12	20	KNOCKIN' DA BOOTS▲ B.BURRELL (SHAZAM,DINO,GI,STICK,R.TROUTMAN)	◆ H-TOWN (C) (M) (T) LUKE 161
20	23	28	8	I GET AROUND D.J.DARYL (SHAKUR,D.ANDERSON,R.TROUTMAN,L.TROUTMAN,S.MURDOCK)	◆ 2PAC (C) (M) (T) INTERSCOPE 98372/ATLANTIC
21	18	15	16	LOVE NO LIMIT D.HALL (K.GREENE,D.HALL)	◆ MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54639/MCA
22	27	32	7	RUFFNECK M.RILEY,A.DAVIDSON,W.SCOTT (MC LYTE,A.DAVIDSON,M.RILEY,W.SCOTT)	◆ MC LYTE (C) (M) (T) FIRST PRIORITY 98401/ATLANTIC
23	26	24	21	ONE WOMAN V.BENFORD (V.BENFORD,R.SPEARMAN)	◆ JADE (C) (M) GIANT 18606/REPRISE
24	16	13	17	SHOW ME LOVE A.GEORGE,F.MCFARLANE (A.GEORGE,F.MCFARLANE)	◆ ROBIN S. (C) (M) (T) (X) BIG BEAT 10118/ATLANTIC
25	22	16	14	ABC-123 G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS,T.SCOTT)	◆ LEVERT (C) (D) (V) ATLANTIC B7366
26	24	23	11	LET ME BE THE ONE D.HALL (K.GREENE,D.HALL,H.BOHANNON)	◆ INTRO (C) (M) (T) ATLANTIC B7347
27	29	30	6	VERY SPECIAL BIG DADDY KANE FEAT. SPINDERELLA, L. WILLIAMS & K. ANDERSON BIG DADDY KANE (W.JEFFERY,L.PETERS)	◆ L. WILLIAMS & K. ANDERSON (C) (D) (M) (T) COLD CHILLIN' 18437/REPRISE
28	31	35	6	LICK U UP B.BURRELL (SHAZAM,DINO,GI,STICK)	◆ H-TOWN (C) (M) (T) LUKE 163
29	32	34	5	IT'S FOR YOU (FROM "THE METEOR MAN") M.A.SAULSBERRY,E.KIRKLAND (S.WILSON,M.A.SAULSBERRY,E.KIRKLAND)	◆ SHANICE (C) (T) MOTOWN 2207
30	25	22	14	DRE DAY DR.DRE (DR.DRE,SNOOP,C.WOLFE)	◆ DR. DRE (C) (M) (T) DEATH ROW/INTERSCOPE 53827/ATLANTIC
★★★ Power Pick/Airplay ★★★					
31	62	—	2	FOR THE COOL IN YOU BABYFACE,L.A.REID,D.SIMMONS (BABYFACE,D.SIMMONS)	◆ BABYFACE (C) (T) (V) EPIC 77109
★★★ Hot Shot Debut ★★★					
32	NEW ▶	—	1	DREAMLOVER M.CAREY,D.HALL,W.AFANASIEFF (M.CAREY,D.HALL)	◆ MARIAH CAREY (C) (D) (V) COLUMBIA 77080
33	30	29	13	BABY I'M YOURS C.MARTIN (C.MARTIN,M.GAY)	◆ SHAI (C) (M) (T) (V) (X) GASOLINE ALLEY 54574/MCA
34	35	41	5	I'M IN LUV J.DIBBS (J.DIBBS,B.ALLEN,T.DENSLON)	◆ JOE (C) (T) MERCURY 862 462
35	33	33	5	SOMEBODY ELSE WILL G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS)	◆ THE O'JAYS (C) (D) EMI 50462/ERG
36	36	27	6	INSANE IN THE BRAIN D.J.MUGGS (L.FREESE,S.REYES,L.MUGGERUD)	◆ CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA
37	37	31	8	RUN TO YOU (FROM "THE BODYGUARD") D.FOSTER (A.RICH,J.FRIEDMAN)	◆ WHITNEY HOUSTON (C) (D) (V) ARISTA 1-2570
38	38	42	12	THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREWIN' POCKETS,Q.D.III,ICE CUBE (YO-YO,ICE CUBE,POCKETS,QUINCY D.III)	◆ YO-YO (C) (M) (T) EASTWEST 98394
39	NEW ▶	—	1	HEY MR. D.J. 118TH STREET PRODUCTIONS (GIST,BROWN,CRISS,ZHANE,BAHR,WARE,GREY)	◆ ZHANE (C) (T) FLAVOR UNIT 77121/EPIC
40	41	38	8	CHIEF ROCKA K-DEF (A.WARDRICK,D.KELLY,M.WILLIAMS,K.HANSFORD)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 64631/ELEKTRA
41	28	25	11	UNCONDITIONAL LOVE (FROM "MENACE II SOCIETY") ART & RHYTHM (L.CAMPBELL)	◆ HI-FIVE (C) JIVE 42144
42	34	26	38	DAZZEY DUKS▲ PARAGON PRODUCTIONS (L.A.SNO,CREO-D,BAMBATTA,ROBIE,BAKER,ALLEN,MILLER)	◆ DUICE (C) (T) TMR 3089/BELLMARK
43	40	43	11	BACK SEAT (OF MY JEEP)/PINK COOKIES IN A PLASTIC BAG M.MARL (J.T.SMITH,M.WILLIAMS,Q.D.III)	◆ L.L. COOL J (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA
44	39	39	10	GIMME FULL FORCE (FULL FORCE,C.RILEY)	◆ CHERYL "PEPSII" RILEY (C) REPRISE 18488
45	53	81	3	LAI'D BACK GIRL F.BEVERLY (F.BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18422
★★★ Power Pick/Sales ★★★					
46	69	—	2	BOOM! SHAKE THE ROOM MR.LEE (SMITH,HAGGARD,WILLIAMS,MAYBERRY,WEBSTER,PIERCE,NAPIER,MORRISON)	◆ JAZZY JEFF & FRESH PRICE (C) (T) (X) JIVE 42108
47	46	50	11	I WANNA HOLD ON TO YOU N.M.WALDEN (N.M.WALDEN,M.PARIS,S.J.DAKOTA)	◆ MICA PARIS (C) ISLAND 862 212/PLG
48	42	36	31	I'M SO INTO YOU B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (M) (T) (X) RCA 62451
49	45	45	9	I LIKE IT BUFF LOVE (R.DEBARGE,EL DEBARGE)	◆ JOMANDA (C) (M) (T) (X) BIG BEAT 98413/ATLANTIC

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	61	66	7	STREIHT UP MENACE (FROM "MENACE II SOCIETY") MC EIHT,DJ SLIP (A.TYLER,T.ALLEN)	◆ MC EIHT (C) (M) (T) JIVE 42138
51	71	—	2	SOMETHING IN YOUR EYES L.A.REID,BABYFACE,D.SIMMONS (BABYFACE,D.SIMMONS)	◆ BELL BIV DEVOE (C) (V) MCA 54725
52	43	47	8	IT'S ON NAUGHTY BY NATURE (V.BROWN,K.GIST,A.CRISS,D.BYRD)	◆ NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 569*
53	47	49	11	SAI IT ISN'T OVER T.CHAPMAN,D.PENSADO (T.CHAPMAN,R.MARCEL,L.TOLBERT)	◆ FIVE XI (C) (T) RCA 62540
54	44	40	10	DO DA WHAT G.LEVERT,MARC G. (G.LEVERT,MARC G.,J.OF THE GIRLS,T.WEYMOUTH,C.FRANTZ)	◆ I OF THE GIRLS (C) (M) (T) EASTWEST 98419
55	63	72	4	THAT'S WHAT LITTLE GIRLS ARE MADE OF C.ELLIOTT (C.ELLIOTT,M.ELLIOTT)	◆ RAVEN-SYMONS (C) (T) MCA 54625
56	58	64	7	WHAT'S UP DOC? (CAN WE ROCK) K-CUT (R.ROACH,FORD,J.JONES,L.MATURINE,K.MCKENZIE,S.O'NEAL)	◆ FU-SCHNICKENS WITH SHAQUILLE O'NEAL (C) (M) (T) (X) JIVE 42164
57	56	61	5	WANT U BACK C.WARREN (C.WARREN)	◆ ME-2-U (C) (T) RCA 62565
58	50	57	6	LET ME ROLL B.JORDAN (B.JORDAN,G.DUKE)	◆ SCARFACE (C) RAP-A-LOT 53831/PRIORITY
59	76	—	2	MEGA MEDLEY R.TROUTMAN (R.TROUTMAN,N.WHITFIELD,B.STRONG)	◆ ZAPP & ROGER (C) (M) (T) REPRISE 18420
60	55	56	12	I DON'T WANNA FIGHT (FROM "WHAT'S LOVE GOT TO DO WITH IT") C.LORD-ALGER,R.DAVIES (S.DUBERRY,LULU,B.LAWRIE)	◆ TINA TURNER (C) (V) VIRGIN 12652
61	59	63	6	24/7 (GOOD LOVIN') H.MIDDLETON (H.MIDDLETON,L.DRAKEFORD)	◆ BIG BUB (C) EASTWEST 98403
62	64	67	6	HEY THERE PRETTY LADY L.ALEXANDER,PROF. T. (L.ALEXANDER,T.TOLBERT)	◆ LO-KEY? (C) PERSPECTIVE 7426/A&M
63	70	59	20	GIVE HIM A LOVE HE CAN FEEL S.HURLEY (J.MCALLISTER,D.RUSH)	◆ TENE WILLIAMS (C) (T) PENDULUM 64655/ELEKTRA
64	49	55	8	TRULY SOMETHING SPECIAL D.SIMMONS,KAYO (K.EDMONDS,B.WATSON)	◆ AFTER 7 (C) (V) VIRGIN 12670
65	66	69	4	WILL YOU BE THERE (FROM "FREE WILLY") M.JACKSON,B.SWEDEN (M.JACKSON)	◆ MICHAEL JACKSON (C) (V) M&J/EPIC SOUNDTRAX 77060/EPIC
66	72	77	3	APHRODISIA L.ALEXANDER,PROF. T. (T.TOLBERT,L.ALEXANDER)	◆ ALEXANDER O'NEAL (C) TABU 7718/A&M
67	51	46	14	THE FLOOR J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS)	◆ JOHNNY GILL (C) (M) (T) (V) MOTOWN 2202
68	54	51	17	PASSIN' ME BY J-SWIFT (E.WILCOX,R.ROBINSON,D.STEWART,T.HARDSON,J.MARTINEZ)	◆ THE PHARCYDE (C) (M) (T) DELICIOUS WYNL 98434/ATLANTIC
69	74	80	5	YOU BEEN PLAYED (FROM "MENACE II SOCIETY") C.STOKES (J.CARTER,C.STOKES)	◆ SMOOTH (C) (T) T.N.T. 42140/JIVE
70	68	62	6	GOTTA GET MINE WARREN G.,C.WOLFE,E.BREED (E.BREED,2PAC,D.O.C.,C.WOLFE,WARREN G.)	◆ MC BREED (C) (T) WRAP 93154/CHIBAN
71	75	82	4	STICKS AND STONES P.MINOR,A.JOHNSON (P.MINOR,A.JOHNSON)	◆ WALTER & SCOTTY (C) CAPITOL 44964
72	60	53	15	LITTLE MIRACLES (HAPPEN EVERY DAY) L.VANDROSS,M.MILLER (L.VANDROSS,M.MILLER)	◆ LUTHER VANDROSS (C) (D) (V) EPIC 74945
73	52	58	7	IN MY NATURE A.GREENWOOD,D.GREENBURG,J.GILLIARD (L.WALLACE,OJ JOINT,A.GREENWOOD)	◆ NUTTIN' NYCE (C) (M) (T) POKETTOWN 42150/JIVE
74	77	96	3	40 DOG G.LAWSON (G.FRANKLIN,L.ESTEEN,G.LAWSON,J.MONROE)	◆ SWEET N LO' (C) THIRD STONE 98400/ATLANTIC
75	79	89	3	THERE'S NO LIVING WITHOUT YOU W.DOWNING,R.RIDEOUT (G.SMITH,D.MORRIS)	◆ WILL DOWNING (C) (T) MERCURY B62 548
76	NEW ▶	—	1	I GOT YOU N.MORRIS,S.STOCKMAN,W.MORRIS (N.MORRIS,S.STOCKMAN,W.MORRIS)	◆ JOHNNY GILL (C) (M) (T) MOTOWN 2213
77	80	84	3	GOOD LOVER D-INFLUENCE (S.WEBB,K.KWATEN,E.B.POWELL,S.MARSTON)	◆ D-INFLUENCE (C) (M) (T) EASTWEST 98393
78	RE-ENTRY	—	6	TONIGHT'S DA NIGHT E.SERMON (R.NOBLE,J.STONE,R.JAMES)	◆ REDMAN (M) (T) RAL/CHAOS 74958*/COLUMBIA
79	73	73	4	RECIPE MIC PROFESSOR (L.LAWS,R.CAPLES,ISLEY BROTHERS,C.JASPER)	◆ BOSS (C) (M) (T) RAL/CHAOS 77081/COLUMBIA
80	94	—	2	CHERISH THE DAY SADE (ADU,HALE,MATTHEWMAN)	◆ SADE (C) (V) EPIC 74980
81	84	74	19	WHO IS IT M.JACKSON,B.BOTTELL (M.JACKSON)	◆ MICHAEL JACKSON (C) (M) (T) (V) (X) EPIC 74406
82	83	65	8	WORK IT OUT C.DICKSON,L.CAMPBELL (L.CAMPBELL)	◆ LUKE (C) (M) (T) LUKE 162
83	67	54	14	UM UM GOOD G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS)	◆ MEN AT LARGE (C) EASTWEST 98435
84	86	92	3	OOH, WHATCHA GONNA DO THE BOMB SQUAD (J.SIMMONS,D.MCDANIELS,H.SHOCKLEE,G.RINALDO)	◆ RUN-D.M.C. (C) (T) PROFILE 54400
85	57	52	18	THAT'S THE WAY LOVE IS T.RILEY (T.RILEY,D.SHIPP,A.DAVIDSON,B.BROWN)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 5461B
86	81	71	9	TEDDY BEAR J.HARRIS (J.HARRIS,R.MARTIN)	◆ G-WIZ (C) SCOTTI BROS. 75360
87	82	75	7	MY CUTIE T.RILEY,A.DAVIDSON,M.RILEY (M.L.SMITH,T.RILEY)	◆ WRECKX-N-EFFECT (C) (M) (T) (V) (X) MCA 54661
88	93	—	2	ALWAYS M.J.POWELL (K.COLBERT)	◆ VESTA (C) A&M Q342
89	NEW ▶	—	1	PAYDAY R.KELLY (C.WINANS,W.TISDALE)	◆ THE WINANS (C) QWEST 18473/WARNER BROS.
90	NEW ▶	—	1	LOVE FOR LOVE A.GEORGE,F.MCFARLANE (A.GEORGE,F.MCFARLANE)	◆ ROBIN S. (C) (M) (X) BIG BEAT 98382/ATLANTIC
91	NEW ▶	—	1	DREAM IN COLOR N.MARTINELLI (A.LANG,S.PEIKEN)	◆ REGINA BELLE (C) COLUMBIA 74975
92	78	60	16	SIX FEET DEEP J.JOHNSON (B.JORDAN,M.BURNETTE,L.RICHIE,M.GAYE,J.JOHNSON)	◆ GETO BOYS (C) (T) RAP-A-LOT 53823/PRIORITY
93	NEW ▶	—	1	WHO DO I TURN TO L.STEWART (C.MOORE,P.L.STEWART,T.HAYNES)	◆ CHANTE MOORE (C) (T) SILAS 54721/MCA
94	88	79	14	BAD BOYS (THEME FROM "COPS") I.LEWIS,T.HARVEY,R.LEWIS (INNER CIRCLE)	◆ INNER CIRCLE (C) (T) (V) (X) BIG BEAT 98426/ATLANTIC
95	NEW ▶	—	1	MAKE ROOM E.SWIFT (R.SMITH,E.BROOKS,J.ROBINSON)	◆ THA ALKAHOLIKS (C) (T) LOUD 62579/RCA
96	65	48	10	DAY BY DAY PORTRAIT (PORTRAIT)	◆ PORTRAIT (C) (V) CAPITOL 44934
97	85	68	7	TAKE A LOOK T.LIPUMA (C.OTIS,N.COLE)	◆ NATALIE COLE (C) ELEKTRA 64636
98	87	76	13	BY THE TIME THIS NIGHT IS OVER W.AFANASIEFF,D.FOSTER (M.BOLTON,D.WARREN,A.GOLDMARK)	◆ KENNY G WITH PEABO BRYSON (C) (X) ARISTA 1-2565
99	98	95	4	TRUST ME GURU (GURU)	◆ GURU WITH N'DEA DAVENPORT (C) CHRYSALIS 24849/ERG
100	NEW ▶	—	1	COWARDS IN COMPTON M.MCCRAY (L.CAMPBELL)	◆ LUKE (C) (M) (T) LUKE 164

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

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 63 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)
			★ ★ NO. 1 ★ ★	
1	1	11	LATELY	JODECI (UPTOWN/MCA) 3 weeks at No. 1
2	8	4	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
3	2	16	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WARNER BROS.)
4	4	16	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
5	3	20	WEAK	SWV (RCA)
6	5	35	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
7	9	8	IF	JANET JACKSON (VIRGIN)
8	6	12	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
9	7	20	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
10	15	15	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)
11	12	26	LOSE CONTROL	SILK (KEIA/ELEKTRA)
12	10	16	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)
13	13	10	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)
14	16	20	ONE WOMAN	JADE (GIANT/REPRISE)
15	20	12	GIRL U FOR ME	SILK (KEIA/ELEKTRA)
16	19	5	IT'S FOR YOU	SHANICE (MOTOWN)
17	25	6	HEY MR. D.J.	ZHANE' (FLAVOR UNIT/EPIC)
18	46	2	FOR THE COOL IN YOU	BAFFACE (EPIC)
19	11	7	GET IT UP	TLC (LAFACE/EPIC SOUNDTRAX)
20	17	19	ABC-123	LEVERT (ATLANTIC)
21	14	17	SHOW ME LOVE	ROBIN S. (BIG BEAT)
22	18	21	LET ME BE THE ONE	INTRO (ATLANTIC)
23	21	13	SLAM	ONYX (RAL/CHAOS/COLUMBIA)
24	—	1	DREAMLOVER	MARIAH CAREY (COLUMBIA)
25	28	10	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
26	31	6	LICK U UP	H-TOWN (LUKE)
27	22	12	WHOOPI! (THERE IT IS!)	TAG TEAM (LIFE/BELLMARK)
28	23	32	I'M SO INTO YOU	SWV (RCA)
29	29	8	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)
30	30	7	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)
31	24	11	UNCONDITIONAL LOVE	H-FIVE (JIVE)
32	27	5	I'M IN LUV	JOE (MERCURY)
33	54	4	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)
34	35	5	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
35	26	13	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
36	33	15	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
37	39	9	RIBBON IN THE SKY	INTRO (ATLANTIC)

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

HOT R&B RECURRENT AIRPLAY

1	—	1	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
2	3	12	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
3	1	5	DON'T WALK AWAY	JADE (GIANT/REPRISE)
4	2	10	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
5	5	11	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
6	4	6	FREAK ME	SILK (KEIA/ELEKTRA)
7	8	14	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
8	11	10	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
9	7	16	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)
10	10	6	IF I COULD	REGINA BELLE (COLUMBIA)
11	12	8	KISS OF LIFE	SADE (EPIC)
12	6	6	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)
13	17	28	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	36	5	DOWNTOWN	SWV (RCA)
39	38	5	RUFF NECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
40	44	21	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)
41	47	3	LAID BACK GIRL	MAZE FEAT. FRANKIE BEVERLY (WB)
42	34	6	CHECK YO SELF	ICE CUBE (PRIORITY)
43	40	6	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
44	43	5	SOMEBODY ELSE WILL	O'JAYS (EMI/ERG)
45	61	5	THE BONNIE AND CLOYE THEME	YO-YO (EASTWEST)
46	45	7	IT'S ON	NAUGHTY BY NATURE (TOMMY BOY)
47	52	3	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)
48	57	8	RUN TO YOU	WHITNEY HOUSTON (ARISTA)
49	55	10	GIMME	CHERYL "PEPSI" RILEY (REPRISE)
50	—	1	THAT'S WHAT LITTLE GIRLS...	RAVEN-SYMONNE (MCA)
51	68	4	CHIEF ROCKA	LORDS OF UNDERGROUND (PENDULUM)
52	49	15	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)
53	41	16	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)
54	42	12	TRULY SOMETHING SPECIAL	AFTER 7 (VIRGIN)
55	53	10	I LIKE IT	JOMANDA (BIG BEAT/ATLANTIC)
56	48	10	DO DA WHAT	I OF THE GIRLS (EASTWEST)
57	59	8	I WANNA HOLD ON TO YOU	MICA PARIS (ISLAND/PLG)
58	—	1	STREIHT UP MENACE	MC EHT (JIVE)
59	51	14	THE FLOOR	JOHNNY GILL (MOTOWN)
60	—	4	TONIGHT'S DA NIGHT	REDMAN (RAL/CHAOS/COLUMBIA)
61	58	5	WANT U BACK	ME-2-U (RCA)
62	37	20	THAT'S THE WAY LOVE IS	BOBBY BROWN (MCA)
63	56	11	SAY IT ISN'T OVER	FIVE XI (RCA)
64	75	4	BACK SEAT (OF MY JEEP)	L.L. COOL J (DEF JAM/RAL/COLUMBIA)
65	65	20	WHO IS IT	MICHAEL JACKSON (EPIC)
66	—	1	BOOM! SHAKE THE ROOM	JAZZY JEFF/FRESH PRINCE (JIVE)
67	64	3	AGAIN	JANET JACKSON (VIRGIN)
68	71	3	YOU BEEN PLAYED	SMOOTH (T.N.T./JIVE)
69	—	1	LOVE FOR LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
70	62	15	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL)
71	—	1	CHERISH THE DAY	SADE (EPIC)
72	—	1	WHO DO I TURN TO	CHANTE MOORE (SILAS/MCA)
73	74	13	APHRODISIA	ALEXANDER O'NEAL (TABU/A&M)
74	60	8	IN MY NATURE	NUTTIN' NYCE (POCKETOWN)
75	50	23	DAZZEY DUKS	DUICE (TMR/BELLMARK)

R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 61 24/7 (GOOD LOVIN') (Big Herb's, BMI/Davone Ravone Lee, BMI/Down Low, BMI)
 - 74 40 DOG (WB, ASCAP/Third Stone From The Middle, ASCAP/Sweetie Ya', ASCAP/Lowtex, ASCAP/Warner-Tamerlane, BMI/Playful, BMI/G.G. Romeo, BMI)
 - 25 ABC-123 (Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI/Warner-Tamerlane, BMI) CPP
 - 14 ALRIGHT (So So Def, ASCAP/EMI April, ASCAP) WBM
 - 88 ALWAYS (Do It 4 Me, ASCAP)
 - 7 ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) WBM/HL
 - 66 APHRODISIA (Avante Garde, ASCAP/New Perspective, ASCAP)
 - 33 BABY I'M YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramses, ASCAP/MCA, ASCAP/Semaj, BMI/Ethyl, ASCAP)
 - 43 BACK SEAT (OF MY JEEP) /PINK COOKIES IN A PLASTIC BAG (Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP) WBM
 - 38 THE BONNIE AND CLOYE THEME/IBWIN' WIT MY CREWIN' (Street Knowledge, ASCAP/Deep Technology, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP)
 - 46 BOOM! SHAKE THE ROOM (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/House Jam, ASCAP/Forty Floors Up, ASCAP/Deshane, ASCAP/Bridgeport, BMI)
 - 98 BY THE TIME THIS NIGHT IS OVER (Warner-Tamerlane, BMI/Realsongs, ASCAP/New Nonpareil, BMI/Mr. Bolton's, BMI/Warner Chappell, PRS) WBM
 - 3 CHECK YO SELF (WB, ASCAP/Gangsta Boogie, ASCAP/MCA, ASCAP/Soul Assassins, ASCAP) WBM
 - 80 CHERISH THE DAY (Angel, ASCAP)
 - 40 CHIEF ROCKA (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP) WBM
 - 100 COWARDS IN COMPTON (Pac Jam, BMI)
 - 8 CRY NO MORE (II D Extreme, ASCAP/MCA, ASCAP)
 - 42 DAZZEY DUKS (Gigolo Chez, BMI/Alvert, BMI/Tee Girl, BMI/Shakin' Baker, BMI)
 - 54 DO DA WHAT (Trycep, BMI/Willesden, BMI/Cleveland's Own, BMI/Metered, ASCAP) CPP
 - 91 DREAM IN COLOR (Hidden Pun, BMI/Sushi Too, BMI/JDM, ASCAP)
 - 32 DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP)
 - 30 DRE DAY (Sony Tunes, ASCAP) HL
 - 67 THE FLOOR (Flyte Tyme, ASCAP) WBM
 - 31 FOR THE COOL IN YOU (Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI)
 - 15 GET IT UP (FROM POETIC JUSTICE) (Tionna, ASCAP/WB, ASCAP) WBM
 - 44 GIMME (P-Blast, ASCAP/Zomba, ASCAP/Soda Face, ASCAP) CPP
 - 63 GIVE HIM A LOVE HE CAN FEEL (Four Feathers, BMI/Last Sound, ASCAP/Third Coast, ASCAP)
 - 77 GOOD LOVER (BMG, PRS/L. Wedgeworth, PRS/G.Worthy, PRS/Little Charles, BMI)
 - 70 GOTTA GET MINE (Power Artist, BMI/Nuthouse, ASCAP/Warren G., ASCAP/Funky Shit, BMI/Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI)
 - 39 HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Medad, BMI)
 - 62 HEY THERE PRETTY LADY (New Perspective, ASCAP)
 - 60 I DON'T WANNA FIGHT (FROM WHAT'S LOVE GOT TO DO WITH IT) (Chrysalis, ASCAP/Bilu, BMI/Ensign, BMI) CPP
 - 9 IF I HAD NO LOOT (Ghatti, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Street Knowledge, ASCAP/Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/L.A. Jay, ASCAP/Bigwill) HL/PPP/WBM
 - 10 IF (Black Ice, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM/PPP
 - 20 I GET AROUND (GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI)
 - 76 I GOT YOU (Vanderpool, ASCAP/Slim Shot, ASCAP/Squirt Shot, ASCAP)
 - 49 I LIKE IT (Jobete, ASCAP) CPP/HL
 - 34 I'M IN LUV (J.Dibbs, BMI/Ahunit And Fifth Street, BMI/Teddy Denslow, BMI)
 - 48 I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
 - 36 INSANE IN THE BRAIN (Cypress Funky, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP/BMG, ASCAP) HL
 - 29 IT'S FOR YOU (FROM THE METEOR MAM) (Shanice 4 U, ASCAP/Hee Bee Doinit, ASCAP/Warner Chappell, ASCAP/U.A., ASCAP/EMI April, ASCAP/Unit 4 Music, ASCAP) WBM
 - 52 IT'S ON (T-Boy, ASCAP/Naughty, ASCAP/Elgy, BMI)
 - 47 I WANNA HOLD ON TO YOU (Gratitude Sky, ASCAP/Warner Chappell, PRS/Unichappell, BMI)
 - 19 KNOCKIN' DA BOOTS (Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM
 - 45 LAID BACK GIRL (Amazement, BMI)
 - 1 LATELY (Jobete, ASCAP/Black Bull, ASCAP) CPP
 - 26 LET ME BE THE ONE (Frabensha, ASCAP/MCA, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP) WBM
 - 58 LET ME ROLL (N-The Water, ASCAP/Mycenae, ASCAP)
 - 28 LICK U UP (Pac Jam, BMI/Wreckshop, BMI) WBM
 - 4 LOSE CONTROL/GIRL U FOR ME (Keith Sweat, BMI/E.A. BMI/WB, BMI/Saints Alive, BMI/EMI Blackwood, BMI) WBM
 - 90 LOVE FOR LOVE (Song-A-Tron, BMI)
 - 21 LOVE NO LIMIT (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP/MCA, ASCAP) WBM
 - 95 MAKE ROOM (ESP, BMI/Warner Chappell, BMI)
 - 59 MEGA MEDLEY (Troutman, BMI/Saja, BMI/Rubber Band, BMI/Stone Agate, BMI)
 - 16 ONE LAST CRY (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI) HL
 - 23 ONE WOMAN (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI)
 - 84 OOH, WATCHA GONNA DO (Protoons, ASCAP/Rush Groove, ASCAP/Shocklee, BMI)
 - 68 PASSIN' ME BY (Beetjunky, BMI/EMI Blackwood, BMI/Crack Addict, BMI) WBM
 - 89 PAYDAY (Zomba, ASCAP/For Our Children, ASCAP/Tisway, ASCAP/BMG, ASCAP)
 - 2 RIGHT HERE (HUMAN NATURE) /DOWNTOWN (Warner-Tamerlane, ASCAP/Interscope Pearl, BMI/Bam Jams, BMI/ATV, BMI/John Bettis, ASCAP/WB, ASCAP/Playful, BMI/GG Loves Music,

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	3	CHECK YO SELF	ICE CUBE (PRIORITY) 2 weeks at No. 1
2	2	13	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
3	4	18	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)
4	3	10	LATELY	JODECI (UPTOWN/MCA)
5	5	12	SLAM	ONYX (RAL/CHAOS/COLUMBIA)
6	7	3	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
7	6	14	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WB)
8	8	16	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)
9	19	3	RIGHT HERE/DOWNTOWN	SWV (RCA)
10	12	9	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)
11	11	8	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)
12	15	7	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
13	9	3	IF	JANET JACKSON (VIRGIN)
14	16	8	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
15	10	15	WEAK	SWV (RCA)
16	13	40	DAZZEY DUKS	DUICE (TMR/BELLMARK)
17	14	12	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
18	27	8	CHIEF ROCKA	LORDS OF UNDERGROUND (PENDULUM)
19	24	6	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
20	22	4	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)
21	21	8	BACK SEAT (OF MY JEEP)	L.L. COOL J (DEF JAM/RAL/COLUMBIA)
22	17	20	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
23	18	17	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
24	20	8	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
25	31	5	GET IT UP	TLC (EPIC)
26	23	12	ABC-123	LEVERT (ATLANTIC)
27	25	12	BONNIE AND CLOYE/IBWIN'	YO-YO (EASTWEST)
28	35	8	WHAT'S UP DOC? (CAN WE ROCK)	FU-SCHNICKENS/SHAQUILLE O'NEAL (JIVE)
29	41	2	BOOM! SHAKE THE ROOM	JAZZY JEFF/FRESH PRINCE (JIVE)
30	30	11	ONE WOMAN	JADE (GIANT/REPRISE)
31	39	8	STREIHT UP MENACE	MC EHT (JIVE)
32	28	6	LET ME ROLL	SCARFACE (RAP-A-LOT/PRIORITY)
33	29	8	LOSE CONTROL/GIRL U FOR ME	SILK (KEIA/ELEKTRA)
34	33	3	LICK U UP	H-TOWN (LUKE)
35	26	16	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
36	48	2	MEGA MEDLEY	ZAPP & ROGER (REPRISE)
37	36	10	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	—	1	DREAMLOVER	MARIAH CAREY (COLUMBIA)
39	34	9	I DON'T WANT TO FIGHT	TINA TURNER (VIRGIN)
40	38	7	GOTTA GET MINE	MC BREED (WRAP/ICHIBAN)
41	32	5	SOMEBODY ELSE WILL	O'JAYS (EMI/ERG)
42	44	6	RUN TO YOU	WHITNEY HOUSTON (ARISTA)
43	37	13	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
44	42	4	THAT'S WHAT LITTLE GIRLS...	RAVEN-SYMONNE (MCA)
45	54	3	I'M IN LUV	JOE (MERCURY)
46	43	8	IT'S ON	NAUGHTY BY NATURE (TOMMY BOY)
47	40	18	PASSIN' ME BY	THE PHARCYDE (DELICIOUS)
48	46	4	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)
49	62	2	IT'S FOR YOU	SHANICE (MOTOWN)
50	—	1	FOR THE COOL IN YOU	BAFFACE (EPIC)
51	52	8	WORK IT OUT	LUKE (LUKE)
52	56	6	LET ME BE THE ONE	INTRO (ATLANTIC)
53	—	1	LAID BACK GIRL	MAZE/FRANKIE BEVERLY (WARNER BROS.)
54	45	6	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)
55	53	8	UNCONDITIONAL LOVE	H-FIVE (JIVE)
56	47	15	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)
57	50	14		

THE PRESSURE IS ON.

IF YOU'RE LOOKING FOR ERICK SERMON, FOLLOW THE FUNK.

STAY REAL

ERICK SERMON

THE FIRST SINGLE FROM HIS DEBUT ALBUM, "NO PRESSURE"

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Ron G.'s Large Sphere Of Influence; Daddy-O Goes Solo; Fresh Set From Wes

HOW LARGE IS RON G.? Very. You can judge his juice by the friendliness of his promotional "Down Wid Da Mix King" T-shirts. Wear one up in Harlem or down in Brooklyn and comments like, "Yo! You know him?" or simply "Ron G.!" (accompanied by a knowing grin and other anxious gestures) flow freely.

The 21-year-old owes his rep to his series of underground party tapes. His specialty is blending a cappella versions of R&B songs with minimalist, Jeep-crushing breakbeats. He can turn a smooth swayer into a gritty monster or make a soft ballad louder than a bomb. His sphere of influence runs from the street to record-company suites.

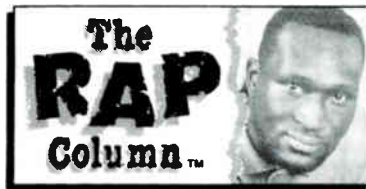
Jeffrey Sledge, director of A&R at Jive, says, "Ron makes as well as breaks records." He flips tracks, but he also exposes titles others in his hometown don't. For example, Sledge says, "He was the first New York DJ to play Luke's 'Breakdown.'"

Ron G. practices in a recording studio he built in his bedroom. He lives uptown, on 155th Street. Inspired by some cousins, he started "messing around" with two turntables and a mixer six years ago. And from "terrorizing" parties at community centers and YMCA auditoriums, he picked up on an idea thrown down by Grand Master Flash, DJ Hollywood, Kid Capri and others; he started making blend tapes and marketing them. He says he sells masters of his mixes to "four or five" stores around New York at a flat rate. They in turn make dubs for customers.

Since starting out, Ron has added drum machines, keyboards, samplers, and vocalists to his arsenal. Pondering the secret of his success, he says, "I try very hard to be different." He adds, "I

also strive to keep it real," meaning his mixes aren't too flamboyant. Throughout them, he chimes in shoutouts to everyone from his boys on the block to producers, label executives, and artists everywhere else. He also bounces his name across his soundscapes—"Rooooon G. . . fat beats!"

Slowly but surely, the mixer is becoming a producer with credits. He has reworked the Hoodratz's "Bootlegga"



by Havelock Nelson

for Epic and is about to collaborate with fledgling artists Mz. Jones, Cold T, Woodstock, and King Amper Rock.

THE REST: And now, after running with Stetsasonic ("Talkin' All That Jazz," "Sally") and making tracks with Audio 2 ("Top Billin'"), TCF Crew ("Go To The Horses Mouth"), and others, Daddy-O is about to release his first solo album, titled "You Can Be A Daddy, But Never Daddy-O" (Brooktown/Island). His chart ambitions for the set can be gauged by his decision to collaborate with outside producers. He says he concentrated on writing dope rhymes and relieved himself of most of the burden of creating beats to accompany them. The album is scheduled to ship Oct. 5. First single is the cushiony pride anthem "Brooklyn Bounce" . . . Maestro Fresh Wes, the Guyanese-born rapper who made a big name for himself in Canada and is now living in

Brooklyn, N.Y., has a smooth'n'funky single titled "Fine Tune Da Mic" on LMR Street. The track was produced by Showbiz . . . MC Blvd, Stacy Q, Too Down, Royal T & the Raza Crew, and Rodney O & Joe Cooley will come together in what is being called "the Lollapalooza of Latino rap." Its official name is the 1993 Lowrider Car Show & Unity Tour, and it kicks Sunday (8). The tour will play nine dates including San Diego, Los Angeles, and Dallas. Lowrider-style cars and trucks will be on display while the acts are playing. All of the artists make appearances on the Thump Records release "Lowrider Soundtrack Volume V" . . . According to news accounts, at least 100 men and women stormed out of a panel discussion at the National Assn. of Black Journalists convention in Houston July 21, allegedly in response to sexist comments made by Bushwick Bill from the Geto Boys. He reportedly told the audience that all the women he knew were either bitches or hoers. He then "cursed out" a woman who asked if he would describe his mother that way. Later, he amended his comments, saying he only meant women he has dated . . . "Paint The White House Black," the first single from George Clinton's next Paisley Park album, "Hey Man, Smell My Finger," will feature performances by Dr. Dre, Ice Cube, Yo Yo, Chuck D., and Flavor Flav. The Hudlin Brothers recently lensed a promotional clip for the track. Humpty Hump from Digital Underground as well as Flea and Anthony Keidis from Red Hot Chili Peppers completed cameos in the video. The single, a radio-friendly funk, hits retail racks Sept. 9. The album arrives Oct. 12.

Billboard® FOR WEEK ENDING AUGUST 14, 1993

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	6	*** NO. 1 *** INSANE IN THE BRAIN/WHEN THE SH--T... ♦ CYPRESS HILL (M) (T) (X) RUFFHOUSE 77019/COLUMBIA	2 week at No. 1
2	2	3	9	40 BELOW TROOPER/ALL I THINK... ♦ JUNGLE BROTHERS (M) (T) WARNER BROS. 40764*	
3	3	4	7	RUFFNECK ♦ MC LYTF (C) (M) (T) FIRST PRIORITY 98401/AG	
4	5	7	7	BACK SEAT (OF MY JEEP)/PINK COOKIES... ♦ L.L. COOL J (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA	
5	6	10	6	CHIEF ROCKA ♦ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 64631/ELEKTRA	
6	4	1	11	BONNIE & CLYDE/IBWIN' WIT MY CREW ♦ YO-YO (M) (T) EASTWEST 96054*/AG	
7	9	13	6	LET ME TURN YOU ON ♦ BIZ MARKIE (C) (T) GOLD CHILLIN' 18542/REPRISE	
8	11	14	5	I GET AROUND ♦ 2PAC (C) (M) (T) INTERSCOPE 98372/AG	
9	21	—	2	CHECK YO SELF ♦ ICE CUBE (M) (T) (X) PRIORITY 53830*	
10	18	—	2	ALRIGHT ♦ KRIS KROSS (C) (M) (T) (X) RUFFHOUSE 77103/COLUMBIA	
11	7	5	11	SLAM ♦ ONYX (C) (M) (T) (X) RAL/CHAOS 77053/COLUMBIA	
12	14	25	3	GRAND GROOVE ♦ INTELLIGENT HOODLUM (C) (T) TUFF BREAK 0082/A&M	
13	8	6	13	WHOOT, THERE IT IS ♦ 95 SOUTH (M) (T) WRAP 0150*/CHIBAN	
14	15	23	4	GOTTA GET MINE ♦ MC BREED (C) (T) WRAP 93154/CHIBAN	
15	23	27	3	LET ME ROLL ♦ SCARFACE (C) RAP-A-LOT 53831/PRIORITY	
16	17	22	5	ALL SHE WANTED/HED RUSH ♦ KNUCKLEHEDZ (M) (T) EASTWEST 96042*/AG	
17	19	20	4	EUPHORIA TRIQUE-DIK-SLIK (C) (M) (T) INDEROC 0202	
18	10	11	9	HUMPS FOR THE BLVD. RODNEY O & JOE COOLEY (M) (T) PSYCHOTIC 1203*	
19	13	15	8	WHOOPI! (THERE IT IS) ♦ TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK	
20	27	28	3	INDO SMOKE ♦ MISTA GRIMM (C) (T) EPIC 77026	
21	12	12	8	THIS IS IT/RIP IT UP ♦ LIN QUE (C) (T) RUFFHOUSE 74764/COLUMBIA	
22	16	16	5	WORK IT OUT ♦ LUKE (C) (M) (T) LUKE 162	
23	24	19	5	ON THE RUN ♦ KOOL G RAP & D.J. POLO (C) (T) COLD CHILLIN' 2010	
24	NEW ▶	1		RECIPE ♦ BOSS (C) (M) (T) RAL/CHAOS 77081/COLUMBIA	
25	30	—	2	FLOW JOE ♦ FAT JOE (C) (T) VIOLATOR 1185/RELATIVITY	
26	NEW ▶	1		ATTITUDES ♦ RUMPLETILSKINZ (C) (T) LOUD 62435/RCA	
27	20	17	6	D-SHOT CALL ♦ GENERAL GRANT (C) (M) (T) (X) RARA 1001	
28	26	26	4	PROTECT YA NECK ♦ WU-TANG CLAN (C) (T) LOUD 62544/RCA	
29	25	8	10	REIGN OF THE TEC ♦ THE BEATNUTS (C) (T) VIOLATOR 1194/RELATIVITY	
30	NEW ▶	1		WHAT'S UP DOC? ♦ FU-SCHNICKENS W/ SHAQUILLE O'NEAL (C) (M) (T) (X) JIVE 42164	

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.

ARTIST DEVELOPMENTS

MAKING URBAN SPEECH

Kevin Osbourne, half of Reprise duo Urban Speech, would prefer people sit through the act's music—an odd preference given the hearty funk nature of the material that fills its debut, "Do Something."

"To me, that would imply they are going beyond the grooves, and are picking up the other, more thought-provoking parts of the music," he says. "We are definitely trying to say more than 'Let's dance!' We want to talk about life."

And that they do. The first single, "Let Me Go," is the lyrically sharp story of a conflict between a father and his daughter. Woven into a hard dance-inflected arrangement, the words were inspired by a real-life exchange between Urban Speech diva-in-training Lynieve Austin and her parent.

"At first, it can be difficult to relieve sad or trying moments from your life, but it's the emotion you feel from past experiences that gives your performance weight," she says.

It is that creative philosophy that apparently fuels "Do Something." Austin's rich alto range is equally at home jamming within tough, hip-



URBAN SPEECH: Kevin Osbourne and Lynieve Austin.

hop-derived fare, like the single-worthy "Found Love," and stretched out over forlorn R&B ballads such as "Since You've Gone," one of the album's shining moments.

"We wanted to create an album that could walk through a variety of formats," Osbourne says. "We did not want to go and create something that would pigeonhole us. This album has funk, pop, R&B, and house. There are a few threads of continuity, the standout being Lyn's incredible voice."

Osbourne and Austin met while attending a performing arts university in London seven years

ago. He was studying saxophone (which is one of about a half dozen instruments he plays) while she was honing her skills as a dancer and singer. The two tapped into their mutual musical tastes and have been collaborating ever since. Along the way, they worked in Easy, an eight-piece R&B band that heated up the late '80s British rare groove moment. Urban Speech was born out of Easy's demise.

"I never stopped writing, and Lyn would hang and sing," Osbourne says. "It was a natural growth process."

The duo was signed to WEA/Eternal in 1990, and issued several singles that fared moderately to well in the U.K. charts. One of those tracks, "Sooner Or Later," a moving look at teen-age pregnancy, sparked interest from Reprise in the states.

The promotional scheme behind this project is still in flux at the moment. Plans for the act to visit the U.S. for a round of radio, press, and club gigs are on the front burner, though dates have yet to be confirmed. In the meantime, it appears that "Found Love" will be the follow-up to "Let Me Go."

LARRY FLICK

Martin's Comeback Struggle; 'Clearly' Deborah

BILLIE RAY MARTIN is perplexed. The stunning and unique voice that defined the dearly departed English dance act Electribe 101 is awash in industry accolades for her recent solo compositions and one-off recordings. Yet Martin is struggling in her efforts to land a major-label deal.

"It's so frustrating," she says. "People keep telling me how they'd love to see me make a comeback, but no one is brave enough to step forward with a contract. At the end of the day, I'm told that my music is strong, but too unusual... too adventurous."

Although the material on the demo she is shopping through Warner/Chappell Music, her song publisher, is miles away from your new-jill-swingin' flavor of the day, it is as exciting and innovative as "Club Lonely" by Li'l Louis or "Why" by Annie Lennox—two compositions that bear a close resemblance to Martin's. Like warm fluid over solid ice, tunes like "Deadline For My Memories" and "Your Loving Arms Around Me" show Martin pouring her milky vocal tones over pillowy, synth-savvy melodies, while an undercurrent of firm, electronic beats shuffle and click. This is not standard club fare, but rather complex art that aims to increase the creative curve on which all dance music is graded.

"I like to think of myself as a soul singer who writes proper songs that you can move to," she says. "To be solely thinking of the beat can be limiting. You need to think of a bigger and broader musical picture. That was one reason why Electribe broke up; they could not see beyond their noses."

The apparently bitter split of Electribe 101, a band that enjoyed worldwide success during the late '80s with the Phonogram album "Electribe Memories," has left Martin with some very touchy feelings about the balance of male and female power in the industry.

"It's incredible what a woman has to go through; it's so below what anyone should have to endure. [The band's split] was very complicated, mostly because the guys did not think it was necessary to be communicative. After all, who was I... only the singer and songwriter of the band!"

"That situation has made me stronger than I ever thought I could be," she adds, "and that strength will make me quite a force over time."

While shopping for a solo album deal, Martin is keeping plugged in to club trends via several indie projects. She has teamed up with Guerilla U.K. duo Spooky for "Persuasion," a slammin' trance single that has just started floating about on promo. She also has an EP of ambient jams, recorded with the Grid on Belgium's R&S Records, that should be out in the fall. Beyond that, Martin has been writing tunes with Arthur Baker and Massive Attack's Mushroom.

A walking hotbed of emotion and

uncensored opinions, Billie Ray Martin is an artist with more than talent and a standard dose of charisma. She has that divine element that few are lucky enough to possess: star power. All she needs is a label with the longterm vision to nurture it, and then deliver it to the world.

DISC'N'THAT: It must be tough for an act to sweat over an album, then watch it languish in the depths of a major label's "low priority" list. Although we cannot confirm this is the case with Reprise/Warner Bros. duo Urban Speech, it's clear that something is askew with its virtually flawless debut, "Do Something."

Constant confusion over single choices and the album release date has the project tied up in knots—at least to the eye of anyone outside the label. Giving the label the benefit of the doubt, any number of unforeseen factors could contribute to the confusion. But that should not prevent bringing the music to the people—especially when the music is as potent as this.

"Do Something" is one of those rare rhythm records that succeeds in its creative goal of covering a variety of styles effectively. Joyous housers "Happy" and "No Reason" kick comfortably alongside slick urban/funk fare such as "Found Love" (our pick for singles success) and "Sooner Or Later." And for those quieter, more pensive times, "Since You've Gone" will melt your heart.

Singer Lynieve Austin is an agile belter, nicely complemented by partner Kevin Osbourne, a gifted multi-instrumentalist/songwriter. The U.K.-based duo has been making music for more than seven years, spending a brief period as members of late '80s rare groove band Easy. Seek "Do Something" out, and prove to the majors that you will not subscribe only to "high priority" lists.

Swingin' over to the other end of the



Who's That Girl? Enduring drag performer/singer Donna Giles vamps her way through David Morales' hit Mercury single, "Gimme Luv," at Jackie 60 in New York recently. Giles appears on the 12-inch version of the record with Paul Alexander. (Photo: Tina Paul)



by Larry Flick

club spectrum, U.K. ravemeister Orbital steamrolls into trance and ambient territory on "2" (FFRR), a mind-bending, body-invading journey into keyboard wizardry. The set is led off by "Lush 3-1," a four-part electro-symphony that is filled with 30-plus minutes of captivating twists and turns. Orbital's taste for insistent techno colors has not waned, but is enhanced by a more varied palette of sounds and moods.

Moving deeper into "2," you will discover enticing instrumentals that set Orbital apart from your basic kitchen-sink rave composer. "Walk Now" and "Monday" are challenging, epic compositions: sort of akin to Pink Floyd's "Dark Side Of The Moon," only with grooves that motivate the booty.

BEAT THIS: Deborah Harry previews her fab new "Debravation" set with "I Can See Clearly" (Sire/Warner Bros.), which is ripe for DJs who regularly indulge in tribal jams. Ricky Crespo and Acar S. Key surround Harry's distinctive voice with urgent beats and caustic techno keyboards. There is enough of a pop gloss to push the record over the top in both above-ground and rave circles. Arthur Baker's astute original production, with its jiggly rhythms and smooth melody, could be the source of much action at NRG level—not to mention top 40 radio.

"Debravation" is an appetizing potpourri of sounds ranging from dance to the more alternative vibe of Blondie. Longtime collaborator Chris Stein was at the helm for a number of cuts, as were Ann Dudley, R.E.M., and Jon Astley.

Italian hi-NRG siren Spagna comes out wailing on "I Always Dream About You" (Epic, Italy), a bright and fluffy anthem produced by Larry Pignagnoli. Purists will dig the glistening synths, rapid pace, and Spagna's ever-gorgeous delivery. A harder-edged mix will be needed to trigger mainstream acceptance. We're hoping Epic in the states will muster the courage to momentarily buck "hip" trends and release this one over here.

It is pleasure to hear Kim Appleby back on the boards with "Light Of The World" (Parlophone, U.K.), a rave-etched pop/houser that is ready to dominate peak-hour programs. Phil Kelsey embellishes Slateford & Davige's original arrangement with a contagious piano roll that increases the energy on the chorus (which is already quite juicy). Ian Curnow and Phil Harding add their two cents, gleefully bringing the song into hi-NRG territory. And while all of these producers are twiddling about, Kim romps happily, turning in a vocal that has a lot more soul than in the past. Loads of good fun.

Donna Delory follows her recent hit, "Just A Dream," with the even stronger "Think It Over" (MCA). Miami's Murk Boys throw down a dark and lovely underground groove, while Delory gets down n'dirty. It's too bad the original version of the song doesn't work this well. Regardless, this is an essential programming choice—particular the "Donna Got Murked" mix.

TID-BEATS: Glad to note that Motown has resurrected its dance music department. Mark Keene, the label's previous dance guru, has been rehired as national dance and video promotion director. A batch of club-oriented projects are to be announced shortly... Following a somewhat messy split with New York's Emotive Records, popular Chicago indie Clubhouse Entertainment will parent two new labels: Af-rith-mix and Disco Diva. "My Prayer" by Ron Carroll will be released under the former banner later this month. The first Disco Diva track has yet to be determined. By the by, "Nu-Nu" dupe Liddell Townsell will record for Clubhouse.

A new single is on the way... Luther Vandross is about to make a spirited return to clubs with "Heaven Knows" (Epic). The cut is from his current "Never Let Me Go" opus, and it has been transformed into a delicious disco-house twirler by David Morales and Frankie Knuckles. This music on this new mix matches his voice perfectly, and is so much better than the original that we cannot help wondering why he doesn't just go ahead and record a dance song from scratch instead of relying on remixers later in the game... Madonna fans should seek out the 12-inch format of her current pop hit, "Rain," which has "Up Down Suite," a 12-minute house dub on the flipside. Produced by La M and Shep Pettibone, the track uses portions of the forever-lost tune "Goodbye To Innocence." Pretty solid stuff, but we prefer the other B side entry: Danny Saber's textured hip-hop remix of "Waiting," which convincingly casts Mo as an emancipated gangsta bitch. *Work!*



Citizen In Action. Diane "Citizen" Kane works it with one of her dancers during a performance at Underground Network's recent New Music Seminar bash. The event was held in the Grand Ballroom of the Manhattan Center Studio in New York. Kane's single, "Excuse Me," on International Badd Boyz Records, is actively picking up regional club adds. (Photo: Tina Paul)

Billboard. Dance
HOT Breakouts
FOR WEEK ENDING AUGUST 14, 1993

CLUB PLAY

1. WORLD (THE PRICE OF LOVE) NEW ORDER QWEST
2. LOVE FOR LOVE ROBIN S. BIG BEAT
3. AFFAIR MAHOGANY BLUE MCA
4. A SHADE SHADEY (NOW PRANCE) RUPAUL TOMMY BOY
5. CHANGE IS WHAT WE NEED HOUSE OF GYPSIES FREEZE

MAXI-SINGLES SALES

1. MEGA MEDLEY ZAPP & ROGER REPRISÉ
2. DEEP INSIDE HARDRIVE STRICTLY RHYTHM
3. SPECIAL KIND OF LOVE DINA CARROLL A&M
4. MAKE ROOM THA ALKAHOLIKS LOUD
5. TONY'S BITCH TRACK/WHORES IN THIS HOUSE FRANK SKI DECO

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

LAURIE ROTH
IN THE HOUSE

KICK IT.

• IN MY HOUSE AVAILABLE ON CASSETTE 73333 36020-4CASS AND 12" LP 73333 36020-1LP

• ALWAYS BEST FRIENDS AVAILABLE ON CD 73333 35829-2CD AND CASSETTE 73333 35829-4CASS

C-FOUR RECORDS 206.454.9511

SPIN THE SMASH EXPLOSIVE HIT SINGLE "IN MY HOUSE" FROM C4 RECORDING ARTIST LAURIE ROTH.

FEATURED FROM HER PREMIERE RELEASE "ALWAYS BEST FRIENDS."

Mogull ENTERTAINMENT
C-FOUR RECORDS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	4	7	6	CAN YOU FORGIVE HER? EMI 56279/ERG	◆ PET SHOP BOYS
2	7	12	5	GIMME LUV (EENIE MEENIE...) MERCURY 862 327	◆ DAVID MORALES & THE BAD YARD CLUB
3	5	5	7	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2583	◆ TAYLOR DAYNE
4	8	11	7	HUMAN BEHAVIOUR ELEKTRA 66299	◆ BJORK
5	9	14	7	KILLER/PAPA WAS A ROLLIN' STONE HOLLYWOOD 66289/ELEKTRA	◆ GEORGE MICHAEL
6	3	2	11	TUBALE (EXTASY) ANGEL EYES 5411	◆ WARNING
7	15	20	6	LOOK GOOD RELATIVITY 1186	◆ JOHNNY P.
8	12	18	8	TRIBAL DANCE RADIKAL 12423/CRITIQUE	◆ 2 UNLIMITED
9	1	3	10	SHINE COLUMBIA 74948	◆ MIDI RAIN
10	2	1	10	BAD MOOD SBK 19782/ERG	◆ LONNIE GORDON
11	17	26	5	SPECIAL KIND OF LOVE A&M 0062	◆ DINA CARROLL
12	6	4	9	VOICE OF FREEDOM COLUMBIA 74943	◆ FREEDOM WILLIAMS
13	13	8	11	BACK TO MY ROOTS TOMMY BOY 565	◆ RUPAUL
14	31	—	2	IF VIRGIN 12675	◆ JANET JACKSON
15	11	6	9	STAND ABOVE ME VIRGIN 12668	◆ O.M.D.
16	14	9	11	BOY POP SIRE 40806/WARNER BROS.	◆ BOOK OF LOVE
17	22	33	4	WHO DO YOU THINK YOU ARE WARNER BROS. 40910	◆ SAINT ETIENNE
18	25	35	4	CRITICAL (IF YOU ONLY KNEW) EIGHT BALL 014	◆ WALL OF SOUND FEATURING GERALD LETHAN
19	23	32	4	STATE OF MIND WARNER BROS. 40924	◆ SOFIA SHINAS
20	16	13	10	YOU MAKE ME HAPPY FREEZE 50036	◆ THE DARRYL JAMES/DAVID ANTHONY PROJECT
21	20	23	6	HAPPY RCA 62568	◆ LEGACY OF SOUND FEATURING MEJA
22	19	19	8	I WILL CATCH U EPIC 74968	◆ NOKKO
23	36	38	4	SING HALLELUJAH! LOGIC 1 2597/ARISTA	◆ DR. ALBAN
24	35	39	3	LOVE CAN SAVE STRICTLY RHYTHM 011	◆ COOKIE WATKINS
25	32	34	4	STEP IT UP GEE STREET/ISLAND 862 431/PLG	◆ STEREO MC'S
26	39	49	3	U GOT ME UP CAJUAL 206	◆ DAJAE
27	41	48	3	DO U FEEL 4 ME IMAGO 25031	◆ EDEN
★★★ Power Pick★★★					
28	47	—	2	JOY WARNER BROS. 40955	◆ ULTRA NATE
29	40	42	3	I LIKE IT BIG BEAT 10124/ATLANTIC	◆ JOMANDA
30	43	—	2	RUNNING OUT OF TIME DEF AMERICAN 40934/WARNER BROS.	◆ DIGITAL ORGASM
31	27	30	5	JUMPING TO THE PARTY ZYX 6988	◆ SPACE MASTER
32	18	21	9	RUNAROUND RCA 62542	◆ MARTHA WASH
33	46	—	2	AMBER GROOVE LIQUID MUSIC 3505/INSTINCT	◆ SAS
34	21	16	10	JUST CAN'T GET ENOUGH SONIC 2017/INSTINCT	◆ TRANSFORMER 2 FEATURING ASLI
35	10	10	11	U R THE BEST THING SIRE/GIANT 40853/WARNER BROS.	◆ D:REAM
36	44	50	3	YA YAE YA YO YO YO MAX BILT 83002	◆ VOICES OF KWAHN
★★★ Hot Shot Debut★★★					
37	NEW ▶	1	1	MI TIERRA EPIC 77062	◆ GLORIA ESTEFAN
38	42	—	2	WHAT IS LOVE ARISTA 1-2574	◆ HADDAWAY
39	48	—	2	GET OVER REPRIS 40711/WARNER BROS.	◆ NICK SCOTTI
40	30	24	7	LET 'EM IN ELEKTRA 66291	◆ SHINEHEAD
41	50	—	2	WHAT'S UP DOC? (CAN WE ROCK) JIVE 42127	◆ FU-SCHNICKENS WITH SHAQUILLE O'NEAL
42	26	28	5	PENTHOUSE AND PAVEMENT (REMIX) VIRGIN 12667	◆ HEAVEN 17
43	45	45	3	10X10 TOMMY BOY 562	◆ 808 STATE
44	28	25	10	HEROIN CHRYSALIS 24826/ERG	◆ BILLY IDOL
45	NEW ▶	1	1	IF I HAD NO LOOT WING B59 057/MERCURY	◆ TONY! TONI! TONE!
46	NEW ▶	1	1	SLIDE ON THE RHYTHM VIRGIN 12682	◆ ARIZONA FEATURING ZEITIA
47	33	31	7	LIVING IN THE PAST CHRYSALIS IMPORT/ERG	◆ JETHRO TULL
48	29	22	12	GLAMMER GIRL SEXY 1001/MAXI	◆ THE LOOK
49	34	27	9	HYPNOMANIA SMASH 880 004/ISLAND	◆ LATOUR
50	24	15	13	GOTTA KNOW (YOUR NAME) A&M 0255	◆ MALAIKA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	MAXI-SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	4	7	CAN'T GET ENOUGH OF YOUR LOVE (M) (T) (X) ARISTA 1-2583	◆ TAYLOR DAYNE
2	1	3	11	SLAM (M) (T) (X) JMJ/CHAOS 74882/COLUMBIA	◆ ONYX
3	6	9	4	GET IT UP (FROM "POETIC JUSTICE") (M) (T) LAFACE/EPIC SOUNDTRAX 77073/EPIC	◆ TLC
4	13	—	2	IF (T) (X) VIRGIN 12675	◆ JANET JACKSON
5	5	6	7	IT'S ON (M) (T) (X) TOMMY BOY 569	◆ NAUGHTY BY NATURE
6	7	10	5	INSANE IN THE BRAIN (M) (T) (X) RUFFHOUSE 77019/COLUMBIA	◆ CYPRESS HILL
7	10	13	7	HAPPY (T) (X) RCA 62568	◆ LEGACY OF SOUND FEATURING MEJA
8	15	16	6	I GET AROUND (M) (T) INTERSCOPE 96036/AG	◆ 2PAC
9	12	15	7	I LIKE IT (M) (T) (X) BIG BEAT 10124/AG	◆ JOMANDA
10	3	1	9	DRE DAY (M) (T) DEATH ROW 53829/INTERSCOPE	◆ DR. DRE
11	9	8	11	WHOOMP! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
12	16	17	5	LATELY (T) UPTOWN 54693/MCA	◆ JODECI
13	14	14	12	WHOOT, THERE IT IS (M) (T) WRAP 0150/ICHIBAN	◆ 95 SOUTH
14	4	2	9	PLASTIC DREAMS (T) (X) EPIC 74992	◆ JAYDEE
15	19	20	5	INDO SMOKE (M) (T) EPIC 77026	◆ MISTA GRIMM
16	18	25	4	WHAT IS LOVE (M) (T) ARISTA 1-2574	◆ HADDAWAY
17	28	48	3	MI TIERRA (T) (X) EPIC 77062	◆ GLORIA ESTEFAN
18	25	34	3	THE FUNKIEST/FREAK MODE (M) (T) IMMORTAL 77045/EPIC	◆ FUNKDOBIEST
19	21	30	5	IF I HAD NO LOOT (T) WING B59 057/MERCURY	◆ TONY! TONI! TONE!
20	23	29	4	STEP IT UP (T) (X) GEE STREET/ISLAND 862 431/PLG	◆ STEREO MC'S
21	8	5	10	U R THE BEST THING (T) (X) SIRE/GIANT 40853/WARNER BROS.	◆ D:REAM
22	22	27	6	2 THE RHYTHM (T) (X) RCA 62569	◆ SOUND FACTORY
23	20	22	6	WHAT'S UP DOC? (CAN WE ROCK) (M) (T) (X) JIVE 42127	◆ FU-SCHNICKENS W/ SHAQUILLE O'NEAL
★★★ Hot Shot Debut★★★					
24	NEW ▶	1	1	CHECK YO SELF (T) PRIORITY 53830	◆ ICE CUBE FEATURING DAS EFX
25	30	45	3	CHAINS (T) (X) IMMORTAL 77028/EPIC	◆ HIS BOY ELROY
26	17	7	10	BACK TO MY ROOTS (M) (T) (X) TOMMY BOY 565	◆ RUPAUL
27	29	33	7	BABY I'M YOURS (M) (T) (X) GASOLINE ALLEY 54589/MCA	◆ SHAI
28	32	—	2	ALRIGHT (M) (T) (X) RUFFHOUSE 77102/COLUMBIA	◆ KRIS KROSS FEATURING SUPERCAT
29	11	12	9	I WILL CATCH U (T) EPIC 74968	◆ NOKKO
★★★ Power Pick★★★					
30	45	—	2	ONLY WITH YOU (M) (T) (X) IMAGO 25041	◆ CAPTAIN HOLLYWOOD PROJECT
31	27	18	23	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110/AG	◆ ROBIN S.
32	26	24	17	DAZZEY DUKS (T) TMR 3089/BELLMARK	◆ DUJICE
33	39	44	3	KILLER/PAPA WAS A ROLLIN' STONE (T) HOLLYWOOD 66289/ELEKTRA	◆ GEORGE MICHAEL
34	36	39	4	CHIEF ROCKA (M) (T) PENDULUM 66302/ELEKTRA	◆ LORDS OF THE UNDERGROUND
35	NEW ▶	1	1	DO U FEEL 4 ME (M) (T) (X) IMAGO 25031	◆ EDEN
36	42	43	3	WHO DO YOU THINK YOU ARE (T) (X) WARNER BROS. 40910	◆ SAINT ETIENNE
37	43	—	2	MY CUTIE (M) (T) (X) MCA 54662	◆ WRECKX-N-EFFECT
38	40	36	5	BAD MOOD (T) SBK 19782/ERG	◆ LONNIE GORDON
39	24	11	10	RUNAROUND (M) (T) (X) RCA 62542	◆ MARTHA WASH
40	33	28	6	PINK COOKIES.../BACK SEAT (OF MY JEEP) (M) (T) (X) DEF JAM/RAL 74983/COLUMBIA	◆ L.L. COOL J
41	37	40	5	MEGAMIX (T) (X) ZYX 6966	◆ K.C. AND THE SUNSHINE BAND
42	49	49	4	U GOT ME UP (T) CAJUAL 206	◆ DAJAE
43	46	47	3	LOOK GOOD (M) (T) (X) RELATIVITY 1186	◆ JOHNNY P.
44	31	19	11	LOVE NO LIMIT (M) (T) (X) UPTOWN 54640/MCA	◆ MARY J. BLIGE
45	41	21	18	MORE AND MORE (M) (T) (X) IMAGO 25028	◆ CAPTAIN HOLLYWOOD PROJECT
46	38	26	11	WHO'S THE MAN? (M) (T) (X) TOMMY BOY 556	◆ HOUSE OF PAIN
47	NEW ▶	1	1	RUFFNECK (M) (T) FIRST PRIORITY 96038/AG	◆ MC LYTE
48	NEW ▶	1	1	CAN YOU FORGIVE HER? (M) (T) (X) EMI 56279/ERG	◆ PET SHOP BOYS
49	NEW ▶	1	1	LOVE FOR LOVE (M) (T) (X) BIG BEAT 10133/AG	◆ ROBIN S.
50	34	23	13	THAT'S THE WAY LOVE GOES (T) (X) VIRGIN 12661	◆ JANET JACKSON

○ 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.

DURAN
DURAN



DROWNING MAN

From the Platinum-Plus album

DURAN DURAN

Styles Change.
Style Doesn't.

Additional production
and remix by D:REAM

Produced by Duran Duran and John Jones



Young Performers Hit The Trail Show Packages 4 Artists, Hits 7 States

BY EDWARD MORRIS

NASHVILLE—Four artists from four different labels have been packaged into "The New Country Road Show," which will perform at clubs Aug. 17-Sept. 5. Wynn Jackson, of Nashville's Country Club Enterprises, put the package together and will oversee its progress.

The aim of the project is to draw attention to the acts in "important markets" in a seven-state area.

The artists involved are Jeff Knight, Mercury Records; Austin Powers, Bellamy Brothers Records; Jack Robertson, Step One Records; and Billy Yates, Curb Records. Knight and Robertson already have albums out.

Knight's second album, "Easy Street," is slated for a September release; Powers' "Austin Powers" will be out in January; Yates' "Billy Yates" is targeted for November release. Robertson's first album, "Honky Tonk Daze" is already in stores.

The acts will travel together in a tour bus and perform to prerecorded tracks. Shows will be approximately three hours long. In addition to performing, the artists will meet with promoters and media representatives at each stop and sign autographs for fans after each show.

Labels will bear the primary costs of the promotion, a tour publicist says. In addition, he adds, the clubs



Featured artists on the multilabel "New Country Road Show," from left, are Austin Powers, Bellamy Bros. Records; Billy Yates, Curb; Jeff Knight, Mercury; and Jack Robertson, Step One. The seven-state club tour runs Aug. 17-Sept. 5.

involved will pay "a slight talent fee." According to Jackson, when the costs of promotional cassette samplers, publicity photos, stage banner, and tour T-shirts are factored in, the tour costs between \$10,000 and \$11,000 a week to keep on the road.

Jackson says each cooperating radio station gets 15-20 cassette samplers and T-shirts, and each participating club 100 cassettes for giveaway.

Creative Media Services, Nashville, is handling tour press for the series.

Here is the schedule of clubs, cities, and dates:

Midnight Rodeo, Memphis, Aug. 17; Midnight Rodeo, Little Rock,

Ark., Aug. 18; Midnight Rodeo, Tulsa, Okla., Aug. 19; Wild West Club, Dallas, Aug. 20; Cheyenne Cattle Co., Wichita Falls, Texas, Aug. 21; In Cahoots, Oklahoma City, Aug. 22.

Midnight Rodeo, Lubbock, Texas, Aug. 24; Midnight Rodeo, Amarillo, Texas, Aug. 25; Cactus Moon, Abilene, Texas, Aug. 26; Dallas Club, Austin, Texas, Aug. 27; Dallas Club, San Antonio, Texas, Aug. 28; Texas Longhorn Saloon, Houston, Aug. 29.

Club and city to be announced, Aug. 31; Wild Wild West, Mobile, Ala., Sept. 1; Midnight Rodeo, Birmingham, Ala., Sept. 2; Two Steps West, Atlanta, Sept. 3; Cactus Moon, Chattanooga, Tenn., Sept. 4; Rodeo's, Nashville, Sept. 5.

Gaylord Sets Stage For '94 With Opryland USA Concert Series

NASHVILLE—Gaylord Entertainment Co. has booked 150 consecutive nights of big-name country concerts for three separate theaters at its Opryland USA park here in 1994.

"Nashville On Stage," as the project is called, will run from May 6 through Oct. 2 and feature as headliners Alabama, George Jones, Tammy Wynette, the Oak Ridge Boys, and Tanya Tucker. In all, the series will amount to 600 shows.

Alabama has been contracted for 105 dates, Jones for 108, the Oaks for 28, Tucker for 17, and Wynette for 42.

According to a spokesman for Gaylord, approximately two dozen

top acts in all will be involved in the series. In addition to the headliners, Marty Stuart, Doug Stone, and Hal Ketchum have also signed on for performances.

Venues will be the Chevrolet/Geo Celebrity Theater, which will be remodeled to contain 4,000 covered seats; Theater By The Lake, which will be upgraded to 2,200 covered seats; and the indoor Acuff Theater, which can accommodate 1,500.

There will be two concerts a day at the Acuff Theater and one each at the other two.

Tickets, which are sold separately from park tickets, will range from \$12.95 to \$19.95 each per show.

Stonemans Spotlighted In Tribe Tome Dayton Used-CD Retailers Strike Back At Brooks

FANS WITH FOOTNOTES: Long before record retailers, suburban teenagers, and dispirited Los Angelenos fell in love with country music, it already had earned the affection and respect of many academics. In the music, they found not only a fertile art form but also an important sociological tool. Thus, the format was appraised, measured, and, to a great degree, made coherent by such scholars as Bill Malone, Neil Rosenberg, Norm Cohen, Archie Green, D. K. Wilgus, and Charles Wolfe. Nashville's own Country Music Foundation has also yielded a procession of scholarly commentators, among them Doug Green (currently incarnated as "Ranger Doug" of Riders In The Sky), CMF director Bill Ivey, Robert K. Oermann, Ronnie Pugh, John Rumble, Jay Orr, and "Journal Of Country Music" editor Paul Kingsbury.

One of the most prolific of this group of researcher/writers is Ivan M. Tribe, who teaches history at the Univ. Of Rio Grande (Ohio). A few years back, he produced the marvelously entertaining and copiously detailed "Mountaineer Jamboree: Country Music In West Virginia." Now he's back with another fine book, "The Stonemans: An Appalachian Family And The Music That Shaped Their Lives." The book, published by the Univ. Of Illinois Press, traces the prominent musical family from its origins in Virginia, through its myriad triumphs and reverses, to the current activity of its remaining members. Many lovers of country music believe that the Stonemans never earned the accolades their music merited, and that a more aware and caring industry already would have enshrined the clan's founder, Ernest V. "Pop" Stoneman, in the Country Music Hall Of Fame.

Tribe has gone to extraordinary length to chronicle the great and small events from which the family and its art evolved, always citing the historical context to illuminate the facts within it. In addition to his narrative, he provides a genealogy, history of recording dates, discography, photos, and even a documented rundown of the group's personal appearances and earnings during its latter years. It is history at its best.

Country music may maintain its day-to-day visibility through quickie biographies and articles, but it is through books such as Tribe's that it maintains its soul.

GARTHQUAKE, PART DEUX: A report by Dave Larsen

in Dayton, Ohio's Daily News says several record stores in the city that sell used CDs will refuse to buy copies of Brooks' upcoming album, "In Pieces." He quotes negative reactions from seven retailers to Brooks's stand against selling used CDs. Four say they will not carry the album at all; two report they will stock it, but won't discount, display, or advertise it; and one says it will buy only one copy of the album and then do "something nasty to it."

MAKING THE ROUNDS: Dolly Parton and Sandollar Productions, a company she owns with manager Sandy Gallin, have signed an exclusive agreement to develop and produce television series for Walt Disney Television ...

Bluegrass acts who want to be listed in the 1994 SPBGMA (Society For The Preservation Of Bluegrass Music Of America) Festival Guide And Band Directory should contact the organization at P.O. Box 271, Kirksville, Mo. 63501 ... Marty Stuart recently was bedecked with honors by his hometown of Philadelphia,

Miss. In addition to awarding Stuart a key to the city and proclaiming a "Marty Stuart Day," city officials also told the performer that they will rename a street for their favorite son. Mississippi Governor Kirk Fordice also named Stuart an honorary state ambassador ... Mieke Appel has been named creative director and producer for Maven Entertainment Corp., Nashville, and all its affiliates.

Texas music entrepreneur Major Bill Smith has sued Elvis Presley Enterprises and Graceland Enterprises in U.S. District Court in Fort Worth, Texas. He alleges that representatives of the two Memphis-based businesses prevented him from promoting his book, "Memphis Mystery," on a local radio show last year by disrupting the broadcast. The book maintains that Elvis Presley faked his own death. Smith has asked for more than \$50,000 in damages and wants the court to enjoin the plaintiffs from disparaging Smith and his book.

MARK YOUR CALENDAR: The 10th annual Harlan Howard Birthday Bash is set for Sept. 14 at the BMI parking lot in Nashville. Gates open at 5:30 p.m., and the show starts an hour later. Among those already booked to perform: Ronnie Milsap, Pat Alger, and, of course, Howard himself. Proceeds will go to the Nashville Songwriters Assn. International and the Nashville Songwriters Hall Of Fame. Tickets are \$15.

Desert Rose Flowers Anew With New Album On Curb

BY JIM BESSMAN

NEW YORK—Desert Rose Band might have called it quits if band-leader Chris Hillman hadn't refused to leave the group's last album, "True Love," as its final "calling card."

"I couldn't live with that," says Hillman about the 1991 collection. On Sept. 21, Curb Records will release "Life Goes On," the followup to "True Love" and the band's fifth studio album.

"Any disgruntled artist can point fingers," Hillman says, "but we were mildly seduced by the record company to go into a direction which they felt would break us through. So we compromised on a lot of things, and while it wasn't a complete disaster, it wasn't a good album. We got resistance at radio [on the first single, "You Can Go Home"], and the record company bailed."

As Hillman explains it, Desert Rose's previous albums, "like all early Curb deals, were production deals in a major-label situation. This worked well for the Judds [who were linked with RCA] and Hank Williams Jr. [with Warner Bros.], but not as well with us [at MCA]."

When MCA dropped the band in 1992, Hillman also had to deal with



Chris Hillman, right, and Herb Pedersen remain the nucleus of Curb Records' revitalized Desert Rose Band. Both hope the band's new album, "Life Goes On," compensates for the dismal performance of the group's previous collection.

the amicable departures of original guitarist John Jorgensen and drummer Steve Duncan.

"I was sitting here with Bill and Herb and Tom [bassist Bill Bryson, banjoist/guitarist/vocalist Herb Pedersen, and pedal steel player Tom Brumley], and asking, 'Is this it? Should I go solo?' But I couldn't let us go out with 'True Love,' and we owed Curb two records. So we worked things out with [Curb's country division president] Dick Whitehouse, and

(Continued on page 28)



by Edward Morris



Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING AUGUST 14, 1993

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
				★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1	
1	3	4	13	IT SURE IS MONDAY M.WRIGHT (D.LINDE)	◆ MARK CHESNUTT (C) (V) MCA 54630
2	1	1	14	CHATTAHOOCHEE K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (C) (V) ARISTA 1-2573
3	5	9	12	EVERY LITTLE THING H.EPSTEIN (C.CARTER,A.ANDERSON)	◆ CARLENE CARTER (C) (V) GIANT 18527
4	4	6	11	CAN'T BREAK IT TO MY HEART J.STROUD (K.ROTH,T.LAWRENCE,E.CLARK,E.WEST)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
5	2	2	14	WE'LL BURN THAT BRIDGE D.COOK,S.HENDRICKS (R.DUNN,D.COOK)	BROOKS & DUNN (C) (V) ARISTA 12563
6	8	10	9	WHY DIDN'T I THINK OF THAT D.JOHNSON (B.MCDILL,P.HARRISON)	◆ DOUG STONE (V) EPIC 77025
7	10	12	12	WHAT MIGHT HAVE BEEN J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,B.SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18516
8	11	14	13	RENO R.LANDIS (SUPERNAW,BUCKLEY,DELEON,CRIDER,KING,HUFF,WHITE)	◆ DOUG SUPERNAW (V) BNA 87356
9	15	19	7	THANK GOD FOR YOU M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB PROMO SINGLE
10	17	20	7	IN THE HEART OF A WOMAN J.SCAIFE,J.COTTON (K.HINTON,B.CARTWRIGHT)	◆ BILLY RAY CYRUS (C) (V) MERCURY 862 448
11	12	15	9	MAMA KNOWS THE HIGHWAY A.REYNOLDS,J.ROONEY (P.WASNER,C.J.QUARTO)	◆ HAL KETCHUM CURB ALBUM CUT
12	9	11	15	HAUNTED HEART B.CANNON,N.WILSON (B.BROCK,K.WILLIAMS)	◆ SAMMY KERSHAW (C) (V) MERCURY 862 096
13	14	16	13	WE GOT THE LOVE J.LEO,RESTLESS HEART (S.BOGARD,R.GILES)	RESTLESS HEART (V) RCA 62510
14	13	17	8	A THOUSAND MILES FROM NOWHERE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (C) (D) (V) REPRISE 18528/WARNER BROS.
15	16	18	11	JANIE BAKER'S LOVE SLAVE D.COOK (D.LINDE)	◆ SHENANDOAH (V) RCA 62504
				★ ★ ★ AIRPOWER ★ ★ ★	
16	37	—	2	AIN'T GOING DOWN (TIL THE SUN COMES UP) A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS (V) LIBERTY 17496
17	6	5	14	IT'S YOUR CALL T.BROWN,R.MCENTIRE (L.HENGBER,S.HARRINGTON-BURKHART,B.BURCH)	◆ REBA MCENTIRE (C) (V) MCA 54496
18	18	23	8	WORKING MAN'S PH.D S.HENDRICKS (A.TIPPIN,P.DOUGLAS,B.BOYD)	◆ AARON TIPPIN (V) RCA 62520
19	7	3	14	A BAD GOODBYE J.STROUD,C.BLACK (C.BLACK)	◆ CLINT BLACK WITH WYNONNA (C) (V) RCA 62503
20	19	22	10	DOWN ON MY KNEES G.FUNDIS (B.N.CHAPMAN)	◆ TRISHA YEARWOOD (V) MCA 54670
				★ ★ ★ AIRPOWER ★ ★ ★	
21	23	32	9	HOLDIN' HEAVEN T.BROWN (B.KENNER,T.MCHUGH)	◆ TRACY BYRD (C) (V) MCA 54659
22	22	25	10	TEXAS TATTOO D.JOHNSON (D.GIBSON,B.MILLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74991
23	29	38	5	ONLY LOVE T.BROWN (M.HUMMON,R.MURRAH)	◆ WYNONNA (V) CURB 54689/MCA
24	27	37	5	LOOKING OUT FOR NUMBER ONE G.BROWN (T.TRITT,T.SEALS)	TRAVIS TRITT (C) (V) WARNER BROS. 18463
25	25	30	10	EASIER SAID THAN DONE S.FISHELL,R.FOSTER (R.FOSTER)	◆ RADNEY FOSTER (V) ARISTA 12564
26	26	28	11	SHAME SHAME SHAME SHAME D.COOK (M.COLLIE,J.LEAP)	◆ MARK COLLIE (C) (V) MCA 54668
27	30	34	6	BEER AND BONES D.JOHNSON (S.D.SHAFFER,L.WILLIAMS)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87326
28	31	36	7	IF I DIDN'T LOVE YOU S.HENDRICKS (J.VEZNER,J.WHITE)	◆ STEVE WARINER (C) (V) ARISTA 1-2578
29	36	39	9	A COWBOY'S BORN WITH A BROKEN HEART C.FARREN (J.STEELE,C.FARREN)	◆ BOY HOWDY CURB ALBUM CUT
30	38	43	6	WHAT'S IT TO YOU J.STROUD (C.WRIGHT,R.E.ORRALL)	◆ CLAY WALKER (C) (V) GIANT 18460
31	21	8	16	MONEY IN THE BANK J.STROUD,J.ANDERSON (J.JARRARD,B.DIPIERO,M.SANDERS)	◆ JOHN ANDERSON (C) (V) BNA 62507
32	20	7	16	WHEN DID YOU STOP LOVING ME T.BROWN,G.STRAIT (M.HOLMES,D.KEES)	GEORGE STRAIT (C) (V) MCA 54642
33	32	27	20	BLAME IT ON YOUR HEART E.GORDY,JR. (H.HOWARD,KOSTAS)	◆ PATTY LOVELESS (C) (V) EPIC 74906
34	39	45	7	HE AIN'T WORTH MISSING N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (C) (V) MERCURY 862 262
35	45	52	4	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J.SLATE,B.MONTGOMERY (R.BLAYLOCK,K.K.PHILLIPS,H.PERDEW)	◆ JOE DIFFIE (C) (V) EPIC 77071
36	28	21	15	THAT SUMMER A.REYNOLDS (P.ALGER,S.MAHL,G.BROOKS)	GARTH BROOKS (V) LIBERTY 17324
37	52	61	3	ONE MORE LAST CHANCE T.BROWN (V.GILL,G.NICHOLSON)	◆ VINCE GILL (V) MCA 54715
38	40	42	7	LET GO R.L.PHELPS,D.PHELPS (D.BROWN)	◆ BROTHER PHELPS ASYLUM PROMO SINGLE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	49	53	4	THIS ROMEO AIN'T GOT JULIE YET M.POWELL,T.DUBOIS (J.OLANDER,E.SILVER)	◆ DIAMOND RIO (C) (V) ARISTA 1-2580
40	43	48	6	TRUE BELIEVER R.MILSAP,R.GALBRAITH (J.HIATT)	RONNIE MILSAP LIBERTY PROMO SINGLE
41	33	24	18	TELL ME ABOUT IT J.CRUTCHFIELD (B.LABOUNTY,P.MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON (V) LIBERTY 56985
42	42	40	19	HOMETOWN HONEYMOON J.LEO,L.M.LEE,ALABAMA (J.LEO,J.PHOTOGL)	ALABAMA (V) RCA 62495
43	24	13	16	CLEOPATRA, QUEEN OF DENIAL P.WORLEY,E.SEAY (P.TILLIS,B.DIPIERO,J.BUCKINGHAM)	◆ PAM TILLIS (C) (V) ARISTA 1-2552
44	34	26	19	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B.BECKETT (S.CLARK,J.MACRAE)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 82422
45	46	47	9	I GOT A LOVE R.SCRUGGS (J.LEAP)	◆ MATTHEWS, WRIGHT & KING COLUMBIA ALBUM CUT
46	48	49	7	I'LL CRY TOMORROW S.HENDRICKS,L.STEWART (S.BOGARD,R.GILES)	LARRY STEWART (V) RCA 62546
47	41	35	20	SOMEBODY ELSE'S MOON G.FUNDIS,J.HOBBS (P.NELSON,T.SHAPIO)	COLLIN RAYE (V) EPIC 74912
48	51	46	20	TELL ME WHY T.BROWN (K.BONOFF)	WYNONNA (C) (V) CURB 54606/MCA
49	44	33	18	THE HARD WAY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74930
50	54	54	5	NOTHIN' BUT THE WHEEL E.GORDY,JR. (J.S.SHERILL)	◆ PATTY LOVELESS (V) EPIC 77076
51	47	31	19	NO FUTURE IN THE PAST T.BROWN (V.GILL,C.JACKSON)	VINCE GILL (C) (V) MCA 54540
52	50	41	20	I GUESS YOU HAD TO BE THERE R.LANDIS (J.ROBBIN,B.CLOYD)	◆ LORRIE MORGAN (V) BNA 62415
53	59	59	3	HURRY SUNDOWN S.GIBSON,T.BROWN (K.STEGALL,D.HENSON,B.MASON)	◆ MCBRIDE & THE RIDE (V) MCA 54688
54	56	57	4	TRASHY WOMEN B.BECKETT (C.WALL)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87357
55	58	—	2	JUST LIKE THE WEATHER J.BOWEN,S.BOGGUSS (S.BOGGUSS,D.CRIDER)	SUZIE BOGGUSS (V) LIBERTY 17495
56	55	51	20	OH ME, OH MY, SWEET BABY M.POWELL,T.DUBOIS (M.GARVIN,T.SHAPIO)	DIAMOND RIO (C) (V) ARISTA 1-2464
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
57	NEW ▶		1	NO TIME TO KILL J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 62609
58	57	56	7	DANCE WITH THE ONE THAT BROUGHT YOU H.SHEDD,N.WILSON (S.HOGIN,G.PETERS)	◆ SHANIA TWAIN (C) (V) MERCURY 862 346
59	60	58	4	CAN YOU FEEL IT C.HOWARD (R.L.GREGG,D.SAMPSON)	◆ RICKY LYNN GREGG (V) LIBERTY 17399
60	64	72	3	HALF ENOUGH R.LANDIS (W.WALDMAN,R.NIELSON)	◆ LORRIE MORGAN (V) BNA 62576
61	61	68	3	THE GRAND TOUR S.LINDEY (G.RICHEY,C.TAYLOR,N.WILSON)	◆ AARON NEVILLE (C) (V) A&M 580312
62	66	67	3	MY BABY LOVES ME P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	◆ MARTINA MCBRIDE (V) RCA 62299
63	68	—	2	THAT WAS A RIVER G.FUNDIS,J.HOBBS (S.LONGACRE,R.GILES)	COLLIN RAYE (V) EPIC 77118
64	63	65	3	FALLIN' NEVER FELT SO GOOD M.WRIGHT (S.CAMP,W.SMITH)	◆ SHAWN CAMP (C) (V) REPRISE 18465/WARNER BROS.
65	67	62	19	AN OLD PAIR OF SHOES K.LEHNING (J.FOSTER,A.MASTERS,J.MORRIS)	◆ RANDY TRAVIS (V) WARNER BROS. 18616
66	NEW ▶		1	I'M THE ONLY THING (I'LL HOLD AGAINST YOU) D.COOK (K.WILLIAMS,J.DIFFIE,L.WILSON)	CONWAY TWITTY (V) MCA 54716
67	65	60	19	I WANNA TAKE CARE OF YOU J.BOWEN,B.DEAN (B.DEAN,J.JONES)	BILLY DEAN (V) SBK 56984/LIBERTY
68	74	—	2	RIP OFF THE KNOB E.SEAY,BELLAMY BROTHERS (D.BELLAMY)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND
69	69	70	4	FEELIN' KIND OF LONELY TONIGHT B.MAHER (J.O'HARA,B.MAHER)	◆ SHELBY LYNNE (C) (V) MORGAN CREEK 30187/MERCURY
70	NEW ▶		1	HOLD ON, ELROY M.CLUTE,T.DUBOIS (D.LINDE)	◆ DUDE MOWREY (C) (V) ARISTA 1-2579
71	73	75	5	GOD BLESSED TEXAS J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
72	NEW ▶		1	MOONLIGHT DRIVE-IN K.STEGALL (Z.TURNER,T.NICHOLS,B.KIRSCH)	◆ TURNER NICHOLS (V) BNA 62577
73	71	64	4	EVERY DAY WHEN I GET HOME S.MARCANTONIO,R.E.ORRALL,J.LEO (R.E.ORRALL,G.COTTON)	◆ ROBERT ELLIS ORRALL (V) RCA 62547
74	75	69	14	LEAD ME NOT R.CROWELL,L.WHITE,S.SMITH (L.WHITE)	LARI WHITE (V) RCA 62511
75	62	55	11	A MIND OF HER OWN C.HOWARD (C.JONES,J.BERRY)	◆ JOHN BERRY LIBERTY ALBUM CUT

○ 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	1	4	SHOULD'VE BEEN A COWBOY N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH MERCURY
2	—	—	1	LOVE ON THE LOOSE, HEART ON THE RUN S.GIBSON,T.BROWN (KOSTAS,A.L.GRAHAM)	◆ MCBRIDE & THE RIDE MCA
3	2	2	3	I LOVE THE WAY YOU LOVE ME D.JOHNSON (V.SHAW,C.CANNON)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
4	3	3	3	AIN'T THAT LONELY YET P.ANDERSON (KOSTAS,J.HOUSE)	◆ DWIGHT YOAKAM REPRISE
5	4	4	4	TENDER MOMENT S.HENDRICKS,B.BECKETT (L.R.PARNELL,R.M.BOURKE,C.MOORE)	◆ LEE ROY PARNELL ARISTA
6	6	5	7	SHE DON'T KNOW SHE'S BEAUTIFUL B.CANNON,N.WILSON (B.MCDILL,P.HARRISON)	◆ SAMMY KERSHAW MERCURY
7	7	6	6	ALIBIS J.STROUD (R.BOUDEAUX)	◆ TRACY LAWRENCE ATLANTIC
8	5	—	2	HONKY TONK ATTITUDE B.MONTGOMERY,J.SLATE (J.DIFFIE,L.BOGAN)	◆ JOE DIFFIE EPIC
9	8	9	10	NOBODY WINS S.FISHELL,R.FOSTER (R.FOSTER,K.RICHEY)	◆ RADNEY FOSTER ARISTA
10	9	7	4	ALRIGHT ALREADY S.HENDRICKS,L.STEWART (B.HILL,J.B.RUDD)	◆ LARRY STEWART RCA
11	10	8	6	HEARTS ARE GONNA ROLL A.REYNOLDS,J.ROONEY (H.KETCHUM,R.SCAIFE)	HAL KETCHUM CURB
12	—	—	1	TROUBLE ON THE LINE R.SCRUGGS,M.MILLER (M.A.MILLER,B.SHORE)	SAWYER BROWN CURB
13	11	10	11	WHEN MY SHIP COMES IN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA

14	12	12	13	HEARTLAND T.BROWN (S.DORFF,J.BETTIS)	◆ GEORGE STRAIT MCA
15	17	13	11	IT'S A LITTLE TOO LATE J.CRUTCHFIELD (P.TERRY,R.MURRAH)	◆ TANYA TUCKER LIBERTY
16	21	18	26	I CROSS MY HEART T.BROWN,G.STRAIT (S.DORFF,E.KAZ)	◆ GEORGE STRAIT MCA
17	13	16	19	QUEEN OF MEMPHIS B.BECKETT (D.GIBSON,K.LOUVIN)	◆ CONFEDERATE RAILROAD ATLANTIC
18	14	15	45	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN ARISTA
19	19	17	15	WHAT PART OF NO R.LANDIS (W.PERRY,G.SMITH)	LORRIE MORGAN BNA
20	16	14	6	THE HEART WON'T LIE T.BROWN,R.MCENTIRE (K.CARNES,D.T.WEISS)	◆ REBA MCENTIRE & VINCE GILL MCA
21	15	19	26	LIFE'S A DANCE D.JOHNSON (A.SHAMBLIN,S.SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
22	18	11	5	MADE FOR LOVIN' YOU D.JOHNSON (C.PUTMAN,S.THROCKMORTON)	◆ DOUG STONE EPIC
23	20	20	24	DON'T LET OUR LOVE START SLIPPIN' AWAY T.BROWN (V.GILL,P.WASNER)	◆ VINCE GILL MCA
24	23	22	9	BORN TO LOVE YOU D.COOK (M.COLLIE,D.COOK,C.RAINS)	◆ MARK COLLIE MCA
25	22	21	9	MY BLUE ANGEL E.GORDY,JR. (A.TIPPIN,K.WILLIAMS,P.DOUGLAS)	◆ AARON TIPPIN RCA

◆ 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

SCORING NO. 1 is Mark Chesnutt with "It Sure Is Monday" (3-1). The song, written by Dennis Linde and produced by Mark Wright, is Chesnutt's third No. 1 since debuting on the Hot Country Singles & Tracks chart in August 1990 with "Too Cold At Home." It peaked at No. 3. His follow-up, "Brother Jukebox," reached No. 1 in February 1991, and "I'll Think Of Something" went to the top of the singles chart last June. "It Sure Is Monday" is Chesnutt's 10th release on MCA. Nine of those 10 releases have been top five or better. The exception was "Broken Promise Land," which peaked at No. 10.

PRODUCTION DEALS are a rare commodity on music row, but Chesnutt came to MCA via a production agreement with SBK/ERG, which also placed Billy Dean with Capitol records (now Liberty). In Nashville, the issue of production companies has always been a touchy one. Maybe that's because Music Row originally was empowered by producers such as Chet Atkins and Owen Bradley. And as country music began to grow, labels opening Nashville offices looked for clones of these two legendary producers to head their Nashville operations. But time brings change, and so the situation is changing. Today, producers head seven of the town's major labels: Arista, Asylum, Curb, Giant, Liberty, RCA, and Warner Bros. Four labels are being led by executives with extensive marketing and promotion backgrounds: Atlantic, MCA, Mercury, and Sony. BNA is the only label to be led by someone with a financial background. As more marketing types enter the arena, more production deals might be on the horizon. Marketers are constantly looking for product to sell, and might judge production deals differently than someone from the creative community.

THE MOST ACTIVE TRACK on the singles chart is "Ain't Going Down (Til The Sun Comes Up)" (37-16) by Garth Brooks. It is followed by "Reno" (11-8) by Doug Supernaw; "One More Last Chance" (52-37) by Vince Gill; "What Might Have Been" (10-7) by Little Texas; "No Time To Kill" (debut-57) by Clint Black; "Prop Me Up Beside The Jukebox (If I Die)" (45-35) by Joe Diffie; "Why Didn't I Think Of That" (8-6) by Doug Stone; "Only Love" (29-23) by Wynonna; "Hurry Sundown" (59-53) by McBride & The Ride; and "In The Heart Of A Woman" (17-10) by Billy Ray Cyrus.

A NEW NO. 1 ALBUM appears this week as "A Lot About Livin' (And A Little 'Bout Love)" (3-1) by Alan Jackson completes its magical run to the top of Billboard's Top Country Albums chart. The album also earns the chart's Greatest Gainer award, given to the album with the largest unit sales increase for the week. The Pacesetter award for the greatest percentage increase goes to "Honky Tonk Attitude" (37-29) by Joe Diffie. Other albums showing retail activity are "Big Time" (20-17) by Little Texas; "Read Between The Lines" (33-32) by Aaron Tippin; "Ropin' The Wind" (27-25) by Garth Brooks; "Life's A Dance" (7-6) by John Michael Montgomery; and "T-R-O-U-B-L-E" (30-28) by Travis Tritt.

THE AIRPLAY TRACKING of "Chattahoochee" by BDS, and the corresponding album sales tracked by SoundScan, shows how hi-tech information systems work. Fourteen weeks ago, "Chattahoochee" debuted at No. 72 on the singles chart. That same week, Alan Jackson's album fell from No. 18 to No. 20, and weekly sales of the album dropped below 10,000 units. Fourteen weeks later the single sits at No. 2, after spending four consecutive weeks at No. 1, and album sales are just shy of 50,000 units per week at retail. And this is fact, not myth.

DESERT ROSE FLOWERS ANEW WITH NEW ALBUM ON CURB

(Continued from page 27)

now that Curb has its own distribution and Hal Ketchum's doing miracles for the label, I said, 'You have every opportunity to be a major label. Let's make a record.'

TURNING FROM 'TRUE LOVE'

Turning away, then, from the compromised polish of "True Love," Desert Rose returned to the production team of Paul Worley and Ed Seay, which had produced the band's first three albums—"Desert Rose Band," "Running," and "Pages Of Life." Jorgensen is back on two tracks. Also joining in were Hillman's close friends and ace players Tony Rice on guitar, Sam Bush on fiddle, and Al Perkins on dobro.

Guitarist Jeff Ross, who first stood in for Jorgensen and played on the new album, has just been replaced by Jim Monahan. The vacant drummer's chair has been filled by Tim Grogan. "We've worked on the road and built a good core following, and could remain working without a record," Hillman says. "So we took our time putting [the new album] together. The songs and the vocal blend which Herb and I get are even more focused, but we've just furthered the unique sound we have."

MYSTERY TEASER CAMPAIGN

Curb's teaser campaign behind "What About Love," the first single from the new album, demonstrated that Desert Rose still stands out. Curb sent the single out to all reporting stations in a black box, gold-embossed with "The Magic And Mystery Of Music."

There was no other identification on the CD or envelope, so programmers were asked to identify the group on a contest entry form and send it to an anonymous post office box for a drawing that awarded a trip to the Bahamas.

More than 200 stations responded, creating early interest in the single before its video was released on Country Music Television. Shot in a Spanish courtyard in Santa Fe, N.M., with spiritual overtones emphasizing the song's theme, the clip suggests the West Coast country sound that Desert Rose has always epitomized.

"The whole album is premised on the fact that this band brings a credibility and artistic integrity to country

music," says co-manager Cameron Randle of Refugee Management, who notes Hillman's country-rock pioneering in such bands as the Byrds and the Flying Burrito Brothers.

"But they've been absent from the scene the last couple of years—at a time of an enormous changing of the guard in country radio. So they're carrying on with new personnel, but the core, as always, is the relationship between Chris and Herb, vocally and historically. And the new material is as fresh and compelling as anything they've ever done."

Hillman and Pedersen have been playing together off and on since their late teens, when both were bluegrass performers.

FROM THE TOP

"We've been on the top with hit singles—and to the bottom," Hillman says. "Having experienced some failure, and taking a break between Desert Rose albums, has only made this

one better.

"My great stock line is that the shelf life of artists has been cut in half from four years ago, because of the country boom and the volume of new artists. There's 50 guys out there with hats and three names like 'Robert Thomas Bessman!' And you can have the best record in the world and 15 indies working on it, and it still won't sell. So we've had to adapt, and I know I sometimes come across as being arrogant, but we're still an honest band that really believes in what it's doing."

Randle says the Smithsonian and the Rock and Roll Hall Of Fame recently have requested stage outfits from Hillman, a Hall Of Famer with the Byrds.

"There's no more appropriate time for Desert Rose to re-enter the country market than when everybody else is acknowledging [Hillman's] contributions," Randle concludes.

Wrangler Inks 'Seamless' Group W Promotions Deal

NASHVILLE—Wrangler will make a "six-figure" investment in Group W Satellite Communications' new "seamless communications" advertising plan. The broad-based effort involves Wrangler ads and promotions on The Nashville Network, Country Music Television, the "Nashville Record Review" (a syndicated radio program), and Country America magazine.

Group W originated the concept to offer clients several avenues of access to the burgeoning country music market.

The Wrangler campaign started Aug. 2. Its two main components are a "Dress Your Best And Then Head West" sweepstakes and a Wrangler-sponsored hourlong special, to be produced by and air on TNN, to preview the Country Music Assn.'s awards show. The special, which features an appearance by Wrangler spokesperson Chris LeDoux, will air three times, the

last time just before the live broadcast of the CMA awards show, Sept. 29, on CBS-TV.

The preview show will also be announced in a full-page ad in Country America.

LeDoux will also appear in a series of spots on TNN and CMT to promote the sweepstakes. Liberty Records, LeDoux's label, will, in turn, spotlight the sweepstakes and LeDoux's new album with point-of-purchase displays in 3,000 record stores and 2,000 Wrangler Western Specialty stores.

The sweepstakes offers three grand prizes, each of which consists of an all-expense-paid trip for two to Nashville for the CMA show and dinner with LeDoux and an all-expense-paid trip to a dude ranch in Cody, Wyoming. In addition, one of the grand prize winners will be given a new Ford truck.

Wrangler will also award 10 second and 20 third prizes.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
16 AIN'T GOING DOWN (TIL THE SUN COMES UP) (Sophie's Choice, BMI/Sony Cross Keys, ASCAP/Major Bob, ASCAP/No Fences, ASCAP)	3 JKids, ASCAP/Tnumwrate, BMI/New Clanon, BMI) WBM
19 A BAD GOODBYE (Blackened, BMI) CPP	3 EVERY LITTLE THING (Sony Cross Keys, ASCAP/Tortured Artist, ASCAP/Bash, ASCAP/This Big, ASCAP) HL
27 BEER AND BONES (Acuff-Rose, BMI/Lazy Gator, BMI) CPP	64 FALLIN' NEVER FELT SO GOOD (Patix Janus, ASCAP/WB, ASCAP)
33 BLAME IT ON YOUR HEART (Harlan Howard, BMI/Sony Tree, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL	69 FEELIN' KIND OF LONELY TONIGHT (Sony Cross Keys, ASCAP/Tnick Knee, ASCAP/Welbeck, ASCAP/MCA, ASCAP/Blue Quill, ASCAP) HL
4 CAN'T BREAK IT TO MY HEART (Loggy Bayou, ASCAP/Mike Dunn, ASCAP/IMV, ASCAP)	71 GOO BLESSED TEXAS (Square West, ASCAP/Howlin' Hns, ASCAP) CPP
59 CAN YOU FEEL IT (Hooster Hills, BMI/Midene, ASCAP)	61 THE GRANO TOUR (Al Gallico, BMI/Algee, BMI)
2 CHATTAHOOCHEE (Maltie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM	60 HALF ENOUGH HONEYMOON (Warner-Elektra-Asylum, BMI/Mopage, BMI/After Berger, ASCAP/Patix Janus, ASCAP/WB, ASCAP) WBM
43 CLEOPATRA, QUEEN OF DENIAL (Sony Tree, BMI/Little Big Town, BMI/American Made, BMI/Duck House, BMI) HL/WBM	49 THE HARD WAY (EMI April, ASCAP/Getareahob, ASCAP) HL
29 A COWBOY'S BORN WITH A BROKEN HEART (Farrenuff, ASCAP/Full Reel, ASCAP/Curb, ASCAP/Farren Curtis, BMI/Mike Curb, BMI) WBM	12 HAUNTED HEART (Acuff-Rose, BMI/Sony Cross Keys, ASCAP) CPP/HL
58 DANCE WITH THE ONE THAT BROUGHT YOU (Sony Tree, BMI/WB, ASCAP) HL/WBM	34 HE AIN'T WORTH MISSING (Songs Of PolyGram, BMI/Tokeco, BMI) HL
20 DOWN ON MY KNEES (BMG, ASCAP) HL	21 HOLOIN' HEAVEN (Tom Collins, BMI/Music Corp Of America, BMI) HL/CPP
25 EASIER SAID THAN DONE (Polygram Int'l, ASCAP/St Julian, ASCAP/Mighty Nice, BMI) HL	70 HOLD ON, ELROY (EMI, BMI/Linde Manor, BMI)
73 EVERY DAY WHEN I GET HOME (EMI April, ASCAP)	42 HOMETOWN HONEYMOON (Warner-Elektra-Asylum, BMI/Mopage, BMI/After Berger, ASCAP/Patix Janus, ASCAP/WB, ASCAP) WBM
	53 HURRY SUNDOWN (Warner-Tamerlane, ASCAP/Zomba, BMI/WB, ASCAP/Denny Hanson, ASCAP)
	28 IF I DIDN'T LOVE YOU (Warner-Tamerlane, BMI/Minnesota Man, BMI/Bob White, ASCAP) WBM
	45 I GOT A LOVE (Harlan Howard, BMI/Sony Tree, BMI) HL
	52 I GUESS YOU HAD TO BE THERE (Ten Ten, ASCAP)
	46 I'LL CRY TOMORROW (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP
	66 I'M THE ONLY THING (I'LL HOLD AGAINST YOU) (Sony Cross Keys, ASCAP/Zomba, ASCAP/Sony Tree, BMI/Songwriters Ink, BMI/Regular Joe, BMI)
	10 IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tamerlane, BMI/Brupo, BMI) WBM
	1 IT SURE IS MONDAY (EMI Blackwood, BMI/Linde Manor, BMI) WBM
	17 IT'S YOUR CALL (Starstruck Writers Group, ASCAP/Burch Brothers, BMI)
	67 I WANNA TAKE CARE OF YOU (EMI Blackwood, BMI/Jechol, ASCAP/EMI April, ASCAP) HL
	15 JAHIE BAKER'S LOVE SLAVE (EMI Blackwood, BMI/Linde Manor, BMI) WBM
	55 JUST LIKE THE WEATHER (Famous, ASCAP/Loyal Dutchess, ASCAP/Lazy Kato, BMI)
	74 LEAD ME NOT (Straight Lace, ASCAP/Sis 'N Bro, ASCAP/LaSongs, Ascaph/Swell Kid, ASCAP) WBM
	38 LET GO (Duckie Brown, ASCAP)
	24 LOOKING OUT FOR NUMBER ONE (Sony Tree, BMI/Post Oak, BMI/WB, ASCAP/East 64th, ASCAP) WBM/HL
	11 MAMA KNOWS THE HIGHWAY (Uncle Pete, BMI/Foreshadow, BMI) CLM
	75 A MIND OF HER OWN (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) CPP
	31 MONEY IN THE BANK (Alabama Band, ASCAP/Wildcountry, ASCAP/Little Big Town, BMI/American Made, BMI/MCA, ASCAP) HL/WBM
	72 MOONLIGHT DRIVE-IN (Coburn, BMI/Nocturnal Eclipse, BMI)
	62 MY BABY LOVES ME (Sony Cross Keys, ASCAP) HL
	51 NO FUTURE IN THE PAST (Benefit, BMI/Famous, BMI/Too Strong, BMI) CPP/WBM
	50 NOTHIN' BUT THE WHEEL (Music Corp. Of America, BMI/Brand New Town, BMI/Old Wolf, BMI) WBM/HL
	57 NO TIME TO KILL (Blackened, BMI)
	56 OH ME, OH MY, SWEET BABY (Sony Tree, BMI/Terrace, ASCAP) WBM/HL
	65 AN OLD PAIR OF SHOES (WB, ASCAP/Tapper, ASCAP/On The Wall, BMI/Great Galen, BMI) WBM
	37 ONE MORE LAST CHANCE (Benefit, BMI/Sony Cross Keys, ASCAP) HL
	23 ONLY LOVE (Careers-BMG, BMI/Murrah, BMI/Tom Collins, BMI) HL/CPP
	35 PROP ME UP BESIDE THE JUKEBOX (IF I OIE) (Songwriters Ink, BMI/Texas Wedge, ASCAP)
	8 RENO (Supernaw, ASCAP)
	6 RIP OFF THE KNOB (Bellamy Bros., ASCAP)
	26 SHAME SHAME SHAME SHAME (BMG, ASCAP/Judy Judy Judy, ASCAP/Harlan Howard, BMI/Sony Tree, BMI) HL
	47 SOMEBODY ELSE'S MOON (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI) HL/CPP
	41 TELL ME ABOUT IT (Warner-Tamerlane, BMI/Top Down, BMI/Music Corp. Of America, BMI/Frankly Scarlett, BMI) WBM/HL
	48 TELL ME WHY (Seagrape, BMI) CPP
	22 TEXAS TATTOO (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL
	9 THANK GOD FOR YOU (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM
	36 THAT SUMMER (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP/CLM
	63 THAT WAS A RIVER (W.B.M., SESAC/Long Acre, SESAC/Great Cumberland, SESAC/Diamond Struck, BMI/Patenrick, BMI)
	39 THIS ROMEO AIN'T GOT JULIE YET (Warner-Tamerlane, BMI/Taxcastar, BMI/Pickanbo, ASCAP) WBM
	14 A THOUSAND MILES FROM NOWHERE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
	54 TRASHY WOMEN (Rhythm Wrangler, BMI/Groper, BMI)
	40 TRUE BELIEVER (Careers-BMG, BMI/Whistling Moon Traveler, BMI) HL
	13 WE GOT THE LOVE (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) CPP/WBM
	5 WE'LL BURN THAT BRIDGE (Sony Tree, BMI) HL
	7 WHAT MIGHT HAVE BEEN (Square West, ASCAP/Howlin' Hns, ASCAP) CPP
	30 WHAT'S IT TO YOU (Stroudavanous, ASCAP/Kids, ASCAP/EMI April, ASCAP) HL
	32 WHEN DID YOU STOP LOVING ME (Acuff-Rose, BMI) CPP
	44 WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK (Music City, ASCAP/EMI April, ASCAP) HL
	6 WHY DIDN'T I THINK OF THAT (Polygram, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL
	18 WORKING MAN'S P.H.D. (Acuff-Rose, BMI/Careers-BMG, BMI/BMG, ASCAP/Mickey Hiter, ASCAP) HL/CPP

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING AUGUST 14, 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/GREATEST GAINER ***						
1	3	3	43	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98) 1 week at No. 1	A LOT ABOUT LIVIN'	1
2	1	1	6	BILLY RAY CYRUS MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
3	2	2	3	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
4	4	4	46	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
5	6	6	12	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
6	7	10	38	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
7	5	5	63	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/15.98)	SOME GAVE ALL	1
8	8	7	23	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
9	9	8	33	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
10	10	9	19	DWIGHT YOAKAM ● REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
11	11	11	21	TRACY LAWRENCE ● ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
12	12	12	45	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
13	15	16	66	CONFEDERATE RAILROAD ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	13
14	14	14	103	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
15	16	18	151	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
16	13	15	57	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
17	20	20	12	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	17
18	19	17	6	MARK CHESNUTT MCA 10851 (9.98/15.98)	ALMOST GOODBYE	13
19	17	19	15	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH	17
20	22	21	48	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
21	21	29	3	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21
22	18	13	6	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
23	23	22	43	LORRIE MORGAN ● BNA 66047 (9.98/13.98)	WATCH ME	15
24	26	27	222	GARTH BROOKS ▲ ⁴ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
25	27	26	99	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
26	24	24	15	PATTY LOVELESS EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
27	25	23	23	DOLLY PARTON ● COLUMBIA 53199/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
28	30	31	50	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
*** PACESETTER ***						
29	37	41	15	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
30	29	28	70	WYNONNA ▲ ² CURB 10529/MCA (10.98/15.98)	WYNONNA	1
31	28	25	21	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
32	33	32	73	AARON TIPPIN ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
33	31	33	48	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
34	36	36	9	DOUG SUPERNOW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	34
35	35	35	51	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
36	34	37	116	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
37	32	30	15	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	38	34	44	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMeward LOOKING ANGEL	23
39	39	42	6	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	38
40	41	38	77	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
*** HOT SHOT DEBUT ***						
41	NEW ▶		1	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	41
42	40	43	14	K.T. OSLIN RCA 66138 (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31
43	44	40	19	WILLIE NELSON COLUMBIA 52752/SONY (10.98 EQ/15.98)	ACROSS THE BORDERLINE	15
44	45	44	51	DOUG STONE EPIC 52436/SONY (9.98 EQ/15.98)	FROM THE HEART	19
45	43	39	43	TANYA TUCKER ● LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
46	47	45	42	RESTLESS HEART RCA 66049 (9.98/15.98)	BIG IRON HORSES	26
47	46	46	14	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24
48	48	49	18	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
49	49	48	29	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE	38
50	42	50	96	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
51	50	51	66	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
52	NEW ▶		1	STEVE WARINER ARISTA 18721 (9.98/13.98)	DRIVE	52
53	52	54	40	DIAMOND RIO ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24
54	56	56	33	RADNEY FOSTER ARISTA 18713 (9.98/13.98)	DEL RIO, TX 1959	46
55	51	47	49	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
56	53	52	120	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
57	58	59	38	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
58	55	53	46	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
59	62	60	114	TRAVIS TRITT ▲ ² WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
60	59	58	108	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
61	54	61	171	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
62	65	68	70	MARK CHESNUTT ● MCA 10530 (9.98/15.98)	LONGNECKS & SHORT STORIES	9
63	60	57	50	SOUNDTRACK ● EPIC SOUNDTRAX 52845/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
64	61	55	49	SAWYER BROWN CURB 77574 (9.98/13.98)	CAFE ON THE CORNER	23
65	63	69	87	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
66	64	65	53	CHRIS LEDOUX ● LIBERTY 98818 (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
67	66	63	125	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
68	57	64	174	DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12
69	67	71	143	DWIGHT YOAKAM ▲ REPRIS 26344/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
70	69	—	2	SHELBY LYNNE MORGAN CREEK 22018/MERCURY (9.98/14.98)	TEMPTATION	69
71	74	62	55	CLINT BLACK ▲ RCA 66003 (10.98/15.98)	THE HARD WAY	2
72	70	73	86	TRACY LAWRENCE ● ATLANTIC 82326/AG (9.98/13.98)	STICKS AND STONES	10
73	75	—	3	SHANIA TWAIN MERCURY 514422 (9.98 EQ/15.98)	SHANIA TWAIN	73
74	72	70	142	MARY-CHAPIN CARPENTER ● COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
75	71	74	8	GIBSON/MILLER BAND EPIC 52980* (9.98 EQ/13.98)	WHERE THERE'S SMOKE	66

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

Billboard Top Country Catalog Albums

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

FOR WEEK ENDING AUGUST 14, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	2	PATSY CLINE ▲ ⁴ MCA 12 (7.98/12.98) 106 weeks at No. 1	GREATEST HITS	117
2	3	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	8
3	2	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	115
4	4	LYLE LOVETT ● CURB 42263/MCA (9.98/13.98)	LYLE LOVETT & HIS LARGE BAND	10
5	6	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	102
6	5	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	117
7	7	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	117
8	8	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	62
9	12	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	57
10	17	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	116
11	10	LYLE LOVETT CURB 42028/MCA (9.98/13.98)	PONTIAC	5
12	9	CONWAY TWITTY FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF	8
13	16	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	74

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	11	CONWAY TWITTY MCA 6391 (4.98/11.98)	GREATEST HITS #3	8
15	15	HANK WILLIAMS, JR. ▲ ² CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	104
16	13	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	115
17	14	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	100
18	18	ALABAMA ▲ ³ RCA 4939* (7.98/11.98)	ROLL ON	106
19	19	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	90
20	20	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	104
21	—	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	115
22	24	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	30
23	21	CONWAY TWITTY ● MCA 1488 (4.98/11.98)	NUMBER ONES	7
24	23	WILLIE NELSON ▲ ² COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	16
25	—	ANNE MURRAY ▲ ⁴ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	109

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

Extra *Hot!*

BE SURE TO LISTEN TO THE
"World Premiere Radio Special"
August 20th Weekend
On The American Radio Network!

ANNOUNCING THE HOT NEW RELEASE



"OUTSKIRTS OF TOWN" brings together all the wild energy, fun and musical integrity that is Sawyer Brown. The album's debut single and video "Thank God For You" have already soared up the charts to enter the top five!

OUTSKIRTS OF TOWN

Produced By Mark Miller and Mac McAnally



Street Date August 10th

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VIDEO GROUP OF THE YEAR

Classical KEEPING SCORE



This week, *Keeping Score* is written by Susan Elliott.

THE FALL lineup from Nonesuch looks typically eclectic, spanning everything from a complete Beethoven cycle by pianist **Richard Goode** to a 30-minute Kronos "single" of works by Berg, Webern, and Liszt. The former comes in the form of a 10-CD boxed set and will be complemented by Goode's domestic and international tour with the same repertoire in the 1993-94 season.

Kronos also has Morton Feldman's Piano Quintet on tap, with pianist **Aki Takahashi**. The piece was commissioned by the Kronos and premiered in 1985 at the New Music America Festival in Los Angeles. **John Adams'** "Hoodoo Zephyr" is due in the fall, performed entirely by the composer on his MIDI synthesizer. Sessions were recently completed for Adams' "El Dorado," performed by the Halle Orchestra under **Kent Nagano**.

PHILIP GLASS' "Einstein On The Beach" will be issued in a new, complete (3 CDs) recording with the Glass Ensemble. This marks the first of six new Glass recordings scheduled for release on Nonesuch in the next six months. Glass has left CBS/Sony. "Rhapsody In Blue" and "American In Paris" are among the works on "Gershwin Plays Gershwin," a disc based on the piano rolls the composer made in the '20s. They've been transferred to the Yamaha Disklavier and recorded digitally. Also coming is the soundtrack for the film "The Nut-

cracker," an Elektra Entertainment production with the New York City Ballet and Macaulay Culkin as the Prince. **David Zinman** conducts the NYCB orchestra.

Recent Nonesuch sessions include **Steve Reich's** "Telhilling" with the Schoenberg Ensemble and **Gorecki's** "Goodnight" with **Dawn Upshaw** and members of the London Sinfonietta. The latter is part of a forthcoming disc of Gorecki chamber music.

HIGHLIGHTS OF THE New World fall lineup include the music of **Bernard Rands** as performed by the Philadelphia Orchestra; **Riccardo Muti** and **Gerard Schwarz** share conducting duties. **Music Amici** plays the chamber music of **Ben Johnston** in a disc titled "Ponder Nothing," while a reissue (1977) by the **Emerson String Quartet** offers 50 years of American music, with works by **Henry Cowell**, **Roy Harris**, and **Gunther Schuller**, among others. Also due is **Hugo Weisgall's** "Six Characters In Search Of An Author" with **Lee Schaenen** conducting the Lyric Opera Center for American Artists, a division of the Chicago Lyric. And the Phoenix Symphony plays the second and third symphonies of **Daniel Asia**, with **James Sedares** conducting.

ALBANY MUSIC president Susan Bush reports adding 30 labels in the past year, bringing the company's total number of distributed labels to 80, many of which specialize in avant-garde and/or American music. Fall lineup for flagship Albany Records includes first-time recordings of orchestral music by contemporary African-American composers **David Baker**, **Gary Powell Nash**, **Adolphus Hailstork**, **Julius Williams**, and the late **H.T. Burleigh**. Performing is the Czech-based **Martinu Symphony Orchestra** led by **Julius Williams**. More American orchestral music comes on "Those Fabulous Americans," with works by **Francis Johnson**, **George Chadwick**, and **Harry Rowe Shelley**. **Matthew Phillips** leads the Philadelphia-based **Symphony Orchestra of America**. A disc of **Roy Harris'** chamber music is also slated.

Jazz BLUE NOTES



by Jeff Levenson

OCTAVIUS, WE BOW: Suddenly, **Wes Montgomery**—his music, his name, his place among instrumentalists—is in the air. No sooner does *Fantasy* issue "The Complete Riverside Recordings" a 12-disc set that includes everything you could possibly want to know about the great guitarist (I'm partial to his organ-trio clinics and his heated play with the likes of **Cannonball Adderley** and **Harold Land**), than GRP releases **Lee Ritenour's** homage to Montgomery, "Wes Bound" (currently riding a 21-week run on the contemporary chart). Add to the list two new volumes from *Evidence*, "A Tribute To Wes Montgomery," featuring **Kenny Burrell**, **Kevin Eubanks**, **Gene Bertoncini**, **Ted Dunbar**, **Rodney Jones**, and **Jack Wilkins**. What emerges is the formal deification of a self-taught musician who patented the use of unusual block chords, octave runs, and blues-tinged voicings. A total original. Want to know the essentials of jazz guitar? Montgomery's your man.

THE GREENING OF VINTAGE JAZZ: **Windham Hill** has announced a partnership with **Sterling Vineyards** to benefit the National Parks & Conservation Assn., a private, not-for-profit organization dedicated to the preservation of the country's national parks through tree-planting and educational activities. **Windham** and **Sterling** are sponsoring a seven-city, outdoor-venue tour by label artists **Ray Obiedo**, **Andy Narell**, and **Billy Childs**, scheduled to run through August. Simultaneously, a CD of their works (including tracks from other artists, as well), "In Concert With Nature," will be available by mail via displays at retail wine shops.

OUT FROM DOWN UNDER: Since the sports pages have been heralding the arrival of Australian baseball players to the U.S. major leagues (the Yankees' **Mark Hutton** is one of them), it seems fitting to mention jazz's newest comer from that side of the planet. **Vince Jones** is a trumpeter/vocalist known in his homeland and throughout Europe (he's got 10 albums under his belt), but he's not quite a household name yet in the States. That could change soon (in jazz households, anyway) with "One Day Spent," his American debut from *Intuition*. There's a lot of hype surrounding him ("... the appeal of **Harry Connick**," "... the stamina of **Tony Bennett**"), that appears, well, eh, hypey, but he does summon comparisons with **Chet Baker**, if for no other reason than he's a romance-friendly crooner who blows brass.

DID YOU HEAR THE ONE ABOUT... Just a note to acknowledge the passing of **Mort Goode**, a good friend who specialized in kibitzing, schmoozing, and turning up—as if on cue—anywhere a meal was being served. **Mort** was 80 and he died June 9; it took a while for us to find out about it. He was a writer who'd been in the business since forever. He took great pride in his jazz liner notes and his story-telling, and he loved remembering his comedy days churning out material for fat **Jack E. Leonard**. **Mort** had a mustache that was beyond handlebar—it was pure Harley, and it made him look like an elder **Gene Shalit** or **Frito bandito**. He enjoyed laughter more than just about anything—except, perhaps, lunches where someone else picked up the tab. The funny stuff, however, was always on him.

Top Classical Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER-DISTRIBUTING LABEL	ARTIST
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
1	1	65	★ ★ ★ NO. 1 ★ ★ ★ GORECKI: SYMPHONY NO. 3 LONDON 4362672	NONESUCH 79282 UPSHAW, LONDON SINFONIETTA (ZINMAN) 23 weeks at No. 1
2	2	41	IF YOU LOVE ME LONDON 4362672	CECILIA BARTOLI
3	5	35	TOUS LES MATINS DU MONDE VALOIS V4640/HARMONIA MUNDI	JORDI SAVALL
4	4	25	AN ENGLISH LADYMASS HARMONIA MUNDI (FRANCE) 907080	ANONYMOUS FOUR
5	3	151	IN CONCERT ▲ LONDON 4304332	CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
6	14	3	GLASS: ITAIPIU SONY CLASSICAL SK46352	ATLANTA SYMPHONY (SHAW)
7	10	3	GORECKI: STRING QUARTETS 1 & 2 NONESUCH 79319-2	KRONOS QUARTET
8	7	23	PHILIP GLASS: LOW SYMPHONY POINT MUSIC 4381502/PHILIPS	BROOKLYN PHILHARMONIC (DAVIES)
9	8	67	ROSSINI HEROINES LONDON 436075	CECILIA BARTOLI
10	6	15	HEAVY CLASSIX ANGEL 64769	VARIOUS ARTISTS
11	9	11	GORECKI: BEATUS VIR ARGO 4368352/DECCA	CZECH PHILHARMONIC ORCH. (NELSON)
12	15	5	PERGOLESI: STABAT MATER LONDON 4362092	ANDERSON/BARTOLI/DUTOIT
13	11	65	MOZART: ARIAS LONDON 430513	CECILIA BARTOLI
14	20	7	SENSUAL CLASSICS TELDEC 90055-2	VARIOUS ARTISTS
15	NEW ▶		RACHMANINOFF: PIANO CONCERTO NO. 3 RCA 61548-2	EVGENY KISSIN
16	18	67	BAROQUE DUET SONY CLASSICAL SK 46672	KATHLEEN BATTLE, WYNTON MARSALIS
17	19	35	OPERA'S GREATEST MOMENTS RCA 61440	VARIOUS ARTISTS
18	12	19	THE REINER SOUND RCA 61250-2	CSO/REINER
19	25	3	UN COEUR EN HIVER ERATO 45920-2	KANTOROW, MULLER, ROUVIER
20	13	13	PRIMA DONNA SILVA AMERICA 1023/KOCH INTERNATIONAL	LESLEY GARRETT
21	17	5	ITZHAK PERLMAN'S GREATEST HITS DG 4377372	ITZHAK PERLMAN
22	NEW ▶		MAHLER PLAYS MAHLER I.M.P. 101/ALLEGRO	THE WELTE-MIGNON PIANO ROLLS
23	22	9	DAVID DIAMOND: VOL. III DELOS DE3119	SEATTLE SYMPHONY (SCHWARZ)
24	16	13	PAGANINI: 24 CAPRICES MUSICMASTERS 67092	ELIOT FISK
25	NEW ▶		GERSHWIN: RHAPSODY IN BLUE DG 4316252	CHICAGO SYMPHONY (LEVINE)

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER-DISTRIBUTING LABEL	ARTIST
1	1	11	★ ★ ★ NO. 1 ★ ★ ★ UNFORGETTABLE SONY CLASSICAL SK 53380	7 weeks at No. 1 BOSTON POPS (WILLIAMS)
2	2	19	KIRI SINGS KERN ANGEL 54527	KIRI TE KANAWA
3	4	19	PAVAROTTI & FRIENDS LONDON 4401002	VARIOUS ARTISTS
4	3	25	ILLUSIONS LONDON 4367202	UTE LEMPER
5	6	77	HUSH SONY MASTERWORKS SK 48177	YO-YO MA/BOBBY MCFERRIN
6	5	13	KURT WEILL SONGS: VOL. II LONDON 4364172	UTE LEMPER
7	8	43	THE KING AND I PHILIPS 4380072	HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
8	9	7	THE DAEMON LOVER DORIAN 90174/ALLEGRO	THE BALTIMORE CONSORT
9	7	69	DIVA! SILVA AMERICA 1007/KOCH INTERNATIONAL	LESLEY GARRETT
10	10	15	ANDREW LLOYD WEBBER: LOVE SONGS SILVA AMERICA 1022/KOCH INT'L	LESLEY GARRETT
11	12	7	POPS ROUNDUP RCA 61666-2	ARTHUR FIEDLER AND THE BOSTON POPS ORCHESTRA
12	11	27	THE ART OF THE BAWDY SONG DORIAN 90155/ALLEGRO	THE BALTIMORE CONSORT
13	NEW ▶		HOLLYWOOD'S GREATEST HITS: VOL. 2 TELARC 80319	CINCINNATI POPS (KUNZEL)
14	14	23	GALWAY AT THE MOVIES RCA 61326-2	JAMES GALWAY
15	NEW ▶		ELMER BERNSTEIN BY ELMER BERNSTEIN DENON CO 75288	ROYAL PHILHARMONIC POPS (BERNSTEIN)

● 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.

Top Jazz Albums™

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

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	7	NATALIE COLE ELEKTRA 61496	★★★ No. 1 ★★★ 3 weeks at No. 1 TAKE A LOOK
2	3	9	DAVE GRUSIN GRP 9715	HOMAGE TO DUKE
3	2	19	JOE SAMPLE WARNER BROS. 45209	INVITATION
4	8	7	HORACE SILVER COLUMBIA 53812	IT'S GOT TO BE FUNKY
5	6	11	MICHEL CAMILO COLUMBIA 53754	RENDEZVOUS
6	10	5	JOEY DEFRANCESCO COLUMBIA 53805	LIVE AT THE FIVE SPOT
7	5	11	DIANE SCHUUR GRP 9713	LOVE SONGS
8	4	11	KEITH JARRETT TRIO ECM 513 074	BYE BYE BLACKBIRD
9	12	5	JAZZ FUTURES NOVUS 63158/RCA	LIVE IN CONCERT
10	7	11	ROY HARGROVE NOVUS 63154/RCA	OF KINDRED SOULS
11	15	9	MILT JACKSON QWEST 45204/REPRISE	REVERENCE AND COMPASSION
12	9	9	BRANFORD MARSALIS COLUMBIA 52461*	BLOOMINGTON
13	11	23	JOE HENDERSON VERVE 517 674	SO NEAR, SO FAR
14	13	9	ARTURO SANDOVAL GRP 9701	DREAM COME TRUE
15	17	7	GONZALO RUBALCABA BLUE NOTE 80054/CAPITOL	SUITE 4 Y 20
16	18	5	BOB BERG STRETCH 1105/GRP	ENTER THE SPIRIT
17	21	3	ERNESTINE ANDERSON QWEST 45249/RI PRISE	NOW AND THEN
18	16	7	SLIDE HAMPTON & THE JAZZMASTERS TELARC 83323	DEDICATED TO DIZ
19	19	5	STEPHEN SCOTT VERVE 517 996	AMINAH'S DREAM
20	14	19	JOSHUA REDMAN WARNER BROS. 45242	JOSHUA REDMAN
21	NEW ▶		DON PULLEN & THE AFRICAN-BRAZILIAN CONNECTION BLUE NOTE 89233/CAPITOL	ODE TO LIFE
22	24	3	SUSANNAH MCCORKLE CONCORD 4547	FROM BESSIE TO BRAZIL
23	NEW ▶		JEFF BEAL TRILOKA 7197	THREE GRACES
24	NEW ▶		ROBERT HURST DIW 57298/COLUMBIA	ROBERT HURST PRESENTS: ROBERT HURST
25	20	15	MULGREW MILLER NOVUS 63153/RCA	HAND IN HAND

TOP CONTEMPORARY JAZZ ALBUMS™

1	3	5	GEORGE BENSON WARNER BROS. 26685	★★★ No. 1 ★★★ 1 week at No. 1 LOVE REMEMBERS
2	1	15	JEFF LORBER VERVE FORECAST 517 998/VI RVI	WORTH WAITING FOR
3	2	15	MICHAEL FRANKS RI PRISE 45227	DRAGONFLY SUMMER
4	4	15	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021	THE JAZZMASTERS
5	12	3	DAVE KOZ CAPITOL 98892	LUCKY MAN
6	6	7	ALEX BUGNON ORPHI US 52995 EPIC	THIS TIME AROUND
7	8	5	THE RIPPINGTONS GRP 9718	LIVE IN L.A.
8	5	21	LEE RITENOUR GRP 9697	WES BOUND
9	7	9	PIECES OF A DREAM MANHATTAN 81496/CAPITOL	IN FLIGHT
10	10	5	ART PORTER VERVE FORECAST 517 997/VERVE	STRAIGHT TO THE POINT
11	NEW ▶		PAT METHENY GEPFFIN 24601	THE ROAD TO YOU
12	9	35	KENNY G ▲ ARISTA 18646	BREATHLESS
13	11	9	ERIC MARIENTHAL GRP 9691	ONE TOUCH
14	NEW ▶		GEORGE HOWARD GRP 9724	WHEN SUMMER COMES
15	13	9	JON LUCIEN MERCURY 514 816	MOTHER NATURE'S SON
16	15	9	AL DI MEOLA WORLD SINFONIA MESA 79052/RHINO	HEART OF THE IMMIGRANTS
17	20	25	INCOGNITO VERVE FORECAST 517 118	TRIBES, VIBES & SCRIBES
18	NEW ▶		PETER WHITE SINDROME 1807	PROMENADE
19	19	7	NEW YORK VOICES GRP 9700	WHAT'S INSIDE
20	24	3	STRAIGHT AHEAD ATLANTIC 42492	BODY & SOUL
21	16	23	KIRK WHALUM COLUMBIA 16931	CACHE
22	14	17	WILTON FELDER PAR 2018	FOREVER, ALWAYS
23	25	3	STEVE BACH VALLEY VIEW 27001	CITY MAGIC
24	18	19	JAZZ AT THE MOVIES BAND DISCOVERY 77001	BODY HEAT, JAZZ AT THE MOVIES
25	21	11	ZACHARY BREAUX NYC 6003	GROOVIN'

○ 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.

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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.					
1	1	2	8	GLORIA ESTEFAN EPIC/SONY	★ ★ ★ NO. 1 ★ ★ ★ ◆ MI TIERRA 2 weeks at No. 1
2	2	1	10	LUIS MIGUEL WEA LATINIA	◆ AYER
3	4	4	10	SELENA EMI LATIN	NO DEBES JUGAR
4	5	6	6	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	◆ CORONITA DE FLORES
5	9	15	4	LOS FANTASMAS DEL CARIBE RODVEN	ELLA ES
6	3	3	15	EDNITA NAZARIO EMI LATIN	◆ UN CORAZON HECHO PEDAZOS
7	6	8	11	RICKY MARTIN SONY LATIN/SONY	◆ ME AMARAS
8	7	5	8	GUILLERMO DAVILA RODVEN	CUANDO SE ACABA EL AMOR
9	8	10	9	LUCERO MELODY/FONOVISIA	SOBREVIVIRE
10	13	14	8	LA MAFIA SONY DISCOS/SONY	◆ AHORA Y SIEMPRE
11	10	9	8	LOS CARLOS LUNA/FONOVISIA	PIDEME LA LUNA
12	14	18	3	VICENTE FERNANDEZ SONY DISCOS/SONY	LASTIMA QUE SEAS AJENA
13	11	11	8	EDGAR JOEL RODVEN	◆ HASTA EL SOL DE HOY
★ ★ ★ POWER TRACK ★ ★ ★					
14	20	26	5	RICARDO ARJONA SONY LATIN/SONY	PRIMERA VEZ
15	17	20	6	MARC ANTHONY SOHO SOUNDS/SONY	PALABRAS DEL ALMA
16	12	12	10	PAULINA RUBIO EMI LATIN	◆ AMOR DE MUJER
17	15	13	11	JORDY SONY LATIN/SONY	◆ DUR DUR D'ETRE BEBE
18	16	16	7	MAZZ EMI LATIN	MI TESORO
19	25	24	5	YURI SONY LATIN/SONY	POLIGAMIA
20	27	28	3	MIJARES EMI LATIN	AHORA SE ME VA
21	21	22	5	ROCIO JURADO Y ANA GABRIEL SONY LATIN/SONY	◆ AMOR CALLADO
22	22	27	3	ALVARO TORRES EMI LATIN	ESTOY ENAMORADO DE TI
23	28	30	6	BRONCO FONOVISIA	TRES HERIDAS
24	29	38	3	SERGIO DALMA POLYGRAM LATIN/PLG	AVE LUCIA
25	26	21	14	MAGNETO SONY LATIN/SONY	◆ SUGAR SUGAR
26	23	23	7	LUIS ENRIQUE SONY TROPICAL/SONY	NO TIENES QUE PEDIR PERMISO
27	33	—	2	MILTON CORTEZ RODVEN	TRAS UN CRISTAL EMPANADO
28	31	32	3	LOS RODARTE SONY DISCOS/SONY	NO SOY UN CUALQUIERA
29	18	17	15	ANA GABRIEL SONY LATIN/SONY	◆ TU Y YO
30	24	25	6	LOS HERMANOS ROSARIO KAREN/BMG	AMOR AMOR
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
31	NEW ▶	1		CRISTIAN MELODY/FONOVISIA	NUNCA VOY A OLVIDARTE
32	38	—	2	JOHNNY VENTURA S.D.I./SONY	PITASTE
33	NEW ▶	1		JON SECADA SBK/EMI LATIN	TIEMPO AL TIEMPO
34	35	—	2	POCHI Y SU COCOBAND KUBANEY	CANCIONES COCOMANTICAS
35	NEW ▶	1		LOS TIGRES DEL NORTE FONOVISIA	EL CANELO
36	32	34	6	GRUPO VIENTO Y SOL FONOVISIA	CENIZAS Y FUEGO
37	NEW ▶	1		JOSE LUIS PERALES SONY LATIN/SONY	AMOR SIN LIMITE
38	NEW ▶	1		EROS RAMAZZOTTI ARISTA/BMG	COSAS DE LA VIDA
39	NEW ▶	1		RICARDO MONTANER RODVEN	HONDA
40	19	7	18	JON SECADA SBK/EMI LATIN	◆ SENTIR

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

Artists & Music

Latino Rap Tour Hitches A Low Ride

"ALL MY FRIENDS Know The Low Rider" ... Remember the opening lines of War's quirkily funky, 1975 smash "Low Rider?" Well, there is a Los Angeles-based publication called "Lowrider" which, since its founding 16 years ago, has quietly become the most widely read Latino consumer magazine in the U.S.

Dedicated to the subculture rooted in lowering a car or truck as far as possible without destroying the muffler or oil pan, "Lowrider" currently boasts a monthly circulation of 250,000. "Lowrider" publisher Al López attributes the magazine's circulation growth spurt of late to Anglo crossover in L.A., as well as to the adoption of the lowrider ethic by L.A.'s hardcore rappers Dr. Dre and Eazy-E.

The magazine also has been sponsoring a traveling car/truck exhibit and concert series for the past five years. This year's edition, billed as the 1993 "Lowrider Car Show and Unity Tour," is being dubbed rather grandly by López as the "Lollapalooza Of Latino Rap."

The 1993 musical lineup is totally rap-oriented and features such rhythm-men as Warner verse spinners Rodney O. & Joe Cooley, along with Too Down, MC Blvd, and Royal T & the Raza Crew. The latter three rap acts appear on "Lowrider Soundtrack Volume V," available on Lowrider subsidiary Thump Records.

In fact, the first volume contained "Knockin' Boots," a grinding rap number by an ex-Tone Loc dancer/rapper called Candyman. Thump later sold the song to Epic, which made the carnal anthem an across-the-board hit in 1991. Most of the product now put out by Thump is sweet soul and retro techno compilations.

"But through Thump Records we want to give Hispanic kids at least an avenue where they can come and showcase their talent," comments López. "Hopefully, we can continue to grow and become a force in the industry just like Motown did with the blacks in the '60s." López estimates Thump's 1993 sales, thus far, to be at about \$1.5 million.

As for the "Unity" trek, the tour includes dates in Los Angeles on Sunday (8), San Diego (Aug. 15), Dallas (Sept. 5), and Los Angeles again in October.

"On this particular tour," says López, "it was time for us to address the needs of the Chicano community. 'The community is plagued by a lot of negative elements—drugs and gangs—that have really grown over the last three years. So, we felt it was a great opportunity ... to demonstrate to people that we want to be a positive force and try to get the kids into the lowrider movement vs. the gangs.'"

According to López, attendance figures for previous shows such as those in Denver and Mesa, Ariz., have been averaging between 8,000 and 9,000 spectators. Last year the magazine sponsored a lowrider car show/concert in Osaka, Japan. This year López says the event will take place in Tokyo in November.

MISCELLANEA: Los Tigres Del Norte drew an eye-popping 10,000 fans last month during its first show at the Civic Center in St. Paul, Minn. The revered norteño quintet is on an extensive U.S. jaunt in support of its latest



by John Lannert

Fonovisa album "La Garra De" ... Sony Tropical artists Rey Ruiz and Grupo Niche, along with Sony Latin's Magneto, are scheduled to headline Marlboro Music's ninth annual Pan-American Festival Aug. 14-15 in Chicago.

NEW ON THE CHARTS: Bolivian crooner Milton Cortez debuted on the Hot Latin Tracks Aug. 7 at No. 33 with his Rodven ballad "Tras Un Cristal Empanado." The song climbs to No. 27 this week with a bullet. Italian superstar Eros Ramazzotti comes in this week at No. 38 with "Cosas De La

Vida," whose video, in case you did not know, was directed by Spike Lee. Ramazzotti's Italian-language album "Tutti Storie" (DDD) was No. 2 last week on Music & Media's Eurochart Hot 100.

Elsewhere, Argentinian hi-tech spinner DJ Deró entered the top 10 singles chart in Spain two weeks ago with Carlinhos Brown's "Batucada." The samba-heavy thumper is taken from his sophomore effort on Oid Mortales entitled "Volumen 2."

SPECIAL NOTICE: As of Aug. 16, all correspondence and material pertaining to the Latino, Brazilian, or Caribbean markets should be sent to Billboard, 1814 Fern Valley Road., Louisville, Ky., 40219. I am relocating to Louisville, but I am also maintaining a base in Miami. In addition, I plan to cover concerts and record-related activities in the Chicago area and in New York.

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Music Video

ARTISTS & MUSIC

ESPN's 'Max Out' Goes To Extremes Show Mixes Music & Daredevil Sports

BY DEBORAH RUSSELL

LOS ANGELES—The 24-hour sports channel ESPN is looking to the music industry to bolster its influence among young viewers.

"Max Out," ESPN's answer to sports-loving music fans, combines footage of such "extreme sports" as snowboarding, rock climbing, and dirt skiing with the music of such developing and alternative artists as the Mighty Mighty Bosstones, Dandelion, FIREHOSE, Funland, and Stereo MC's.

"We're trying to sandwich together the interests of this younger generation, who really enjoys these extreme sports and who also enjoys all kinds of music," says ESPN spokesperson Josh Krulewitz.

Mixing sports with music is not exactly groundbreaking. But it is logical for ESPN, whose executive VP of marketing and programming, John Lack, was involved in the development and organization of MTV more than a decade ago.

The 30-minute "Max Out," hosted by Greg Lee, is formatted much like a traditional music video program. Lee introduces each song (from a set adorned with TV monitors hanging from bungee cords) and describes the ESPN sports footage the viewer will

be seeing in place of the actual music video. Each clip is chyroned with the track title, record label, and artist's name.

"What it does is bridge the gap between music television programming and other [forms of entertainment]," says Mark Klein, Relativity Records national director of video promotion. Klein has serviced "Max Out" with clips by Steve Vai and Joe Satriani, among others. "Some kids could be totally into these sports, but not into music videos. This combination really opens up a whole new world for people."

For the major labels, "Max Out" provides a showcase for developing acts that need as much promotional support as possible in the early stages of their careers.

"ESPN is going to play music anyway, so why not play new music that may sell some records," says Andrew Berkowitz, associate director of national video promotion at Arista. He serviced the show with a clip by Funland. "It really widens the audience for some of our newer bands."

ESPN already reaches more than 60 million households, and the network hopes to attract more young viewers in those households by continuing to tweak the sports/music genre.

Each "Max Out" show features one

"Max Action" video, which intercuts existing music video footage provided by the labels with sports footage from the ESPN archives. The result is often a clever juxtaposition of lyrics and visuals.

For example, a "Max Action" video version of the Mica Paris clip "I Want To Hold On To You" cuts from an image of the artist singing about solid ground to a shot of a rock climber dangling in midair. A Stereo MC's video for "Step It Up" melds footage culled from the band's video with shots of daredevil skiers and snowboarders.

Response to the clips inspired the network to air a recent 30-minute episode devoted solely to the "Max Action" video hybrids.

Such kamikaze editing practices are generally frowned upon by the labels, but the crew at Nelson/Snow Entertainment, which produces "Max Out," has met with positive feedback about its treatment of each video clip.

"They're not just cutting up the videos; they're very careful in how they do it," says Steve Leeds, PLG's director of alternative/video promotion. "They came to us first and asked, which shows a lot of respect. They've shown a lot of sensitivity with what they're doing."

Adds Arista's Berkowitz, "People understand these are not the actual music videos, but are just 'Max Out's' interpretation of the songs. They can go pursue the real video on their own now that they've seen it on ESPN. They've got the tools. The chyron tells them everything they need to know."

Since its debut in May, "Max Out" has been bouncing around the ESPN schedule, but the show recently found a somewhat permanent time slot every weekday at 4 p.m. and 5:30 p.m. ESPN positioned the program around its weekday coverage of the inaugural season of the World Roller Hockey League, a sport that skews to a young demographic.

Advertising response indicates "Max Out" is a hit with sponsors, says the network's Krulewitz. The initial major sponsors include A&W Brands, Coca-Cola, Gatorade, and Pizza Hut.

Tim Snow directs "Max Out." Dennis Deninger is coordinating producer.



Greg Lee, familiar to viewers of the PBS series "Where In The World Is Carmen Sandiego?" hosts ESPN's music video show "Max Out."

Regional Shows Lift Sales; Lottery May Limit Local Vid

CASHING IN: Regional music video shows do sell records, says a recent Sound Data National Music Consumers Study, which polled about 1,000 music buyers nationwide. The phone survey was conducted by Hartsdale, N.Y.'s Sound Data, a research company created by SoundScan's Mike Shalett and Mike Fine to track music consumers' opinions.

Some 65% of the respondents said they had purchased an album in the 90 days preceding the survey. Of that sample, some 18% credited the purchase to video play on MTV. About 8% of the sample said VH1 influenced their purchase, 6% credited TNN, 5% named CMT, and BET influenced 5% of the sample.

Local video scored high with respondents, as a rather impressive 17% of all survey participants said a local music video program at some point influenced them to buy an album.

In addition, 21% of all respondents 18 or younger said they bought an album due to local video play, and 44% of all African-American respondents said local shows inspired a purchase.

LOCAL LAMENTATIONS: Alysa Cardone, producer of New York's "Big Video Dynamite Blastoff!," is reading ominous undertones into a series renewal request form she recently received from Manhattan Neighborhood Network. MNN administers public-access cable TV services in Manhattan.

Competition for time on the public-access network is forcing MNN to launch a time-slot lottery, and MNN is polling producers to determine how well each show fits its definition of public-access programming.

A review of the survey indicates music video shows may not fit MNN's criteria of "locally produced" programming. One survey question asks whether 50% or more of a program's material is produced by a source other than the local programmer; "pre-produced music videos from record companies" are cited as an example of such material.

Cardone interprets the question as being a "preliminary way of separating [music video] programming for lower priority assignment in the upcoming proposed time-slot lottery," but only time will tell.

Elsewhere in the programming universe: We hear a number of shows have ceased production, but we've been unable to reach producers to confirm. We also hear "Al Dente" of Brunswick, Maine, and "Richmond Rocks" of Richmond, Va., have gone dark. Phone numbers at "The Naked Truth" in Atlanta and "Video Bah! TV" in Dallas are out of service.

THE ANNUAL COMPETITION for the Billboard Music Video Awards is underway. Letters have been sent to

major and independent labels requesting submissions for the awards in 10 different genres. If your label has not received a submission form, please contact Melissa Subatch at Billboard, 212-536-5018. Deadline for submissions is Sept. 1. The awards will be presented at Billboard's 15th Annual Music Video Conference & Awards, Nov. 3-5 in L.A.

BIG BLUE ON THE BIG SCREEN: The music of Reprise recording artist Enya is featured in a new socially conscious music video/PSA that was to unspool Aug. 6 in about 2,000 movie theaters nationwide.

Beverly Hills, Calif.-based Big Blue produced the \$300,000 clip, directed by Mark McLaughlin.

The PSA showcases Enya's vision of humanity as seen through the eyes of such animals as chimps, lions, tigers, giraffes, camels, and whales, says McLaughlin.

"It's not a typical music video," he says, noting the clip was reeled specifically for cinematic purposes. PG and R-rated versions will be released simultaneously to theaters.

The Enya clip is the latest in a series of PSAs Big Blue has produced for theatrical release since 1989. And while past campaigns have relied on narrative to bring

the message home, the current theme of cruelty-free treatment for animals is "driven by the music and the rhythm," says McLaughlin.

Robert Strozer executive-produced the Enya clip, which features music from the tracks "Ebudae" and "How Can I Keep From Singing" from the double-platinum album "Shepherd Moons." Linda Levine produced, Pete Romano directed underwater photography, and Rob Davidson directed top-side photography. Paul Mitchell Systems sponsored the PSA.

PEACHY PREMIER: That Paisley Park artist, formerly known as Prince, will world premier his new video, "Peach," on Playboy TV's 30-minute music video program "Playboy's Hot Rocks." The clip, directed by Parris Patton, was to hit the airwaves Aug. 6 at 8 p.m. EDT. Graphic language restricts broadcast options elsewhere.

The Aug. 6 "Playboy's Hot Rocks" show also was to feature Chris Isaak's "Solitary Man" video, which includes some nudity. Playboy TV is available to about 9 million households on a pay-per-view basis.

REEL NEWS: New York's Notorious Pictures has signed director Derrick Boatner... L.A.'s Maddhatter Films is now representing director Otis Sallid... Riviera Films has moved to 13 W. 89th St., #1, New York, N.Y. 10024... Mark Keene is back at Motown as national video and dance promotion director.

THE EYE



by Deborah Russell

PRODUCTION NOTES

LOS ANGELES

- Propaganda Films director Sanji shot Johnny Gill's new Motown video, "I Got You." Greg Cundief produced.
- Squeak Pictures director Leta Warner directed Oleta Adams' new Fontana/Mercury video, "Window Of Hope." John Duffin produced.
- The Stone Temple Pilots' Atlantic video "Wicked Garden" is a Hero production directed by Graeme Joyce. Lawrence Novitch produced the shoot.
- Julien Temple directed Duran Duran's new Capitol clip "Too Much Information." Lian Lunson produced for Nitrate Films. Christophe Lanzenberg directed photography.
- F. Gary Gray of F.M. Rocks directed Usher Raymond's "Call Me A

Mack," from "Poetic Justice," on Epic Soundtrax.

• Director Melissa Maxwell lensed Dougie Dee's new Mercury video, "Ain't No Sunshine." Martin Jones produced for Underdog Films; Mark Gordon directed photography.

NEW YORK

• Mica Paris' latest Island clip, "Two In A Million," is a Squeak Pictures production directed by Pierluca D. DeCarlo. Jim Czarnecki produced.

• EYC's "Feelin' Alright" video on Gasoline Alley is an F.M. Rocks production directed by Albert Watson. Craig Fanning executive produced. F.M. Rocks also recently wrapped Microphone Prince's new Next Plateau clip

"Smooth Criminal." Jeffrey W. Byrd directed; Joe Osborne produced.

OTHER CITIES

• Peter Christopherson directed Scorpions' new Mercury clip "Under The Same Sun." Fiz Oliver and Ben Whitaker produced for Squeak Pictures on site in New Mexico. Roger Tonry directed photography.

• Alberto Tolot of Vendetta Pictures directed Gloria Estefan's new Epic videos "Mi Tierra" and "Con Los Anos." Susan Johnson produced; Brian Agnew directed photography on site in Miami.

• Planet Pictures' Gerry Wenner directed George Benson's Warner Bros. clip "Love Of My Life" in Chicago. Sharon Ullman produced.

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- 2 Toni Braxton, Another Sad Love...
- 3 Janet Jackson, If
- 4 Whitney Houston, Run To You
- 5 Vertical Hold, Seems You're Much...
- 6 Shai, Baby I'm Yours
- 7 Tony! Toni! Toné!, If I Had No Loot
- 8 Levert, Do Things
- 9 Robin S, Show Me Love
- 10 Jade, One Woman
- 11 Run-D.M.C., Ooh, Whatcha...
- 12 Natalie Cole, Take A Look
- 13 Onyx, Slam
- 14 H D Extreme, Cry No More
- 15 Jodeci, Lately
- 16 D'Jays, Somebody Else Will
- 17 Intro, Let Me Be The One
- 18 SWV, Right Here/Human Nature
- 19 Shanice, It's For You
- 20 Cheryl "Pepsi" Riley, Gimme
- 21 Raven-Symone, That's What Little...
- 22 Will Downing, There's No Living...
- 23 Oleta Adams, I Just Had To Hear...
- 24 Lords Of Underground, Chief...
- 25 Nikki D, Freak Out
- 26 MC Lyte, Ruff Neck
- 27 Portrait, Day By Day
- 28 Heavy D. & The Boyz, Blue Funk
- 29 U.N.V., Something's Goin' On
- 30 Brian McKnight, One Last Cry

★★ NEW ADDS ★★

- 2Pac, I Get Around
- Angie And Debbie, Light Of Love
- Jazzy Jeff/Fresh Prince, Boom!
- Digable Planets, Nickel Bag Of Funk
- Ice Cube, Check Yo Self
- Joe, I'm In Luv
- Lords Of Underground, Chief Rocka



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- 2 Alan Jackson, Chattahoochee
- 3 Dwight Yoakam, A Thousand...
- 4 Doug Supernaw, Reno
- 5 Trisha Yearwood, Down On My...
- 6 Gibson Miller Band, Texas Tattoo
- 7 Aaron Tippin, Working Man's Ph.D
- 8 Sawyer Brown, Thank God For You
- 9 Mark Chesnutt, It Sure Is Monday
- 10 Little Texas, What Might Have Been
- 11 Tracy Lawrence, Can't Break It...

- 12 Carlene Carter, Every Little Thing
- 13 Hal Ketchum, Mama Knows The...
- 14 Shenandoah, Janie Baker's Love...
- 15 Billy Ray Cyrus, In The Heart...
- 16 Lorrie Morgan, Half Enough
- 17 Tracy Byrd, Holdin' Heaven
- 18 Lee Roy Parnell, On The Road
- 19 Jimmy Buffett, Another...
- 20 Aaron Neville, The Grand Tour
- 21 Joe Diffie, Prop Me Up Beside...
- 22 Vince Gill, One More Last Chance
- 23 Wynonna, Only Lovet
- 24 Dennis Robbins, Looking For A...
- 25 Shawn Camp, Fallin' Never Felt...
- 26 Martina McBride, My Baby...
- 27 Confederate Railroad, Trashy...
- 28 Ricky Van Shelton, A Couple Of...
- 29 Reba McEntire, It's Your Call
- 30 Shelby Lynne, Feelin' Kind Of...
- 31 Sammy Kershaw, Haunted Heart
- 32 Darryl & Don Ellis, Ten Minutes Till
- 33 Boy Howdy, A Cowboy's Born...
- 34 Kelly Willis, Whatever Way The...
- 35 Brother Phelps, Let Go
- 36 Steve Wariner, If I Didn't Love You
- 37 Clay Walker, What's It To You
- 38 John Michael Montgomery, Beer...
- 39 Diamond Rio, This Romeo Ain't...
- 40 Mark Collie, Shame Shame...
- 41 Clint Black With Wynonna, A Bad...
- 42 Matthews, Wright & King, I Got...
- 43 Shania Twain, Dance With The...
- 44 Bellamy Brothers, Rip Off The Knob
- 45 Turner Nichols, Moonlight Drive-In
- 46 Roger Ballard, A Little Piece...
- 47 Rodney Foster, Easier Said Than...
- 48 McBride & The Ride, Hurry...
- 49 Twister Alley, Dance
- 50 Desert Rose Band, What About...

† Indicates Hot Shots

★★ NEW ADDS ★★

- Billy Burnette, The Bigger The Love
- Billy Dean, I'm Not Built That Way
- Collin Raye, That Was A River
- John Anderson, I Fell In The Water
- Randy Travis, Cowboy Boogie
- Tom Kell, Thunder And Lightning



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Aerosmith, Cryin'...
- 2 UB40, Can't Help Falling In...
- 3 Onyx, Slam
- 4 Soul Asylum, Runaway Train
- 5 U2, Numb
- 6 Stone Temple Pilots, Plush
- 7 Janet Jackson, If
- 8 Radiohead, Creep
- 9 Lenny Kravitz, Believe
- 10 Red Hot Chili Peppers, Soul To...
- 11 Blind, Fields Of Gold
- 12 Blind Melon, No Rain
- 13 Tony! Toni! Toné!, If I Had No Loot
- 14 Proclaimers, I'm Gonna Be

- 15 SWV, Weak
- 16 Stereo MC's, Step It Up
- 17 Porno For Pyros, Pets
- 18 Spin Doctors, How Could You...
- 19 Gin Blossoms, Hey Jealousy
- 20 Shai, Baby I'm Yours
- 21 Rod Stewart, Reason To Believe
- 22 Neil Young, Long May You Run
- 23 Tears For Fears, Break It Down...
- 24 Bjork, Human Behaviour
- 25 Alice In Chains, What The Hell...
- 26 Van Halen, Right Now
- 27 Guns N' Roses, November Rain
- 28 Paul Westerberg, World Class Fad
- 29 Madonna, Rain
- 30 Cypress Hill, Insane In The Brain
- 31 Michael Jackson, Will You Be There
- 32 Metallica, The Unforgiven
- 33 Dr. Dre, Nuthin' But A "G" Thang
- 34 PM Dawn, The Ways Of The Wind
- 35 Guns N' Roses, Don't Cry
- 36 Fu-Schnickens, What's Up Doc?
- 37 Guru, Trust Me
- 38 Pearl Jam, Even Flow
- 39 Ned's Atomic Dustbin, Saturday...
- 40 Spin Doctors, Two Princes
- 41 Jodeci, Lately
- 42 Dr. Dre, Dre Day
- 43 Pearl Jam, Jeremy
- 44 Naughty By Nature, Hip Hop...
- 45 Aerosmith, Livin' On The Edge
- 46 Primus, Mr. Krinkle
- 47 Bon Jovi, I'll Sleep When I'm Dead
- 48 Ice Cube, It Was A Good Day
- 49 Lenny Kravitz, Are You Gonna Go...
- 50 Cranberries, Dreams

** Indicates MTV Exclusive
 * Indicates Buzz Bin

★★ NEW ADDS ★★

- Stone Temple Pilots, Wicked Garden
- Duran Duran, Too Much Information
- White Zombie, Thunder Kiss '65
- E.Y.C., Feelin' Alright



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

- 1 Alan Jackson, Chattahoochee
- 2 Vince Gill, One More Last Chance
- 3 Ricky Van Shelton, A Couple Of...
- 4 Hal Ketchum, Mama Knows The...
- 5 Doug Supernaw, Reno
- 6 Shenandoah, Janie Baker's Love...
- 7 Tracy Lawrence, Can't Break It...
- 8 Billy Ray Cyrus, In The Heart...
- 9 Aaron Neville, The Grand Tour
- 10 Wynonna, Only Lovet
- 11 Gibson Miller Band, Texas Tattoo
- 12 Pam Tillis, Cleopatra, Queen Of...
- 13 Reba McEntire, It's Your Call
- 14 Tracy Byrd, Holdin' Heaven
- 15 Dwight Yoakam, A Thousand...
- 16 Carlene Carter, Every Little Thing

- 17 Mark Chesnutt, It Sure Is Monday
- 18 Little Texas, What Might Have Been
- 19 Rodney Foster, Easier Said Than...
- 20 George Jones, Walls Can Fall
- 21 Steve Wariner, If I Didn't Love You
- 22 Sawyer Brown, Thank God For You
- 23 Patty Loveless, Nothin' But The...
- 24 Joe Diffie, Prop Me Up Beside...
- 25 Lorrie Morgan, Half Enough
- 26 John Anderson, I Fell In The Water
- 27 Sammy Kershaw, Haunted Heart
- 28 John Anderson, Money In The Bank
- 29 Mark Collie, Shame Shame...
- 30 Toby Keith, He Ain't Worth Missing

★★ NEW ADDS ★★

- John Anderson, I Fell In The Water
- Vince Gill, One More Last Chance
- Lorrie Morgan, Half Enough
- Stephanie Davis, It's All In The Heart



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Michael Jackson, Will You Be There
- 2 UB40, Can't Help Falling In Love
- 3 Whitney Houston, Run To You
- 4 Colbie Dion & Clive Griffin, When...
- 5 Janet Jackson, That's The Way...
- 6 Tina Turner, I Don't Wanna Fight
- 7 Sting, Fields Of Gold
- 8 Aaron Neville, Don't Take Away...
- 9 Taylor Dayne, Can't Get Enough...
- 10 Proclaimers, I'm Gonna Be
- 11 Madonna, Rain
- 12 Janet Jackson, If
- 13 Kenny G, By The Time This Night...
- 14 George Michael, Somebody To...
- 15 Jon Secada, I'm Free
- 16 Donald Fagen, Tomorrow's Girls
- 17 Gloria Estefan, Mi Tierra
- 18 Steve Miller Band, Wide River
- 19 Exposé, I'll Never Get Over You...
- 20 Rosanne Cash, The Wheel
- 21 En Vogue, My Lovin'
- 22 Natalie Cole, Take A Look
- 23 Rod Stewart, Rhythm Of My Heart
- 24 Michael Jackson, Who Is It
- 25 Steve Winwood, Valerie
- 26 Steve Winwood, Higher Love
- 27 John Cougar Mellencamp, Jack &...
- 28 Rod Stewart, This Old Heart Of...
- 29 George Michael, Freedom
- 30 David Bowie, Let's Dance

★★ NEW ADDS ★★

- Toni Braxton, Another Sad Love Song
- Dave Koz, You Make Me Smile
- PM Dawn, The Ways Of The Wind
- Dr. Dre, Reason To Believe

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUG. 7, 1993.



Continuous programming
 12000 Biscayne Blvd, Miami, FL 33181

ADDS

- Basehead, Split Personality
- D.B.G.'z, Body Like M.F.
- DeLano, Young Luv
- Digable Planets, Nickel Bag Of Funk
- Geetas, Gang Related
- Hi-Five, Unconditional Love
- Levert, Do Things
- Nikki D., Freak Out
- NYC Badmen, Boom Wa Dis
- Onyx, Slam (Bionyx Mix)
- Sade, Cherish The Day
- Vai, Deep Down Into The Pain

BOX TOPS

- 2 Pac, I Get Around
- 95 South, Whoot, There It Is
- Cypress Hill, Insane In The Brain
- Dr. Dre, Dre Day
- Duice, Dazzy Ouks
- Fat Joe, Flow Joe
- H-Town, Knockin' Da Boots
- Ice Cube, Check Yo Self
- Janet Jackson, If
- Jodeci, Lately
- Johnny P., Look Good
- Kris Kross, Alright
- LL Cool J, Back Seat Of My Jeep
- Lords Of Underground, Chief...
- Luke, Work It Out
- Luke, Cowards In Compton
- M.C. Breed, Gotta Get Mine
- MC Eight, Streith Up Menace
- Nuttin' Myce, In My Nature
- Onyx, Slam
- Raven-Symone, That's What Little...
- Scarface, Let Me Roll
- SWV, Weak
- SWV, Right Here
- TLC, Get It Up

AMERICA'S NO. 1 VIDEO

Smooth, You Been Played



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

- Madonna, Rain
- Snow, Runway
- Screaming Trees, Butterfly
- The Story, So Much Mine (Live)
- Blind Melon, No Rain
- Buck Pets, Living Is...
- Primus, Mr. Krinkle
- Jazzy Jeff & Fresh Prince, Boom!
- Fat Joe, Flow Joe
- Diamond Rio, This Romeo Ain't...
- East 17, Deep
- Urge Overkill, Sister Havana
- Desert Rose Band, What About Love
- Shanice, It's For You
- Flotsam & Jetsam, Swatting At Flies
- Diamond Yukai, Dirty Hero's
- Monster Magnet, FaceDown
- Nemesis, Temple Of Boom
- Pat Benatar, Somebody's Baby
- Fortrain-5, Time To Dream



Three hours weekly
 110 E 23rd St, New York, NY 10010

- 95 South, Whoot, There It Is
- Cypress Hill, Insane In The Brain
- Eric Sermon, Hittin' Switches
- Freedom Williams, Voice Of Freedom
- Fu-Schnickens, What's Up Doc?
- Heavy D. & The Boyz, Blue Funk
- Megal, We Getz Busy
- Intro, Let Me Be The One
- Jade, One Woman
- Janet Jackson, That's The Way...
- Kris Kross, Alright
- MC Lyte, Ruffneck

- Mobb Deep, Hit 'Em From The Back
- Naughty By Nature, It's On
- Prince Markie Dee, Something Special
- Raven-Symone, Little Girls
- Run D.M.C., Do What Cha...
- Shai, Baby I'm Yours
- Toni Braxton, Another Sad Song
- Tony! Toni! Toné!, If I Had No Loot



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

- ETW, Stay Together
- DeGarmo And Key, Medley
- Julie Miller, SOS
- Jamiroquai, When You Gonna Learn
- Michael W. Smith, Give It Away
- Ray Boltz, Heaven
- Corbin/Hammer, I Will Stand By You
- Bjork, Human Behavior
- Phil Keaggy, I Will Be There
- W. Nelson/S. D' Connor, Don't Give Up
- Phil Driscoll, The Greatest Love
- Dakota Motor Co., Grey Clouds
- Maisa Amada, Only Love
- Kelli Reisen, The Wind Blows
- Wayne Watson, Touch Of The...
- Newsboys, I Can Not Get You



One hour weekly
 216 W Ohio, Chicago, IL 60610

- Posies, Dream All Day
- The The, Slow Emotion Replay
- Boo Radleys, Lazarus
- Ned's Atomic Dustbin, Saturday Night
- Suede, Animal Nitrate
- Reverend Horton Heat, Swiggle Stick
- Screaming Trees, Butterfly
- Juliana Hatfield, My Sister
- Vai, Deep Down Into Pain
- Buck Pets, Living Is The Biggest Thing
- Midnight Oil, Outbreak Of Love
- Tripping Daisy, My Umbrella
- 4 Non Blondes, Dear Mr. President
- Bjork, Human Behavior



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

- Tears For Fears, Break It Down again
- Tony! Toni! Toné!, If I Had No Loot
- Steve Miller, Abracadabra
- Kris Kross, Alright
- Jodeci, Lately
- U2, Numb



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

- Doug Supernaw, Reno
- Matthews, Wright & King, I Got A Love
- Little Texas, What Might Have Been
- Trisha Yearwood, Down On My Knees
- Shelby Lynne, Feelin' Kind Of...
- Katie Webster, Two Fisted Mama
- Reba McEntire, It's Your Call
- Restless Heart, Tell Me What...
- Dolly Parton, More Where That...
- The Isaacs, Thank You
- Andy Childs, I Wouldn't Know
- Mary Karzen, A Long Time Ago
- Brother Phelps, Let Go
- Kelly Willis, Whatever Way The Wind...
- John Berry, A Mind Of Her Own
- Ray Charles, A Song For You
- Mark Chesnutt, It Sure Is Monday
- Bobbie Cryer, Daddy Laid The Blues...
- Mannheim Steamroller, Come Home...
- Toby Keith, He Ain't Worth Missing

the Medialine™

Stars To Face The Music; Chasing Talk-Show Time

BY ERIC BOEHLERT

IN THE STARS: Music industry players be warned. From the publishers of the National Enquirer comes word that a new monthly magazine, New Music Confidential, devoted to delivering the dish on music stars, is now on newsstands.

Tired of reading only about the exploits of pop's big three—Michael, Madonna, and Prince—Toni Allen and her sister Gina McHatton came up with the idea of a full-time gossip magazine devoted to the music biz. "It's something that needed to be done," says Allen.

The two shopped the idea around and eventually took it to Sterling/McFadden Partnership Publishing Company, owners of the Enquirer, who agreed to back them. "It takes a certain kind of publisher," to get behind a tabloid, says Allen.

Available on newsstands since August 3, with a price of \$2.95 and a predicted circulation of 200,000, New Music Confidential is described by its editor as a People-size version of the National Enquirer with plenty of paparazzi-type photos. While it contains stories "you won't find anywhere else" (the alleged stroke suffered by Ozzy Osbourne), Allen insists far-fetched tales of the supernatural, with which the Enquirer has become synonymous, will not be part of the NMC mix. "We print the truth," she says. Contributors will include MTV's Lewis Largent, Chris Carter of Dramarama, and The Poorman of KROQ Los Angeles.

Allen claims the new monthly is not bent on picking fights with labels or embarrassing artists. "We're not out to hurt anyone," she says.

PD: Also debuting in August is Public Domain Report, edited by entertainment attorney Scott Johnson. The first edition includes articles about the latest titles entering the public domain in music (Emmett Adams/Douglas Furber's "The Bells of St. Mary's"); theater (George Bernard Shaw's "Getting Married"); film (Cecil B. DeMille's "The Woman God Forgot"); literature (Ernest Poole's "His Family"); and art (four of Norman Rockwell's Saturday Evening Post covers).

To contact PDR, write: P.O. Box 3102, Margate, N.J. 08402.

IN PRINT

THE ROLLING STONES: STREET FIGHTING YEARS
 By Stephen Barnard
 Foreword by Bill Wyman
 (BDD Illustrated Books)

GUNS N' ROSES: THE PHOTOGRAPHIC HISTORY
 Photographs by Robert John
 Foreword by W. Axl Rose
 (Little, Brown)

Picture books succeed or fail not by what they show but by what they reveal. It's a distinction not lost on the creators of these two books.

Barnard's is a luxurious hardback—more than a foot square and a handful to hoist—which lays out rich history-of-the-band text in almost equal measure to its photographs, many of them black-and-white and all artfully presented.

John's more conventionally sized paperback is decidedly taciturn in com-

parison; Rose's four-page intro offers the only words other than the briefest of captions accompanying John's glossy photos. The feel is fanzine.

Both, however, display a keen eye for the wink behind the stage mask, the people behind the poses. In John's case, he is described by Rose as "one of my best friends," and it shows in his pictures, which have a familiarity to them that occasionally recalls the home photo album (Axl standing in front of a frozen-food case in a grocery store, for a somewhat goofy-for-instance) and always shouts of great access.

The decades-spanning pictures in "Street Fighting Years" were culled from the works of a venerable assemblage of photographers and, while anything but goofy, share the spirit of a photography that captures the soul. "There is real substance here," notes Wyman.

Grab hold.

MARILYN A. GILLEN

BMG's Scholarship Launch

NEW YORK—Bertelsmann Music Group celebrated the launch of its World of Expression Scholarship Program with a June 22 gala at the new Bertelsmann building at 1540 Broadway here. The building will be the new worldwide headquarters of BMG. In attendance were New York Mayor David Dinkins, actress Lauren Bacall, author Norman Mailer, and a number of Bertelsmann recording artists. Guests were invited to express themselves by playing musical instruments, making their own audio cassette tapes, building with blocks, and drawing on a six-foot mural. The program will present six scholarships totalling \$60,000 in its first year.



Members of the BMG family gather to celebrate the opening of their new home and the launch of the World of Expression Scholarship Program. Shown, from left, are BMG Distribution president Pete Jones; RCA artist Suzette Charles; BMG Classics president Guenter Hensler; RCA artist K.T. Oslin; RCA president Joe Galante; RCA artist Freddie Jackson; Arista artist Rodney Foster; BMG International president/CEO Rudi Gassner; RCA Victor artist Cleo Laine; Arista artist Curtis Stigers; BMG chairman/CEO Michael Dornemann; actress Lauren Bacall; RCA artists Warren Hill and Marion Meadows; and Imago president Terry Ellis.



Socializing at the gala, from left, are actress Lauren Bacall; BMG chairman/CEO Michael Dornemann; RCA Victor jazz vocalist Cleo Laine; and BMG classics president Guenter Hensler.



Ted Kelly, director of promotions at WCBS-FM New York, and an unidentified woman study an RCA display, part of a large exhibit detailing BMG's 158-year history and its evolution into a global group involved in book, magazine, and newspaper publishing, music and entertainment, radio, television, video, printing, and manufacturing.



Actress Lauren Bacall signs BMG's "Wall Of Expression."



Arista recording artist Curtis Stigers, center, talks with BMG Distribution president Pete Jones, left, and BMG International president/CEO Rudi Gassner.



RCA Victor jazz vocalist Cleo Laine performs with John Dankworth and the Dankworth Quartet.



Bertelsmann president/CEO Mark Wössner, left, and BMG chairman/CEO Michael Dornemann, right, welcome Zoo Entertainment recording artists Phyllis Hyman and Philip Bailey to BMG's new worldwide headquarters.



RCA artists join in the fun. Shown, from left, are Suzette Charles, Freddie Jackson, K.T. Oslin, and Warren Hill.



Arista artist Kenny G signs the "Wall Of Expression," which will be displayed through 1994 at various events related to the inaugural year of the scholarship program.



Chatting at the gala, from left, are RCA recording artist Freddie Jackson; RCA president Joe Galante; RCA recording artist K.T. Oslin; and BMG chairman/CEO Michael Dornemann.

International

French Biz Buoyed By June Sales Digital, Short Formats Boost Figures

■ BY EMMANUEL LEGRAND

PARIS—Bumper sales in June reversed the negative trend suffered by the French music industry during the three previous months, and helped push up industry revenues by 6% for the first half of 1993.

Total first-half sales at wholesale prices reached 2.69 billion francs (\$433.7 million) by the end of June; of that total, singles represented 155 million francs (\$26.7 million) and albums 2.467 billion francs (\$425.3 million).

In the month of June, industry organization SNEP, which represents 90% of the total market sales, reported a 25% increase both in value and in units compared to the same month in 1992. The industry welcomed these figures with re-

lief and is looking forward to a better year-end result.

CDs accounted for the largest part of the surge, with a 35% increase in value and a 50% increase in units, and short formats (CD singles and 2-track cassettes) continued to boom (up 80%). However, vinyl moved one step further toward the grave—the industry stopped servicing stores with vinyl singles in May 1992—and cassettes experienced only a limited 7% growth in volume.

Highlights of the first-half French figures include:

- Total album units reached 48 million, up 6% from 45.3 million in the first half of 1992;

- CD album sales topped 1.985 billion francs (\$342 million), up 9.2% on last year, while unit growth was up 14.6%, to 35 mil-

lion from 30.5 million;

- Cassette sales declined, with sales down 14% to 481 million francs (\$82.9 million). Units dropped 11%, to 13 million.

- Vinyl LPs are seeing their last days, with sales reaching 1.2 million francs (\$206,000), down 58%. Unit sales were down 70.8%, to 38,748.

- Singles rose after a strong decline in 1992, jumping 37.7% to 155.3 million francs (\$26.8 million). In units, single sales gained 2 million to 8.5 million, up 29.5%;

- Cumulative sales of CD-singles reached 5.9 million units, up 283% from 1.5 million in 1992, while 2-track cassettes were up 39%, to 2.3 million from 1.7 million. For the record, vinyl singles, which sold 3.1 million units during 1992's first semester, registered "negative" sales of 56,000 units for the same period in 1993, as retailers returned stock to the record companies.

- Sales of music-related videos jumped 57.4% to 69.9 million francs (\$12.05 million), while units increased by 54.5% to 805,000.

DCC and MiniDisc remain virtually non-existent, with respective unit sales of 211 and 388 in June.

Gilles Paire, president of SNEP and CEO of PolyGram France, considers the June growth "very important" and the global figures for the first semester as a "good result." Paire says the June surge was sparked by a stream of new superstar releases, including albums by Stephan Eicher, Eddy Mitchell, Dire Straits, and Jean-Michel Jarre. Increased sales also followed Johnny Hallyday's much-publicized 50th birthday, with its string of related activities including the release of a 40-CD box set and three concerts at the Parc des Princes stadium.

"There is no mystery, when there are major releases and key events, consumers find their way back to stores and it boosts the market," Paire says. "It looks like music is a remedy for the current cri-

(Continued on next page)



Anthrax Outbreak In South America. Promoting their new Elektra Entertainment album, "Sound Of White Noise," the members of Anthrax recently made their first concert swing into South America, with performances in Sao Paulo and Rio de Janeiro, Brazil, and Buenos Aires, Argentina, and appearances on MTV Brazil. Gathered at the tour stop in Buenos Aires, from left, are Nicholas Musco, promotion manager, Warner Music Argentina; Roberto Lopez, A&R manager, Warner Music Argentina; Anthrax bassist Frank Bello; Carlos "Charlie" Gustavo Tonelli, international label manager with Warner Music; Anthrax vocalist John Bush; Cuca Escardo, head of the international department for Warner Music Argentina; and Anthrax drummer Charlie Benante. (Photo: Michael Mazur)



Makin' It Big. Mr. Big paid their first visit to Switzerland in two years when they played the "Out In The Green" festival in Frauenfeld recently. When the band flew in from L.A. it found its record company Musikvertrieb had kept a gold disc for 25,000 copies of "Lean Into It" warm for the band's arrival, despite the freezing rain. Shown, from left, are manager Sany Einstein; Michele Raue, Musikvertrieb promotion; Mr. Big's Paul Gilbert; Musikvertrieb's Reto Lazzarotto; band members Eric Martin and Pat Torpey; Mary Hooton of Atlantic U.K.; Musikvertrieb product manager Felix Schoeller; and Billy Sheehan of Mr. Big.

Pilz Denies Rumors Of Financial Stress

■ BY MIKE HENNESSEY

MUNICH—Rumors that CD maker Pilz is in financial difficulty have been strenuously denied by the company.

Sparking the rumor was a German press agency report that the company had closed its factory at Albrechts, near Suhl in eastern Germany, less than three months after it was opened, and that the plant would remain closed until Sept. 15.

The report added that 100 employees on short-term contracts would not have their contracts renewed.

Spokesman Diether Habicht-Benthin, at Pilz's headquarters in Kranzberg, near Munich, confirmed the report was substantially correct and said that the current recession had created a critical drop in demand for custom pressing work. But, he added, the main factory in Kranzberg was operating at its full capacity of 50 million CDs annually.

He also denied that the three-week

closure of the Kranzberg factory in June was due to a shortage of orders. "The Kranzberg plant was established six years ago and the closure was arranged so that important maintenance work could be carried out," he said.

Habicht-Benthin said the summer months were traditionally slow months in the record manufacturing business, but the situation had been exacerbated by the difficult economic circumstances.

It is understood that major record companies and independent CD manufacturers were approached with a view to buying the Albrechts plant, but were deterred by the price, size, location, and poor connections of the factory.

The factories at Kranzberg and Albrechts each have 120 full-time employees working on CD production. "We expect to have both factories working full out by mid-September," said Habicht-Benthin. The closure of the Albrechts plant came just two weeks after the group had opened a new \$10 mil-

lion production facility in Concordville, Pa., with a planned initial capacity of eight million CDs a year and a potential output of 30 million. The U.S. investment, says Habicht-Benthin, is aimed at establishing a beachhead in a market that is responsible for 38% of the world's CD sales.

"We also believe there is a special cachet in having product made in the United States," he adds.

A Spanish plant also has been given the green light. In May Pilz confirmed plans to build a 100 million-unit-per-year plant at Avila, north of Madrid (Billboard, June 12).

Pilz's plant in Albrechts originally was planned as one of the first joint ventures between the former GDR and West Germany, with Pilz building the plant with East German automation company Robotron.

Pilz, headed by Rainer Pilz, a former East German, is understood to have received substantial state subsidies to build the East German plant.

Poles Launch Pirate Raids IFPI Education Plan Paying Off

■ BY KORNELIUSZ PACUDA

WARSAW—In the absence of a new copyright law, the fledgling music business here appears to be keeping ahead in the battle against piracy.

On July 28 Warsaw police launched a raid on the outskirts of the capital and confiscated 20,000 illegal cassettes and copying equipment worth a total of \$700,000. The officially registered company, based in Lomanki, had a list of 250 popular albums to be copied and distributed throughout Poland.

The raid was the second major anti-piracy action mounted: In June there were simultaneous raids in three cities in Poland, with 200,000 cassettes confiscated.

Bianka Kortlan, IFPI's legal adviser and representative in Poland, says the problem is only the tip of

the iceberg. The law in Poland still has no protection for producers' rights, and action has yet to be taken on infringement of authors' rights and trafficking in counterfeit goods. However, the prospects here are improving.

Police, working closely with record companies, have shown an increasing willingness to cooperate in anti-piracy activities, mainly due to an education program by IFPI (Billboard June 26).

The Polish government estimates that losses caused by music piracy on cassettes and CDs are in the region of \$25 million. Losses from other forms of copyright infringement are put at \$120 million per year.

Assistance in preparing this story was provided by Dominic Pride in London.

Germans Gear Up For Electronic Charts

■ BY WOLFGANG SPAHR

HAMBURG—Laborious paperwork may become a thing of the past for German retailers.

Some stores are already using point-of-sale systems to monitor sales data in a pilot program that could revolutionize the way charts are compiled in the world's third-largest market.

For the last 16 years, chart information has been obtained from retailers via a questionnaire. Retail outlets mark down their sales on the form and submit them to Media Control.

Germany's record industry federation, BPW, believes this method is no longer applicable in the days of computer technology. Says managing director Peter Zombik, "It is expensive, and at the same time inaccurate compared with electronic systems.

PhonoNet, a newly established electronic communications network for electronic registration and transmission of sales data, is an ideal base for chart surveys."

PhonoNet, a private company owned by the BPW, has already installed a system in retail outlets for computerized ordering of stock. Using PhonoNet to collect chart data would be a logical extension of the existing system.

Technical preparations for the system are almost finished. The tills register the data, and PhonoNet systems transmit all the relevant sales data for the charts to Media Control. Media Control and PhonoNet are now approaching retailers to canvass support, and asking them to abandon the questionnaire system. The electronic data will be incorporated into the existing sales-based charts.

Cover Versions Could Hamper U.S. Potential Of Ace Of Base

■ BY MIRANDA WATSON

AMSTERDAM—A spate of cover versions is hampering the progress of this year's pan-European success story, Ace Of Base, according to the band's record company and its licensees.

The Swedish band is signed to Mega Records in Denmark, and licensed to Metronome/PolyGram for Europe excluding Scandinavia. It has just inked a deal with Arista for the U.S., Canada, South and Central America, and Japan. But there are now fears that the covers could prejudice the band's U.S. potential.

Ace Of Base has sold more than 1 million units of its album "Happy Nation" and has had three top 10 hits to date in Europe, "All That She Wants," "Wheel Of Fortune," and "Happy Nation."

"All That She Wants" reached No. 1 in 10 countries and has sold more than 2.5 million units.

But with the rise in popularity has come a rash of cover versions with similar names, such as Age Of Bass and Bass Of Spades. Mega says these confuse to the consumer and are detrimental to the band's reputation. The deluge of Ace Of Base cover versions has highlighted the mounting problem in Europe, especially in Germany and Italy. Cover versions are a growing business, legally produced days after original songs have charted.

But the record company believes it has reached new depths with this act: Says Mega A&R/artist liaison Maurice Hawkesworth, "I don't think this has ever happened to a band with so many covers—there are at least five bands that I know of ripping off Ace Of Base. There are also rumors that a cover of 'All That She Wants' is to be released in the U.S., where Ace of Base haven't been released yet."

Milan label Discomagic Italy released Age Of Bass' cover of "All That She Wants," the most damaging cover Mega has come across so far. As the name of the band Age Of Bass was so close to the original Ace Of Base, Mega managed to have the record withdrawn from the market with the help of licensee Metronome/PolyGram. Although cover versions are perfectly legal if authors and composers royalties are paid, label trade group IFPI forbids releases under a name that cause deliberate confusion with the original artist. Mega pointed

this out to Discomagic, which pulled the record.

Claes Cornelius, Mega's A&R manager, comments, "It seems that some of these companies have nothing better to do than to make copies and rush them onto the market to cause confusion." He says it is difficult to quantify the damage has been done to the reputation of Ace Of Base.

Another cover by Box Of Laces, out on German ZYX Mikulski Records, has Mega most worried now. The four-track

single Dance Box includes mixes of "Happy Nation," which hasn't even been released in Germany yet, as well as a version of "All That She Wants." ZYX defends its decision to release the single, with promotion manager Rudi Beyer saying that "every artist is free to interpret music in his own way" and that cover versions present the consumer with "an alternative product and a different interpretation of music." He adds, "It's also a way, of course, of earning money."

Then there's the problem with compilations, where the originator of the work loses valuable licensing income. Box Of Laces' cover of "All That She Wants" also is appearing on several compilations, including one released by Arcade Spain, while the offending Age Of Bass cover is put out on a compilation by Edel Germany.

Perhaps the most novel to date is a humorous version by German rock group Wiso who have recorded a punk/ska version of "All That She Wants." The ver-

sion apparently has the approval of both the band and Mega, and a clip of the video has been shown on MTV Europe News.

Says Cornelius, "Except for the cover of 'All That She Wants' by Wiso, which is quite a funny uptempo ska-beat version, the others are merrily riding along on the coattails of the success of Ace Of Base."

Miranda Watson is staff reporter with Music & Media in Amsterdam.

The graphic features the word "Billboard" in a large, green, stylized font at the top. Below it, the word "SPOTLIGHTS" is written in white capital letters on a dark blue rectangular background. Underneath that, the word "MEXICO" is written in a large, red, stylized font with decorative elements like musical notes and a sun. The background is light yellow with scattered musical notes in various colors.

It is a very exciting time for the music industry as Mexico rides the wave of pop music and expands into more contemporary genres. The climate in Mexico is buzzing with optimism, as MTV prepares to broadcast and retailers such as Tower and Wherehouse begin to take root in the territory. World renowned for its presence in the Latin and more traditional music markets, Mexico seeks status as the new "international venue".

Billboard brings the story of Mexico to the forefront, with reviews of the talent, interviews with the labels, a report on the piracy issue, and a feature on the "media revolution".

This is the place to be to join in the Mexican explosion!

ISSUE DATE: SEPTEMBER 18
AD CLOSE: AUGUST 24

Mexico City: Giselle Trainor 011-525-658-7461

Billboard

FRENCH BIZ BUOYED

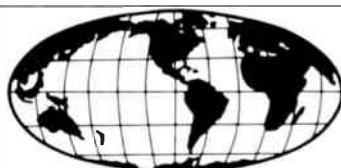
(Continued from preceding page)

sis and mood of [moroseness]. Compared to many other sectors the global trend is positive, and I expect that we will achieve a 5%-6% global growth this year."

Paire expressed confidence that new releases by top artists like Jean-Jacques Goldman, Patrick Bruel or Nikla Fernandez will continue the upward trend, and a strong schedule of international releases is also expected.

For Paire, the high point of these figures is the explosive growth of the CD-single, a configuration that was introduced in France before other European territories. Paire forecasts that more than 20 million units will be sold by year's end. Says Paire, "Even if our margins on this product are low, it is important to have a short format that can appeal to those who don't have the means to buy CDs—and can also be a promotional tool to sell albums."

HITS OF THE WORLD



EUROCHART HOT 100 8/7/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	CAN'T HELP FALLING IN LOVE WITH YOU UB40 DEP INTERNATIONAL
2	1	WHAT IS LOVE? HADDAWAY COCONUT
3	3	MR. VAIN CULTURE BEAT DANCE POOL
4	11	WHAT'S UP 4 NON BLONDES INTERSCOPE
5	4	TWO PRINCES SPIN DOCTORS EPIC
6	5	ALL THAT SHE WANTS ACE OF BASE M/GA
7	7	DREAMS GABRIELLE GO! DISCS
8	8	PRAY TAKE THAT RCA
9	6	TRIBAL DANCE 2 UNLIMITED BYT
10	9	INFORMER SNOW EASTWEST AMERICA
1	1	ALBUMS
2	6	U2 ZOOROPA ISLAND
3	2	UB40 PROMISES AND LIES DEP INTERNATIONAL
4	4	EROS RAMAZZOTTI TUTTE STORIE ODD
5	3	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC
6	9	ACE OF BASE HAPPY NATION M/GA
7	5	BON JOVI KEEP THE FAITH JAMBICO/POLYGRAM
8	8	2 UNLIMITED NO LIMITS BYT
9	7	TINA TURNER WHAT'S LOVE GOT TO DO WITH IT PARLOPHONE
10	NEW	DIRE STRAITS ON THE NIGHT VERTIGO
		4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE

AUSTRALIA (Australian Record Industry Assn.) 8/8/93

THIS WEEK	LAST WEEK	SINGLES
1	1	CAN'T HELP FALLING IN LOVE UB40 VIRGIN
2	2	CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYNE BMG
3	5	FREAK ME SILK WARNER
4	4	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
5	3	INFORMER SNOW WARNER
6	6	OH CAROLINA SHAGGY VIRGIN
7	13	WEST END GIRLS EAST 17 POLYDOR/POLYGRAM
8	9	KILLING IN THE NAME RAGE AGAINST THE MACHINE EPIC
9	8	BELIEVE LENNY KRAVITZ VIRGIN/EMI
10	7	THE HITMAN A.B.LOGIC WARNER
11	NEW	SWEAT (A LA LA LA LA LONG) INNER CIRCLE WARNER
12	NEW	HAVE I TOLD YOU LATELY ROD STEWART WARNER
13	14	NEVER MISS YOUR WATER DIESEL EMI
14	NEW	IN THESE ARMS BON JOVI PHONOGRAM/POLYGRAM
15	NEW	THE RIVER OF DEAMS/NO MAN'S LAND BILLY JOEL COLUMBIA/SONY
16	10	THE RIGHT KIND OF LOVE JEREMY JORDAN BMG
17	11	DEEP EAST 17 POLYDOR
18	18	PUSH TH' LITTLE DAISIES WEEN WHITE/LSTIVAL
19	19	BIG GUN AC/DC ALBERTS/SONY
20	NEW	AIN'T NO LOVE (AIN'T NO USE) SUB SUB FEATURING MELANIE WILLIAMS LIBERATION/FESTIVAL
1	1	ALBUMS
2	3	U2 ZOOROPA PHONOGRAM
3	2	TAYLOR DAYNE SOUL DANCING BMG
4	6	LED ZEPPELIN REMASTERS WARNER
5	7	VAN MORRISON TOO LONG IN EXILE POLYDOR/POLYGRAM
6	4	ROD STEWART UNPLUGGED...AND SEATED WARNER
7	8	ERIC CLAPTON UNPLUGGED WARNER
8	5	SOUNDTRACK THE BODYGUARD ARISTA
9	12	BARBRA STREISAND BACK TO BROADWAY COLUMBIA
10	10	MARGARET URLICH CHAMELEON DREAMS COLUMBIA
11	18	JANET JACKSON JANET VIRGIN
12	13	BON JOVI KEEP THE FAITH PHONOGRAM/POLYGRAM
13	17	THE CRUEL SEA THE HONEYMOON IS OVER RED EYE/POLYGRAM
14	9	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
15	11	SPIN DOCTORS POCKET FULL OF KRYPTONITE SONY
16	14	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
17	15	KENNY G BREATHLESS ARISTA
18	16	2 UNLIMITED NO LIMITS LIBERATION/FESTIVAL
19	NEW	ROLLING STONES HOT ROCKS 1964-1971 POLYDOR
20	20	RICK PRICE HEAVEN KNOWS COLUMBIA/SONY
		JIMMY BARNES HEAT MUSHROOM/FESTIVAL

GERMANY (Der Musikmarkt) 7/27/93

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U2: A ZOO NIVERSAL LANGUAGE

CONGRATULATIONS FROM ISLAND RECORDS WORLDWIDE

AUSTRALIA	NO. 1	FINLAND	NO. 2	ITALY	NO. 1	SWEDEN	NO. 1
AUSTRIA	NO. 1	FRANCE	NO. 1	JAPAN	NO. 1	SWITZERLAND	NO. 1
BELGIUM	NO. 3	GERMANY	NO. 1	NEW ZEALAND	NO. 1	UNITED KINGDOM ...	NO. 1
CANADA	NO. 1	HOLLAND	NO. 1	NORWAY	NO. 1	UNITED STATES	NO. 1
DENMARK	NO. 1	HUNGARY	NO. 10	PORTUGAL	NO. 2		
IRELAND.....	NO. 1	ICELAND	NO. 1	SPAIN	NO. 2	HIGHEST CHART POSITIONS SO FAR ...	



Royal Family Rolls Out Red Carpet For Spain's Conquering Heroes

■ BY HOWELL LLEWELLYN

MADRID—Spain's Heroes Del Silencio got royal treatment when the heir to the Spanish throne, Prince Felipe, invited the band to the royal family's Zarauela palace outside Madrid July 20.

The audience was in recognition of the band's success in Germany and Italy, a considerable achievement despite the fact that their obscure lyrics are sung entirely in Spanish.

Heroes Del Silencio have sold 1 mil-

lion copies total of their three albums in Spain, plus 250,000 in Germany and 100,000 in Italy. Their third album "El Espiritu Del Vino" (The Spirit Of Wine) went straight to No. 1 in the Spanish charts after its June 14 release, and stayed there for three weeks before dropping to No. 6 in the week beginning July 22. "Espiritu" has sold 150,000 copies at home to date, and the record company, EMI, is confidently predicting Europe-wide sales of 1 million, after strong chart showings in Italy, Portu-

gal, Switzerland, and Germany.

The Heroes' audience marks the first time any rock group has been invited to the royal residence. But the meeting also raised eyebrows as the lead singer and spokesman, Enrique Bunbury, has caused rumbles of official discontent with criticisms of the Spanish constitution, democracy, and of the royal family.

Yet the 15-minute meeting was described by Bunbury as "a very interesting exchange of ideas." Bassist Joaquin

Cardiel says, "We did not reject our rock and ideals by going to the meeting. We were invited, we went, and it was OK. It's part of our job. It didn't cause us any problems of conscience. The prince seemed to be an intelligent person, and he also knew our music."

Cardiel also added: "The five of us [the band and the prince] are all young and we understand each other well. We thought it would be a very cold meeting but it wasn't at all."

Bunbury revealed that Prince Felipe

said he would try to see the band when it plays a series of college dates in the U.S. next year.

"He's been busy," says Bunbury, "but next year he'll be studying in the United States and he's told us he'll do everything possible to see us. We gave him a box of CDs and a trophy we received in Germany, in acknowledgement of our work in spreading the Spanish language. In return he gave us his thanks."

Almost half of the 750,000 sales of Heroes' second album, "Senderos De Traicion" (Paths Of Betrayal), were made abroad. Heroes have triumphed in Germany (250,000 sales of "Senderos") and in Italy (100,000), singing always in Spanish and with lyrics which can be described as pseudo-mystical—in other words, not easily understood.

Their lyrics, music, and image incorporate influences from psychedelia, gothic, glam, and classic rock. The key to their success is undoubtedly the



HEROES DEL SILENCIO

voice of Bunbury, who has been compared with, among others, Robert Plant and Jim Morrison.

"El Espiritu Del Vino" was performed at an early June concert in Berlin when the group were presented with a gold disc for sales of "Senderos." The Spanish presentation was at a June 16 Madrid concert attended by 8,000 diehards who seemed to have learned the new album's lyrics in 48 hours. The band comes from Zaragoza, northeast Spain, and this was its first concert in Madrid for 2½ years.

This year will be taken up with further touring in Europe and Spain, and in 1994 the band will embark on a U.S. college campus tour as well as a mini-tour of South America. Both "Senderos," released in 1990, and the new album were produced and mixed by Phil Manzanera, formerly of Roxy Music, in London.

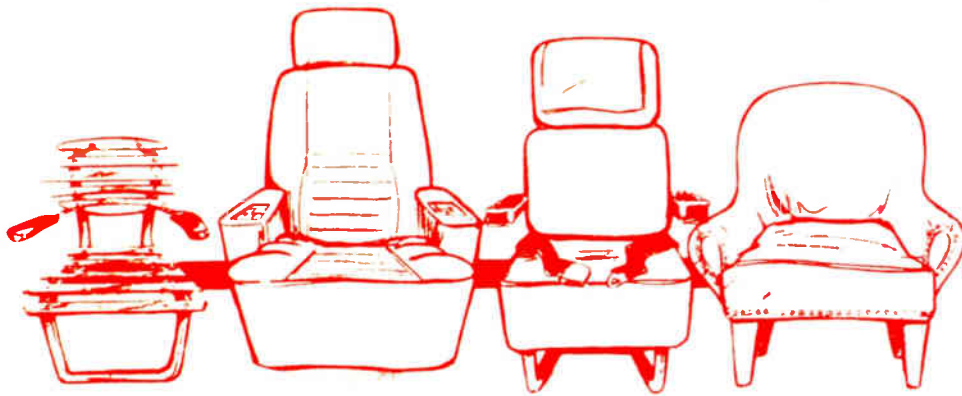
Bunbury, who is also the band's lyricist, admits he was heavily influenced by Indian poetry on a recent trip to Nepal. It's hard to imagine what German youth makes of such lyrics as these in Spanish: "Psychoactive beverages do not pump enough, nor can aggressive dances show your best side, who knows whether it's better that way? Leave the palace abandoned to fate and doom—leave it." This from "Tumbas De Sal" (Tombs Of Salt), on the "El Espiritu" album.

At a preconcert press conference, Bunbury put it more directly. "I'm fed up with being civilized. We need to be more primitive and look at what the world's remaining indigenous people are thinking. It's a form of individual anarchy to say 'send this shitty system to hell' and start again from scratch."

As far as his lyrics are concerned, Bunbury says, "We're concerned about what we say and how we say it—and the fact that I like poetry adds a touch of inaccessibility."

TINA RETURNS AFTER SIX YEARS!
LOLLAPALOOZA STRIKES AGAIN!
STEELY DAN STEALS THE STAGE!
COUNTRY TAKES TO THE ROAD!

THEY'RE FILLING THE SEATS ...
AND WE CAN INSURE IT'S SRO!



BILLBOARD'S 1994 INTERNATIONAL TALENT & TOURING DIRECTORY

PUBLICATION DATE: OCTOBER 13, 1993

AD CLOSE: AUGUST 13, 1993

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GLOBALTM MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY THOM DUFFY

GREECE: The traditional macho culture of Greece finally may be making room for women in rock. Several new all-female rock groups have been noted in popular alternative rock haunts in Athens, such as the inner-city district of Exarchia. One of them, Echo Tattoo, recently made the cover of a weekly Greek newsmagazine. "The struggle for women in rock here is hard," says the group's lead vocalist, Evi Hasapidou. So far, Greece's music labels have avoided signing all-women groups, claiming they would not find much public acceptance. But out of the woodwork of the Athenian neighborhoods are emerging such female-led groups as Non Man Doll, Vice Versa, and LPB (or Light Popular Beat). Says Liana Koutrolidou, bassist for LPB, "Male rockers are still condescending; they say, 'She plays well . . . for a woman.' Male fans still pay more attention to our thighs than to our words." The female groups, if given the chance, could have something original to offer. Hasapidou, for example, says she cries when she listens to some forms of Greek folk music, and aims to mix it with original rock.

JOHN CARR

FRANCE: Russian star Roman Ribsev, a 23-year-old member of the Moscow-based techno pop band Technologia, will be spending the month of August in France to record his first solo album at the studio La Seine. Ribsev was

part of a contest organized during the last MIDEM by France's international radio service, RFI. The winner of the contest gets to record an album for RFI's label, Avec Le Monde, in partnership with the indie label Forlane. One of the members of the contest jury was Jean-Pierre Morgand, front man of the French pop band Les Avions. The two men met, got along well, and even toured Russia together last June. Morgand then offered to produce Ribsev's album. A singer, guitarist and piano player, Ribsev

composed all the songs for his album during the past several months in Russia. About two-thirds of the songs will be in Russian, and one will be in French, with the remaining tracks in English. All of the musicians playing with the Russian artist will be French. Morgand calls Ribsev's music "Russian pop." He says, "He knows what he wants but he is also open to new things. He's been influenced by English pop music but, strangely, adores Celtic music. I will try to respect as much as possible what he really is, and not turn his music into a Westerner's vision of how Russian music should sound, as has happened too often. But to me, he has real potential for crossover." A release is due in November in France, with a Russian release to follow.

EMMANUEL LEGRAND

NORWAY: Sony Music artist Merethe La Verdi, a 26-year-old Norwegian TV hostess, comes from an Italian-American family background, but she has gained distinction here with a dance music hit sung in her native language, Norwegian. Other artists here shy from recording in Norwegian, but La Verdi recently released her first record, "Stormen" ("The Storm") and manages to make her sultry Norwegian lyrics sound natural as she sings them over a pounding dance beat. The track, produced by David Ericksen, known for his work with the Captain Hollywood Project, recently went top 10 in Norway. Radio Oslofjord is staging a contest inviting listeners to perform a karaoke version of the song with the best singer winning a spot as a backup singer on La Verdi's forthcoming album.

KAI ROGER OTTESEN

JAPAN: YMO, or the Yellow Magic Orchestra, as the group previously was known, is not the most visually exciting group in the world, particularly when the venue for the band's recent reunion concert is the cavernous Tokyo Dome. Keith Emerson-style histrionics are worlds away from the decidedly more cerebral approach of YMO's Ryuichi Sakamoto, Haruomi Hosono, and Yukihiro Takahashi. Instead of seeing people setting pianos on fire and the like, the 50,000-odd fans who attended YMO's reunion concert were treated to a state-of-the-art computer graphics display on huge screens on either side of the stage, providing the necessary visual complement to YMO's spacey, yet pop-tinged, music. The show consisted almost entirely of selections from YMO's new album, "Technodon," the group's first effort in 10 years. Tracks like "Superman," which features the dulcet tones of Beat Generation icon William Burroughs (as his craggy visage appeared on screen), verged on the ambient, with repetitive musical phrases and gentle washes of sound predominant. By contrast, old YMO tunes with lots of obvious hooks, such as "Fire Cracker," were played with much more of a pop feel. The one element lacking from the concert was spontaneity, and only during the encore was there any real feeling of warmth or involvement. An intellectually satisfying comeback show, to be sure, but a little more "rebo," as Lester Bangs put it, would have helped.

STEVE McCLURE

Siberry Set Poses Mktng. Challenge

(Continued from page 11)

terson, Siberry decided to scrap what she had. Only two songs were retained.

"It was just a feeling that I had," says Siberry. "I feel [the Warner executives] trust me in a weird way. Meanwhile, I also trust my own instincts. If I could describe it as a room, [the album] had to be a room that was kind of shadowy and blue. Then Brian [Eno] heard 'Bound By The Beauty' and wrote Warners to ask about me, and I met Michael [Brook] while working at Peter Gabriel's Real World Studio last summer.

"One thing that did hold it up a fair bit was the label looking for a single," she adds. "They waited for someone to produce the track ['Love Is Everything']. They thought it could be a [second] single. I don't think it's good that [Warner U.S.] looks for singles for what I do, but they don't know what else to do with me."

Except for critical and industry circles in the U.S. and U.K., Siberry is practically unknown outside of Canada. There,

she's been an imposing musical figure since her 1984 album "No Borders Here." But even in Canada, her profile and influence substantially outweigh her sales performances, which fall between 25,000 and 40,000 units per album.

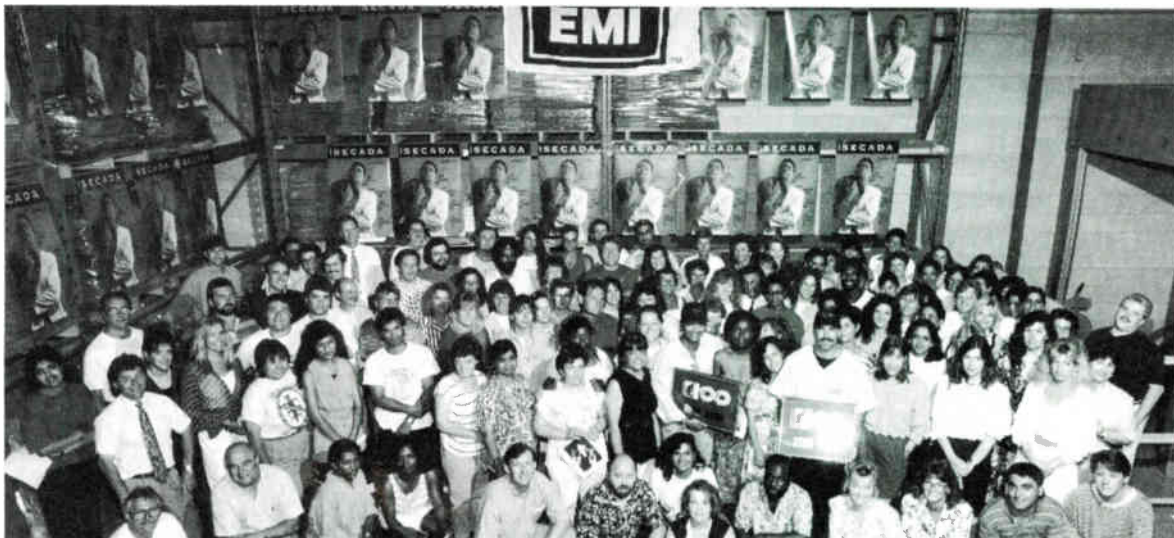
Discussing the difficulties of marketing someone as non-mainstream as Siberry is something Blumer quickly warms to, particularly when it comes to tackling the American market. "The question I ask people is, 'Let's say I gave you a \$100,000 to market this record, what's the first thing you'd do? Where would you go to spend that money?' There's no really obvious thing to do. You do things like pulling a single, even though there isn't a single, because there's a chance it will catch on and have a life of its own.

"I'm encouraging Warner Brothers to put Jane on their compilations because of what happened with 'To The End of The World' soundtrack [which featured Siberry's duet with k.d. lang, "Calling

All Angels"—also on the new album]. That album sold a million units, so a million people heard that song and were turned on to Jane."

Neither Blumer nor Siberry was taken aback when Warner Music U.S. balked at funding a video for the album's lead-off track, "Sail Across The Water," opting instead to place financial support in such areas as independent radio promotion and publicity.

"What we are trying to do is attack a lot of places simultaneously," says Standish. Their three-pronged attack includes promoting at adult album alternative and alternative radio, and publicity. One key element that has happened for Jane in the states is that for the first time in her career she has a radio format home on adult album alternative. And with KBCO in Denver, KGSR in Austin, KCRW in Santa Monica, Calif., KERA in Dallas, WXPX in Philadelphia, and WDET in Detroit adding the record early, we're off to a good start."



The Gang's All Here. EMI Music Canada recording artist Jon Secada, center, drops by the label's Malton office to receive a double-platinum award (200,000 units in Canada) for his eponymous debut album. With Secada is his manager, Ady Ordiales of Estefan Enterprises, shown toward right, holding award, and EMI staff.

MAPLE BRIEFS

ROSAIRE ARCHAMBAULT, president of Select Distribution in Montreal, Quebec, has been named president of the Quebec music industry association ADISQ.

THIS YEAR the annual convention of the Canadian Assn. of Broadcasters will be held Nov. 7-9 in Halifax, Nova Scotia. Among the topics planned for the workshop sessions are community violence, pay and speciality services, and forging new delivery alliances.

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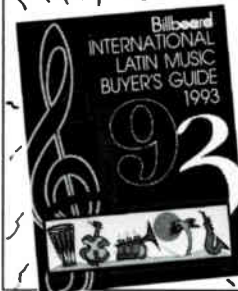
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Pro Audio

Montreux Settles In At New Site Venue Is Sound Challenge For Sponsor

BY MIKE LETHBY

LONDON—The Montreux Jazz Festival, now in its 27th year, has metamorphosed over time into a far more multicultural circus than its "jazz" moniker suggests.

With a bill that spanned jazz, rock, pop, opera, classical music, and more besides, 1993's eclectic lineup maintained the festival's prestigious status as a premier musical event on the European summer calendar. Headline acts at the two-week event last month included Robert Plant, New Order, George Duke, Barbara Hendricks, Chaka Khan, Ute Lemper, Stephanie Grappelli, Stanley Clarke, and Eddie Murphy's Psychedelic Psoul Band.

This year the festival, produced by Quincy Jones and Claude Nobs, had moved from its familiar habitat in Montreux Casino to the city's brand new Convention Center a few hundred meters away.

The talk of festival veterans was this new venue—which earned mostly widespread approval from performers but qualified praise from crews.

Backstage production space and facilities are far bigger and better equipped than before, and management and organization are exemplary. A vast circus of artists and their entourages, media folk, TV and radio crews, broadcast trucks, production staff—and legions of ticketholders—was marshalled through the whole fiesta with commendable smoothness.

But for Meyer Sound, which has provided the festival's principal audio systems in recent years, the new 1,800-seat Stravinsky Hall auditorium posed a tough challenge.

Using Montreux as a showpiece launch pad for new products, Meyer's sponsorship centers on the provision of the speaker systems and system crew. In return, the company has a free hand in designing, specifying, and tuning the PA.

Underlining the international nature of the festival, AudioLease of Cambridge, England, supplied Midas XL3 FOH and monitor consoles plus control gear and effects, while Jurgen Dudda Audio Service installed the PA systems and supplied prewired racks of QSC 1250 and 4000 amplifiers.

Other senior production participants included production manager Fraser Kennedy, stage manager Les Clifford, acoustic consultant Jim Cousins, and TV director Gavin Taylor.

The Stravinsky Hall, designed for classical music performance, has a broad cheesecake-slice shape with a wide stage and generous expanses of highly reflective cherrywood wall facings.

Potential problems with sound reinforcement in such a naturally resonant room had been brought to the attention of the facility's

owners early on. Critical press reviews of the first amplified event earlier this year had strengthened the hands of head sound engineer Chris Ridgway and Meyer's Mark Johnson early on in requesting the installation of heavy ceiling drapes to dampen reverberation.

Despite these measures, the hall still proved problematic in terms of accurate stereo imaging and bass clarity. Meyer's SIM II acoustic analyzer system was used throughout the festival to fine-tune each hall's audio systems, a major factor in achieving an uncolored PA sound in the Stravinsky's challenging acoustics.

Jurgen Dudda's Reinhard Klose also explains that a communication

'This was the perfect opportunity to debut the MSL-5 system and other developments'

lapse had led to underspecified rigging facilities being provided. "All the points had to be revised," he says, "and because, with 15 shows and up to five acts a night, the task is comparable to a fixed installation, we had to ensure that everything was set up extremely securely, so that nothing could go wrong."

Meyer's spotlight was on the new MSL-5, a 1.4-meter-tall bi-amplified cabinet that condenses the MSL-10's high-Q characteristics into a far more portable (2-by-12-inch and 3-by-2-inch HF) box.

The MSL-5 is an arrayable, high-power unit for large-scale application. Designed for bi-amplification, it has two 12-inch drivers and three 2-inch HF units on vertical horns. A standard 60-degree array pair delivers 100dB continuous SPL at 100 feet across 70Hz to 12kHz. The combination of high power, high Q, and compact dimensions makes this an important addition to the Meyer Sound range.

In the Stravinsky Hall, the system was configured in stereo, each

channel consisting of a combination of MSL-5 main loudspeakers, DS-2 Mid Bass speakers, and 650-R2 subwoofers. The new MSL-2A units were used as fill systems covering the first few rows of seating on the main floor, the balcony, and the gallery. Onstage monitoring was a combination of UM-1 Ultra-Monitors and USM-1s.

Meyer also supplied speaker systems for the New Q's—the secondary hall—and the small "Off Festival" stage (located right outside by the lake). The New Q's room, a floor below, turned out to possess even more difficult acoustics, with a false ceiling of lightweight copper strips and highly reflective walls. Its system was based on the MSL-3, supported by DS-2s and 650-R2s for LF reinforcement. Stage monitors, as in the Stravinsky Hall, were a mix of UM-1s and USM-1s.

The festival's lighting installation was provided by Scenetex of Montreux, with a Patrick Woodroffe/Steve Nolan lighting design—as with the Meyer sound team, many of those involved have worked on Montreux Jazz for years. Nolan used a Wholehog desk for conventional lighting, with Dave Hill on a Vari*Lite Artisan board, fronting an array of VL-5 luminaires.

"We've always regarded the Festival as the premier event in Europe, involving a huge diversity of acts and making significant demands on the sound system," says Meyer's Johnson. "The Stravinsky Auditorium is a highly reverberant environment and we knew the system had to have exceptional dispersion characteristics, carefully distributed to minimize reflections. It was the perfect opportunity to debut the MSL-5 system and to use some of our other recent developments—the DS-2 and the MSL-2A."

He adds, "Technically, it is an extremely exciting event, involving digital multitrack recordings of all performances in the Stravinsky Hall and high-definition TV broadcasts."

Stage Set For '94 Electronics Shows

NEW YORK—The Electronics Industries Assn. has set the time and place for its debut CES show in South America (Billboard, July 17).

The EIA and Guazzelli Associados, a trade show producer in Brazil, will team to stage the show Aug. 3-7, 1994, at the Parque Anhembi Convention Center in Sao Paulo, Brazil. The first two days will include a consumer electronics conference program "focusing on issues of importance to South American CES retailers, distributors, manufacturers, and exhibitors," according to the EIA. Product categories represented at

the show, dubbed Feira Internacional de Eletro e Electronicos Para Consumo—CES South America (CES South America—Consumer Electronics and Home Appliances Show), will include audio and video hardware and software, multimedia, video games, and cable providers. Expected attendance is pegged by the EIA at 30,000 trade attendees and approximately 150 exhibitors.

In other joint-venture conference news, the Audio Engineering Society is teaming with One To One in what it terms "a major new initiative" for the



Now Playing. BNA act Zack Turner, right, and Tim Nichols record their debut single, "Moonlight Drive-In," at Nashville's Sound Stage Studios. Produced by Keith Stegall, the single was released July 26.

Metropolis' Master Plan: New Team, New Multiroom

BY ZEN SCHOEPE

LONDON—Metropolis Studios is opening a multiroom mastering wing and has amassed some of the country's leading cutting stars at its Chiswick complex here, in a push to raise the profile of mastering in the U.K. In a massive upheaval, mastering engineers Ian Cooper and Tony Cousins and editor Crispin Murray have joined the Metropolis team from the Townhouse Cutting Rooms, and mastering engineer Tim Young has added his 17 years' experience from the Hit Factory, London.

"We want to shake off the image in this country of mastering being the first stage of the manufacturing process and reinstate it in its rightful place as the last stage of the creative process," says Metropolis managing director Carey Taylor. "This is a serious attempt at making the U.K. a world mastering center again."

The new wing is to be completed in the coming months and will feature two mastering rooms, plus

editing, dubbing, and transfer suites. The design team includes Sam Toyashima, and of special note is the use of adjustable acoustic panel areas. The equipment list is yet to be finalized, but on the analog side this already includes special sets of matched Sontec mastering EQs and compressors from analog designer Burgess Macneal, with the EQ described by Cousins as "the most flexible and accurate there is."

'We want to shake off the image of mastering being manufacturing'

The rooms also will open with in-house consoles designed by technical manager John Goldstraw with active equalizers, passive filters, and what Goldstraw cryptically refers to as "a number of innovative solutions to commonly encountered mastering problems."

On the digital side, a Yamaha DMC1000 has so far been named, but Goldstraw adds that a lot of energy has been invested in achieving "absolute integrity of the digital lines and all stages of the analog process, including conversions."

Cousins maintains that the goal is to change attitudes to those in the U.S., where the mastering engineer is appreciated, credited, and the time is put aside to get things right. "To me, the situation is explained by the fact that in the U.S. it is normally the artist who pays for the mastering, while in the U.K. it's usually the record companies who do," Cousins adds.

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

U.K.

WESSEX STUDIOS in Highbury, London, has been put up for sale by its owner of nearly 20 years, Chrysalis Group plc. The development is the result of Chrysalis' concentration of the premium end of the market with Air Lyndhurst Hall, according to corporate development director Richard Huntingford. "It therefore makes sense for Wessex to seek a new owner who can devote 100% of its energies to continuing the historic recording tradition at Wessex," he says.

Opened more than 30 years ago, the studio has been used by Queen, the Sex Pistols, the Pretenders, and the Cult, and offers two SSL rooms for recording and mixing. "Wessex's live tracking room is highly popular with musicians, not only because of its small, clublike feel, but also because of its relaxed atmosphere and sympathetic acoustics," says Wessex managing director Bill Price.

THE BIGGEST venue complex currently in development in the U.K. is **Que**, in Corporation Street, Birmingham. The four-room venue in a former Methodist church will house a 1,600-capacity main hall and three additional halls, including a 420-capacity Marquee Club for Birmingham.

"The beauty of the place is its sheer size, which gives us so many possibilities," says Duncan Bavister, GM at Gaff Promotions (Birmingham). "The place is so big that it will be possible for us to run two complete gigs simultaneously in different parts of the building, with different facilities and separate entrances."

BRITANNIA ROW Productions has increased its quota of **Turbosound Flashlight** arena systems by three in the largest sale to date. "We were the biggest Flashlight user in the world before this, but now we have the capability to handle five to eight arenas, depending on the acts," says BRP sales manager Chris Hey. Flashlight has been used by Dire Straits, the Cure, Cliff Richard, Depeche Mode, and numerous festivals.

TRIDENT 90 SERIES desks have been bought by postproduction operation **Charlotte Street Studios** and Mike and Richard Vernon's **Chipping Norton** residential recording studios. The news coincides with the announcement of new headquarters for Trident Audio USA in Burbank, Calif., and sales and technical staff expansion.

ORBIS INTERNATIONAL, the charity dedicated to fighting blindness across the world through education, has installed a **TAC Bullet** in its DC10 aircraft. The plane visits countries in which sight-saving surgery is needed and provides training for surgeons, nurses, community health workers, and technicians. The DC10 has an edit room and audio/visual production room for the Bullet in addition to an operating theater, recovery room, laser-treatment room, and 44-seat classroom.

LIVE '93, the consumer electronics show, will be held Sept. 16-20 at Olympia 2, London, and will cover areas including games, computers, music, musical instru-

(Continued on next page)

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EUROSOUNDS

(Continued from preceding page)

ments, audio, hi-fi, TV, video, cable, and satellite. Exhibitors include Canon, Hitachi, Pioneer, Rotel, Sharp, Sony, Toshiba, and Yamaha-Kemble.

CENTRAL RESEARCH Laboratories Ltd.—formerly the research and development center of Thorn-EMI—demonstrated its AQAID audio quality-control system for audiocassettes at the recent APRS exhibition. Audio quality between master and cassette is monitored by a menu-driven control system that samples audio from both and analyzes and compares their spectral content automatically.

B&H SOUND SERVICES is providing sound, lighting, and staging systems for

the Greater Manchester Youth Games, a showcase for the Manchester 2000 British Olympic bid that will be attended by 20 members of the International Olympic Committee.

MANUFACTURING AND marketing of the Radio Station in-ear monitoring system used by U2, Peter Gabriel, Genesis, David Bowie, Erasure, Michael Bolton, and Luther Vandross now is being handled by new company Garwood Communications. Garwood is headed by Ralph Dunlop, former European sales and marketing manager at B&K, and Radio Station's designer, Martin Noar, who formerly was with Hardware House.

AUSTRIA

AKG DSE7000 hard-disc editors have been bought by 2WS Radio in Sydney. Austrian broadcaster ORF, Antenne Bayern/Munich in Germany, and Radio Sarner Welle, South Tyrol, Germany. The DSE7000 has been enhanced with the addition of an optical disc drive, quadrupled memory to 70 track minutes, direct machine control, and digital IOs.

SWITZERLAND

REVOX HAS INTRODUCED the CD Automation System, which provides a complete package and control package

for broadcasters. Based on Revox 100 x CD jukeboxes, it uses a CC100 controller running on Microsoft Windows 3.1 and Intel 386/486 PC with mouse and touch-screen picture.

THE 27TH MONTREUX Jazz Festival, held in July at the Stravinski Auditorium at the new Convention Center, employed a 28-unit Meyer sound system, including the new MSL-5 speaker in the

Main Hall for artists such as Robert Plant, Santana, and Al Jarreau.

GERMANY

BROADCASTER Bayerischer Rundfunk has ordered a portable SSL SL4010 G Series for installation in a new studio dedicated to providing a weekly discussion and pop-music program.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 8, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	RAP
TITLE Artist/ Producer (Label)	CAN'T HELP FALLING IN LOVE UB40/ UB40 (Virgin)	CHECK YO SELF Ice Cube Feat. Das Efx/ Ice Cube, DJ Pooh (Priority)	CHATTAHOOCHEE Alan Jackson/ K. Stegall (Arista)	CRYIN' Aerosmith/ B. Fairbairn (Geffen)	BONNIE & CLYDE Yo-Yo/ Pockets (East West)
RECORDING STUDIO(S) Engineer(s)	ABBATOIR (Birmingham ENGLAND) Gerry Parchment Delroy McLean	ECHO SOUND (Los Angeles) Bob Morse Mike Calderon	THE CASTLE (Nashville) John Kelton Bill Deaton	LITTLE MOUNTAIN (Vancouver, B.C.) Ken Lomas	ECHO SOUND (Los Angeles) Bob Morse
RECORDING CONSOLE(S)	BDA AMR 24 With Optimix Automation	Trident 80C Vector MKII	SSL 4056G	SSL 4048E/G	Trident Vector MK II
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR90 MK II	Studer A827	Studer A820	Studer A800	Sony MCI JH24
STUDIO MONITOR(S)	UREI 815	Custom JBL Yamaha NS10	UREI 813	Yamaha NS10	Custom Echo
MASTER TAPE	Ampex 456	Ampex 499	Ampex 499	3M 996	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	ABBATOIR (Birmingham ENGLAND) Gerry Parchment Delroy McLean	ECHO SOUND (Los Angeles) Bob Morse Mike Calderon	THE CASTLE (Nashville) John Kelton	CAN AM (Los Angeles) Brendan O'Brien	APOLLO (New York) Troy Hightower Norman Bullard
CONSOLE(S)	BDA AMR 24 With Optimix Automation	SSL 6000E	SSL 4056G	SSL 4000E G Computer	Trident Vector MK II
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR90 MK II	Studer A800	Mitsubishi X-880	Studer A820	Sony MCI JH24
STUDIO MONITOR(S)	UREI 815	Yamaha NS10 Custom JBL	Yamaha NS10 UREI 813	Yamaha NS10	Custom Echo
MASTER TAPE	Ampex 456	Ampex 499	Ampex 499	Ampex 456	Ampex 499
MASTERING (ALBUM) Engineer	ABBEY ROAD Steve Rooke	BERNIE GRUNDMAN Big Bass Brian	MASTERMIX Hank Williams	MASTERDISK Greg Fulginiti	MASTERDISK Tony Dawsey
PRIMARY CD REPLICATOR (ALBUM)	Capitol Manufacturing	Capitol Manufacturing	DMI	Uni Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol Manufacturing	Capitol Manufacturing	Sonopress	Uni Manufacturing	WEA Manufacturing

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THE BILLBOARD SPOTLIGHT



Audio Books At Retail: Who's Selling What

PAGE A2

Product Development: From Acquisition To Distribution

PAGE A4

Listening In On A Recording Session

PAGE A6

Spoken Word: Beyond The Beat Generation

PAGE A11

AUDIO BOOKS

Listeners 'Read' 'Em And Retailers Reap

Audio Books' Growing Popularity Leads To Sales—And Rentals—At Music And Video Stores

By Earl Paige

The audio book and spoken word business community has finally started talking about a "regular, steady business," rather than using hyperbolic expressions like "skyrocketing" or "exponential," as it has in the past few years.

In an often-quoted 1990 study, the Audio Publishers Assn. reported the U.S. total at "between \$850 million and \$1 billion"—a figure



Simon & Schuster's Seth Gershel

that in some quarters was subject to debate. On one hand, some contend that earlier figures were inexact; on the other hand, the APA estimate refers to sales by publishers and does not include rental income, a growing and perhaps staggering figure. At present, growth is reportedly more down-to-earth during the first nine months of 1992. In dollar sales, again not counting the burgeoning rental side, revenue was up 43 percent compared to 1991. Unit sales, where average titles sell 5,000 to 12,500 copies and blockbusters now and then hit 100,000, went up 16 percent.

Sales recently have shot up once

more. And with the music chains stepping up activity, sales could soar again.

Typical of the upbeat mood among many publishers, Steve Stein, president of Sound Horizons, says, "I never had a runaway best-seller [before]," in reference to "The Marianne Williamson Relationships Workshop." Two others almost as hot are "Gloria Steinem On Self Esteem" and "Men And Women: Talking Together."

Where the more enthusiastic might hesitate is in projecting how the rental market will grow. Stein is reluctant to endorse rental, and David Hisbrook, VP marketing at Brilliance, says rental's long-term growth "could mean fewer programs and a much higher price," a condition parallel to video.

But overall, Hisbrook remains optimistic, noting that Brilliance had 42 titles in 1992 and will publish 60 this year—an expansion echoed by Grady Hesters, CEO at Audio Partners, who like Hisbrook sees the format growing in popularity.

At any rate, APA shows sales for the first quarter of 1993 up 81 percent, net after returns. Units, including the total package, grew by 65 percent. The average per-unit receipt for APA member publishers was \$7.33; the average retail price, \$15.

According to several sources, however, the business could be in a position to explode once again due to the lower price points of publishers such as Dove Audio, with its launch of "Value Pack" and "Supersound Buys," bringing the price per title down to \$8.99.

Similarly, Patricia Johnson, VP/Publisher at Random House Audio, is seeing action now in Wal-Mart type outlets via the "Priceless" line, also at \$8.99. "We're selling through such wholesalers as Handleman, National Book, Charles Levy and so on," she says of expanding the product into mass

merchandising.

At the same time, just as video rental is expanding to grocery stores, exponentially extending



Sound Horizons' best-seller

that market, so is audio books rental, says Terry Lipelt, merchandising director at leading distributor Rezound International. "We have a test right now in 82 of 91 Giant Eagles," says Lipelt, an average of 300 SKUs with a rental of 79 cents a day. "There're two reasons for how we're seeing it take off for the food trade: heavy foot traffic and the high percentage of female demographics"—a combination that is potent for the category.

Certainly, little is as dramatic as

nounced its own foray into audio books, with the formation of Time Warner AudioBooks, a joint venture of the Atlantic Group and Time Warner Trade Publishing divisions. Its first releases are scheduled for this fall.

Yet despite all this enthusiasm, some of the blush—if not bloom—has worn off the product due to mixed reports from one of the fastest-growing areas of audio books: video store rental. This largely stems from the apparently negative results of an experiment by Blockbuster Video, which is the subject of heated discussion in publisher circles.

"I think a lot of the excitement about audio books in video stores was overly enthusiastic. I said it then, and I'll say it now," says Seth Gershel, VP/publisher, Simon & Schuster Audio, who many consider to be the dean of the business because of his long service with APA. "I think there's a place for audio books in video stores if it's done well. But if they're going to be successful in audio, they have to love the category. They have to learn about the category and treat it separately. If it's merely treated as just an add-on, if you just drop spoken audio in without knowing exactly what it is, it's the road to failure. My hat is off to the retailers who do it right, because they spend the time and the effort."

A number of retail respondents

audio distribution specialist Rezound Corp. to the firm's annual spring sales conference in Kansas City.

With 20 stores so far on line, Engen is surprised at the initial results. "It's frankly caught us off guard," he says. "There's so much more consumer awareness nowadays. We're also benefiting from the program Rezound has going: the signage, the rental-ready package, the buy-back—which I think is the real key—\$3 for any unsold copy."

Yet another audio book apostle who has seen some disillusionment is Jake Lamb, director of sales and marketing for audio at distribution giant Ingram Entertainment. "You have to talk it up. If you put it away, it will be lost in the video store. You have to regard it as a new category," says Lamb, noting as well that POP is a problem. "We have one or two suppliers who are sending out things like posters, but very often the distributor has to do a lot of this."

Ingram has some competition in the audio book field, but Lamb says he's confident "because we have access to 15,000 titles and we have 26 branches. Also, we do not charge a premium for packaging."

Highbridge director Jim Branigan, who is president of the Audio Publishers Assn., is leading the trade group into its most active phase ever outside the book busi-

Just as video rental is expanding to grocery stores, exponentially extending that market, so is audio books rental.

what is occurring at Durkin Hayes Publishing, which is changing its name to Durkin Hayes Entertainment. "We feel we have to broaden our vision to include all forms of entertainment," says Cyril Hayes, president/CEO, and spoken audio is a medium of its own, outside the book medium.

Time Warner recently an-

agree, including Ted Engen, president of Video Buyers Group, a cop of approximately 1,200 stores in 30 states. "There was no consumer awareness when we went out there three years ago. We were hyping the wrong people. We were hyping the retailer, and we should have been educating the consumer," says Engen, who recently invited

ness. This includes first-time booth activity at Video Software Dealers Assn. this summer and at the National Assn. of Recording Merchandisers next March, having already "walked NARM in Orlando" this year.

Earlier this year, APA had its second booth at Winter CES and its

Continued on page A-8

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LITTLE, BROWN

Audio Publishing:

A By-The-Book Rundown From Acquisition To Distribution

By Matthew Kopka

A look at how makers of audio books develop their products reveals much about the industry as a whole, especially about ways it's finding to address its many audiences.

Companies like NorthWord, the nature audio company whose "A River Runs Through It" is a national best-seller, or Achievement Inc., parent educators, have specific aims and listeners. The many companies in the vast "religious and inspirational" and children's audio markets are similar cases in point.

Companies that deal in popular or

their unabridged cassettes, others cut—how much depends in part on how many cassettes are planned. Abridged novels tend to fit on two cassettes. Kay recently did Randy Shilts' "Conduct Unbecoming" on four because she thought fewer tapes couldn't "do it justice."

Most authors demand final say over adaptations of their books. "I love it when authors say, 'I had to go back to my own work to see what was missing,'" says Kay, who often does the abridgments herself.

When the author doesn't perform the reading her or himself, publishers may look to engage a well-known narrator, often an actor with some connection to the title or theme—a highly regarded actress if

patterned on—selling 100,000 copies of the audio for a 1.5 million-selling book would be wonderful—there's an additional element of risk in audio production calculations.

How do companies "set a run," determine how many units to duplicate, package and ship? According to Random Audio's Susan Butler, publishers base their calculations on "a combination of the first print of the book, the previous sales of the author and a whole lot of gut feeling." The figure might represent something in the area of 10 to 20 percent of the first hardcover printing of the book itself.

When titles are current books, package design is often exactly like the book, especially when the two

tener will pay for coveted titles or gift boxes. Nonetheless, the push is on to expand the audience for spoken audio.

It's likely all the big companies will soon have low-priced "paperback" offerings like recently debuted lines by Random, Durkin-Hayes and Dove.

Simon & Schuster, believing spoken audio can reach many non-readers, is developing a number of projects with radio giant Westwood One, including taped highlights of Larry King's radio show, "The Best Of Larry King," which will be released in September. Also in September, Westwood One, with MARK 56 Records, will begin publishing a monthly entertainment magazine on audiocassette. "Inside Track," geared toward teens and young adults, will feature interviews with popular celebrities.

Many companies now routinely produce titles on CD; Dove struck a deal with Allegro to produce 100 audio books for sale in record stores.

For now, the most popular titles are still adaptations of books. And for Jenny Frost, publisher at Bantam Doubleday Dell, "the core market" for audio books will remain bookstores, where acceptance took time to develop but is now strong.

"There's a huge world to conquer," Frost says. "We're going to have to develop new kinds of product and ways to sell it." But audio is the fastest-growing sector of publishing, and while much of the public has yet to learn about it, "potentials are enormous." *

Matthew Kopka is the audio editor at Publishers Weekly.



Jessica Kay



Larry King



Susan Butler

Audio publishers often look for books with strong campaigns behind them, so that they can "piggyback" audio adaptations onto already-existing publicity.

mixed titles develop more varied rationales.

Jessica Kay's midsized Publishing Mills tries to produce 20 titles a year. Kay says her reasons for acquiring titles vary, from excitement over a text to eagerness to compete—to make clear her company is a player for big stakes.

Promotion budgets are still small in the audio industry, even among big houses. Therefore, Kay says, audio publishers often look for books with strong campaigns behind them, so that they can "piggyback" audio adaptations onto already-existing publicity.

Big publishers naturally retain first dibs on their titles, but they turn only a small number of their many new titles into audio books. It's up to enterprising audio publishers to discern which titles might do well on audio and to license or buy rights to them.

Publishing Mills is currently completing a deal for "Angie, I Says" by Avra Wing, a book Kay says she "passed" on a year ago. It's now hot because it will soon be a film starring Geena Davis and Stephen Rea.

While some publishers, such as Books On Tape, pride themselves on

it's a literary project, a gravel-voiced actor for an action-adventure novel. Michael York reads the adaptation of Kazuo Ishiguro's Booker Prize-winning "The Remains Of The Day" (a forthcoming Ivory-Merchant film) for Random; Cybil Sheppard reads "Alice In Wonderland" for Dove.

Though 95 percent of audio books are adaptations of texts, there are notable exceptions, among them the two best-selling audio series of all time: HighBridge's Lake Wobegone series, featuring storyteller Garrison Keillor; and Bantam Doubleday Dell's Louis L'Amour Series, which, though drawn from the Western author's novels, have been dramatized, with teams of actors working to bring the stories to life. More and more of such elaborate productions are likely in the future.

Production And Packaging

Audio publishing costs differ from book costs in one important regard: while printing costs drop as production increases, the price of each duplicate tape stays constant (around a dollar a unit). So although audio books don't sell as many copies as the printed books they're


are issued simultaneously. Cover art bleeds to the edge of the package or is within a narrow frame, with the audio company's logo superimposed at top or bottom.

Companies have experimented with various kinds of packaging, and many styles and sizes still exist. A certain standard has emerged in the approximately 4³/₄ x 7 boxes that fit the display racks common in many stores. In audio-only stores and in stores with room for displays, varying sizes please the eye; where space is at a premium, odd-shaped packages cause sellers headaches. With some titles containing more cassettes than others, and outsized gift sets, variety is inevitable. But debates about packaging will continue for some time.

Pricing And Distribution

Nowadays, you might find an audio book anywhere. They're on their way to K Marts and Target stores. And more and more video outlets are offering audiotapes for rent.

The average audio book buyer is a middle-aged person with an average income above \$40,000, and publishers have been happy to learn there's almost no limit to what a lis-



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Michael York's Novel Approach

Observations Of An Audio Book Recording Session

By Don Jeffrey

NEW YORK—Random House asked renowned British actor Michael York to record the audio version of author Michael Ondaatje's critically acclaimed novel *The English Patient* (Knopf), which is about the lives of a small group of people who come together at a bombed-out villa near Florence, Italy, during World War II. This reporter spent part of an afternoon at the Corelli/Jacobs recording studio here, where York taped his reading. Also present were producer Lauren Krenzel and engineer Jerry

LaRosa.

The producer and engineer sit behind a recording console in the carpeted control room, which has partly corked walls and a tile ceiling. Analog and digital audiotape machines are running, DAT serving as backup in case something is lost on analog.

Michael York sits behind a window in a small recording booth at a table that holds a well-marked script (a 178-page edited version of the novel), a lamp, a water pitcher and a cup. He is dressed comfortably: the top buttons on his blue striped shirt undone, sleeves rolled up. He speaks into a microphone partly blocked by a circular windscreen to

cut down on exhaled air. He reads in a resonant baritone, changing voices to portray the narrator and various characters in the book.

The engineer slates each recorded take by number and listens for unwanted noises such as clicks and page turns and for mispronounced or skipped words. The producer offers direction to the actor on vocal choices and interpretations.

York uses his hands while he reads. It is as if he is conducting a score of this symphony of words that he is dramatizing. When he doesn't like the way he has read a line or when he muffs a word, he makes quick dismissive movements with his hands, as if erasing

the offending words in the air.

Sometimes he follows up a mistake with a clearing of the throat or with a short rapid vocalization: "luh luh luh luh luh."

Sometimes the actor becomes so caught up in the drama of the story that his voice booms from the large speakers on the wall in the control room. At one point, the producer suggests, "You might want to take the level down a little. It might be a little loud for the mikes."

York asks for direction. When a new character is introduced, he asks, "Should I get another voice? Is it too much like the Englishman?"

The session slows down for a passage in which numerous foreign names arise: Kharga, Zerzura, Uweinat, Gilf Kebir, Ladislaus de Almasy. After York painstakingly pronounces each word several times, like a beginner in a language class, Krenzel jokes, "That's it. Piece

The day's work began at 11 a.m., and about half the script has been read. The taping will be completed the next day.

In an interview, York says that he was excited when a Random House editor asked him to record the book because, knowing it had won Britain's prestigious Booker Prize, he had wanted to read it.

The preparation he undergoes for a reading is a telescoped version of what he does for an acting role. "I prepare by reading the book and then determining an approach for each character," says York. "Lauren and I hadn't met until this morning. It's a fast synthesis."

Says Krenzel, "He knows how to edit himself and go back and do another take. He directs himself a lot. He's very perfectionistic." Their rehearsal time together consisted of "talking on the phone a lot."

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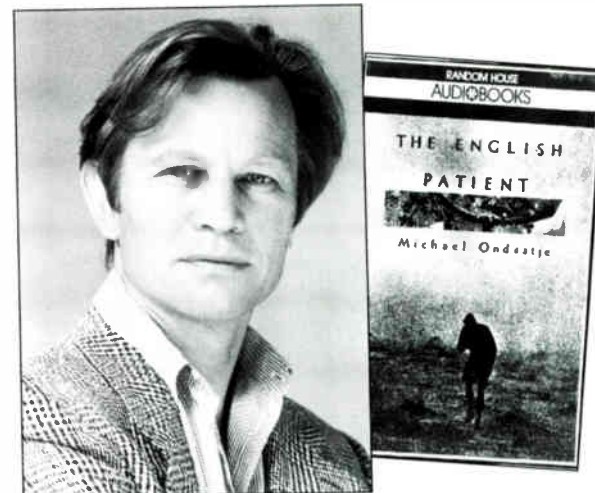
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British actor Michael York reads *The English Patient*.

of cake." York is ready but prefaces the take with, "Abandon hope, all ye who enter here."

Another new character appears: the wife of a rich adventurer. Krenzel says to York, "I hope you have a young Englishwoman in you." York's voice takes on an effeminate tone as he says, "Oh yes, frightfully. Especially of that class."

At 5 p.m. the producer calls an end to the taping. She wants to record room tone. The actor leaves the recording booth, but the mike remains on. This gives silent stretches of tape that can be spliced into the edited version to aid in transitions or to replace sections where unwanted noise crept in.

The *English Patient* presented unusual challenges for actor and producer because it is impressionistic and nonlinear, a literary work rather than a mainstream novel. "When you have a piece like this, you need a very smart actor to make sense of it," says Krenzel.

After the sessions, Krenzel would send the tapes to a studio for editing. A week or two later, she and the editor would meet to mix music for atmosphere and mood. The master cassette was expected to be ready July 28. The audio book will be shipped in mid-November, according to Random House, at a list price of \$17. It will consist of three hours of material on two cassettes.

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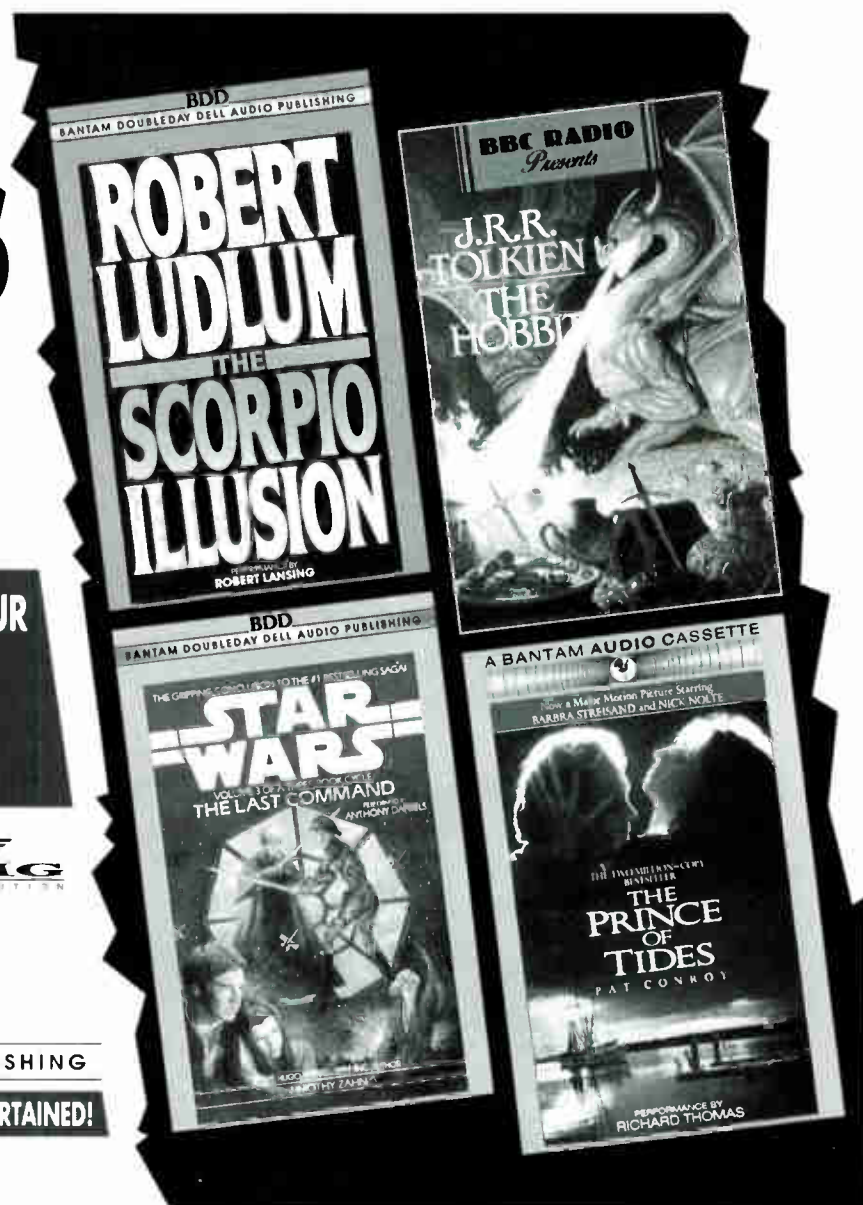
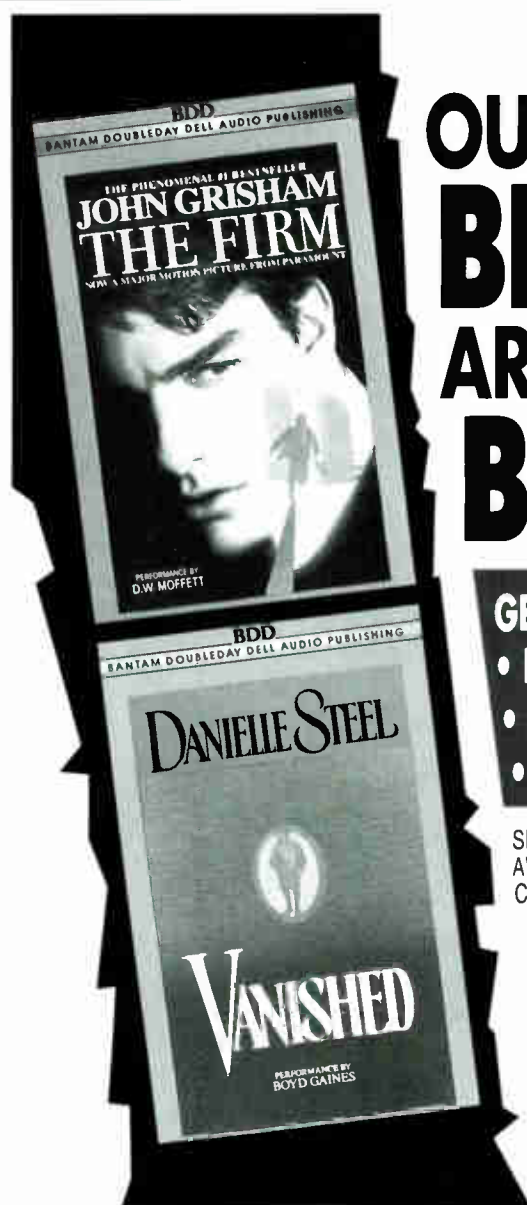
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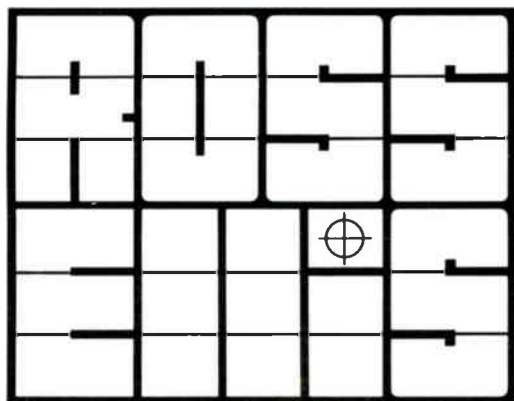
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AUDIO BOOKS

Retailers

Continued from page A-2

second exhibit at the booksellers gala, as well as one midwinter and two summer sessions of the American Library Assn.

Brannigan believes audio books make sense in video and record stores "because there's all kinds of traffic in and out. Also, a lot of them



Steve Gordon of Reader's Chair

fit our demographics." And, at least in video stores, "the bent is toward rental. Our hope is that rental will do for audio books what it has done for video," that is, expand the market for sell-through. "Rental has driven the sell-through market. You have to get people used to the format before they'll buy it."

In that regard, the Blockbuster experiment is interesting to Brannigan. "I heard that Blockbuster tested it and was not going to pursue it. But you can find pockets of great success within the Blockbuster test," he says. "Talk to Blockbuster people in Rhode Island, Florida and elsewhere. Like any test, it was as successful as the people at the store level were making it.

"It's the same problem this industry had with the bookstores a

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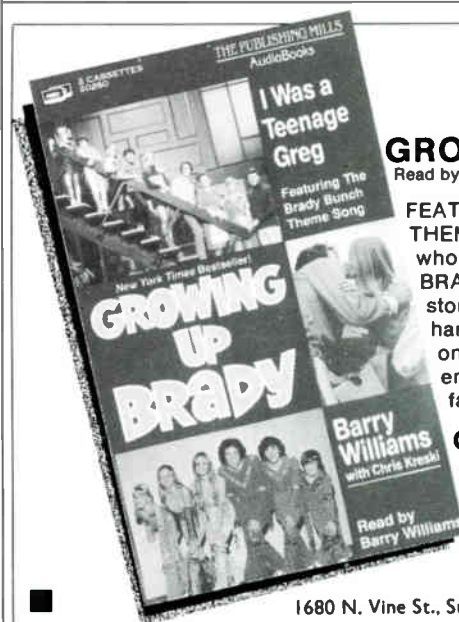
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few years ago. Someone would buy three copies of a title, put them in the back of the store and then wonder why they didn't sell well."

As for other outlets, in particular the exclusive audio book store, Brannigan sees expansion being a "region specific" phenomena. In fact, he is surprised Heller & Jed in New York City's financial district, where there is little automobile

primary reason for listening to audio books is that the listener can do something else as well," says Brannigan. "But the interesting thing is that the second response to a survey question is that they listen because they simply enjoy the medium. They'll be at home, kick back and just pop in a tape, or listen to a tape before bed, just to enjoy it. They don't have to be

"When we went out there three years ago, we were hyping the retailer, and we should have been educating the consumer," says Ted Engen of Video Buyers Group.

commuting, took off so well. "New York City is the last great bastion of AM talk radio. So we assume, probably incorrectly, that even those driving listen to radio," says Brannigan.

But the audio market is going well beyond the commuter. "The

doing something else. That was surprising."

More and more, consumers and retailers are appreciating that an audio book need not necessarily work because it sold well in print form, says Steve Gordon, partner
Continued on page A-10

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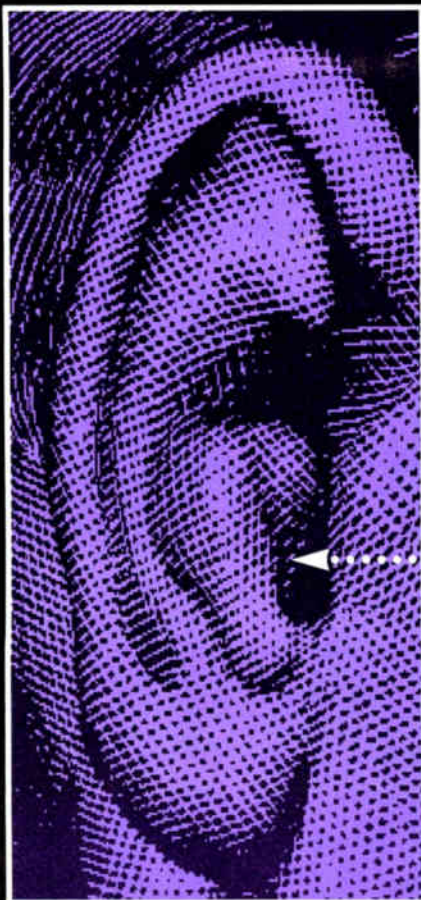
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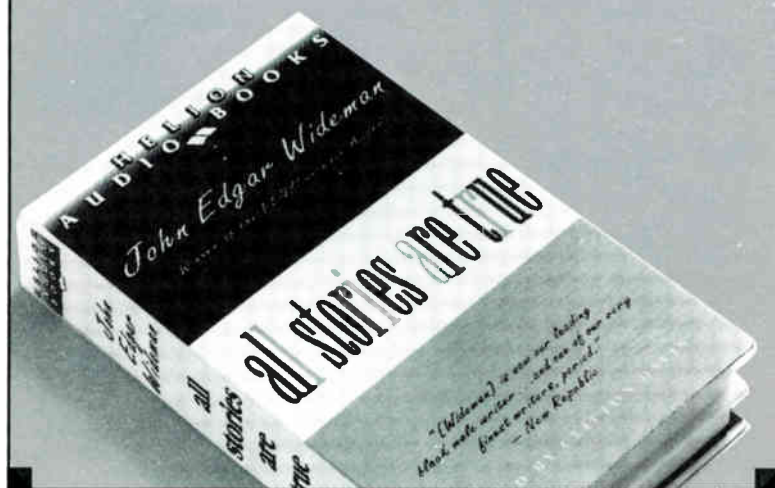
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Retailers

Continued from page A-9

with Delia White in The Reader's Chair. He cites the five-cassette title "Murder On The Run" by Gloria White, which he says some retailers are wary of because of modest print success. "They're missing the point. They're missing the opportunity to get someone into their store who otherwise won't come in."

Jenny Frost, VP/publisher at Bantam Audio Publishing, sees the market continuing to expand, especially with BMG, the giant record company, taking on the Bantam line and pointing toward the music chains. The key is store staff training, Frost believes, lauding the approach of distributor Rezound, Inc.

"You could sit down with the

Jenny Frost of Bantam Audio Publishing sees the market continuing to expand, especially with BMG taking on the Bantam line and pointing toward the music chains.

notebook Rezound has for new accounts and really learn a huge amount about what the audio book business is, who uses them, why they use them," says Frost. "They give you ideas for promoting them in the store."

The BMG effort will expand Bantam beyond its normal distribution, "which is through bookstores but also truck stops and video stores," says Frost. "BMG will begin soliciting an assortment of our titles into the record-store market."

Along with expansion, however, is the realization that "in every marketplace we go into, there will be that same painful learning curve that we had in the bookstore marketplace," says Frost. "I'm sure it will take a long time for the video store market to have an awareness of what audio books are."

It will also require a lot of dedication, she believes. "In my opinion, firms like Rezound, Inc. and Warehouse are much more committed. What I hope we can do with BMG is target some [music] accounts that can work the product like video stores have to work it—maybe some small chains—get a positive sales history, and then slowly expand. ☺

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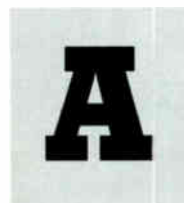
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The Writing's On The CD

Spoken Word Labels Are Catching A New Beat And Attracting A New Generation

By Deborah Russell



poetic renaissance is spreading from street corners to coffeehouses, from public radio to MTV, as fascination with the "spoken word" revitalizes a unique and intriguing entertainment genre.

Activity is on the rise at labels specializing in the CD reissue of titles by such beat poets as Jack Kerouac, Allen Ginsberg and William Burroughs as well as new releases by a current generation of "punk poets," including Henry Rollins, Dana Bryant and Maggie Estep.



Lynda Barry.

"People are really hungry for it," says Liza Richardson, who hosts a spoken word program on the national public radio station KCRW in Santa Monica, Calif. "People are less and less afraid of spoken word and are beginning to realize how palatable it can be. It doesn't have to be some esoteric poem with someone screaming."

Richardson works with the spoken word label Gang Of Seven (which was launched about a year ago in Larkspur, Calif., to celebrate "the art of storytelling"), and she is co-producing a compilation of works by female poets set for release in October. Gang Of Seven bowed last summer with "First Words," a compila-

tion featuring the work of Spalding Gray, Lynda Barry, Hugh Gallagher and Wallace Shawn, among others.

In June, Gang Of Seven released "The Lynda Barry Experience," and in September the label will release "No Boundaries," a collection of readings by activist/writer Peter Matthiessen. Gang Of Seven hopes to close the year with a poets' compilation, showcasing a number of up-and-coming artists, including 20-year-old Bahiyyih Watson.

"There are some amazing poets in [New York City's] East Village who are just on the street corner reciting poetry," says Janet Rienstra, head of A&R at Gang Of Seven. She notes that the label accepts artist demos and says she travels as often as possible to check out the thriving poetry scenes in New York, L.A. and Chicago.

New Alliance, the Lawndale, Calif.-based spoken word imprint, has a catalog that includes some 100 titles by such current spoken word artists as Wanda Coleman, Louie Lista and Pleasant Gehman.

Late August will see the release of Gehman's "Ruined," Linda J. Albertano's "Skin," and Joel Lipman's "Down Your Street." New Alliance will close the year with Lista's "To Sleep With The Lights On," Michelle T. Clinton's "Blood Is A Bright Color" and Tommy Swerdlow's "Prisoner Of Gifted Sleep."

In addition, September will see the launch of New Alliance's offshoot label, Issues, which has scheduled the fall release of a number of sports-related spoken word titles. John Wooden's "My Life In Basketball" and Bill Walton's "Real Men Are Made In The Paint" are first, followed by the works of sports figures Jack Ramsey and Charlie Jones.

Another new imprint making its mark in the spoken word genre is Axiom/Island, which released "Be Bop Or Be Dead" by Umar Bin Hassan, one of the legendary Last Poets, who has been recording radical revolutionary poetry since 1969.

One of Hassan's most famous works, "Niggers Are Scared Of

Continued on page A-12

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Spoken Word

Continued from page A-11

Revolution," is featured on the Axiom album and will gain widespread pop exposure via Janet Jackson's summer film, "Poetic Justice," in which

Hassan performs.

Spoken word is set to gain even more popular exposure, thanks to the MTV series "Unplugged," which

showcased the works of such poets as Henry Rollins, Maggie Estep, Barry Yourgrau, Edwin Torres, Bob Holman and 99 last month.

It was a first for the network, and the show's co-executive producer Bob Small applauds MTV's efforts to bring the genre to a new generation.

"There is an incredible number of people in college—and younger—who do read and who do want to talk. Once again, MTV is there for them," says Small. "This provides a new way of thinking, watching and listening to each other. And there's a lot of laughs. You don't have to be on some intellectual plateau; it's not like a really 'aren't we heavy' beatnik kind of thing."

SEX, MURDER, ADVENTURE AND BIG TIME PROFITS.



Umar Bin Hassan

Small notes that the '90s version of spoken word he is promoting is not just a kitsch re-creation of the '50s and '60s beat poets. And while spoken word is spawning a new generation of artists and is reaching a new generation of listeners, no one in the industry downplays the significance of those artists who personified the beat generation and who launched the spoken word movement in the first place.

Santa Monica, Calif.-based Rhino Word Beat debuted in 1990 with the four-CD "Jack Kerouac Collection" and has since re-issued such recordings as the three-CD boxed set "The Beat Generation" and the single-CD Ken Nordine title "The Best Of Word Jazz." An Allen Ginsberg boxed set is scheduled for early next year.

Berkeley, Calif.-based Fantasy Records, meanwhile, whose founders recorded much of the beat poets' works some three decades ago, recently released the four-CD anthology "Howls, Raps, and Roars," which includes a number of unreleased recordings by Gregory Corso and Peter Orlovsky and excerpts from the Mad Mammoth Monster Poetry Readings of 1959 and 1963, featuring Lamantia, Welch, Ginsberg, McClure, John Wieners, Philip Whalen, David Meltzer and Kirby Doyle. The package also contains a full disc apiece by Lenny Bruce and Ginsberg, as well as selections by Kenneth Rexroth and Lawrence Ferlinghetti. ☼

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45s Still Alive At Collectables Label Aims To Return Top Hits To Vinyl

■ BY CATHERINE APPLEFELD

WASHINGTON, D.C.—As the leader in the uphill battle to keep the 7-inch vinyl configuration afloat, Collectables Records and its sister operation, Gotham Distribution, have found the singles life anything but lonely.

In fact, in the past few years the Ardmore, Pa.-based company, a family-run business that opened its doors in 1981 as an oldies and reissue house, has been keeping company with the current circuit of hits as well.

"Oldies is the base on which the whole catalog was built, but recently we've really focused on trying to make the top 100 singles available again [on vinyl] through the majors or independents, or through our own distribution," says Melissa Greene, VP of Gotham/Collectables.

To achieve this goal, Collectables has been scooping up domestic licensing rights to product from a broad array of record companies, many of which had all but sounded the death knell on the 7-inch. Among the labels



with whom Greene is doing business are Arista, portions of the RCA catalog, Tommy Boy, Fantasy/Stax, and Rhino, as well as the labels under the Sony, CEMA, and PolyGram umbrellas. In addition, the company is negotiating with other labels for licensing deals.

In its effort to keep vinyl singles alive, Collectables has seen sizable success in its own right—sales have increased steadily each year, according to company President Jerry Greene—but it also has inspired some other labels to rethink their decisions to deep-six the 45. "Because we are doing so well, a lot of labels have started to put them back out again," says Melissa Greene.

Although Collectables' foray into current waters has proven lucrative, its soul remains in oldies. Avid collector Jerry Greene's love of the music dates back to when he was 15 years old and working at Times Square Records in New York, a memory that provided the catalyst for an upcoming Collectables five-volume retrospective. From 1966-68, he owned the Crimson Records label, where he guided the Soul Survivors' smash single "Expressway To Your Heart."

"There's a lot of records that we put out that we don't make money with, but we feel that by putting them out we're keeping the configuration alive," he says. "Most people would probably just put out Beatles and Beach Boys and the sure winners. We're putting out records by different vocal groups that weren't big at the time, but we do get calls for them and we feel that if we didn't do it, they would probably get lost."

To sustain interest among collectors, the label is always searching for new ways to showcase its product, including special editions, releases on colored wax, and anniversary sets.

Because it is not geared toward front-line product, Collectables does not put out 12-inch singles and, says

Greene, "The only reason we added the current singles initially was so it would help the oldies sales." A test conducted in 17 WaxWorks stores, in which 200 current country vinyl singles were placed at the front of 2,000-plus-piece oldies sections, supports this theory. In 15 stores, sales of the oldies increased by 32%; the other two saw a 72% increase, according to Greene.

Collectables also has carved a niche in the albums market. About one-tenth of its 2,500-piece catalog consists of full-length albums, primarily in the R&B, blues, and jazz genres. The label plans to release a minimum of 15 full-length albums each month for the next year or two.

(Continued on page 51)



The Right Price. Antones/Discovery celebrated the release of Toni Price's "Swim Away" album with an in-store party at Waterloo Records. Shown here from left are John Kunz, the owner of Waterloo Records, Harry Friedman of Antones Records, Clifford Antone of Antones, Price, and Syd Birenbaum of Discovery Records.

Publicity Is Payback For Offsite Sales

■ BY DEBORAH RUSSELL

LOS ANGELES—Music retailers who take inventory offsite in the hope of moving units at live concert events say the primary payoff is publicity, not profits.

Chains such as Sacramento, Calif.-based MTS and Chatsworth, Calif.-based Tempo are among a handful of retailers who are willing to incur the overhead and sell CDs and cassettes at entertainment venues.

"It's kind of like a midnight sale," says Joel Oberstein, retail supervisor at Tempo. "It has to be the right act and the right release."

Oberstein defines the "right act" as an "eclectic artist who has built a catalog at one certain label."

Oberstein points to the Elektra Nonesuch act Kronos Quartet, with which Tempo has linked twice to sell product at L.A.-based concert venues. A 1992 concert sale coincided with the band's hit world music album, "Pieces Of Africa." The label arranged a "meet and greet" event following the show, which Oberstein says helped sell about 100 units.

For some retailers, however, 100 units does not merit such an undertaking. "You just don't sell enough product to make it worthwhile," says

Jon Kerlikowske, GM of the Nashville Tower Records outlet. "You have to set up a register, pay an employee overtime, and the people doing the show want to charge you for doing it. You just can't break even."

Tower, however, does book a booth at the annual country music Fan Fair event in Nashville each June. The most recent four-day music festival attracted some 24,000 country fans from as far away as South Africa. The retailer says his primary motivation is exposing the chain to new customers.

"It's successful just for the publicity it creates," says Kerlikowske. "It puts the name Tower Records all over the globe." Ideally, fans are compelled to purchase items the artists can autograph, he notes.

But Fan Fair is one of the few instances in which Kerlikowske would consider selling units offsite. "I wouldn't do it for a single concert," he says.

David Frey, one of the organizers of the H.O.R.D.E. package tour, is meeting with that kind of resistance from major retailers he had hoped to enlist for the tour's "traveling record store," in which retailers in each market would sell product at the concert site.

"The bigger stores have certain overheads to meet, and don't feel they can get out there and make it happen financially," Frey says.

But a more positive response is coming from the independent community, he adds. The three-store Electric Fetus chain in Minneapolis agreed at the last minute to book a booth when H.O.R.D.E. visited its market, and used the opportunity to garner publicity for the store, says Dawn Jeche, advertising coordinator.

"Most of the independents are used to really narrow margins of profit, anyway, and we did it more to get our name out there than to make money," says Jeche, who says she paid 40% of her income to H.O.R.D.E. in exchange for the booth.

She says Electric Fetus moved about 14 CDs and 10 cassettes during its stint at the show, in addition to selling several pairs of sunglasses, some T-shirts, and other miscellaneous items.

The retailer also distributed a number of coupons that concertgoers could redeem later for discounts at Electric Fetus outlets.

"We'll know how successful we were when we start to see the coupons coming in," Jeche says.



Melissa Greene, right, talks shop with her father, Jerry Greene, at the Collectables/Gotham headquarters. Melissa is the company's VP and Jerry is president.

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HMV's Megastore Moves; Jersey Land(mark) Grab

MAKING TRACKS: While other chains have been making advances in the superstore category, HMV, the chain that launched the onslaught against Tower Records/Video's dominance of the superstore market, has quietly spent the last two years improving the three U.S. superstores it opened in 1990. Now, HMV appears to be getting back into the superstore race.

Track hears the chain is looking closely at a Herald Square/34th Street location, one of New York's prime retail areas. Currently, The Musicland Group is the main player there, with two Sam Goodys and a Suncoast Motion Picture in A&S Plaza and a freestanding Sam Goody location on 34th Street. If a lease is signed, those HMV would have three stores in the Manhattan market.

Meanwhile, HMV is also set to be closing a store in Boston for its second Boston-area store. Although rumors abound as to where HMV will open that store, Track has yet to determine the exact location.

ON THE INDIE FRONT: George Hocutt, chairman and CEO of INDI, has extended his contract with the company through August 1994. The company reports gross sales of \$92 million for the fiscal year that ended June 30. In other INDI news, the company will hold its first convention August 20-21 at the Sheraton Inn near Newark (N.J.) Airport... Speaking of New Jersey, Landmark Distributors will move its Northeast branch to Carlstadt, N.J., Aug. 23. The move will give Landmark a total of 30,000 square feet, up from the 9,000 square feet of its current Long Island City, N.Y., facility. Landmark will keep its current phone number, albeit with a 201 area code... Meanwhile, Navarre, which last week announced that it intends to go public, held a company convention July 7-10 in Minneapolis. The convention, which was themed "Our World Of Music And Beyond," featured product presentations from Cabin Fever, American Gramophone, Disney, DA Music, Spinnaker, DCC, Moulin D'Or, Thump, Hearts Of Space, Global Pacific, and Triloka. In addition, Jeff Arundel, a recording artist on Gift Horse Records, performed for the attendees.

Navarre president Eric Paulson handed out employee awards during the convention. Kevin Day, Los Angeles field sales representative, won for salesperson of the year; Cindy Chinn, regional sales manager in Minneapolis, and Karen Paset, who recently was promoted to regional sales manager in Chicago, were named as runners-up. In addition, Virginia Miller, warehouse manager, won a "special award of recognition."

DISCHORD IN TUNE: Artist-run labels are generally known for being in tune with the music and the fans,

but they can be out of sync with the vital link—the retailers and wholesalers—that gets albums and singles into the hands of shoppers. However, Dischord Records, the Arlington, Va.-based label run by Ian MacKaye of Fugazi, is working at strengthening that link.

With the release of Fugazi's current album, "In On The Killtaker," Dischord finally got around to seeing eye-to-eye with accounts on barcodes. Initially, Dischord resisted the industry's move to the barcode and refused to mar their albums' artwork with it. But for the last two years, all catalog and new releases, except for Fugazi albums, have had barcodes applied to the shrinkwrap, if not the actual artwork.



So while barcodes have been put on current albums by the label's other acts, such as Circus Lupus, Severin, and Shudder To Think, as well as catalog titles from *Scream* and *Minor Threat*, among others, Fugazi itself didn't place a barcode on the shrinkwrap of its last album, or on some pressings of its current album.

"In On The Killtaker" so far has peaked at No. 153 on the Billboard 200 and No. 4 on Heatseekers. The album, which has shipped about 180,000 units, currently resides at No. 13 on the latter chart. The band's last album, "Steady Diet Of Nothing" sold 215,000 units, according to MacKaye.

MacKaye says the barcodes are a "real scar" on album artwork. But when Dischord was soliciting "In On The Killtaker," MacKaye says, "The chains said that 'if you can put barcodes on this, we will take X amount.' In the past we refused to put [barcodes] on. But now that technology is to the point where it is helping them run their business more efficiently, I can totally understand where [the chains] are coming from."

So Dischord put barcode stickers on the shrinkwrap of albums that are sold to chains, he says. In return, MacKaye is hoping that merchants will be a little better at adhering to the label's price structure, which is less than industry standards. Its cassettes, which go for \$4.50 wholesale, have a list-price equivalent of \$7, while its CDs, which wholesale at \$6, have a list-price equivalent of \$8.

"We never have been trying to undermine stores by enforcing them to charge a certain amount," says MacKaye. "But we charge those [lower] prices because we want our albums available to everybody."

Dischord distributes its records by itself, selling direct to about 250 accounts, and also uses independent distributors Southern Distributors; Relativity Entertainment Distribution; Cargo, Trip, Dutch East, and Twin Cities.

"We are a really small company," says MacKaye. "We just make the records and sell them."



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These new songs that tell Jack's story, what do they mean to you? They mean holiday shoppers will buy either one or two.



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Y&T Music Builds South Florida Network Of Specialized Stores

BY JOHN LANNERT

MIAMI—Though Y&T Music has been long known as perhaps the top import/specialty store in Miami, it was not until last March that the Gainesville, Fla., outlet garnered the company international notoriety.

Cause for the notice resulted from a newspaper ad, placed by store manager Scott Williams, that gave any nude customer 50% off on a purchase. After several clients arrived in the buff for cut-rate goods, Gainesville police learned of the ploy and quickly nipped the promotional campaign in the bud.

The incident eventually died



down, but not before the Associated Press, CNN, and a host of big-name newspapers and publications had inquired about the occurrence.

"It was a joke, really," says Y&T Music president Richard Ulloa. "Scott did not expect anything, but guess what? Eight people came in nude and Scott had to give them a discount."

Ulloa himself hasn't engaged in such daring promotions since opening the first Y&T store in 1981. But he undoubtedly is a firm believer in discount pricing.

"We compete with the chains," declares Ulloa. "We always sell boxed sets lower than anybody, and on new material we work on much less of a margin. But we make that up by selling a lot of imports, cutout product, T-shirts, posters, publications, and used CDs."

Over the past 12 years, Ulloa also has become a master of specialized stores. Apart from his 3200-square-foot flagship store near the Univ. of Miami, Ulloa owns Yardbird Records, a small 800-square-foot jazz store located several blocks away. In addition, Ulloa owns a dance out-

let in Miami Beach called Y&T Dance Music, which in March was named best dance retailer for the second consecutive year at the Winter Music Conference.

"There have been three factors important to my success," says Ulloa. "One is always having new stuff, whether it's imports, publications, or new releases. Our clientele demands this of us. Second, it's our job to turn people on to new music, that's what we do; and third, we must have an interesting product mix."

The sales blend Y&T currently sports is 50% alternative rock, 15% mainstream rock, 15% '60s rock, and 10% metal. The remaining 10% is split among country, rap, folk, and reggae. Ulloa notes that imported product accounts for 20%-25% of sales of his flagship store's total album revenue, "depending on the dollar."

The format breakdown of total sales of the main outlet is 50% CDs, of which 35% are imports; 20% vinyl; 10% cassettes; 12% T-shirts and posters; and 8% used CDs.

About 20% of Y&T's customers are university students, with the remaining buyers coming from Miami and as far away as Fort Lauderdale and West Palm Beach, some 70 miles north.

"And we're still growing," assures Ulloa. "We haven't hit the big 1 [million in total sales] yet, but we might hit 800 [thousand] if we're lucky this year."

That \$800,000 sales tally is a substantially far cry from the \$4,100 Ulloa first rang up in 1978 when the self-described "hard-core record collector" was heading up Top Of The Pops, his fledgling mail-order company for collectors.

Three years later, Ulloa opened his first Y&T store, then called Yesterday and Today, in a building that now houses his jazz shop. (Two years ago, Ulloa switched to the more convenient moniker Y&T Music.)

"One of the things that inspired me to open a store was when I went to New York and I saw all of the



Owner Rich Ulloa, shown here, opened the first Y&T outlet 12 years ago under the Yesterday & Today logo. (Billboard Photo)

cool stores like Golden Disc," says Ulloa. "And what really intrigued me was the product mix: old 45s, new imports from England. Nobody was doing that in Miami on a grand scale. I started thinking, 'I can do that.' So I opened a store and put every record I owned in the store. We didn't have any frontline product—it was all used."

Ulloa subsequently began bringing in imported albums that he would supply to Univ. of Miami radio station WVUM in exchange for a plug or two.

"All of a sudden," recalls Ulloa, "the students would start hearing about our store and WVUM would be playing records that no one else was carrying. By the summer of '82, Y&T was established to the point where repeat customers came in looking for new product: the Clash, the Cure, Depeche Mode."

The following year the progressive dance market exploded, with clubs like Fire & Ice forming a relationship with Y&T similar to the one that retailers had with the radio station. At the time, Ulloa also began stocking frontline product.

In 1984 Ulloa hired Bill Ashton, whom Ulloa credits with turning Y&T into a much larger operation. "He cultivated my clientele," says Ulloa of Ashton, now a buyer in Atlanta for Wax'N'Facts. "He took control of all of the buying and tripled our base of customers. At the same time, we became the leader in imports. We also began importing English music publications and started selling T-shirts."

Buoyed by the rapid growth of his store, Ulloa moved to a 1500-square-foot facility in a nearby, newly constructed strip center. The old location became home to the jazz store. Sales remained steady at the main outlet until 1990, when Ulloa decided to become more aggressive with the radio sponsorships. "It was an amazing year," marveled Ulloa, who opened his dance store that same year.

In late 1990, Ulloa became interested in the Mavericks, a local country band that inspired him to create a record label, called Y&T Music. In early 1991, Ulloa put out a CD that led to a recording deal for the Mavericks with MCA Records.

"Doing the label was almost like a dream that everybody has," com-

ments Ulloa. "I was convinced the Mavericks were a very important band and they presented an opportunity for me to do something that I always wanted to do."

Shortly after releasing the Mavericks' eponymous debut, Ulloa moved his flagship store once again, to a location a few miles east in an older strip center. "This store is big enough and a little more down home," remarks Ulloa, "and I think we'll be here for a while."

Despite the stores' success, Y&T takes up only a fraction of Ulloa's time nowadays. He currently is more consumed with managing Mary Karlzen, a local singer/songwriter. Karlzen has put out one CD and one recently released mini-LP, which contains a track whose video has been receiving solid rotation on The Nashville Network.

Ulloa admits his growing managerial chores will take him further from his retail business. But, he says, "Working on Mary's new project has forced our staff here to basically run the store."

"We have good people running the store, so I could conceivably stay away for a year and let the store run itself. I don't know if I would do that because my heart is still in retail. I still get that thrill



Indie buyer Mari Giardna, above, makes sure the store's indie section is up to snuff. (Billboard Photo)

from buying a record and turning somebody on to it.

"I mean if someone walks into my store and I turn them on to Lucinda Williams' 'Sweet Old World' and they never heard it before and they go buy that record, it makes my day."



The Y&T sales staff at the chain's flagship store on Bird Road in Miami takes time off from duties to talk shop. Shown, from lower left, are Mari Giardna, indie buyer; Scott Campbell, assistant manager; Rich Ulloa, owner; Tracey Burger, manager. Shown in back, from left, are Paul Zimmerman, heavy metal buyer; and Justin Sigman, sales associate. (Billboard Photo)



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Dispute Cramps Checkpoint's 2nd Quarter Firm Says European Distrib Failed To Meet Quotas

BY DON JEFFREY

NEW YORK—Despite the termination of a lawsuit against Checkpoint Systems Inc. by its principal competitor in the manufacture of electronic anti-theft detection tags for prerecorded music and video, the dispute resulted in lost revenues and lower profits in Checkpoint's second quarter.

Sensormatic Electronics Corp., which developed a source-tagging technology that competes with Checkpoint's, agreed June 26 to drop a \$35 million false-advertising suit against Checkpoint (Billboard, July 10).

Among the terms of the settlement, Sensormatic ended its distribution agreement to sell Checkpoint's products in Europe.

Steve Selfridge, VP of finance for Checkpoint, says second-quarter revenues would have been 32% higher than last year's if Sensormatic had met its quotas for selling Checkpoint's systems in Europe. Because of the dispute, Checkpoint estimates it lost \$4 million in sales. The company's net revenues for the quarter rose 8.8% to \$18 million from \$16.5 million in the same period last year. However, net profit fell 6.2% to \$884,000 from \$943,000 a year ago, in part because the situation in Europe resulted in a decrease in manufacturing, which put pressure on margins.

To prevent future sales declines in Europe, Checkpoint in July acquired a Holland-based company, ID Systems, which will be its distributor overseas. ID also makes security systems.

Selfridge says other terms of the lawsuit settlement were agreements to "compete on a more positive basis" and to cross-license the companies' respective products if and when retailers and record manufacturers choose a standard anti-theft device.

In March the National Assn. of Recording Merchandisers recommended use of Sensormatic's Ultra-Max acousto-magnetic technology for source tags on cassettes and CDs, choosing it over Checkpoint's and other systems. But later tests indicated that deactivation of Sensormatic

tags caused deterioration in the audio quality of some cassettes. Wall Street reacted by driving the prices of Checkpoint up and Sensormatic down. Checkpoint sought in its marketing to capitalize on the findings, and that led to the lawsuit.

Since then, Sensormatic says it has shipped to retailers new deactivation devices that do not harm cassettes.

Checkpoint's anti-theft devices for music and video work on radio frequencies. The paper-thin tag contains a printed circuit that responds to a certain frequency. When a nondeactivated tag passes by a door sensor, which contains a transmitter and receiver, an alarm will go off. So far, no test has shown that deactivation of Checkpoint's tags causes any deterioration of cassettes or CDs.

"We do not believe it is a problem with our product," says Checkpoint's Selfridge. "The issue is that [record] manufacturers are deciding whether the recommendation by NARM is something they can live with. There's a lot of pressure by big retailers on NARM to possibly reopen the process again."

Jim Donio, spokesman for NARM, responds, "We've received from member companies one letter. We stand by our recommendation. We put the ball in the [record] manufacturers' court, and we are awaiting the

results of the testing from them."

Selfridge says that about 2.5% of Checkpoint's business comes from music retailers. He mentions Trans World Music as a big account. But he notes that the music industry's share of the company's business is "significantly more" than 2.5%, because Checkpoint also supplies electronic security systems to mass merchants and electronics retailers like Target, Circuit City, and Nobody Beats The Wiz, which sell large numbers of recordings. He says 250 Target stores use Checkpoint's system. Additionally, home video accounts for 4.2% of the company's business.

Besides the falloff in European sales, several other factors contributed to the second-quarter decline in Checkpoint's profits. Selfridge says the company recorded higher sales than usual (\$8 million) to large national retailers, which do not provide the margins that smaller accounts give. Checkpoint also introduced some new products, which typically carry lower margins.

At press time, Checkpoint's stock closed at \$9.75 a share in over-the-counter trading. Its 52-week range is \$8.75 to \$20.125.

The company, founded in 1969, is based in Thorofare, N.J., and has manufacturing facilities in Puerto Rico and the Dominican Republic.

K-Tel Rocks The Stocks, Plots New Retail Initiative

BY DON JEFFREY

NEW YORK—Buoyed by increasing sales of its compilation albums and a tripling of its stock price, music marketer K-Tel International Inc. has gotten its shares listed on the prestigious and visible Nasdaq National Market System and has begun preparing a marketing campaign for a new album set that the company hopes will extend its reach in retail.

K-Tel's stock previously traded on the so-called pink sheets, which specialize in penny stocks and other small-capitalization securities that are generally bought and sold only by certain regional brokerages.

About a year ago, the stock was trading at less than \$3 a share. When the shares were listed on Nasdaq's national system for the first time July 19, they were selling at \$8 each. At press time they closed at \$8.375.

The Plymouth, Minn.-based company has 3.7 million shares outstanding. At \$8.375 each, the market capitalization is \$30.9 million. However, 2.9 million shares are owned by insiders. It is likely that the company will take some step in the future to make its stock more liquid, but executives are saying nothing at present.

"It was a natural progression for us," says CFO Mark Dixon on the move to the Nasdaq listing. "We've been doing well the past couple of years. It was time to be more visible to investors."

The company has not yet released results for the fiscal year that ended June 30. But for the nine months that ended March 31, net sales rose 23%, to \$43.1 million from \$35.1 million the year before, and net profit jumped 51%, to \$1.85 million from \$1.22 million.

(Continued on next page)

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		*** NO. 1 ***		
1	1	BOB MARLEY AND THE WAILERS ▲ ⁴ TUFF GONG/ISLAND 846210* (9.98/16.98)	LEGEND 13 weeks at No. 1	106
2	2	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	117
3	3	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	117
4	6	ERIC CLAPTON ▲ ¹ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	117
5	8	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	94
6	7	JOURNEY ▲ ² COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	117
7	5	AEROSMITH ▲ ⁵ COLUMBIA 36805 (9.98 EQ/9.98)	GREATEST HITS	115
8	4	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	117
9	9	THE EAGLES ▲ ¹² ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	117
10	11	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	108
11	12	PINK FLOYD ▲ ¹² CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	117
12	14	MEAT LOAF ▲ ² CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	117
13	16	UZ ▲ ⁵ ISLAND 847298*/PLG (9.98/16.98)	THE JOSHUA TREE	85
14	13	PINK FLOYD ▲ ¹² COLUMBIA 36133* (11.98 EQ/31.98)	THE WALL	117
15	17	METALLICA ▲ ² ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	102
16	10	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	115
17	18	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	29
18	15	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	76
19	21	METALLICA ▲ ² ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	103
20	20	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	106
21	24	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	117
22	23	GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	117
23	—	ALICE IN CHAINS ● COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	1
24	25	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	111
25	22	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	55
26	27	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	108
27	26	PETER GABRIEL ▲ ³ Geffen 24088 (9.98/13.98)	SO	19
28	30	DEF LEPPARD ▲ ¹⁰ Mercury 83067* (10.98 EQ/15.98)	HYSTERIA	107
29	29	MICHAEL JACKSON ▲ ²¹ EPIC 38112 (9.98 EQ/15.98)	THRILLER	29
30	—	UB40 ▲ A&M 4980 (9.98/15.98)	LABOUR OF LOVE	1
31	19	UB40 VIRGIN 86146 (7.98/11.98)	LABOUR OF LOVE II	2
32	44	SOUNDTRACK ▲ COLUMBIA 39242* (9.98 EQ/9.98)	FOOTLOOSE	14
33	—	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	12
34	42	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	96
35	32	THE POLICE ▲ ³ A&M 3902 (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	96
36	33	PETER GABRIEL Geffen 24326 (9.98/15.98)	SHAKING THE TREE - 16 GOLDEN GREATS	3
37	41	SADE ▲ ² EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	14
38	38	ENYA ● ATLANTIC 81842/AG (7.98/11.98)	ENYA	72
39	49	THE BEATLES ▲ CAPITOL 46442* (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	50
40	34	RIGHTEOUS BROTHERS ▲ CURB 77381 (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	114
41	28	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	35
42	31	BON JOVI ▲ ⁹ Mercury 83026 (7.98 EQ/11.98)	SLIPPERY WHEN WET	56
43	35	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	113
44	—	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	1
45	48	METALLICA ▲ ELEKTRA 60766 (9.98/13.98)	KILL 'EM ALL	72
46	43	PATSY CLINE ▲ MCA 12* (4.98/10.98)	GREATEST HITS	117
47	47	SOUNDTRACK ▲ ⁵ COLUMBIA 40323* (9.98 EQ/11.98)	TOP GUN	34
48	—	QUEENSRYCHE ▲ ² EMI 92806/ERG (9.98/15.98)	EMPIRE	1
49	46	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	50
50	—	ELTON JOHN MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	33

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.

Billboard

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Navarre's Square Deal; Labels In The Round; Price Of Swing

CUTTING A BREAK: Minneapolis-based indie distributor Navarre Corp. has come up with an inspired way of saving its exclusively distributed labels some money—it's cut deals with CD and cassette manufacturers to lower the costs of producing the labels' product.

Under the arrangement, Navarre-distributed labels will have their CDs made by US Optical Disc in Sanford, Maine, and their cassettes manufactured by SAS Industries of Lynchburg, Va. The replicators (which bill Navarre, which then bills the labels) have a one-year renewable contract with the distributor.

The wholesaler is charging its 13 exclusive labels a 3 cents-per-unit administrative charge only.

Navarre president Eric Paulson says that 80% of its labels are participating in the program. "Every label has especially significant savings, [more than] 10%," Paulson says.

Adding that the manufacturing program signifies Navarre's commitment to be a partner with its labels, Paulson notes, "Everybody makes money on it." The manufacturer's receivables are consolidated via the plan; costs are reduced for the labels; and Navarre is better able to control product flow.

"I think it's the first time in the industry's history that someone's done this," Paulson says.

Navarre announced the program to

its labels during the company's annual convention, held July 7-10 in Minneapolis.

ROUNDER DEALS: Rounder Records in Cambridge, Mass., has picked up three labels for national distribution. The best-known of them is American Clave, the eclectic im-



by Chris Morris

print operated by musician Kip Hanrahan; some of the company's titles were issued a couple of years back by Sting's Pangaea Records. Also on tap from Rounder are Corason, a Mexico-based world music label specializing in Central American and Caribbean sounds, and World Circuit, a London-based company focusing on jazz, African, and Latin American music. All three imprints will be available domestically via REP Sales, the Rounder-East Side Digital-Precision Sound distribution entity.

BEGINNINGS: Former Chicago

drummer Danny Seraphine, now a resident of Evergreen, Colo., has started a new Boulder-based label, Street Sense Records. The company's first release will be "Cowboy Like Me," an album by country artist Matt McKinney. Seraphine plans to focus on homegrown Colorado talent for the label's roster.

FLAG WAVING: If singer Maryann Price had her way, her new Watermelon album, "Etched In Swing," would probably bear the old-fashioned directive "File under swing."

"I just call it swing, for want of a better title," Price says of her cool, suavely played music. "But I look in the jazz bin, and there's my album. I don't think there's a swing bin."

Amazingly, her current album for Austin, Texas-based Watermelon is her very first solo project, after 20 years of notable associations as a backup singer. Price is probably best known as a onetime member of the "Lickettes," the vocal duo of Dan Hicks & His Hot Licks; she also sang with the Kinks and Asleep At The Wheel. (She is currently paired in the duo Ethyl 'N' Methyl with the Wheel's longtime vocalist/guitarist Chris O'Connell.)

Price's album, a warm and witty serving of swing produced by noted Guitar Player writer Dan Forte, reunites the singer/songwriter with sev-

eral musical colleagues, including Hicks ("Slipped him a hundred dollar bill, and that was it"), Hot Licks guitarist John Girton, Wheel pianist Floyd Domino, and Leon Rausch, a member of Bob Wills & the Texas Playboys.

Says Price of Rausch, "I heard him sing, and I was completely taken. I thought, 'This man can sing anything.'" On the session for the new album, she adds, "I took his cowboy hat off, put a glass of champagne in his hand, and said, 'Leon, let's do a swing duet.'" The result, "I Never Had It So Good," is one of the record's highlights.

Price notes that her brand of swing-styled music, which she was

performing years before it became fashionable, has enjoyed a resurgence in recent years with the Chet Baker boomlet, the popularity of Harry Connick Jr., and the success of Natalie Cole's "Unforgettable."

"I'm really happy that people are appreciating it," Price says.

Price, who just returned from an Ethyl 'N' Methyl appearance at Virginia's Bluemont Concert Series, says she hopes to tour the East Coast at the turn of the year. For now, she can often be seen in her home base of Austin, backed by a combo that frequently includes pianist/violinist/vibraphonist Danny Levin, bassist Tommy Clarkson, and guitarist Fred Walter.

COLLECTABLES SAVORS SINGLE LIFE

(Continued from page 47)

Greene declines to reveal sales volume, but says the company's total business is divided evenly between the single and album configurations.

The label began dabbling in the cassette-single and CD-single formats with a test run two years ago, and discovered that vinyl still rules the roost. "We probably sell 200 vinyl singles to every one CD single," Jerry Greene notes.

"We didn't want to start putting in a lot of money to put out licensed product because we weren't sure it was going to work, so we put out stuff that we owned or could acquire easily, and they perhaps were not the best titles we could have released," Melissa Greene acknowledges. "The more current titles, like George Thorogood, did better than, say, the Capris or something from the '50s." She says the label soon will be doing another test run with 20 Motown CD singles and some CEMA and PolyGram label product as well.

Like its sister operation, Gotham has diversified its operations. Aside from acting as a catalog one-stop/independent distributor for all Collectables product as well as records from most other companies, it racks singles at some 1,200 chain stores and many mom-and-pop shops across the U.S. Among its major-chain clients are The Musieland Group, Tower Records, Trans World Music Corp., and National Record Mart.

The major chains account for about 40% of sales, Melissa Greene says, while the independent retailers make up the remaining 60%.

"We are the base on which a good

portion of the independent retailers depend for their business," she says. "It's one of the few things a retailer can make any kind of money on. They can double, even triple their money on a single; you can't do that with front-line product or even some catalog."

Gotham/Collectables employs a staff of about 90, including eight salespeople, who all work out of the

company's Ardmore headquarters. Along with Jerry Greene and his daughter, Melissa, other key players include his wife, Nina, and daughter, Kim, who handle retail mail-order; son Michael Greene, who looks after the one-stop operation; Mike Stefanick, who handles A&R; and Marcus Martin, who oversees warehouse operations.

K-TEL ROCKS THE STOCKS

(Continued from preceding page)

Operating profit climbed 44%, to \$2.79 million.

Results should be strong for the fourth quarter and fiscal year because K-Tel has had some success with rap and country compilations. One such release, "Today's Hit Country," made The Billboard 200 albums chart.

"The U.S. music business is very strong now," says Dixon.

K-Tel has high hopes for a compilation album it is releasing in September. Called "The Brill Building Sound," it will be a four-CD or four-cassette collection of original hit recordings of songs by writers associated with the Brill Building in New York's Times Square. Most of the hits are from the 1960s, by such artists as Neil Sedaka, Connie Francis, the Righteous Brothers, the Drifters, Lesley Gore, the Shirelles, the Shangri-Las, and others. The boxed set, with accompanying booklet, will be released on K-

Tel's Era Records label. Tentative prices are \$39.99 for cassettes and \$49.99 for CDs.

Steve Wilson, director of Era, says the label's releases are targeted to "more of a serious listener" than are K-Tel's other compilations. They may appeal to the same consumer who buys, say, a Rhino collection, he adds.

The distribution and retail thrust will be different, too. Most of K-Tel's releases in the U.S. move through rackjobbers like Handleman Co. to such mass merchants as Kmart and Wal-Mart. But because of the higher price of the set and the different target customer, "Brill" will be distributed to chain and independent music retailers, says Wilson.

He says the marketing plan for "Brill" has "not been fine-tuned yet," but he foresees some co-op advertising with retailers as one of its elements.

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Album Reviews

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POP

► BILLY JOEL

River Of Dreams
PRODUCER: Dan Kortchmar
Columbia 53003

See *Billboard*, June 5.

► GEORGE THOROGOOD

Haircut
PRODUCERS: Terry Manning & the Delaware Destroyers
EMI 89529

Lonesome George, never known as an interpreter of fresh material, has struck paydirt with "Get A Haircut," a barking anti-straight-life rant that leads off current collection. Tune is a current top 10 Album Rock Track, which bodes well for an upswing in Thorogood's recently dormant commercial fortunes. The rest of the album cleaves closely to the usual formula, heavily laden as it is with familiar blues and R&B covers. (Bonus for comix nuts: Nifty CD booklet by Peter Bagge illustrating title song.)

► VARIOUS ARTISTS

So I Married An Axe Murderer—Original Motion Picture Soundtrack
PRODUCERS: Various
Chaos/Columbia 57303

Danny Branson, compiler of the phenomenal "Singles" soundtrack, comes back with an equally winning collection of new alternative-rock tunes from hipsters including Ned's Atomic Dustbin, Soul Asylum, Toad The Wet Sprocket, Chris Whitley, Suede, Sun-60, and the Boo Radleys (covering the La's "There She Goes," also included in the original version). Album also offers recent cuts from the likes of Spin Doctors and Big Audio Dynamite II, as well as a surprisingly effective, mock-beatnik poetry reading from "Axe Murderer" star Mike Myers.

★ JANE SIBERRY

When I Was A Boy
PRODUCERS: Jane Siberry, Brian Eno
Reprise 26824

The Queen of Quirk's exquisite sixth album may not score her a long-overdue commercial breakthrough (she's not touring and there are no videos), but it will solidify her reputation as a torchbearer of the Canadian singer/songwriter intelligentsia. Songs such as "Sail Across The Water," "Temple," "Love Is Everything," and the previously released k.d. lang duet "Calling All Angels" exemplify Siberry's transcendent songwriting—a precious metal waiting to be mined.

★ DIG

PRODUCERS: Dave Jerden & dig
Wasteland 9201

The latest in what promises to be a long line of bands emanating from San Diego whacks skulls heartily on this first full-length album from Radioactive Records subsidiary. Quintet blazes on all cylinders, handily produced by noisemaker Jerden, and original songs have enough twists to distinguish them from other amped-up modern-rock fodder. "Let Me Know" and "I'll Stay High," among many others, have instant radio appeal.

DEEP PURPLE

The Battle Rages On...
PRODUCERS: Thom Panunzio & Roger Glover
Giant 24517

Purple's silver anniversary album is a mixed platter. On one hand, the group can still put out some good, guitar-drenched rock tunes that exist on a level above run-of-the-mill corporate rock. Unfortunately, the band also is capable of sinking to parodic lows, as it does on titles like "One Man's Meat" and "Lick It Up." The record's fate will depend on album-rock radio's receptiveness to cuts like the title track and "Time To Kill," and on fans' willingness to look on the bright side.

MICHAEL McDONALD

In The Blink Of An Eye
PRODUCERS: Russ Titelman & Michael McDonald
Reprise 45293

Third solo effort from the onetime Steely Dan and Doobie Brothers ace thrives on his husky

voice, instantly recognizable and thoroughly soothing. On top of that, the record offers plenty of possibilities for pop and AC outlets, starting with uplifting first single "I Stand For You," playful "I Want You," ballad "Matters Of The Heart," and the funky title track, lyrically and musically reminiscent of the Doobies hit "Minute By Minute."

NEW MODEL ARMY

The Love Of Hopeless Causes
PRODUCER: Niko Bolas
Epic 53826

U.K. hard-rock/alternative outfit aims to parlay Euro cult following into stateside success via this collection of solid originals, bolstered by Bolas and mixmaster Bob Clearmountain. The album has stronger-armed its way onto college playlists with tracks like "Here Comes The War," "Fate," and "My People," and could easily find a place at commercial alternative outlets.

THE JULIANA HATFIELD THREE

Become What You Are
PRODUCER: Scott Litt
Atlantic/Mammoth 92278

First release in the joint venture between the two labels is also the debut by former Blake Baby Hatfield's new trio, whose sound is kept in focus by her consistently jarring writing and Litt's tasty production. However, despite powerful and radio-ready alternative rockers like "My Sister," "Supermodel," "A Dame With A Rod," and "Addicted," one sometimes gets the impression that the band is doing little more than walking over tracks laid by any one of today's female-led post-punk and alternative groups.

LA MONTE YOUNG/THE FOREVER BLUES BAND

Just Stompin'/Live At The Kitchen
PRODUCER: MELA Foundation
Gramavision 79487

Experimentalist composer/performer, whose famed '60s units included future Velvet Underground members John Cale and Angus McLeise, stomps quite righteously on this drone-happy, two-CD set recorded in New York in January. Here Young applies his approach to modality and intonation to what is essentially a blues-jam format; while there is virtually no movement in the underpinning chord structure, the quartet's searing, high-volume work becomes hypnotic during the album's two-hour running time.

BRIAN ENO

Neroli
PRODUCER: Brian Eno
Gyroscope 6600

Less a record album than a household product, Eno's latest (the first release on Caroline's new ambient music imprint) continues in the tradition of "Music For Airports." The set—nearly an hour of sustained solo keyboard tones, with no "melody" and very little motion up or down the scale—serves as a very potent tranquilizer; those seeking music with a non-holistic function are best directed elsewhere. Eno can do this kind of stuff in his sleep, and may have.

★ HIS BOY ELROY

PRODUCERS: Karl Stephenson, Clark Stiles, Fly & Mark Herman
Immortal/Epic 53210

Spurking debut proves that not all bands from Seattle have that much-copied "Seattle sound." Solid songwriting is anchored by a sweet, sunny sound that blends kicky dance beats with contagious pop melodies and jiggly guitars. The refreshing twist to tunes like "Fade To Black" and the delightful first single "Chains" is the weighty lyrical matter that is deftly woven around bouncy, "sha-la-la" choruses. Comparisons to EMF and Soup Dragons abound, though HBE isn't bogged down by those bands' dour self-importance. A festive, multifaceted party overflowing with potential singles.

CATHERINE WHEEL

Chrome
PRODUCER: Gil Norton
Fontana/Mercury 314 518 039

U.K. alternative four-piece manages to save

itself from the potential tedium of its trademark sound—guitar-swaddled, midtempo rock grooves supporting beguiling but indistinct vocals—by varying the mix with occasional uptempo tracks and shuffle-time tunes. Accordingly, the most palatable cuts here are the ones that rise above the drone: opener "Kill Rhythm," harmonically rich first single "Crank," and slightly accelerated "Show Me Mary." Recommended for adventurous modern-rockers.

MARYANN PRICE

Etched In Swing
PRODUCER: Dan Forte
Watermelon 1014

The hottest of Dan Hicks' Hot Licks steps out with her first solo album. Price, who has always been well-versed in the best of swing vocalists past, continues to sing with coquettish hipness, exquisite wit, and tireless enthusiasm. Material runs the gamut from expected Hicks-style novelties (like "What About The Sugar?," a duet feature for Price and Hicks) to barroom tunes and balladry. Various Licks, members of Asleep At The Wheel, and even Western swing vet Leon Rausch lend comfy support on this utterly swinging and enjoyable set.

STEPHEN BRUTON

What It Is
PRODUCER: Tom Canning
dos 7002

Singer/guitarist/songwriter who has played with Bonnie Raitt, Kris Kristofferson, and many others steps into the limelight with a rousingly entertaining, thoughtfully written solo effort. Raitt and Kristofferson lend background vocal support, while producer Canning kicks in some lively keyboard lines. Bruton's shaggy-dog vocals and country/R&B/rock hybrid songs work handily throughout; "Getting Over You," an original recently covered by Raitt and Willie Nelson on "Across The Borderline," shines brightly among the scintillating compositions here.

BOBBY SHORT

Swing That Music
PRODUCER: John Snyder
Telarc Jazz 83317

Short occasionally takes a holiday from Broadway show tunes to essay the considerable wonders of Tin Pan Alley, represented in this relaxed swing effort of music by the talented likes of Duke Ellington, Bob Haymes, Kay Swift, and Louis Armstrong. Short's breezy backup is the Alden-Barrett Quintet. One of the venerable cabaret star's most likable sets, and his second for Telarc Jazz.

DANCE

LaTOUR

Home On The Range
PRODUCER: Mark Picchiotti
Smash 162-888 005

Chicago techno-crat who hit with "People Are Still Having Sex" returns with a handful of catchy, sometimes entrancing tunes—the first of which, "Hypnomania," is having a good run in the clubs. Two other potential dance hits, "Craziaskowboi" and "Don't Jump," are presented in original and harder remixes, demonstrating that LaTour can make noise in league with Windy City brethren like My Life With The Thrill Kill Kult but also retain a far more polished sound for the bulk of his work.

JAZZ

► TOOTS THIELEMANS

The Brasil Project, Vol. II
PRODUCERS: Miles Goodman & Oscar Castro-Nieves
Private 10058 21102

This attempt to re-create the chemistry between the virtuoso chromatic harmonist and his Brazilian (and American) friends is a mere shadow of their wonderful first collaboration—more a "lite" contemporary jazz recording with Brazilian overtones than a true fusion of musical cultures. The main problem is an excess of strings, which do

little more than dilute the music's inherent rhythm. Nevertheless, the album does offer some fine moments, especially the Luis Bonfá tune "Samba De Orfeu."

► MONGO SANTAMARIA AND FRIENDS

Mambo Mongo
PRODUCER: David Chesky
Chesky 100

Veteran percussionist/bandleader Santamaria is in fine form with this nine-piece Latin jazz combo, which features guest flautists (and Mongo alumni) Hubert Laws and Dave Valentin. Best cuts are the sharp title track, an enjoyable take on Hilton Ruiz' "Caribbean Sunrise," the lyrical, midtempo "Are They Only Dreams," the more traditional Latin strains of "Cuco Y Olga," and Mongo's frenetic percussion volleys on the uptempo "Azteca."

► DON PULLEN

Ode To Life
PRODUCER: Steven Schenfeld
Blue Note 89233

This pulsing, sometimes languid second offering from the veteran pianist and his African Brazilian Connection group may be one of the most enjoyable of the summer. The Mingus alumnus is joined by Carlos Ward on alto and flute, São Paulo-born Nilson Matta on bass, Senegalese percussionist Mor Thiam, and Brazilian timba innovator Guilherme Franco for a series of songs that shimmer throughout. Also, a tribute to the late reed stylist George Adams—with whom Pullen shared a quartet for 10 years—the album's title piece is especially evocative and moving.

JIM CHAPPELL

Over The Top
PRODUCER: Jim Chappell
Real Music 0137

As the title suggests, Chappell has crossed the imaginary wall dividing new age and contemporary jazz. This he achieves by centering a spotlight on the graceful guitar of Jean-Michel Huré, and by allowing the rest

VITAL REISSUES

VARIOUS ARTISTS

Sounds Of The South—A Musical Journey From The Georgia Sea Islands To The Mississippi Delta Recorded In The Field By Alan Lomax
PRODUCER: Alan Lomax
Atlantic 82496

In 1959, folklorist Lomax set out with a state-of-the-art tape machine and a mission to document the South's diverse musics; a historic seven-LP set, compiled onto four CDs here, was the result. Collection covers both white and black styles, with marvelous country, blues, gospel, and old-time music performances brilliantly captured; among the notable discoveries here are the first recordings of bluesman Fred McDowell, and Lomax revisits pan piper Sid Hemphill, who was uncovered by the researcher in the '40s. Great stuff, and a superb complement to Lomax's excellent new book, "The Land Where The Blues Began."

ARTHUR ALEXANDER

The Ultimate Arthur Alexander
COMPILATION PRODUCER: Jon Tiven
Razor & Tie 2014

It's a pity that R&B vocalist Alexander, who died in June on the verge of a major comeback, didn't live to see this reissue of his seminal '60s hits. The songs, most recorded for Dot and penned by Alexander himself, are among the most potent Southern soul recordings of the era; "You Better Move On," "Anna," "Go Home Girl," and the latter-day Kama Sutra hit "Everyday I Have To Cry Some" are among the indestructible classics here. A monument to a singular talent.

of the band to function as a full-fledged jazz combo, which it does with requisite warmth and spontaneity. A change in direction that works because it comes from the heart, not from the pursuit of greater popularity.

WORLD MUSIC

► VARIOUS ARTISTS

Global Celebration
PRODUCER: Brooke Wentz
Ellipsis Arts 3230

A comprehensive sampling of festive music from many corners of the earth, this 54-track follow-up to the chart-topping "Global Meditation" set is once again divided into four discs: religious-festival themes, celebrations of nature, rites-of-passage music, and secular celebration songs. Material lovingly compiled by producer Wentz includes traditional themes performed by such world music stars as Mahlathini & the Mahotella Queens, Bachir Attar, Tarika Sammy, Virunga, the Klezmatics, Abana Ba Nasery, and Värtinã, as well as contributions from the unexpected likes of Mongo Santamaria and the late Rev. James Cleveland.

COUNTRY

► AARON TIPPIN

Call Of The Wild
PRODUCER: Scott Hendricks
RCA 07863-66251

Tippin's third album—and first with Hendricks as producer—is a prolonged (and occasionally profound) tribute to blue-collar life and values. Sometimes he waxes philosophical, as in "Trim Yourself To Fit The World" and "Working Man's Ph.D.," and sometimes, in such songs as "Honky Tonk Superman" and the title cut, he just joyfully blows off steam. Tippin wrote or co-wrote all the songs on the album.

► BELLAMY BROTHERS

Rip Off The Knob
PRODUCERS: Bellamy Brothers, Ed Seay
Bellamy Bros. 9109

Throughout their career in country music, Howard and David Bellamy have been loving and attentive chroniclers of American pop culture. Here, the tendency manifests itself in "Not," "Bubba," "The Andy Griffith Show," and others. The album also revisits such early Bellamy hits as "I Need More Of You," "Lovers Live Longer," "Sugar Daddy," and "Reggae Cowboy." Distributed by Intersound.

► BROTHER PHELPS

Let Go
PRODUCERS: Ricky Lee Phelps, Doug Phelps
Asylum 61544

When the Phelps brothers made their abrupt split from the Kentucky Headhunters last year because of artistic differences, the question was, how much of the raucous Headhunter sound will they take with them? As demonstrated here, they brought virtually none. The focus is on smooth vocal harmonies and generally sober and thoughtful lyrics. The brothers can still rock out, as they do on "Were You Really Livin'." But, for the most part, they opt for the words over the beat and for meaning over mere verbal cleverness. Best cuts: "Let Go," "Ever-Changing Woman," "Playin' House."

CLASSICAL

THE PUCCINI ALBUM: ARIAS FOR PIANO

John Bayless, Piano
Angel CDC 54801

Bayless is a skilled and ingenious practitioner of a nearly lost art, at least on the classical side—improvisation. Here he takes 14 familiar arias from Puccini operas and creates paraphrases that often set the themes in unexpected contrapuntal context and variation. Perhaps a bit more tremolo and arpeggio than sustained listening can digest, but highly enjoyable in smaller doses. Good crossover prospects.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► UB40 Higher Ground (4:20)

PRODUCERS: UB40
WRITERS: UB40
PUBLISHERS: Fernscan Limited/New Claims, BMI
Virgin 12811 (c/o CEMA) (cassette single)

Follow-up to the No. 1 "Can't Help Falling In Love" is a chipper pop/reggae romp. Programmers will find track's earnest lead vocal and smooth'n'soft harmonies incentive for playlist addition. Two remixes take the song down pop and purist trails, keeping options for top 40 and urban action open. One of numerous cool cuts on the "Promises & Lies" album.

► LUTHER VANDROSS Heaven Knows (4:23)

PRODUCERS: Luther Vandross, Marcus Miller
WRITERS: L. Vandross, R. Vertelney
PUBLISHERS: EMI-Arista/Uncle Ronnie's, ASCAP
REMIXERS: David Morales, Frankie Knuckles
LV/Epic 74996 (c/o Sony) (cassette single)

Familiar-sounding midtempo jam from Vandross' current "Never Let Me Go" collection shows the singer in fine form. Lovely melody and a memorable chorus are laid into a retro rhythm that will work best with older audiences. Broader acceptance will come via sparkling dance remixes by Frankie Knuckles and David Morales.

► DEF LEPPARD Two Steps Behind (4:19)

PRODUCERS: Woodoffe, Collen, Elliott, Savage, Campbell
WRITER: J. Elliott
PUBLISHERS: Bludgeon Riffola/Zomba, ASCAP
Columbia 5235 (c/o Sony) (cassette single)

Previously unavailable tune from the soundtrack to "Last Action Hero" is a soothing acoustic-pop number that emphasizes laid-back strumming and thick harmonies. Joe Elliott's well-worn voice has become an effective storytelling tool, keeping toothy, romantic prose from falling into the sugar vat. Pruned-down instrumentation is a refreshing change from band's standard kitchen-sink style. A future smash.

► K7 Come Baby Come (no timing listed)

PRODUCERS: Joey Gardner, K7
WRITERS: K7, J. Gardner
PUBLISHERS: Tee-Girl/Blue Ink/Third & Lex, ASCAP
Tommy Boy 572 (maxi-cassette single)

Do not even try to sit out this thick'n'chewy hip-hop throwdown... it is next to impossible. K7, who was last seen in freestyle act TKA, is no hardcore rapper, but he does have an impressive style of phrasing, and a friendly presence. Infectious groove is enhanced by an anthemic, air-punching chorus that you will be chanting for days. An essential pop radio addition. Also, check out the Latin-tinged "I'll Make You Feel Good" on the flipside.

★ CAPTAIN HOLLYWOOD PROJECT Only With You (3:54)

PRODUCER: not listed
WRITERS: O. Reincke, D. Stehle, G. Schein, T. Dawson-Harrison, N. Katzman
PUBLISHERS: Edison DMP/Get into Magic/ICM/Wamer-Chappell, ASCAP
REMIXERS: Cyborg, DMP GmbH, Tony Garcia, Guido Osorio
Imago 28059 (c/o BMG) (cassette single)

Dance act that scored a recent breakthrough radio and club hit with "More & More" should have little trouble building momentum with this well-structured, totally contagious spinner. Uplifting lyrics are voiced with the Captain's solid rapping and uncredited female singing at the chorus. Electro-savvy music is hard enough to fill dancefloors, but also is sweet enough to glide past top 40 pundits. Check out the "Love Is Not Sex" album.

Laurie Roth In My House (4:27)

PRODUCER: Robert Palmer
WRITER: R. James
PUBLISHERS: Stone City/National League, ASCAP
C-Four/Mogull Entertainment 00131 (c/o BMG) (cassette single)

Roth gives her all to this Rick James composition made famous by the Mary Jane Girls. The problem is she gets lost in an avalanche of beats and synths. You sense she has a strong voice, but never get

the chance to truly appreciate it. Fine as a trigger for disco memories, but other cuts on her "Always Best Friends" showcase Roth far better.

DEREK COILE Don't Believe It (3:34)

PRODUCER: Derek Coile
WRITER: D. Coile
PUBLISHER: not listed
Big D Productions 01 (cassette single)

Coile has a charming delivery to match his camera-friendly looks. Both should be helpful in generating crossover attention for this sweet, if slightly formulaic, funk/pop ditty. A more energetic remix could take it far at top 40, though it does have merit in its current form. Contact: 708-568-7265.

R & B

► THEORY Why Do Fools Fall In Love (4:00)

PRODUCER: Jim Saimone
WRITERS: F. Lymon, M. Levy
PUBLISHERS: Longitude, BMI; Full Keel, ASCAP
Columbia 5309 (c/o Sony) (cassette single)

Frankie Lymon's pop classic is transformed into a lively, romantic urban/dancehall twirler. Tight, doo-hop harmonies bounce atop a clickin' beat punctuated by party chants and handclaps. Thoroughly satisfying, cute single has legs to stroll to the top of R&B and pop charts. From the soundtrack to the Jason Priestly film, "Calendar Girl."

EDDIE MURPHY Desdmona (3:39)

PRODUCERS: Eddie Murphy, Ralph Hawkins Jr.
WRITERS: E. Murphy, R. Hawkins Jr.
PUBLISHERS: Eddie Murphy/Venus III, BMI
Motown 1121 (c/o PGD) (cassette single)

One thing can be said for Murphy's musical bids: He sure is persistent. Actually, this is not the worst tune from his current "Love's Alright" album; its "Sgt. Pepper"-meets-Stevie Wonder vibe is admirably adventurous. But it is also a tad too self-indulgent to reach people beyond his diehard film fans.

GLADYS ELIZABETH BANKSTON All The Love You Need (3:49)

PRODUCER: A. Hernandez
WRITERS: A. Hernandez, M. Parenteau, B. Stivers
PUBLISHERS: Donzee, ASCAP; Tryx, BMI
DSR 01 (12-inch single)

It takes a solid voice to stand tall against uneven production. Bankston has full-bodied delivery that would sound at home in any setting. On this track, she is placed inside an R&B/dance tune that is strong in content (especially its sing-along chorus), but unflattering in its mix. Contact: 305-883-1102.

COUNTRY

► PAM TILLIS Do You Know Where Your Man Is (3:46)

PRODUCERS: Paul Worley, Ed Seay
WRITERS: C. Chase, D. Gibson, R. Smith
PUBLISHERS: Arist Vision/MCA, ASCAP; Maypop, BMI
Arista 2606 (c/o BMG) (cassette single)

Traditional country right down to the last shudder of the steel. A doleful and soulful

NEW & NOTEWORTHY

TERRI & MONICA Uh-Huh (3:34)

PRODUCER: Key "Boogie" Smith
WRITERS: T. Robinson, M. Payne, T. Geter
PUBLISHER: 3 Black Sista, ASCAP
REMIXERS: Mood II Swing
Epic 77110 (c/o Sony) (cassette single)

Duo that has provided backing vocals for Heavy D. and Mary J. Blige, among others, steps into the spotlight with a slinky funk/pop ditty. A hip-hop-inflected groove shuffles along at a seductive pace, with layers of harmonies and diva-like vamping giving the song a warm but streetwise demeanor. Act is already picking up kudos for its appearance on the "Poetic Justice" soundtrack. Expect heavy-duty action at top 40 and urban formats.

urging to women to take care of their men.

► KATHY MATTEA Listen To The Radio (3:02)

PRODUCER: Brent Maher
WRITER: N. Griffith
PUBLISHERS: Irving/Ponder Heart, BMI
Mercury 879 (c/o PolyGram) (CD promo)

Mattea conveys the euphoria felt in small escapes in Griffith's ode to an ever-dependable source of pleasure.

► LEE ROY PARNELL On The Road (3:59)

PRODUCER: Scott Hendricks
WRITER: B. McDill
PUBLISHERS: PolyGram International/Ranger Bob, ASCAP
Arista 2588 (c/o BMG) (cassette single)

Parnell sings of those who flee the bondage of everyday existence for life on the open road. Buoyant instrumental backing.

BILLY DEAN I'm Not Built That Way (2:52)

PRODUCERS: Jimmy Bowen, Billy Dean
WRITERS: G. Terren, D. Pfimmer
PUBLISHERS: Willesden/G.I.D., ASCAP
Liberty/SBK 79797 (c/o CEMA) (CD promo)

To a bopping, hand-clapping rhythm, Dean defines himself by relating what he isn't.

KENNY ROGERS Of Red (3:06)

PRODUCERS: James Stroud, Larry Butler
WRITERS: M. Sherrill, D. Goodman, J. Bohan
PUBLISHER: Bulls Creek, BMI
Giant 6374 (c/o Warner Bros.) (CD promo)

Rogers returns to the story-song format—of which he is a master—to tell the amusing tale of the prisoner who outwits the warden and his dog.

MICHAEL WHITE Country Conscience (2:39)

PRODUCER: Keith Stegall
WRITERS: M. White, R. Murrach, K. Stegall
PUBLISHERS: Sony Cross Keys, ASCAP; Murrach/Tower
Street/Little Cayman, BMI
Reprise 6204 (c/o Warner Bros.) (CD promo)

This is the thematic offspring of "Almost Persuaded" and "On The Other Hand." White's vocals have the same taut quality found in those of Lefty Frizzell and Merle Haggard.

ROGER BALLARD Two Steps In The Right Direction (2:37)

PRODUCER: Bob Montgomery
WRITERS: R. Ballard, D. Goodman, A.J. Masters
PUBLISHERS: Circle South/On The Wall, BMI
Atlantic 5226 (cassette single)

A western swing therapy session in which dancing dissolves domestic woes.

TURNER NICHOLS Moonlight Drive-In (3:24)

PRODUCER: Keith Stegall
WRITERS: Z. Turner, T. Nichols, B. Kirsch
PUBLISHERS: Coburn/Nocturnal Eclipse, BMI
BNA 62577 (c/o BMG) (7-inch single)

This new vocal duo makes its debut with an image-rich, bittersweet recounting of long-ago nights at drive-in movies.

DANCE

► MASTERS AT WORK FEATURING SCREECHIE DAN Give It To Me (5:11)

PRODUCERS: "Little" Louie Vega, Kenny "Dope" Gonzalez
WRITERS: L. Vega, K. Gonzalez, R. Stephens
PUBLISHERS: K-Dope/Indulu, BMI
REMIXERS: "Little" Louie Vega, Kenny "Dope" Gonzalez
Cutting 280 (12-inch single)

A slammin' reminder that there is more to this durable than house beats. Rugged hip-hop beats are flavored with dancehall spices and Screechie Dan's loose toasting style. Wisely, none of the six remixes ever rise above downtempo pace. Club folks will be forced to rethink their programming choices, and radio will likely be introduced to a sturdy new record.

► BIZARRE INC. Love In Motion (no timing listed)

PRODUCERS: Alan Scott, Bizarre Inc.
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Marc "MK" Kinchen, DJ EFX, Alan Scott, Bizarre Inc., Gio & Davide Ruberto, Oscar Merino
Vinyl Solution/Columbia 77047 (c/o Sony) (12-inch single)

English rave act digs deeper into house turf on the latest in a string of hits from its current "Energiqwe" collection. Highly derivative of C&C Music Factory, track leans on diva belting and retro-sounding synths to get over. Comfort is found during DJ EFX's "Supa Hump" mix.

CARMEN ELECTRA Fantasia Erotica (5:36)

PRODUCER: not listed
WRITERS: C. Electra, Prince
PUBLISHERS: Kane C. Miller/Carmenese/Controversy, ASCAP
REMIXERS: Tony Garcia, Junior Vasquez
Paisley Park 6389 (c/o Warner Bros.) (12-inch single)

Vixen from the Paisley Park stable of talent delivers a pouty funk affair. Her rapping is fine, and she is well-served by a thatch of remixes by Tony Garcia and Junior Vasquez that travel down house and faux-rave roads. Best of the bunch are the "He Dances Instead" and "Dub Erotica" mixes.

HALONA Can't Give Up On Love (5:37)

PRODUCERS: Shank Thompson, Paul Scott
WRITERS: S. Thompson, P. Scott
PUBLISHERS: House Of Fun/Tamark, BMI; Lost In Music/
Heavy Times, ASCAP
Nervous 20049 (12-inch single)

Lush disco-houser proves the talent does run in the family—at least in the case of this sister of Sandy B. (who had a hit earlier this year with "Feel Like Singing"). Anthemic chorus is a natural progression from lively verses and a shoulder-shakin' groove. Could make pop noise with a good edit.

★ THE ADVENTURES OF DANIEL LITE STARRING LORRAINE CHAMBERS I Want Your Love (6:33)

PRODUCERS: Daniel Lite, Frankie Foncett
WRITER: D. Simpson
PUBLISHER: not listed
REMIXERS: Mood II Swing
Tribal America 13903 (c/o I.R.S.) (12-inch single)

Easy-paced, R&B-soaked houser wooed savvy jocks on U.K. import earlier this year. In its long-awaited domestic form, the ever-fab Mood II Swing toughens up the track for harder U.S. heads. Chambers is a swaggering vocal presence, high-stepping her way through a barrage of thick and percolating beats. Wisely, the original mix is included for those who missed it the first time around.

KEITH THOMPSON Rhythm Of Life (no timing listed)

PRODUCERS: Tony Humphries, Tuta Aquino
WRITERS: K. Thompson, T. Aquino
PUBLISHERS: Jamiure International BMV/Tuta Tunes, ASCAP
Level 10 Music Works 002 (c/o Emotive) (12-inch single)

Gospel-tinged houser comes in two markedly different incarnations. One is produced with a trendy hand by Tony Humphries, and heavy features India on vamp vocal. The other, helmed by Tuta Aquino, is steeped more in pop vibes, and is a little more song-oriented. Either will work DJs with a hankering for good old-fashioned soul. Contact: 212-645-7330.

AC

STANLEY CLARKE Fantasy Love (4:37)

PRODUCER: Stanley Clarke
WRITERS: S. Clarke, H. Hewett
PUBLISHERS: Clark Music, BMI; WB/E/A/Make It Big, ASCAP
Elektra 8821 (c/o Sony) (cassette single)

Reliably nimble jazz guitarist previews his upcoming "East River Drive" album with a silky, R&B-spiced ballad. Howard Hewett adds pretty words and an impassioned guest vocal. Nothing here, however, matches the beauty of Clarke's expressive solo and rhythm patterns. Excellent for AC formats, though urbanites may like it, too.

ROCK TRACKS

► ANTHRAX Black Lodge (4:37)

PRODUCERS: Dave Jordan, Anthrax
WRITERS: C. Benante, S. Ian, J. Bush, F. Bello, A. Badalamenti
PUBLISHERS: NFP/Zomba/Anton, ASCAP
Elektra 8821 (CD promo)

Headbangin' band gets artsy on this slow and ominous take from its excellent "Sound Of White Noise" opus. Seemingly bottomless layers of guitars and strings swirl and spiral around a slow-building beat and a storytelling lead vocal. The intricately constructed arrangement is a treat for the ears and brain, rising to a cathartic conclusion. A must for album-rock stations.

★ MICK JAGGER Out Of Focus (4:31)

PRODUCERS: Rick Rubin, Mick Jagger
WRITER: M. Jagger
PUBLISHER: Promopub B.V., PRS
REMIXER: D-Influence
Atlantic 5152 (cassette single)

How hip is it for ageless rocker Jagger to

team with cutting-edge club band D-Influence? Incredibly so. The result is a kinetic, funky workout (can anyone else hear shades of "I'll Take You There" by the Staple Singers?) that improves upon an already potent tune from Mick's recent solo set, "Wandering Spirit." Delicious and danceable, track will find a welcome home at album-rock radio, though top 40 programmers should have a nibble, too.

LILLIAN AXE Crucified (3:38)

PRODUCER: Leif Moses
WRITER: S. Blaze
PUBLISHER: Sheer Brilliance, ASCAP
I.R.S. 6715 (CD promo)

Give this band credit for a good attempt to strike a balance between its typical brain-bending metal and album-rock acceptability. Fuzzy guitars and limber solos give the cut grit, while anthemic backing chants add radio gloss. Ultimately, track is still too far left to make a mainstream transition, though hard-rock specialty shows and kids on the street should find this an easy fave.

PROPHECY The Eyes (3:29)

PRODUCER: Bryan Rhende
WRITERS: B. Rhende, C. Guest
PUBLISHER: not listed
Visual 161851 (CD promo)

Atmosphere is the operative word here. Sibling quartet weaves ethereal poetry with dreamy pop/rock rhythms. Staccato beats, light acoustic/synth swapping, and earnest female vocals add up to a dramatic recording that is fine for college and adult-alternative formats. Also, check out the rumbling additional track, "Another World." Contact: P.O. Box 1202, Northbrook, Ill. 60065.

RAP

► MC POOH Run Brotha Run (4:16)

PRODUCER: Rodney "Blu" Mitchell
WRITER: not listed
PUBLISHER: not listed
Scarface 103 (cassette single)

As ambient flutes waft around jazzy guitars in the background, the Pooh Man offers an unflinching view of street death by gunfire. It's hard stuff for the inexperienced to sit through, but Pooh tells it like it is—and you need to hear it. Track is featured in clean and more profane "Run Nigga Run" versions.

MAESTRO FRESH WES Fine Tune Da Mic (3:52)

PRODUCER: Showbiz
WRITER: not listed
PUBLISHERS: Lefrak Moelis, ASCAP; DSG, SOCAN
LMR Street 1202 (cassette single)

The Maestro usually serves far better rhymes than on this decent but disappointing jam. Live drums and sinewy horn samples keep things interesting, though a little more lyrical heft would be nice. Still, lighter heads may find something to dig into here.

★ MOTION MAN Mo' Like Flows On (4:23)

PRODUCER: King Tech
WRITERS: P. Laster, R. Sepand
PUBLISHERS: Potential/All City, BMI
StepSun 0120 (cassette single)

There is something endearing about a hip-hop jam that is framed by carnival-like keyboards and soulful "do-do-do" backing vocals. Uplifting ditty is propelled by a clicking, butt-shaking beat, and happy, rapid rapping. Equally cool for the street-oriented outlets and top 40 radio. Have a taste.

GET SET V.O.P. Pretty Brown Babies (Pro-Seed) (4:23)

PRODUCERS: Get Set V.O.P.
WRITERS: M. Batson, S. Batson
PUBLISHER: Oil Mmoid, BMI
REMIXER: Tony Dofat
Polydor 859367 (c/o PLG) (12-inch single)

Classic-funk guitar sample snakes around a wriggling beat, while duo jaws about creating the next generation of problem-solvers. Clever word-play, nifty breaks, and a drawled chant in the background are prime elements of a track that deserves serious consideration.

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.

GENERATIONS OF CABARET SINGERS FORGE NEW LINKS

(Continued from page 1)

clubs in which the music is performed. Most cabaret songs are classics from the movies and musicals of the '20s through the '50s, or what WQEW-AM (1560) in New York calls "American popular standards."

But cabaret casts a wide net, and it is not all historic. Theater composers of today, like Stephen Sondheim, Richard Maltby, and David Shire ("Closer Than Ever"), are included. And talented songwriters like Craig Carnelia, Francesca Blumenthal, and Dave Frishberg, who haven't hit Broadway, are getting a hearing in cabaret because artists like Andrea Marcovicci and Karen Akers make a point of including new songs in their



NANCY LAMOTT

shows and on their albums.

Industry observers are quick to point to Barbra Streisand and "Back To Broadway" (Columbia), which debuted at No. 1 on The Billboard 200 (Billboard, July 10), as indicative of this great new interest in standards. But the activity is more widespread and varied than can be evidenced by any single recording, no matter how successful. Dig into the "vocals" bins of the record stores in big cities, and you'll find that cabaret is alive and well on labels large and small; you'll also find a vast array of artists working in the form, from all-American Tony Bennett to Ute Lemper, the German singer who specializes in Kurt Weill songs, and from veterans like Rosemary Clooney to newcomers like KT Sullivan and Nancy LaMott.

With all this diversity, it's no wonder cabaret is reaching not only older listeners, who knew most of the tunes when they were new, but also a younger crowd looking for an alternative to rock, pop, and country.

Major labels, for the most part, are still reserving their contracts for the "hot" names. Artists that have recorded with major labels include Bobby Short (Atlantic and Telarc), Michael Feinstein (Elektra), Maureen McGovern (Columbia, BMG/RCA, EMI/Angel), and Harry Connick Jr. (Columbia).

Michael Alago, director of A&R at Elektra, says he's after "longevity"

and "charisma" in an artist. "We look for somebody who is out there making a buzz about themselves." And selling records. Feinstein's sales are in the range of 100,000 units per record, and "Isn't It Romantic?" sold 250,000, according to Alago.

According to SoundScan, "Isn't It Romantic" has sold about 10,000 units so far in 1993. Since 1991, when SoundScan began tracking album sales, the 1988 release has sold approximately 73,000 units. Feinstein's "Jules Stein Songbook," released in 1991, has sold about 40,000 units and "Pure Imagination" has sold about 36,000 units since its 1992 release. His latest album, "Forever," released in March 1993, has sold 25,000 units so far.

Occasionally a major label will take on a cabaret artist whose "buzz" is not yet deafening, but the results can be disheartening. Last year Columbia added Mary Cleere Haran to its list, which already included Bennett and Connick, and produced her first recording, a live album called "There's A Small Hotel." Then, for undisclosed reasons, Columbia decided not to renew her contract. She has since signed with DRG, but says her year with Sony was "a very frustrating experience." The album got good notices, including a glowing review in People magazine, but Columbia did no advertising, she says, and she admits she was "too shy" to promote her album during her performances.

Columbia executives declined comment.

INDIE ALTERNATIVE

Fortunately, there are enough independent labels to give artists an alternative. The list includes Concord Jazz (where Rosemary Clooney, who once was with Columbia, has been recording with great success since 1977), Sterling, Original Cast Records, Painted Smiles, and Stash. But the two scooping up most of the business are Hugh Fordin's DRG Records and Jack Globenfelt's two labels, Cabaret and Elba.

Fordin started DRG in 1976 after readers of his biography of Oscar Hammerstein II complained they couldn't find the soundtracks of the old musicals. He began with reissues of musicals, added jazz, and finally, four years ago, cabaret—"an area," he says, "that wasn't getting any attention from major labels."

Fordin brought back older singers like Julie Wilson, who hadn't recorded in 25 years, and introduced newcomers like Akers and Marcovicci to a wider audience. Today DRG produces two or three new recordings a month, which makes Fordin's company the leader among independents and entitles him to major distribution by Koch International. He says he has to sell 13,000 units to break even, and some of his albums—by Margaret Whiting, Marcovicci, Akers, Ann Hampton Callaway, and Billy Stritch—sell 20,000-25,000 units each.

Globenfelt's 2-year-old company has 10 albums in its catalog, by Akers, Marcovicci, Sylvia Syms, Eileen Farrell, Baby Jane Dexter, Tom Postillio, and Weslia Whitfield. He started the business when, as Karen Akers' manager, he couldn't get anyone interested in recording her—even after she sold out Carnegie Hall on Good Friday, traditionally one of the worst box office days of the year. While Fordin is a producer as well as executive producer, Glo-



MAUREEN MCGOVERN

benfelt leaves artistic matters entirely to the performers. "I try to be hands-off, because the artists know themselves better than anybody," he says.

Globenfelt distributes through One World Records, and also uses Rose Records' mail-order service in Chicago. But he also encourages the artists to sell their albums at their shows. Indeed, during Whitfield's monthlong engagement at the Algonquin Hotel last spring, her recordings were displayed prominently on the coat-check table in a cardboard box.

Cabaret has a mom-and-pop side, but don't be fooled by appearances: It's a serious business, too, even at the smallest levels. Midder Music is a one-artist company run by David Friedman, an arranger and conductor for Disney Studios. He was so charmed by LaMott's singing that he and a friend, lyricist David Zippel ("City Of Angels," "The Goodbye Girl"), put up \$8,200 each to make her first record, "Beautiful Baby."

LaMott herself was distribution manager. She says, "I went to HMV [a large record store in Manhattan] and said, 'Hi, I made this. I'd like to sell it here.' They ordered 10 CDs and 6 cassettes on consignment. I was very happy." And successful. When her second recording ("Come Rain Or Come Shine") came out a year later, HMV ordered 450 pieces. The two albums have sold about 4,000 copies each, and made enough money for LaMott to record a third release, an album of love songs, due in September.



MICHAEL FEINSTEIN

"I've found a way of making people say, 'Irving Berlin, he had something,'" LaMott says. "Maybe I'll be one of those people who will break through and make cabaret OK, like Michael Feinstein. I don't want these songs to die."

Neither does Jonathan Schwartz, who hosts six programs on WQEW in New York. The son of Broadway composer Arthur Schwartz, he is a passionate and convincing proselytizer. "We have something going on that has never gone on before," he says. "We have contemporary artists singing these songs, national figures like Linda Ronstadt and Barbra Streisand. These songs, in Ronstadt's and Barbra's hands, and Natalie Cole's hands, are reaching millions of people who have never heard them before."

"Then you have the lesser-knowns, those who continue in dogged pursuit of excellence—the Nancy LaMotts, the Ann Hampton Callaways, the Weslia Whitfields. I would say that the collaboration between the old guard and the new guard has never been more energized."

RADIO'S KEY ROLE

Enthusiastic, knowledgeable DJs like Schwartz, Danny Stiles at WNYC and WEVD, and David Kenney at WBAI in New York; Mike Rapchak at WGN in Chicago; Jack Elsworth at WLIM in Long Island, N.Y.; and Joe Lacina of the Satellite Music Network have been key players in the cabaret resurgence. And standards are getting more airplay nationwide than one might expect. Len Triola, a record and radio promoter, estimates that there are 200 or more radio markets for this music, including college stations, which do a lot to bring younger buyers into the stores.

Retailers believe that one reason buyers in their 20s through 40s are turning to cabaret is disenchantment with rock. Susan Bushard, vocals and soundtrack buyer for Tower Records in San Francisco, says, "I'm 39, and people my age have been going along with rock for years, and some of it is not very appealing, like the grunge rock coming out of Seattle. They want something to listen to while they're having dinner, or entertaining. They're not going to say, 'I get home, stressed out after work, and have a glass of wine and—what?—'listen to Sonic Youth?' I don't think so. They want something softer."

She notes that composer collections, reissues such as "Capitol Sings Cole Porter," do particularly well. She also sells a lot of Ben Bagley's "Revisited" series ("George Gershwin Revisited," etc.) on the Painted Smiles label. She takes recordings on consignment, though not all Tower stores do, much to the disappointment of the many artists who lack major distribution.

Jim Rose, a partner at Chicago's Rose Records, says he is "selective" about consignment; still, he makes a point of selling the albums of artists who are appearing in town, because he has experienced first-hand how a live performance can influence the consumer. Several years ago, when Marcovicci brought in 200 or so cassettes and asked him to sell them, Rose decided to go to see her perform. He was so taken by her act—"the intelligence, the creativity that went into the show," he says—that he took an unusual step for a retailer: He produced her next two engagements in Chicago.

Rose's experience illustrates a

problem inherent in cabaret recording. The best cabaret acts depend as much upon personality as music, and are strongly visual. The medium is hardly known for great singing, after all, but rather for song interpretation. Marcovicci's snappy sense of humor, Whitfield's sly smile, and the magnolia in Wilson's hair all are impossible to translate onto disc, yet try one must, because recordings help keep the medium alive. As cabaret promoter Donald Smith says, "The first thing you hear after a cabaret performance is, 'Do you have a recording?'"

CAPTURING CABARET ON RECORD

Smith's first advice to the artist who wants to make an album is: Don't record your show. "I tell them to do an album for listening, as opposed to a re-creation of an act that's been moved to vinyl."

LaMott agrees. "I'm in the record business, and I'm in the cabaret business. They're two different worlds. If I were to sing one of my albums from front to back [in a live performance], people would be bored. You structure them both very differently."

To try to capture the feeling of a small club, LaMott's engineer mikes her closely, "so the sound of the album is intimate," she says. "People tell me children have been conceived to my records. They put people in a romantic mood."

There can be no doubt of the music's, and the artists', attraction. Rizzoli, an upscale book chain with 11 stores nationwide, regularly invites



ANDREA MARCOVICCI

recording artists to do in-store promotions, with smashing success. According to Arend Lubbers, music buyer for Rizzoli's 57th Street store in Manhattan, Marcovicci typically draws 80 to 100 people to an instore—and the store sells 200 copies of a single title to be signed.

If only all retailers were as knowledgeable as Lubbers and his colleagues, Rose and Bushard. Most buyers and clerks don't know what to do with cabaret: what to stock, where to file it, how to help customers who want an album by a singer they've never heard of. Every artist and record producer in this still-obscure but burgeoning field has a story about a discouraging experience in a record store.

"I went into a record store on 42nd Street recently and asked for Andrea Marcovicci," recalls Globenfelt. "The clerk said, 'He's in the orchestra section.' It took a minute for me to realize he was thinking of Mantovani."

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Strand Adds Non-Theatrical Titles 56
Specialty Stores Cater To Film Buffs 57

Wherehouse Works Audio Books 58
VSDA Revisited 59

PICTURE THIS



By Seth Goldstein

DREAMING IN 3D: Elvin Feltner is making a play for 3D movies. Feltner, who's been a quiet player in home video since the mid-'80s, has been pitching to studios what he calls "a real-time electronic process," supposedly a big improvement on past techniques. Creator Delta Design, a British venture, licensed the rights to his *New Dimensions Entertainment* for 36 years, and Feltner expects to sign an eight-to-10-title deal with a Hollywood major by late September. He says 3D will revive the fortunes of older rental features at a nominal cost to suppliers—about \$3,000 to work digital magic on the master. Colorization, by contrast, costs about \$200,000. The "electronic glasses" needed to deliver the 3D effect should run \$30 to \$40 apiece, a big investment for retailers who would be expected to rent them as well. Feltner says the studios are enthusiastic, but one could be forgiven a bit of skepticism. MCA/Universal Home Video briefly tried old-style 3D (blue and red polarized glasses) on a couple of titles a decade ago before dropping it. However, MCA hasn't closed the door on the idea. "We've done some experimentation," says an executive, who thinks electronic glasses are effective but cause "a little bit of flicker." He wasn't aware of *New Dimensions* because, according to Feltner, MCA hadn't been approached as of deadline.

ELVIS AT HOME: There will be another sighting of Elvis this month. New York-based *Lightyear Entertainment* has found a home for three \$19.98 Presley titles on *Home Shopping Network*. HSN made "a substantial buy," paying just "pennies" below the wholesale price, to honor the King on the Aug. 16 anniversary of his death, according to *Lightyear* sales VP Don Spielvogel. The TV push is planned for Aug. 11-12. "I believe we're the only video" being promoted, says Spielvogel, but he acknowledges "they don't tell you a thing" after making the buy. *Lightyear* anticipates HSN offering other Elvis memorabilia; purchasing VP Jim Adams wasn't available for comment. Spielvogel doesn't know how well HSN has done with its handful of video offers, except that the network likes to have "double-A product and a star up there" to sell it. The (Continued on page 58)

Compton's Bows 'Famous' CD-ROM Voyager Disc Focuses On Blues Legends

BY CHRIS MCGOWAN

LOS ANGELES—The category of "special interest" CD-ROMs has gained celebrity status with the release of Compton's NewMedia's "Lifestyles Of The Rich And Famous Cookbook By Robin Leach."

Meanwhile, Voyager Company, another veteran multimedia supplier, is introducing "Blues Masters," adapted from Rhino Records' audio series of the same name. The release further indicates interactive media's crossover potential.

The \$39.95 Compton disc is in the MPC (Multimedia PC) format, and features 55 famous personalities cooking their favorite dishes at home. Guests include Elizabeth Taylor, Roger Moore, Eva Gabor, Florence Griffith Joyner, Chris Evert, Regis Philbin, Joan Collins, Elle Macpherson, Jerry Lewis, and Ivana Trump. It is based on the best-selling book of the same name, published last year by Viking Studio Books.

The "Rich And Famous Cookbook" CD-ROM includes 30 minutes of full-motion video footage showing the various celebrity chefs at work on spaghetti bolognese and salmon bruschetta in their kitchens, and also has 25 minutes of CD-quality audio, 350 photographs, and the texts for 200 recipes. It is divided into four main sections: "Extravagant Affairs," "Casual Entertaining," "Relaxing At Home," and "Famous Recipes Of The Rich And Famous."

Users with printers hooked up to their PCs can print recipes from the CD-ROM at any time.

"The only thing it doesn't do is shop for you and set the temperature on your oven," boasts Robin Leach, who hosts the "Lifestyles Of The Rich And Famous" television show.

Leach admits that when the project was first discussed, he "didn't have a clue" as to what multimedia was. But now that's he experienced CD-ROM, "it blows my mind."

He adds that while he doesn't think CD-ROMs like the "Rich And Famous Cookbook" will ever replace books, "when it comes to repairing the car or going to the kitchen, this is what you need."

Leach expects his title will help push interactive media into the mainstream. "Multimedia is on the move, and product like ours will drive this market bigger," he says.

Adds Compton's NewMedia senior VP and general manager Norman Bastin, "As more and more multimedia PCs find their way into homes, this wonderful cookbook fulfills the growing need for recreational titles and provides superb recipes as well."

Leach claims his program offers two distinct advantages. "You can't splatter baked beans on the CD-ROM" as you could on a cookbook, he says. "And the other advantage is that I can't get out of the computer to come raid your refrigerator and drink all your champagne."

Voyager Company will try to cook up some crossover success this winter with its "Blues Masters" CD-ROM, which will feature appearances by Bessie Smith, Elmore James, Robert Johnson, and other blues legends.

The title will be the second interac-

tive spinoff of a Rhino product: the first was Todd Rundgren's "No World Order" CD-I disc, an endlessly revisable edition of his album on Forward Records (also a Rhino label).

Voyager, known both for its CD-ROM catalog and for its Criterion Collection line of laserdiscs, has released numerous multimedia titles based on classical music, plus a CD-ROM version of the Beatles movie "A Hard Day's Night."

Although Voyager hopes to ship the "Blues Masters" disc in late '93, producer Roger Devine says he doesn't think it will launch until the first quarter of next year. The price and final title of the disc have yet to be determined.

The title will feature 45-50 minutes of CD-quality music, including one song from each of Rhino's 15 "Blues Masters" volumes. The disc also will include extensive text, archival photos, and full-motion video clips of blues performances shown in a small window on the screen via Quicktime software.

Rhino Records VP of marketing Chris Tobey says that the "Blues Mas-

(Continued on next page)

Video Execs Check In On Mom-And-Pops

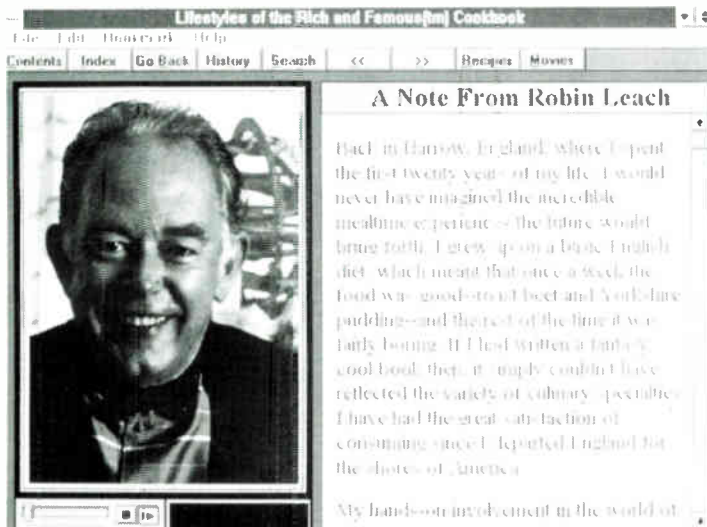
BY EARL PAIGE

LAS VEGAS—This might have been the surprise of the show: Hollywood's top home video executives said they're interested in how mom-and-pop retailers are faring, but seldom have access to them.

You could have fooled most independent operators attending the July 11-14 VSDA convention—they've long thought (often with good reason) that their survival hasn't been of much concern to the studios.

The two groups got a rare chance to set the record straight during VSDA's third annual roundtable discussions, open to the trade press for the first time. Reporters, previously forbidden entrance despite strong protests, were free to roam about, and even sit down and join in.

(Continued on page 59)



Robin Leach's celebrity chefs cook up a storm on Compton's NewMedia's "Rich and Famous" CD-ROM.



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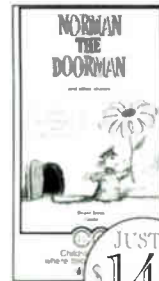
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Strand Expands Non-Theatrical Music, Sports Lines

BY JIM McCULLAUGH

LAS VEGAS—Strand Home Video is expanding its music and sports non-theatrical categories with two high-profile properties, "The Girl From Nutbush" and "The Story Of A Game."

"Nutbush," a 103-minute documentary about Tina Turner, "deals with many of the same subjects that are in the movie that is out now theatrically," according to sales VP Don Gold, referring to "What's Love Got To Do With It." The movie has generated ticket sales of about \$30 million.

Gold says "Nutbush" contains interview footage from Mick Jagger, David Bowie, Elton John, Cher, Keith Richards, and even Ike Turner.

Covering her rise in the music industry, the \$19.99 tape contains 48 minutes of classic songs. "We think we have another 'Queen' on our hands," says Gold of a Strand title considered one of the all-time bestselling music videos.

Turner's November tour will help sales, he adds. "The movie is out, and Tina has a new CD on Virgin Records. In fact, we will be trying to cross-promote as much as possible with Virgin." A laserdisc also will be made available through Pioneer Entertainment.

In sports, Strand's "The History Of A Game" will be an "official history of basketball," says Gold. The company is partnering on the project with trading-card specialist SkyBox International. "The Story Of A Game—The Early Years, Volume 1" and "The Story Of A Game—Showtime, Volume 2" will feature different "David Robinson" trading cards. Both tapes are priced at \$14.99. At \$29.99 suggested list is "The Story Of A Game—Collector's Edition," containing a 32-page booklet and

(Continued on page 59)

'FAMOUS' CD-ROM

(Continued from preceding page)

ters" CD-ROM "was a result of our team-based marketing process, where we take a priority project and try to come up with various ways to use its theme." The audio release subsequently lent itself to creating a video series and the upcoming CD-ROM.

"The more you're interested in a given genre or artist, the more you want to know," Tobey adds. "And CD-ROM is the perfect medium for getting as much information across as anyone could possibly want about a given musical topic. A CD-ROM like this is sort of like the ultimate liner notes."

Voyager's Devine says "Blues Masters" will be sold "through mail order and bookstores, and will probably have considerable record store distribution."

"Ultimately, there will be an interactive musical format sold alongside regular CDs in record stores," Tobey says. The "Blues Masters" CD-ROM is "our attempt to get ahead of the learning curve of this particular medium. It's really an R&D experience for us."

Tobey adds that Rhino has been approached by a number of other multimedia producers interested in developing music-oriented CD-ROM projects.

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Specialty Video Goes Distance For Film Buffs

■ BY EARL PAIGE

LAS VEGAS—Operators of stores catering to film buffs and collectors are hardly affected by the factors that haunt most video retailers, such as depth of copy, location, and competition. By the same token, those retailers often go to extreme lengths to please their customers, as evidenced by a panel at the VSDA convention.

Participants included Ellen Enke, co-owner of the New York-based Mrs. Hudson's Video Library; George Latsios, owner of Scarecrow Video in Seattle; and Jay Medley, a buyer with five-store TLA Video in Philadelphia. Mrs. Hudson's has been in business four years, the other two for seven years.

Medley said his efforts to please his customers include carrying \$500 multistandard VCRs, which he rents for \$12 for two nights, allowing buffs to watch tapes incompatible with U.S. machines. "It's illegal to convert tapes, as it's considered duplication," he noted, although many stores reportedly suggest dubbing to the NTSC standard. The three dealers have customers who often travel to foreign countries and pick up titles, and who also seek out special orders.

Understandably, all three are film experts themselves. Clerk applicants are quizzed with questions such as, "name five Brian DePalma movies," said Latsios, who grew up in Europe "with no television and got to love movies."

The panelists would qualify as reference librarians. "We have every book on film we know about; all kinds of reference guides, special lists," said Medley. Latsios has plans to expand the library concept further. "When we move into our new store, the added size will allow us to hold film buff discussion sessions," he said.

Not surprisingly, collector stores can get crowded. Mrs. Hudson's Video Library in Greenwich Village is so tiny, said Enke, that the partners "cut a hole in the floor that I'm not sure the landlords know about. We do our paperwork down there and use the space for storage. We send up videos in a bag on a string."

One genre that is exploding lately is Japanese animation, known as "anime." Latsios said that almost every video store should consider stocking the category. "We put in three to five to start, and now we have 100 different titles."

While most video stores concentrate on carrying new releases in depth, mainstream product is almost an afterthought for Enke. "We didn't even want to carry the hit movies, but finally realized we are a neighborhood store," he said. "So we carry a small stock of new things."

The three carry eclectic categories, including gay and lesbian titles, with a heavy dose of international releases categorized by country and sometimes by language. While no specific title is carried in depth, in contrast to regular stores, category breadth is common. Enke, for instance, boasts of carrying 40 different Bette Davis features.

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Audio Books Show Promise, Panelists Say

■ BY EARL PAIGE

LAS VEGAS—Video stores remain promising outlets for the rental and sale of audio books, despite some spectacular setbacks, including an unsuccessful test by Blockbuster. One company making it work, however, is Warehouse Entertainment, a West Coast-based combo chain.

That was the assessment presented last month during a panel at the VSDA convention, hastily arranged after a scheduling snag failed to include the session in the official program. Moderator Bo Lebo, president of New Life Options, noting the sparse attendance, apologized "for preaching to the choir. But the Audio Publishers Assn. still wanted this session to provide the continuity that is needed if we are to continue to expand through video stores."

Panelists included Jake Lamb, director of audio product at Ingram Entertainment; Terry Lipelt, director of merchandising at Rebound, a leading distributor; and Hugh Penton, president, Penton Overseas Inc. Part of the presentation was a review of Billboard's new focus on the involvement of music and video stores in audio books through special merchandising sections.

Lebo and Penton emphasized the wide variety of subject matter available in audio form. New Life has introduced titles on health and wellness topics, such as sinus care and carpal tunnel syndrome prevention; Penton specializes in languages and has 150 titles available now. It's trying blister packs to ease the product into mass merchants.

Consumers expect to see a variety of products in combo stores like Warehouse and therefore are more open to audio books, panelists pointed out. Video stores like Blockbuster, on the other hand, require more dramatic signage and point-of-purchase displays, said Lamb and Lipelt.

(Continued on page 66)

PICTURE THIS

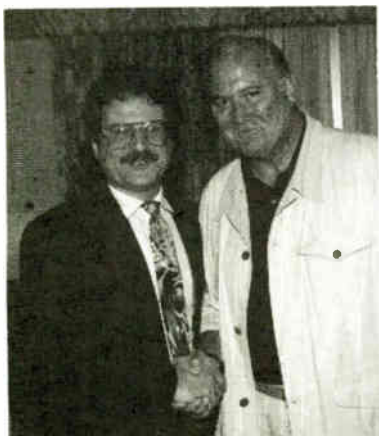
(Continued from page 55)

dead King is still a lively draw. Lightyear may have another deal for HSN, kid-vid titles packed with a plush toy or audio tape player. It has a similar tie-in with Playskool Electronics, which packed a Lightyear brochure in 1 million audio cassette boxes.

TWICE-TOLD TALE: New Line Home Video is giving dealers a crack at determining the ending of "Three Of Hearts," a minor theatrical release which needs retail attention to reach a 150,000-unit goal by the Sept. 28 preorder deadline. Retailers have until Sept. 13 to respond to the two finales on 15,000 screeners going to stores. One appeared in U.S. theaters, the other overseas. If there's no clear winner, "we would allow both endings to come to market," says sales and marketing senior VP Michael Karaffa.

A LOOK BACK AT THE 1993 VSDA CONVENTION

To jog fading memories, here's a pictorial reminder of some highlights of the 12th annual Video Software Dealers Assn. convention held in Las Vegas July 11-14. The show successfully brought together the disparate parts of a multibillion-dollar industry without the rancor, and downright paranoia, present in recent years.



VSDA executive VP Don Rosenberg greets retired four-star General Norman Schwarzkopf, who took the desert by storm with a rousing keynote address.



Steve Martin, who held the laugh meter at 10 during his seven-minute shtick, helped make Burnside's wishes come true. So did a large Las Vegas turnout.



Shown at left, Brad Burnside, leaving the VSDA presidency but not this mortal coil, dons angel wings at the opening session to pray for a good convention. Shown above, what retailers queued for: A chance to pose on Paramount Home Video's "Coneheads" barbecue set. The movie just opened theatrically. Apron, power mower, and grill offer the correct suburban image.

VIDEO EXECS CHECK IN ON MOM-AND-POPS

(Continued from page 55)

However, not everyone wanted the exposure, considered by some the equivalent of airing the industry's dirty linen in public. At one table, three studio representatives insisted their remarks be entirely off the record; a distributor executive openly challenged media presence.

Elsewhere, participants seemed totally at ease and more interested in talking with David Bishop, LIVE Home Video's new president/CEO. Julia Potter, operator of J.P.'s Video Rental & Things in tiny Elk City, Okla., said she was awed by the chance to discuss topics with "such an important studio executive."

For his part, Bishop expressed appreciation at being able to hear firsthand accounts of defective tapes, erratic release-date patterns,

ineffective point-of-purchase materials, and the like.

Space allotted P-O-P is an issue as stores continually add rental titles, games, and eventually multimedia, said Sid Spinak, who owns the three-store Video Zone chain in Newport Beach, Calif. More sophisticated displays could help, added Robert Cliff Jr., manager at one of 13 Eastman Video stores in Northern California. A triple-sided display from FoxVideo "forces us to buy and promote all three movies."

Numerous topics have been rehashed over the years, Bishop noted. Release patterns are one. "May has always been a poor month," Bishop said. "That's the time of year in most of the nation when winter is over and people start getting outside, so it's been traditional to hold back. That's why so many good movies hit all at once in June and July," a logjam everyone at the table wanted to break.

Cliff said big renters such as "The Crying Game," "Unforgiven," and "A Few Good Men" arrived at once, hurting each other and cutting into B title business.

September, when school generally starts, is another bleak month. But this is changing, said Potter and Cliff, who note that Northern California schools have shifted to a schedule of four weeks in session, two weeks off year-round. Many schools elsewhere in the country break for summer in June and

reconvene in August.

Defectives, a big VSDA topic several years ago, haven't gone away, said Lori Cook of Video & Tanning, Terrell, Texas. Potter agreed, saying, "We start to see 'ruffles' along the bottom of the tapes after only two weeks. Tapes start showing wear sooner. The shells are thinner nowadays, too."

Bishop wanted feedback on post-release advertising. Such campaigns really help, said Jay Gruenwald, operator of five Prime Time Video stores in Apple Valley, Calif., who maintained that national advertising after a release's street date is often beneficial. "It kicked the legs out as much as 12 weeks or more on 'Lethal Weapon,'" he said.

Jump-the-gun promotions that violate street dates enlivened table talk in the second half of the roundtable session, where retailers remained seated and the distributor and supplier moderators rotated tables.

"We do pay attention," said one of the studio representatives. "At our headquarters in Burbank, any report of street date violation is something you'll hear discussed in every office in the building." Also vying for attention were premium promotions, such as the McDonald's/Paramount deal involving "Wayne's World" and two other titles at \$5.95 each with a food purchase.

"McDonald's is bastardizing this whole business of sell-through," said Gruenwald, expressing the feelings of many retailers.

Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	15	COMEDY VIDEO CLASSICS Curb Video 177703	Ray Stevens	LF	16.98
2	NEW		KONFIDENTIAL PolyGram Video 4400876033	Kiss	LF	19.95
3	2	9	LIVE & LOUD Epic Music Video 29V-49151	Ozzy Osbourne	LF	29.98
4	12	6	ABBA GOLD: GREATEST HITS PolyGram Video 4400855493	Abba	LF	19.95
5	5	59	THIS IS GARTH BROOKS Δ ⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
6	3	37	LIVE Δ ⁴ PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
7	4	6	MAKING F # * I I I I I I I I I I Geffen Video Uni Dist. Corp. 39542	Guns N' Roses	LF	34.98
8	8	25	I STILL BELIEVE IN YOU Δ MCA Music Video 10679	Vince Gill	SF	9.98
9	7	18	KEEP THE FAITH: AN EVENING WITH BON JOVI PolyGram Video 4400865153	Bon Jovi	LF	19.95
10	6	18	THE PREMIERE COLLECTION ENCORE PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
11	10	37	A YEAR AND A HALF IN THE LIFE OF METALLICA Δ Elektra Entertainment 40148	Metallica	LF	34.98
12	11	23	LIVE: RIGHT HERE, RIGHT NOW. ● Warner Reprise Video 3-38290	Van Halen	LF	29.98
13	24	49	UNPLUGGED Δ Warner Reprise Video 3-38311	Eric Clapton	LF	19.98
14	15	39	BEYOND THE MIND'S EYE Δ ² Miramax Images Inc. BMG Video 723338001 8-3	Jan Hammer	LF	19.98
15	14	39	LIVE A*Vision Entertainment 50346-3	AC/DC	LF	19.98
16	9	27	CEREAL KILLER ● Zoo Records BMG Video 11036	Green Jelly	LF	16.98
17	32	81	GARTH BROOKS Δ ⁴ Capitol Video 40023	Garth Brooks	LF	14.95
18	26	27	FOR MY BROKEN HEART Δ ² MCA Music Video 10528	Reba McEntire	SF	9.95
19	13	6	MAKING F # * I I I I I I I I I I Geffen Video Uni Dist. Corp. 39524	Guns N' Roses	LF	14.98
20	21	72	MOONWALKER Δ ⁸ Ultimate Production Columbia Music Video 49009	Michael Jackson	LF	24.98
21	18	15	THE FREDDIE MERCURY TRIBUTE CONCERT Hollywood Records Music Video 1780	Various Artists	LF	19.99
22	17	48	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.95
23	22	45	MICHAEL JACKSON: LEGEND CONTINUES Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	LF	15.98
24	16	3	THE MALADY LINGERS ON Warner Reprise Video 3-38359	Morrissey	SF	16.98
25	25	35	THIS IS MICHAEL BOLTON Δ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
26	19	19	LIVE AT RED ROCKS PolyGram Diversified Ent. PolyGram Video 440086761 3	The Moody Blues	LF	19.95
27	20	49	X-TREME CLOSE-UP ● PolyGram Video 440085395-3	Kiss	LF	19.95
28	23	6	MAKING F # * I I I I I I I I I I Geffen Video Uni Dist. Corp. 39523	Guns N' Roses	LF	14.98
29	27	33	A YEAR AND A HALF: VOL. 2 Δ Elektra Entertainment 40147	Metallica	LF	19.98
30	RE-ENTRY		A CELEBRATION Warner Reprise Video 3-38347	Travis Tritt	LF	16.98
31	28	31	USE YOUR ILLUSION: PARTS I & II ● Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	LF	34.98
32	29	137	\$19.98 HOME VID CLIFF'EM ALLI Δ Elektra Entertainment 40106-3	Metallica	LF	19.98
33	34	7	UNPLUGGED Warner Reprise Video 3-38354	Neil Young	LF	19.98
34	35	11	UNDER MY SPELL PolyGram Video 4400865233	Paula Abdul	LF	14.95
35	31	35	BUILDING EMPIRES ● EMI Home Video 33153	Queensryche	LF	19.98
36	33	9	METAL WORKS'73-'93 Columbia Music Video 19V-49151	Judas Priest	LF	19.98
37	38	5	THREE LITTLE PIGS Zoo Records BMG Video 72445-14094-3	Green Jelly	VS	9.98
38	RE-ENTRY		THE WAY WE WALK IN CONCERT PolyGram Video 4400864973	Genesis	LF	24.95
39	39	142	THE THREE TENORS IN CONCERT Δ ⁸ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
40	36	37	BILLY RAY CYRUS Δ ⁶ PolyGram Video 440085503-3	Billy Ray Cyrus	SF	12.95

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'Mariachi' Gets Bilingual Release; Pioneer Ups Dealer Profits

MARIACHIS, RAPPERS, Femmes Fatales: On Sept. 8, Columbia TriStar will bow a special laser edition of Robert Rodriguez's audacious debut film, "El Mariachi" (extras, \$49.95), an inventive action tale of mistaken identity set in Mexico and shot on a shoestring budget. The disc includes Spanish- and English-language soundtracks, plus an audio track with the director's running commentary.

MCA/Universal releases the hip-hop comedy "CB4" on laserdisc (widescreen, \$34.98) Sept. 8. Chris Rock, Phil Hartman, and Chris Elliott star, and rappers Ice-T, Ice Cube, Flavor Flav, and Easy E make guest appearances.

Warner bows the thriller "Point Of No Return" with Bridget Fonda (wide, \$34.98) Sept. 1, plus "This Boy's Life" with Ellen Barkin and Robert DeNiro (wide, \$34.98).

PIONEER LDCA will institute a minimum order guideline for its dealers and distributors of \$15,000 per quarter or \$60,000 per year, effective Oct. 1, 1993. In addition, the company will increase the profit margins currently offered to dealers and distributors from 25% to 30%. Pioneer LDCA president T. Kudo says the move is in response to "natural market changes" and "the fact that many movie studios have developed strong distribution channels of their own."

One studio that has stuck to an exclusive arrangement with Pioneer is **Paramount Home Video**. The two recently extended their longstanding



by Chris McGowan

part by five years.

BLUE THUNDER: IBM's Optical Storage Laboratory in Almaden, Calif., announced July 1 that it had set a world record by using a blue laser to store 6.5 gigabytes of data on a double-sided 5.25-inch optical disc. The infrared lasers currently used in CDs and CD-ROMs can manage only 1.3 gigabytes in the same amount of space. This means that blue-light lasers eventually will enable CDs, CD-ROMs, and laserdiscs to store four to five times more information per side than they can with today's infrared beams. 3M, Matsushita, and Sony are among the other companies also working on blue-laser technology, which probably won't be available in consumer products until the next decade.

MULTIMEDIA NEWS: Tribune Co. has reached an agreement to acquire Compton's Multimedia Publishing Group from its parent, Encyclopaedia Britannica, Inc., for approximately \$57 million. Compton's chief executive, Stanley Frank, and general manager Norman Bastin will continue to lead the company, based in Carlsbad, Calif. "This acquisition is an excellent fit for Tribune's information and entertainment business," says Scott Smith, senior VP

of development. "We see Compton's as a natural extension of our publishing business to include not only print but multimedia as well." Compton's NewMedia has published CD-ROM titles such as "Compton's Interactive Encyclopedia" and "Jazz: A Multimedia History," and is about to launch "The Compleat Beatles."

HBO has purchased an equity stake of 10% in Crystal Dynamics, a Palo Alto, Calif.-based multimedia developer that made news in June when former 20th Century Fox chief Strauss Zelnick became the company's president and COO. Crystal Dynamics will launch its first two titles (both for 3DO) this fall.

The HBO investment further expands Time Warner's highly diversified participation in interactive media companies and projects.

Tandy Corp. has sold its personal computer manufacturing operations and related units to AST Research Inc., but Tandy chairman and CEO John Roach says the Fort Worth-based corporation will continue to sell Tandy-brand PCs through the company-owned Radio Shack chain. Tandy's exit from PC manufacturing closes a key chapter of that industry's history: its TRS-80, introduced in 1977, was the first mass-marketed personal computer and the Tandy

Sensation!, launched in '92, was one of the first multimedia-ready PCs.

Sanctuary Woods, a multimedia developer based in Victoria, B.C., has purchased Toronto-based Mind F/X, Inc., producers of CD-ROM titles for the home education market.

Jennifer Rogers has been named VP of Electronic Publishing, a Time Warner trade books unit responsible for developing interactive multimedia works created by authors and artists published by Warner Books and Little Brown. Rogers was formerly director of creative services and marketing for Warner New Media (now Time Warner Interactive

(Continued on next page)

Billboard®

FOR WEEK ENDING AUGUST 14, 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	1	3	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	39.98
2	4	5	BRAM STOKER'S DRACULA	Columbia TriStar Home Video The Voyager Company CC1335L	Gary Oldman Anthony Hopkins	1992	R	124.95
3	2	3	THE CRYING GAME	Live Home Video Pioneer LDCA, Inc. LD69039	Stephen Rea Jaye Davidson	1992	R	34.95
4	NEW ▶		THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	39.98
5	3	19	BLADE RUNNER (DIRECTOR'S CUT)	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	49.98
6	NEW ▶		MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13	39.98
7	5	7	BODY OF EVIDENCE	MGM/UA Home Video Pioneer LDCA, Inc. ML102987	Madonna Willem DaFoe	1993	NR	34.98
8	9	3	MATINEE	Universal City Studios MCA/Universal Home Video 41481	John Goodman Cathy Moriarty	1993	PG	34.98
9	6	9	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26776	Emma Thompson Anthony Hopkins	1992	PG	39.95
10	14	3	CLINT EASTWOOD BOX COLLECTION	Warner Bros. Inc. Warner Home Video 12904	Clint Eastwood	1993	NR	119.98
11	7	15	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R	29.98
12	12	7	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mei Gibson	1992	PG	34.98
13	11	41	THE ABYSS	FoxVideo Image Entertainment 1988-85	Ed Harris Mary Mastrantonio	1989	PG-13	99.98
14	13	9	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51576	Craig Sheffer Brad Pitt	1992	PG	39.95
15	8	17	THE LAST OF THE MOHICANS	FoxVideo Image Entertainment 1986-85	Daniel Day-Lewis Madeleine Stowe	1992	R	39.98
16	NEW ▶		1492: CONQUEST OF PARADISE	Paramount Pictures Pioneer LDCA, Inc. 15184	Gerard Depardieu Sigourney Weaver	1992	PG-13	39.95
17	NEW ▶		LORENZO'S OIL	Universal City Studios MCA/Universal Home Video 41290	Nick Nolte Susan Sarandon	1992	PG-13	39.98
18	10	5	JENNIFER 8	Paramount Pictures Pioneer LDCA, Inc. 32495-2	Andy Garcia Uma Thurman	1992	R	39.95
19	15	23	PINOCCHIO	Walt Disney Home Video Image Entertainment 239	Animated	1940	G	29.99
20	21	3	FLASH GORDON	Famous Films, B.V. MCA/Universal Home Video 41518	Max Von Sydow Sam J. Jones	1980	PG	34.98
21	NEW ▶		THE GOLDEN AGE OF LOONEY TUNES: VOL. 4	MGM/UA Home Video Pioneer LDCA, Inc. ML10276	Animated	1993	NR	99.98
22	16	7	THE LOVER	MGM/UA Home Video Pioneer LDCA, Inc. ML102935	Jane March	1993	NR	34.98
23	19	3	LEAP OF FAITH	Paramount Pictures Pioneer LDCA, Inc. LV32792	Steve Martin Debra Winger	1992	PG-13	34.95
24	18	3	TOYS	FoxVideo Image Entertainment 1992-85	Robin Williams	1992	PG-13	49.98
25	17	9	GLENGARRY GLEN ROSS	Live Home Video Pioneer LDCA, Inc. 69921	Alec Baldwin Al Pacino	1992	R	34.95

◆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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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	4	A FEW GOOD MEN	Columbia TriStar Home Video 27893-5	Tom Cruise Jack Nicholson	1992	R
2	2	3	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R
3	7	3	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
4	3	5	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R
5	5	3	THE CRYING GAME	Live Home Video 69039	Stephen Rea Jaye Davidson	1992	R
6	4	7	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG
7	8	4	LEAP OF FAITH	Paramount Pictures Paramount Home Video 32792	Steve Martin Debra Winger	1992	PG-13
8	6	6	BODY OF EVIDENCE	MGM/UA Home Video M102987	Madonna Willem DaFoe	1993	NR
9	9	5	JENNIFER 8	Paramount Pictures Paramount Home Video 32495	Andy Garcia Uma Thurman	1992	R
10	NEW ▶		MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13
11	10	10	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51573	Craig Sheffer Brad Pitt	1992	PG
12	17	2	TEENAGE MUTANT NINJA TURTLES III	New Line Home Video Columbia TriStar Home Video 52433	Paige Turco Elias Koteas	1992	PG
13	18	2	LORENZO'S OIL	Universal City Studios MCA/Universal Home Video 81290	Nick Nolte Susan Sarandon	1992	PG-13
14	11	12	THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Hollywood Home Video 1716	Eddie Murphy	1992	R
15	12	9	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26773	Emma Thompson Anthony Hopkins	1992	PG
16	15	6	DAMAGE	New Line Home Video Columbia TriStar Home Video 52943	Jeremy Irons Juliette Binoche	1992	NR
17	13	4	MATINEE	Universal City Studios MCA/Universal Home Video 81481	John Goodman Cathy Moriarty	1993	PG
18	14	9	HOFFA	FoxVideo 1991	Jack Nicholson Danny DeVito	1992	R
19	NEW ▶		AMOS & ANDREW	New Line Home Video Columbia TriStar Home Video 53263	Nicolas Cage Samuel L. Jackson	1993	PG-13
20	20	16	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R
21	16	9	TOYS	FoxVideo 1992	Robin Williams	1992	PG-13
22	22	17	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R
23	19	15	THE MIGHTY DUCKS	Walt Disney Home Video 1585	Emilio Estevez	1992	PG
24	21	10	GLENGARRY GLEN ROSS	Live Home Video 69921	Alec Baldwin Al Pacino	1992	R
25	23	17	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kevin Kline Mary Mastrantonio	1992	R
26	NEW ▶		1492: CONQUEST OF PARADISE	Paramount Pictures Paramount Home Video 15184	Gerard Depardieu Sigourney Weaver	1992	PG-13
27	24	6	THE LOVER	MGM/UA Home Video M102935	Jane March	1993	NR
28	25	9	USED PEOPLE	FoxVideo 1993	Shirley MacLaine Jessica Tandy	1992	PG-13
29	27	5	EDEN 2	Playboy Home Video Uni Dist. Corp. PBV0738	Barbara Alyn Woods Jack Armstrong	1993	NR
30	30	13	ENCHANTED APRIL	Miramax Films Paramount Home Video 15114	Miranda Richardson Joan Plowright	1992	PG
31	36	3	NEMESIS	Imperial Entertainment 2436	Olivier Gruner Deborah Shelton	1992	R
32	26	6	BEST OF THE BEST 2	FoxVideo 3380	Eric Roberts Christopher Penn	1993	R
33	NEW ▶		PASSION FISH	Columbia TriStar Home Video 53283	Mary McDonnell Alfre Woodard	1992	R
34	34	4	PETER'S FRIENDS	Samuel Goldwyn HBO Video 90832	Kenneth Branagh Emma Thompson	1992	R
35	29	17	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R
36	32	6	THE CEMETERY CLUB	Touchstone Pictures Touchstone Home Video 1781	Ellen Burstyn Olympia Dukakis	1993	PG-13
37	28	13	SCHOOL TIES	Paramount Pictures Paramount Home Video 32290	Brendan Fraser	1992	PG-13
38	39	2	SHADOWHUNTER	Republic Pictures Home Video 3469	Scott Glenn	1993	R
39	31	12	TRESPASS	Universal City Studios MCA/Universal Home Video 81218	Bill Paxton Ice-T	1992	R
40	40	18	CAPTAIN RON	Touchstone Pictures Touchstone Home Video 1586	Kurt Russell Martin Short	1992	PG-13

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

CD-ROM Makes Interpreting Obscenity Laws Xtra Xciting

X-ROM EXCITEMENT: Adult programming on CD-ROM could add some new wrinkles to the interpretations of obscenity laws, according to lawyers who watch the X-rated category closely.

Jeffrey Douglas, marketing a new legal database service to retailers, says the ramifications of CD-ROM are interesting to ponder.

For the first time, suppliers and stores will be offering what Douglas says might be considered not

much more than a mere "kit" for assembling a program. The product is not finished goods. Instead it's just stock footage of actors and actresses, background scenes, and random soundbites, but no completed story. It's the consumer with mouse in hand who sits at the computer and puts together what could be called an "obscene" program.

But noted First Amendment lawyer Louis Sirkin worries that prosecutors could still point to a supplier. "The con-

cern I have is that it could end up in some form of dissemination," he says. Examples might include modem transmission across state lines. "It could be [actionable] on the part of the provider who is giving the bits and pieces, even though it's not a finished product, but who could actually be considered an aider and an abettor."

Whether or not CD-ROM programs become involved in legal suits, Douglas hopes retailers can be better advised about legal situations in general. Under the logo

Know Censorship, Douglas is publishing a quarterly directory listing 1,500 videos and magazines prosecuted in the U.S. since 1987.

The subscription cost for retailers is \$300 yearly, reduced to \$250 for members of the Free Speech Coalition, an industry trade group. Wholesalers, lawyers, and labels are charged \$600.

Especially valuable, Douglas says, is the chronicle of titles that have been

(Continued on next page)



by Earl Paige

LASER SCANS

(Continued from preceding page)

Group).

NEW MULTIMEDIA SOFTWARE: Microsoft has just launched a Macintosh CD-ROM of "Musical Instruments" (\$79.95), which is already available in an MPC version and demonstrates the awesome potential of multimedia for education and the arts. Based on a Dorling Kindersley "Eyewitness Guide" book, "Musical Instruments" includes more than 200 articles, 500 photographs, and 1500 sound samples of musical instruments from around the world. Why just read about zithers and zurnas, when you can see and hear them as well?

Spectrum HoloByte recently bowed the rather twisted CD-ROM "National Lampoon's Chess Maniac 5 Billion and 1" (DOS, \$59.95). Your opponent, the Chess Maniac, will distract you with cancan dancers and swimming sharks—anything to win. If that doesn't destroy your concentration, then wait until the chessboard pieces perform skits and dances (including "Death by Lamabada") with every move. Also new: "Iron Helix" (Macintosh, \$99.95), an interactive sci-fi animated adventure created by San Francisco-based Drew Pictures. Players must navigate their probes through the 3-D, photo-realistic, maze-like interior of a renegade starship, looking for clues to stop a doomsday weapon called Iron Helix.

Deep River Publishing has just launched the visually dazzling "Fractal Ecstasy" (MPC, \$79.95), which contains thousands of "fractals"—graphic images produced by running a set of mathematical equations over and over again. The CD-ROM includes still fractal images, fractal "movies," and a program called "Fractal Creator" that enables

you to create your own phantasmagoric light show.

VOYAGER is sponsoring "Devo Day" at the Virgin Megastore in West Hollywood on Aug. 14, from 1-4 p.m., to promote the band's new Voyager laserdisc "Devo: The Complete Truth About De-evolution" (\$49.95). The disc marks their 20th anniversary and contains music videos, commentary by the band, and a comprehensive Devo history. The Virgin event will include live music by Claw Hammer, appearances by Devo members, and discounts on CDs and laserdiscs.

COLUMBIA TRISTAR has just bowed two widescreen laser releases of "Bram Stoker's Dracula"—a regular \$39.95 edition plus a \$49.95 collector's version that includes a "making of" documentary.

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STORE MONITOR

(Continued from preceding page)

Especially valuable, Douglas says, is the chronicle of titles that have been prosecuted and their current legal dispositions. A movie can be found illegal in one part of a state and completely legal in a nearby community, he points out.

Know Censorship anticipates its newsletter of legal cases will be a hot item. In fact, to avoid potential losses due to photocopying, it is produced on special paper that resists copy machines. "It cost us \$3,300 for 40,000 sheets, or about 12 cents a sheet," he says. "You can read it, but it's dark red paper and will not fax, either."

ADULT ASSN. REORGANIZES: Douglas and others say they hope the adult video industry will continue in what appears to be a new direction, now that the Adult Video Assn. has merged into Free Speech Coalition. "For the first time, [we are] in a position to have widespread, deep involvement" in the industry's workings, Douglas adds, with several oversight committees taking over tasks that once were all performed by the AVA's executive director.

For some time, Free Speech Coalition seemed in some disarray following the departure of Barry Freilich. Often strongly opinionated, Freilich arrived as executive director from Florida, where he had been a retailer involved in high-profile First Amendment cases. Freilich, also a Video Software Dealers Assn. leader in the state, has just been hired by the national office of VSDA.

Douglas says the entire scene at the Coalition is different from the days before the AVA merger, when former actress Gloria Leonard was the AVA's chief spokeswoman.

STRANGE BOOTHFELLOWS: A last-minute registration crunch at VSDA resulted in some unlikely booth sharing. Sepia Technologies, among a growing number of "artificial intelligence" systems for aiding shoppers, wound up in the Dove Foundation exhibit.

Glen Powers, donning a salesman's hat instead of his usual video retailer persona, is director of national marketing at Sepia. He said he is well aware of Dove's controversial nature, with its "family value" movie-rating service. "Adding that to artificial intelligence is scary," Powers kidded. There is no affiliation, he adds.

But Sepia is affiliated with MicroBiz as of the VSDA show, Powers says. MicroBiz provides a point-of-sale service in 10,000 retail locations.

GETTING WIRED: Video retailers are concerned about customers being wired for direct delivery of entertainment, notes industry attorney Bob Levy.

He told VSDA acquaintances in Vegas that retailers can turn the tables. Now they can be "wired to each other" through a new service Levy calls MovieLink.

Described as a computer bulletin board, MovieLink's "MaVin" allows dealers to interact with one another, with studios, distributors, and with trade groups, Levy claims.

BIG B'S BOOSTER: Many video retailers complain about Blockbuster
(Continued on next page)

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Includes FREE Kid's Pizza Pack with Magic Pizza Hut® Card inside every Aladdin video! **

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** Additional pizza purchases required. Magic Pizza Hut® Card supplies limited. Offer expires 1/21/94. Details on Magic Pizza Hut® Card inside cassette. Void where prohibited.

STORE MONITOR

(Continued from preceding page)

Video and its dominance in the business, but not Wayne Bailey. As a store operator and head of a new trade group, Bailey is quick to applaud "the excellence of Blockbuster. They are great marketers."

According to Bailey, any number of attendees at Laennec Group conferences analyze Blockbuster and adopt various ideas. One Bailey likes is the use of alternating section widths on the hit wall.

"This is very clever. Look at it sometime. Every other section is eight movies across, or 64 of a title on a big hit. But the next section is just six movies wide. This means the consumer's perception makes it appear they have 64 of many hit titles when, in fact, they only bought 48."

(A Blockbuster spokesman says there is no psychological trickery behind the alternating 64- and 48-title shelves. The variation merely adds flexibility to the stores' displays.)

Having completed a recent whirlwind tour of Los Angeles area stores, including Blockbuster units, Bailey also points to various ways the huge chain breaks up the hit wall. For example, between "Flirting" and "A Few Good Men," there might be two sections of children's rental titles.

Further along the wall, a section of single-copy titles may be alphabetically arranged by name of movie. Then the regular sequence continues.

This arrangement solves two problems. First, Blockbuster is luring people past children's product, or minor titles, while they search for a new hit movie. Secondly, these extra sections serve as spacers. When a big title arrives and the everything along the wall has to be "moved down" to fit in a title into alphabetical sequence, spacers come in handy.

"We don't believe in presenting new releases on the hit wall in alphabetical order by movie name," says Bailey of his Video Unlimited store in Aurora, Colo. "We differ from Blockbuster on this."

"Instead we will intersperse the presentation with big hits here and there. We will have 'Scent Of A Woman,' 48 or 64, whatever we buy, way up in front at the beginning of the hit wall. Then at the other opposite end, clear across the store, we will put 'Unforgiven.' Right in the middle we will have 'The Crying Game.' We force our customers to shop the whole wall, not go right away to something that is going to be located alphabetically, grab it, and head for the counter."

Video Unlimited also features movies vertically rather than horizontally, says Bailey, offering another contrast. "We run our movies up and down so that every title has some copies directly at eye level," he explains.

"The way Blockbuster does it, and a lot of other chains also, is to run the movies out the other way. Some movies will not be visible above the knees. People come in all sizes. Your eyes can miss a title. Not with us. We will run one title down to waist level and then start another right there, as close to eye level as possible."

PRICE POINT: Video Unlimited is moving to a new rate of \$3 for two days, Sunday-Wednesday. It previously was \$2, but that was for a single day, Bailey points out.



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COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

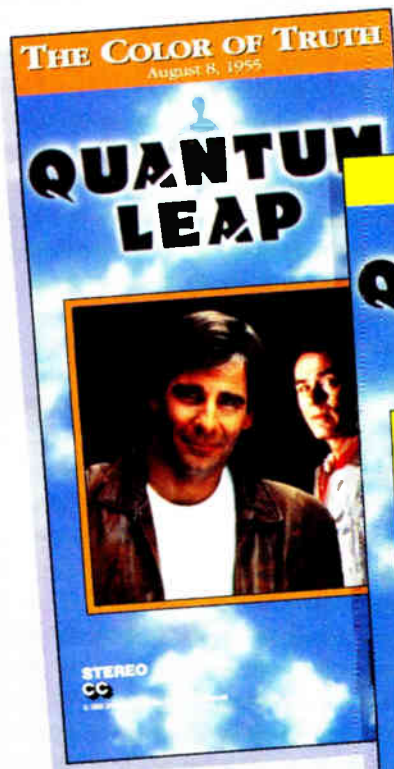
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	1	164	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G	24.99
2	7	2	TEENAGE MUTANT NINJA TURTLES III	New Line Home Video Columbia TriStar Home Video 52433	Paige Turco Elias Koteas	1992	PG	24.95
3	3	40	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
4	2	11	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
5	4	20	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
6	5	13	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
7	6	11	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
8	12	69	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
9	10	9	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	Various Artists	1993	NR	14.95
10	15	12	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
11	11	8	OZZY OSBOURNE: LIVE & LOUD	Epic Music Video 29V-49151	Ozzy Osbourne	1993	NR	29.98
12	13	18	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
13	8	12	PLAYBOY 1993 VIDEO PLAYMATE REVIEW	Playboy Home Video Uni Dist. Corp. PBV0736	Various Artists	1993	NR	19.95
14	16	25	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
15	9	15	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
16	14	17	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
17	17	27	BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	39.99
18	19	14	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
19	NEW ▶		KISS: KONFIDENTIAL	PolyGram Video 4400876033	Kiss	1993	NR	19.95
20	22	8	2001: A SPACE ODYSSEY (25TH ANNIV.)	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95
21	20	24	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.95
22	23	24	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.95
23	24	5	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R	19.98
24	18	12	PLAYBOY: THE GIRLS OF THE CABARET ROYALE	Playboy Home Video Uni Dist. Corp. PBV0737	Various Artists	1993	NR	19.95
25	29	4	TARANTULA	Universal City Studios MCA/Universal Home Video 45026	John Agar Mara Corday	1955	NR	14.98
26	34	14	PENTHOUSE: SATIN & LACE II	Penthouse Video A*Vision Entertainment 50371-3	Various Artists	1993	NR	19.98
27	27	2	NORTHERN EXPOSURE: FIRST EPISODE	Universal City Studios MCA/Universal Home Video 81482	Rob Morrow Janine Turner	1993	NR	14.98
28	NEW ▶		MAKING F#*!ING VIDEOS: PARTS I & II	Geffen Video Uni Dist. Corp. 39542	Guns N' Roses	1993	NR	34.98
29	26	31	BEYOND THE MIND'S EYE ▲ 2	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
30	RE-ENTRY		AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	14.98
31	30	26	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
32	NEW ▶		HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
33	25	3	THREE FACES OF EVE	FoxVideo 1413	Joanne Woodward Lee J. Cobb	1957	NR	19.98
34	21	14	PENTHOUSE: KAMA SUTRA	Penthouse Video A*Vision Entertainment 50686-3	Various Artists	1993	NR	29.98
35	32	30	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
36	33	14	THE FREDDIE MERCURY TRIBUTE CONCERT	Hollywood Records Music Video 1780	Various Artists	1993	NR	19.99
37	36	4	THE DEADLY MANTIS	Universal City Studios MCA/Universal Home Video 81593	Craig Stevens William Hopper	1957	NR	14.98
38	28	23	GREEN JELLY: CEREAL KILLER ●	Zoo Records BMG Video 11036	Green Jelly	1993	NR	16.98
39	38	4	THE MOLE PEOPLE	Universal City Studios MCA/Universal Home Video 81594	John Agar Hugh Beaumont	1956	NR	14.98
40	31	25	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

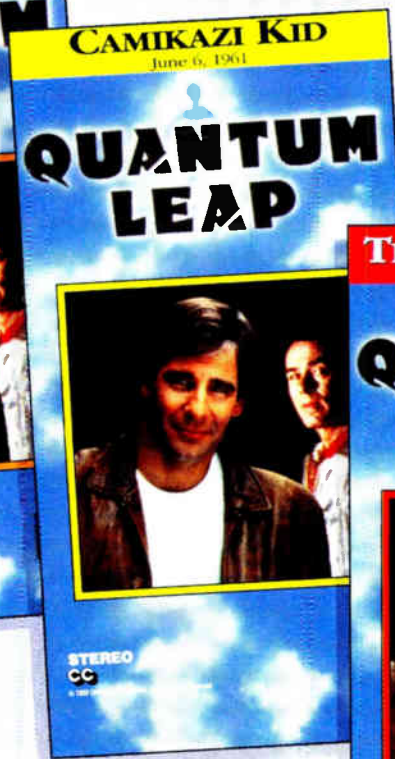
FOR THE FIRST TIME ON HOME VIDEO!

QUANTUM LEAP

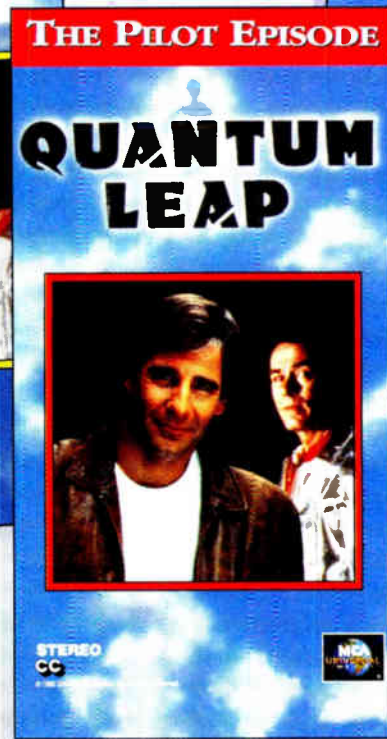
One of the most popular television series of the '90s is about to become one of the most demanded video collections in your store!



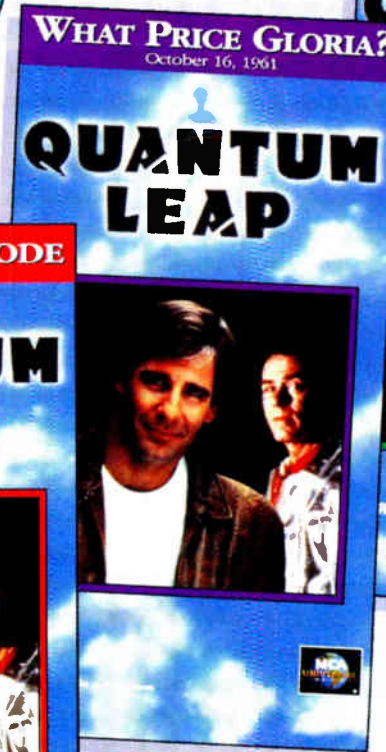
THE COLOR OF TRUTH
Sam confronts the ugly sting of racism as an African American in the deep South, 1955.
#81621/48 mins.



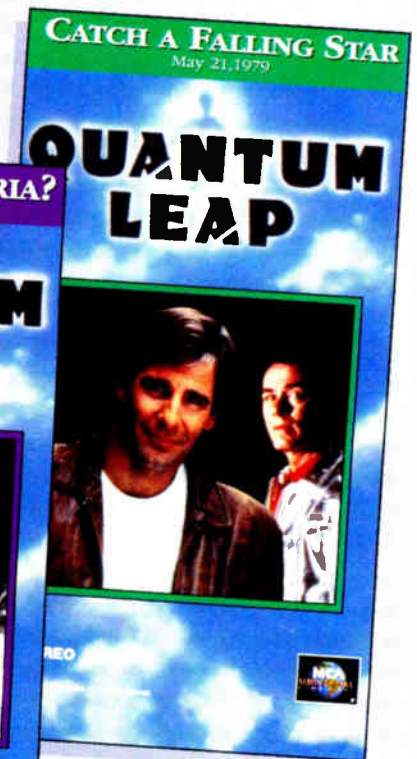
CAMIKAZI KID
Sam leaps into the body of a hot-rodding teenager in 1961.
#81618/48 mins.



THE PILOT EPISODE
Sam begins his time-traveling journey as a test pilot in 1956.
#80902/1 hr. 33 mins.



WHAT PRICE GLORIA?
Sam leaps into the body of a beautiful secretary in 1961 and experiences sexual harassment!
#81619/49 mins.



CATCH A FALLING STAR
Sam becomes a stage actor who must save an alcoholic friend in 1979.
#81620/48 mins.

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Street Date: September 22, 1993



EDITED BY CATHERINE APPLEFELD

Interactive Confabs Spread As Quickly As The Medium

LOS ANGELES—Interactive technologies can barely keep up with the conferences discussing them.

Strauss Zelnick, former head of 20th Century Fox studios and now head of new media software company Crystal Dynamics, will keynote the second Conference On Interactive Marketing, scheduled for Sept. 21-23 in Scottsdale, Ariz. Then, Nov. 3-5 in Santa Monica, Calif., Alexander & Associates hosts InterTainment '93, the fifth confab designed to help attendees "break through the clutter of today's interactive technologies." No other details are available yet.

Among the Interactive Marketing panel sessions are:

- Interactive Multimedia: CD-ROM, floppy disc, CD-I, and laserdisc.
- Interactive Television: Now And The Future.
- Pay-Per-View, On Demand TV, Satellite Broadcasting (DBS), Inter-

active Video Data Services (IVDS).

- Interactive Telephone: Is It A Medium Or Just Talk?
- Infomercials, Transactional Television & DRTV.

In addition, there will be a demonstration area for attendees to sample many of the new technologies.

The conference is being organized by Interactive Marketing and its Creative Services Group division. Based in Hermosa Beach, Calif., the company focuses on interactive voice response, home video, pay-per-view, interactive video laserdisc kiosks, CDs, audio cassettes, interactive television, and multimedia.

According to president Andrew Baktin, last year's inaugural event attracted executives from such companies as Apple Computer, Philips Interactive, NBC, ESPN, TV Answer, Saatchi and Saatchi, Marriott, and LIVE Home Video. **JIM McCULLOUGH**

Interactive Academy Bows Ajax Award Promotes Developing Field

LOS ANGELES—First the Oscars, then the Emmys, then the MTV Awards, then the Homers.

Now . . . the Ajax.

That's the name for a new "sustained excellence" award to be given out by the fledgling Hollywood-based Academy of Interactive Arts & Sciences.

The Interactive Academy was established to promote the new field of interactive entertainment, according to Andrew Zucker, executive director. Zucker is a veteran entertainment attorney practicing in Los Angeles' Century City.

He says the AIAS and the Director's Guild of America are planning the first Interactive Film Festival, to be held at

the DGA in Hollywood during the spring of 1994.

Next spring also is the target date for the inaugural AIAS Ajax Awards ceremony, which will recognize CD-ROM, virtual reality, interactive film, and interactive TV.

AUDIO BOOKS

(Continued from page 58)

"Most consumers are still not aware that front-line fiction is available in audio," Lipelt said. Staff training and considerable education of customers are essential, Lamb pointed out.

MUSIC

Tangerine Dream, "Three Phase," Miramar/BMG Video (800-245-6472), 50 minutes, \$19.98.

Melodic, new-agey instrumental ensemble includes for the first time in longform some footage culled from various concert performances, much of it recorded during the act's '92 North American tour. While these segments certainly can stand on their own, the multilayered sounds often are complemented by an array of visual mood-enhancers that TG fans are sure to love, including time-lapse photography showing rising moons, setting suns, and the like. Most importantly, "Three Phase"—indicating the past, present, and future—offers fans a genuine perspective of the veteran outfit.

Kiss, "Konfidential," PolyGram Video, 90 minutes, \$19.95.

Kiss is having one hell of a year. First comes word of a new tribute album hailing the supergroup, and now another longform video. "Konfidential" comprises footage shot on stage and behind the scenes during the band's 1992 Revenge tour, as well as archival clips and interviews. While there's plenty of contemporary coverage, featuring the band's current incarnation of veterans Gene Simmons and Paul Stanley as well as Bruce Kulick and Eric Singer, longtime fans will be stoked to find four never-before-seen clips from the band's early hair and makeup days, including "100,000 Years" and "Nothing To Lose." No reason this video shouldn't be as big a seller as last year's "XTreme Close Up" offering.

CHILDREN'S

"Musical Chairs Concerts Presents Glenn Bennett," Zoom Express/BMG Kidz (212-274-0200), 46 minutes, \$12.98.

Zoom couldn't have selected a better entertainer to herald its new Musical Chairs Concerts series. Bennett's charisma and energy are contagious in this concert staged in front of an audience of happily participating families. Backed by a raucous band, Bennett rocks and rolls his way through a slew of merry tunes. "Don't Just Sit There" encourages audience members and home viewers to clap their hands,

stomp their feet, etc., while "Baby Brother" makes light of the fact that younger siblings never seem to get into any trouble, and "Brussels Sprouts" is a love ballad about

vegetables. Bennett's popular "I Must Be Growing" is here, as is his newest song and dance, "The Wave," about the many ways to greet a friend.

HEALTH/FITNESS

"Ginger Lynn Allen's SuperBody," Victory Audio-Visual Services (310-337-1022), 45 minutes, \$9.95.

With her first fitness video, Allen joins the ranks of adult-film vixens trying to broaden their fan bases. But this personalized routine, billed as "the ultimate hardbody workout," may not be the best approach. The problem is not the workout itself: A series of yoga stretches, muscle-toning movements, and low-impact aerobic steps combine to create an interesting, if fairly un strenuous program. There are, however, several harrowing, not to mention outputting, elements, including Allen's choice of clothing (a white thong leotard over fishnet stockings), her sweet and sexy tone of voice (the workout is aimed at women, and most viewers are looking to be inspired, not seduced), and the distracting, soft-screen camera shots that zero in on cleavage and buttocks whenever possible. If she really wants recognition as a serious fitness instructor, Allen should leave the cheap thrills out.

DOCUMENTARY

"Merrily We Roll Along: The Early Days Of The Automobile," "Mark Twain's America," Shanachie Entertainment (201-579-7763), 60 minutes each, \$19.95 each.



NBC News' Project Twenty productions of the '50s and '60s offered prime-time television viewers some of their first glimpses at the genre of historical documentary. Now Shanachie is bringing these same programs to the video age, releasing a total of 10 Project Twenty segments. "Merrily We Roll Along," narrated by Groucho Marx, depicts the slow, oft-opposed transition from horse and buggy to automobile between 1900 and World War I in the U.S. Footage taken from old movies, advertisements, and personal archives beautifully illustrates Marx's monolog. "Mark Twain's America" is hosted by Howard Lindsay and is a moving and educational look at the inspired life of one of this country's greatest

storytellers. Also among Shanachie's initial batch of Project Twenty releases are "The Real West" and "Will Rogers," narrated by Bob Hope.

"Heartworn Highways,"

Kino On Video (800-562-3330), 92 minutes, \$29.95.

James Szalapski's telling look at the music scene percolating around Nashville and Austin, Texas, in the mid-'70s provides a hauntingly gritty background to the glitz and glitter of today's country music phenomenon. The feature-length documentary, shot in black and white, follows the dusty personal and professional trails of such artists as Guy Clark, Townes Van Zandt, Rodney Crowell, Charlie Daniels, and Steve Earle (misspelled on the cover) among others. As such,



"Heartworn Highways" is paved with the soulful artistry of these then-country revivalists, and it is the music that speaks loudest about their perilous condition. Poignant moments abound in this documentary, including the scene (depicted on the cover) that shows Van Zandt eliciting tears in the eyes of listeners as he brings the heartache of the first song he ever wrote to life on guitar.

"Tornadoes: The Entity," Norman Beeger Productions (702-876-2328), 60 minutes, \$29.95.

An action flick of a very different nature, "Tornadoes" offers nearly an hour's worth of up-close-and-personal footage of twisters wreaking havoc across several different landscapes. A total of 46 tornadoes grace the screen, and the tape includes nine straight minutes of the devastating storm that rocked Andover, Kan., in 1991. The visuals are set to an eerie instrumental soundtrack provided by such musicians as Steve Roach, Laurie Spiegel, and Michael Stearns. What's missing, however, is a narrative to detail precisely what the footage of these awesome feats of nature is depicting, as well as provide some educational value. Without any narration, "Tornadoes" remains best suited for the those people who are drawn unwittingly to roadside accidents. Of course, there are an awful lot of those people—and this video provides quite a ride.

"7 Up In The Soviet Union," 68 minutes, "7 Up In South

Africa," Shanachie Entertainment, 83 minutes, \$19.95 each.

Kids say the darndest things, even in the Soviet Union. Correction: especially in the Soviet Union. Twenty 7-year-olds, interviewed in Shanachie Entertainment's "7 Up In The Soviet Union," offer opinions about politics, religion, and the importance of family that are better articulated and spoken with more depth of feeling than you would hear from most American adults. Russian soul is very much in evidence in this poignant documentary, which signals an auspicious extension of the well-received British "7 Up" series begun in the late '60s. Co-producers Granada Television and Sovtelexport hope to follow the same path, revisiting participants every seven years, interspersing old footage with a look at how their lives have evolved. Indeed, Soviet lives have already changed drastically since the first episode was filmed in 1990. Gorbachev, Lenin, the Revolution itself, still celebrated then, have been swept into the dustbin of history. How these marvelous children react will be further reflection of the human spirit. Shanachie also has released a similarly themed companion cassette, "7 Up In South Africa."

COMEDY

"Ralph Emery & The Geezinslaw Brothers: What A Crowd! What A Night!," Step One Records/Shadertree Productions (800-264-2054), 50 minutes, \$22.95.



"Help, I'm White & I Can't Get Down" became a cult radio hit last year and propelled country novelty act the Geezinslaws into cars and homes across the U.S. But Son and Sam were at it long before that song surfaced, as evidenced by this compilation of their umpteenth appearances on Ralph Emery's show on The Nashville Network. While the duo's jokes admittedly do have some basic appeal, they have changed much less over the years than have Emery's hairstyles. Therefore, the tape is filled with various incarnations of the Geezinslaws delivering the same one-liners, same punch lines—to pretty much the same effect. Actually, it is Sam who handles all delivery, while Son looks on with facial expressions that seem to denote varying degrees of constipation. Watching these clone segments over and over again lulls the viewer into a state akin to a Geezinslaw Twilight Zone, a place even the most devoted may not want to be.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Rising Sun (20th Century Fox)	15,195,941	1,510 10,064	—	15,195,941
2	In The Line of Fire (Columbia)	8,006,617	2,129 3,761	3	67,751,737
3	The Firm (Paramount)	7,076,680	2,105 3,362	4	125,004,859
4	Free Willy (Warner Bros.)	7,059,377	1,937 3,644	2	35,367,118
5	Jurassic Park (Universal)	6,883,315	2,141 3,215	7	283,094,155
6	Robin Hood: Men in Tights (Fox)	6,841,830	1,263 5,417	—	10,011,897
7	Poetic Justice (Columbia)	5,021,226	1,285 3,908	1	20,923,955
8	Sleepless in Seattle (TriStar)	4,898,880	1,458 3,360	5	90,118,693
9	Coneheads (Paramount)	3,554,725	1,978 1,797	1	14,483,078
10	Another Stakeout (Buena Vista)	3,505,148	1,477 2,373	1	11,667,663

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.

LIFELINES

BIRTHS

Boy, Joshua Stewart, to Brian Rawlings and Jennifer Stewart-Rawlings, July 7 in Los Angeles. He is creative manager of music publishing for Walt Disney. She is a syndicated radio personality and standup comedian.

Boy, Benjamin, to Dan Michaels and Laura Martinez, July 26 in Houston. He is program director at KZFX Houston.

MARRIAGES

Joseph Ruscigno to Nicole Price, July 28 in Newport, Ky. He is president/CEO of Spectrum Group Management. She is a southern rock singer who has been touring with the show "American Classic Rock" and will star in the local television show "Nicole Price Presents" in the fall.

DEATHS

Patrick Snyder, 45, of complications from AIDS, July 13 in Los Angeles. Snyder was a music writer and editor. From 1972-75, he was editor of *Crawdaddy* magazine; he then went to *Rolling Stone*, where he was Los Angeles bureau chief from 1975-77. He received a Grammy nomination for his liner notes for Jefferson Airplane's 1977 album "Flight Log." In the '80s, Snyder worked as a writer in the publicity department of A&M Records and at man-

agement company Ken Kragen and Associates. He is survived by his mother, Marie, and his godsons, Kenneth Kelley and Matthew Howell. Donations in his memory may be sent to Being Alive, 3626 Sunset Blvd., Los Angeles, Calif. 90026.

Brett Cantor, 25, of stab wounds, July 30 in Los Angeles. Cantor was A&R talent scout for Chrysalis Music Group, part-owner of the Los Angeles club Dragonfly, and founder and president of his own Underground Entertainment, which promoted Los Angeles concerts by such acts as Petting Zoo, Sanitarium, After Hours, L.A. Palooza, Riot, and Superfly. Cantor also worked briefly at Agency for the Performing Arts and as a consultant for several music industry firms. He is survived by his parents, Paul and Rhonda, his grandmother, Frieda Gold, and his brothers, Cliff and Marc. Donations in his memory may be made to City of Hope c/o Tom Sturges at Chrysalis Music Group in Los Angeles.

Tom Hulett, 55, after a long battle with cancer, July 30 in Los Angeles. A pioneer in the national concert promotion business, Hulett co-founded Concerts West in 1967, promoting tours by Jimi Hendrix and Creedence Clearwater Revival. In the '70s, Concerts West was one of the leading concert promo-

tion companies, promoting over 500 events annually by such artists as Elvis Presley, Eric Clapton, the Rolling Stones, Paul McCartney & Wings, Led Zeppelin, the Moody Blues, Elton John, John Denver, the Bee Gees, the Beach Boys, Neil Diamond, Frank Sinatra, and Billy Joel. In the '80s, Hulett established management company Tom Hulett and Associates, whose clients included Warrant, the Beach Boys, Earth Wind & Fire, the Moody Blues, Three Dog Night, and Frank Zappa. Hulett is survived by his wife, Charlene; his daughter, Tina; his son, Donnie; his mother; and his brother. Donations in his memory may be made to USC Norric Cancer Center, 1420 San Pablo St., Los Angeles, Calif. 90033.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.



King Of The Blues. MCA Records artist B.B. King relaxes after a recording session for his new album, "Blues Summit," which features guest performances by 11 well-known blues and R&B artists including Robert Cray, Etta James, Buddy Guy, John Lee Hooker, and Koko Taylor. The album includes the single "Playin' With My Friends." Shown, from left, are King; MCA VP of A&R Denny Diante, producer of "Blues Summit"; Cray; Andy McKaie, VP of catalog development and special markets, A&R, and co-producer/album coordinator of "Blues Summit"; Hooker; Dennis Walker, producer of "Playin' With My Friends"; and Mike Kappus, manager of Hooker and Cray.

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.

AUGUST

Aug. 12-15, Jack The Rapper 17th Annual Family Affair Convention, Atlanta Marquis Hotel, Atlanta. Maria Catalan, 407-423-2328.

Aug. 19-22, POPKOMM '93, Congress Centrum Ost, Cologne, Germany. 011-49-202-278310.

Aug. 20-22, Phoenix Rising Expo, conference for women in the entertainment, sports, and business industries, presented by Maverick Productions, Westin Hotel, Los Angeles. 310-318-2144.

Aug. 22, Women In Music Sum-

mer Picnic, Central Park, New York. 212-459-4580.

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, Universal Amphitheatre, Los Angeles. 212-258-8000.

Sept. 3-6, Bumbershoot Festival, various locations, Seattle. 206-622-5123.

Sept. 8-11, National Assn. of Broadcasters Radio Convention, Dallas Convention Center, Dallas. 202-429-5300.

Sept. 9, 11th Songwriter Showcase, presented by the Songwriters' Hall of Fame and the National Acad-

emy of Popular Music, Lone Star Roadhouse, New York. Bob Leone, 212-319-1444.

Sept. 9-11, Foundations Forum '93, Burbank Hilton, Los Angeles. 212-645-1360.

Sept. 9-11, Mississippi River Music Festival, various locations, St. Louis. 512-467-7979.

Sept. 11, How To Start And Run Your Own Record Label, a Revenge Productions seminar, Roosevelt Hotel, New York. 212-688-3504.

Sept. 11-13, Focus on Video '93, Canadian Exposition and Conference Centre, Toronto. Shane Carter, 416-564-1033.

Sept. 11-15, In The City International Music Convention, Holiday Inn Crowne Plaza, Manchester, England. 011-44-61-234-3044.

GOOD WORKS

GOLF TOURNEY: The 11th annual Academy Of Country Music Celebrity Golf Classic will be played on Burbank's De Bell Golf Course Oct. 11, with Doug Stone serving as the tournament host. Proceeds again will go to the T.J. Martell Foundation for Cancer, AIDS and Leukemia and its West Coast unit, the Neil Bogart Memorial Laboratory. Entry fee is \$250 per person for the Texas-style "scrambles" format tournament. For more info, call 213-462-2351.

JOHN CAGE TRIBUTE: A portion of the proceeds from the sale of Koch International Classics' 2-CD tribute to the late composer John Cage will benefit Gay Men's Health Crisis, an

AIDS organization. The album features 21 artists. For more info, contact Susan Napodano at 516-938-8080.

MAYFIELD HELPS OUT: Curtis Mayfield, the writer/artist/producer, is serving as the honorary chairman for Survivors United Network's first benefit concert Sept. 8 at the Lone Star Roadhouse in New York. Mayfield himself is a quadriplegic as a result of an accident during a benefit concert in Brooklyn. Ray White, a DJ at CD 101.9 New York, will host the event. SUN is a Long Island-based nonprofit organization that trains and employs the physically disabled in its own wholesale business. For more info, call 516-466-4835.

SLOWER GROWTH SEEN FOR MUSIC BIZ

(Continued from page 10)

price growth modest," says John Suhler, president of the firm, in its report.

Cassettes are expected to continue their slide during the next five years. Their 1987-92 growth rate was 1%. For 1993-97, the study projects 0.8%.

Overall unit sales are expected to rise to 1.1 billion in 1997 from 896 million last year, a 4.6% compound annual increase. From 1987-92 the average increase was 4.8%.

Veronis, Suhler also projects that home video's rate of sales growth will decline over the next five years to 7.9%. From 1988-92 the average annual rate

was 13.5%. The bankers say home video in the U.S. will be a \$17.5 billion market in 1997. Last year it totalled \$12 billion.

Sell-through could account for \$6.4 billion in video revenues in 1997, up from \$3.7 billion in 1992, for a five-year annual growth rate of 11.3%. Rental is projected to increase at a slower clip, at a compound annual rate of 6.1%, to \$11.1 billion in 1997.

Total spending by advertisers on U.S. radio will reach \$12 billion in 1997, according to Veronis, Suhler, from \$8.6 billion last year. Of that total, stations are expected to take in \$11.4 billion, networks \$550 million.

MTV Says 2nd Quarter Revenues Up

NEW YORK—With growth of music television relatively flat in the U.S., rapid expansion of MTV in Europe provided the boost to the networks' revenues and cash flow in the second quarter.

Parent company Viacom Inc. reports that in the three-month period ended June 30, revenues from its MTV Networks unit jumped 31.1% to \$163.9 million from \$125 million in the same period last year. Operating cash flow (profit before amortization, interest, and taxes) rose 36.6% to \$63.8 million from \$46.7 million.

The biggest contributor to those increases was MTV Europe, where the number of households receiving the channel rose about 18% in the year to 46 million.

In contrast, growth in the U.S. was slow. Some experts say cable TV penetration has reached about its highest level. MTV was received by 56.5 million households, just 1% above the total at the same time last year, while the adult-oriented

VH1 was transmitted to 47 million households, a rise of 3.7%.

To further its gains overseas, MTV has begun operating in Asia and has plans to launch its programming in Russia, Austria, Germany, and Nigeria. VH1 will make its debut in the U.K. next year. If it is successful it will be rolled out through the rest of Europe (Billboard, July 31).

Viacom reports that MTV's second-quarter sales from affiliates and from advertising were higher than last year's but declines to break out the numbers.

The New York-based company says revenues from its radio unit increased 7.2% in the quarter to \$23.6 million from \$22 million a year ago. Operating cash flow from the 14 radio stations it owns grew 19.1% to \$10.6 million from \$8.9 million.

During the quarter, Viacom acquired KQLZ-FM Los Angeles from Westwood One Inc. for \$40 million cash, and chan-

ged its call letters to KXEZ-FM. In addition, Viacom agreed to exchange its KIKK-AM-FM Houston stations for Group W Radio's WCXR-FM and WCPT-AM Washington, D.C.

Cable television revenues rose 5.2% in the quarter to \$107.5 million from \$102.2 million, while its cash flow went up only 4% to \$49.4 million from \$47.5 million. The gains were slight because the company sold its Milwaukee cable systems to Time Warner Inc.

Viacom's cable unit in Castro Valley, Calif., will be testing interactive services, including video on demand, with AT&T later this year. A spokeswoman says interactive programming is being developed by Viacom alone, by the joint venture, and by third parties.

The company's common voting stock had reached \$59.375 a share in American Stock Exchange trading by press time, close to its 52-week high of \$60.50.

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Jeff Serrette

Talk Programmers Play The Field Networks No Match For Marquee Value

BY CARRIE BORZILLO

LOS ANGELES—In the past, most N/T stations took syndicated programming primarily from the one network with which they were affiliated, but the trend these days is toward "programming à la carte." As more syndicated talk shows are launched, stations increasingly are picking programs from different networks and building their own on-air dream teams.

WABC New York PD John Mainelli, who airs Unistar Radio Network's G. Gordon Liddy and EFM Media's Rush Limbaugh, likens the trend to a similar movement in television. "TV mixes networks with syndication," he says. "At radio, no one just sticks with one network anymore, because not everything on it works for everyone."

In the past, stations didn't have a lot of syndication options, according to WWKB Buffalo, N.Y., VP/GM Darrel Goodin, who carries Infinity Broadcasting's Howard Stern as well as Liddy and Unistar's Don Geronimo and Mike O'Meara. "If you were a Westwood One, ABC, or Daynet affiliate, you took what they had and lived with it," he says. "That's why the adage 'you have to be local' became so dominant in N/T philosophies. Sure, there was great talk out there, but for the most part there were few big names."

Steve Nicholl, PD of WCKY Cincinnati and corporate PD for Federated Media, says the debut of EFM Media's successful Limbaugh show coincided with programmers beginning to look around to see what other talent is out there. "That's really what opened our eyes," he says.

Today, the old-fashioned straight network approach doesn't work anymore, Goodin says. "Talk has moved away from an information-based, issue oriented concept to entertainment. Our audience is now the disenfranchised music listener, and not your typical 50-plus listener."

While WQYK Tampa, Fla., remains largely affiliated with Unistar—the N/T outlet is owned by Unistar partner Infinity—OM Tom Rivers says the trend toward cherry-picking programs is "simply to get the most compelling product. As it happens, [Unistar] has the most compelling—with [Don] Imus, Liddy, and Don and Mike."

"Talk is more personality-driven now," Rivers adds. "That's what makes it unique."

Others say the networks themselves have made it easier for stations to pick and choose specific shows, rather than a complete package.

"The networks have opened up," says KSTR-AM Grand Junction, Colo., PD Ken Pilling. "It used to be that if you were a Mutual affiliate, you got all of their programming. That's not the case anymore. They've made it available for broadcasters to cherry pick."

KSTR-AM airs programming from 10 networks or syndicators, including

Liddy, Mutual's Larry King, and Talknet's Bruce Williams.

À LA CARTE ADVANTAGES

"The whole à la carte idea is great, because I can listen to available talent and pick and choose what fits perfectly with my station," Nicholl says. "Before, we didn't have those choices."

"Another great thing with these guys is the name recognition even before they begin, like with G. Gordon Liddy," he adds.

Goodin agrees that the marquee value of individual shows often is

greater than any one network slate. "They're controversial and interesting; that's what draws people in," he says.

Stations also are using the bigger names to help build their own identities. KSTR-AM stresses the big name talent it carries in all its station promos. "We pound them into the ground," Pilling says. "On our FM, the music is what sells the station. On the AM, all we have is our personalities. That's our station."

WWKB's Goodin sees his station as an album-rock outlet without mu-

(Continued on page 74)



Their Big Chance. When KQRC Kansas City, Mo., threw its second "Rock Fest," Skydoor recording artist the Chance made the trip. Pictured, from left, are band members Seth Kreiswirth and Ethan Kreiswirth, KQRC MD Valerie Knight, and bassist Mike Brilliantes.

It's In The (Re)Mix For More Country Singles

(Continued from page 1)

Between last year's remix releases for "Boot Scootin' Boogie" and the current "Chattahoochee," both of which programmers say made the original songs better, others have met with indifference at radio. That's because labels were feeling their way through the early stages of remixes with hits and misses, says Wynn Jackson.

One common complaint with past efforts is that too often the remixes simply extended songs without adding anything, says Steve Warren, president of Warren Media, a consulting firm. He points to Hal Ketchum's "Hearts Are Gonna Roll" as an example of a missed opportunity.

One remix that did stand out was Confederate Railroad's "Queen of Memphis." "That was an example of [a remix] making an average song a smash," says Dene Hallam, PD at Houston's KKBQ. Lee Logan, PD at KNEW/KSAN San Francisco, says the band's current reworking of "Trashy Women" has the potential to become radio's latest extended hit.

Remixes were created with clubs in mind, but radio has been drawn to many versions because of their "wow factor," says Warren. Also, programmers have been anxious to tap into the country dance craze that continues to spread.

Logan, Hallam, and Warren are all fans of radio remixes. Jay Phillips, PD at KXXY Oklahoma City, is not. Arguing that too many extended versions cross the line from country to blatant dance pop, Phillips says "a lot of stations are changing the texture of their stations by [spinning remixes]. You've got to keep your head on your shoulders and ask yourself what kind of radio station are you. We're getting away from what brought [new listeners] here." Told that Arista is working on a remix of Brooks & Dunn's hard-driving "Rock My World (Little Country Girl)," Phillips replies, "Oh, God. Good luck to them."

Even remix boosters such as Hallam express concern about the sound of new remixes and whether they're remaining true to country. For instance, he is hesitant about playing Pam Tillis' "Cleopatra, Queen Of Denial" remix and Twister Alley's new

"Dance." Calling the latter perhaps the fastest country song he's ever heard, Hallam says it "may go over the line."

Travis Tritt's remix of "T-R-O-U-B-L-E" is mentioned by programmers such as John Saville, MD at WWYZ Hartford, Conn., as another that is too footloose even for contemporary-sounding stations.

One thing all programmers seem to agree on is that Jackson's remix of



JACKSON

CONFEDERATE RAILROAD

"Chattahoochee" is a gem and, in waiting until the single had begun its climb up the charts before releasing it to stations, Arista did a masterful job of building momentum at radio. Most agree the single would have topped the chart without a remix, but many point to the popularity of the remix as responsible for the song's monthlong stay at No. 1 on the Billboard Hot Country Singles & Tracks chart, and for placing the single firmly on the inside track for a song-of-the-year nomination from any of the

major country awards shows. Meanwhile, after 42 weeks, the album has risen to No. 1 on the Top Country Albums chart, a first for Jackson.

Jackson was concerned about remixing the single too much, according to Allen Butler, Arista's VP of promotion/artist development. (Similarly, on the eve of releasing the "Boot Scootin' Boogie" remix, Brooks & Dunn were apprehensive about the remix's synthesizer-tinged sound and feared it would go down as the country equivalent of "Disco Duck.")

The end product, which clocks in at just over four minutes, includes an enhanced snare drum intro (reminiscent of George Harrison's "Got My Mind Set On You"), a pumped-up bass, and a verse that gets a second run-through. (In an unusual move, the video for "Chattahoochee" was shot to the music of the extended remix.)

NOT AVAILABLE COMMERCIALY

As the success of "Chattahoochee" demonstrates, heavy radio airplay of a club remix can help spearhead a hit. But labels have encountered the downside, too; the cry of disappointed fans. Unlike their pop music counterparts, country remixes are not available commercially. As many label and radio people discovered, though, many country fans don't realize this until after they've purchased an album expecting to hear the remix they know from radio.

No Fairness Doctrine Legislation . . . Yet

BY BILL HOLLAND

WASHINGTON, D.C.—Despite promises by Democrats at a recent House hearing on the fairness doctrine that the controversial measure would be introduced before the Aug. 6 recess, sources from the House telecommunications subcommittee said no such bill has yet been introduced.

However, Hill staffers said the lawmakers will make good on their promise. "They plan to squeeze it in before they go home, but we have no idea when exactly," said one subcommittee source.

When and if a bill is introduced—

and there are assurances from leading House lawmakers, such as Rep. John Dingell, D-Mich., that it will be—it probably will be constructed as



an amendment to a larger bill, similar to the one tacked onto the administration's campaign-reform bill on the Senate side.

"It'll be harder to shoot down that way," explained a Hill source.

The National Assn. of Broadcast-

Logan at KNEW/KSAN was getting so many complaints from upset record buyers, particularly Brooks & Dunn fans, that he decided to air all the station's remixes together, during a weekly club countdown show, to avoid confusing or misleading listeners.

In a move no doubt aimed at placating some of those sore fans, Arista included the "Boot Scootin' Boogie" remix as a bonus track on Brooks & Dunn's follow-up album, "Hard Workin' Man."

Initially, the labels' uneasiness about radio's spinning remixes meant for clubs was evident when PDs called and asked for copies. "I had to beg, borrow and steal" in order to get remixes, says Hallam, who admits to getting more than a few through club DJs.

Today, that attitude has changed. Butler says any programmer who calls Arista can get remixes. With "Chattahoochee," the label went ahead and serviced stations with the extended version on its own. And, in an effort to make its remixes even more available to both programmers and consumers, Sony Music Nashville recently released "Steppin' Country," a compilation album featuring extended club mixes from label stars.

"I feel good about radio using remixes," says label president Roy Wunsch.

ers, which has been quiet about the pronouncements, has said that if such a bill is introduced and passes, it will challenge the bill's constitutionality in the courts.

Most of the impetus for recodification comes from the perception on the Hill that TV isn't doing its part in fairly representing national issues, say Hill sources.

Reimposition of the doctrine, critics warn, could play havoc with stations with a N/T format.

BUCK OWENS GETS BAKERSFIELD

The FCC has granted a waiver to its one-to-a-market rule and granted

(Continued on page 74)

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Trak service. 52 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	WKS ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	14	★ ★ ★ NO. 1 ★ ★ ★ I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER 4 weeks at No. 1
2	2	11	FIELDS OF GOLD A&M 02	◆ STING
3	11	24	THE RIVER OF DREAMS COLUMBIA	◆ BILLY JOEL
4	6	16	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
5	7	9	I'M FREE SBK 50434/ERG	◆ JON SECADA
6	4	25	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA	◆ EXPOSE
7	9	12	IT'S ALRIGHT COLUMBIA	HUEY LEWIS & THE NEWS
8	1	14	BY THE TIME THIS NIGHT IS OVER MCA	◆ KENNY G. BRYSON
9	5	5	HAVE I TOLD YOU LATELY MCA	◆ ROD STEWART
10	12	11	RUN TO YOU ARISTA	◆ WHITNEY HOUSTON
11	8	8	EVEN A FOOL CAN SEE WARNER BROS.	PETER CETERA
12	15	18	WHEN I FALL IN LOVE EPIC 56UNOTRAX 77021/EPIC	◆ CELINE DION & CLIVE GRIFFIN
13	10	7	HERO ATLANTIC 87360	◆ DAVID CROSBY & PHIL COLLINS
14	18	22	WILL YOU BE THERE MCA/EPIC 56UNOTRAX 77060/EPIC	◆ MICHAEL JACKSON
15	13	10	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
16	14	13	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
17	NEW ▶	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
18	16	15	CAN'T GET ENOUGH OF YOUR LOVE ARISTA	◆ TAYLOR DAYNE
19	21	20	CAN'T HELP FALLING IN LOVE VIRGIN 12653	◆ UB40
20	19	16	TELL ME WHAT YOU DREAM NOVUS 62468/RCA	◆ RESTLESS HEART/W. HILL
21	24	30	★ ★ ★ AIRPOWER ★ ★ ★ RAIN MAVERICK/SIRE 18505/WARNER BROS.	◆ MADONNA
22	22	23	COME UNDONE CAPITOL 44918	◆ DURAN DURAN
23	28	36	ONE LAST CRY MERCURY 852 404	◆ BRIAN MCKNIGHT
24	26	26	TWO PRINCES EPIC 74849	◆ SPIN DOCTORS
25	25	29	I'M GONNA BE (500 MILES) CHRYSALIS 24846/ERG	◆ THE PROCLAIMERS
26	23	21	THAT'S THE WAY LOVE GOES VIRGIN 12650	◆ JANET JACKSON
27	NEW ▶	1	TELL ME WHY CURB 54606/MCA	WYNNONNA
28	27	27	WIDE RIVER SAILOR/POLYDOR 859 194/PLG	◆ STEVE MILLER BAND
29	32	39	ANOTHER SATURDAY NIGHT MCA 54600	◆ JIMMY BUFFETT
30	30	35	RUNAWAY TRAIN COLUMBIA 74956	◆ SOUL ASYLUM
31	29	32	RUNNING ON FAITH DUCK ALBUM C/REPRISE	◆ ERIC CLAPTON
32	33	38	TOMORROW'S GIRLS REPRISE 181	◆ DONALD FAGEN
33	34	—	BREAK IT DOWN AGAIN MERCURY 862 330	◆ TEARS FOR FEARS
34	31	34	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND 862 024/PLG	◆ P.M. DAWN
35	39	—	COLORS OF LOVE ELEKTRA 61498	LISA FISCHER
36	38	—	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
37	35	31	WALK THROUGH THE WORLD ATLANTIC 87350	◆ MARC COHN
38	37	—	WORLDS APART REPRISE 181/REPRISE CUT	◆ JUDE COLE
39	NEW ▶	1	I STAND FOR YOU REPRISE 181/REPRISE	MICHAEL McDONALD
40	36	28	CAN'T DO A THING (TO STOP ME) REPRISE 18604	◆ CHRIS ISAAK

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	—	—	SIMPLE LIFE MCA	◆ ELTON JOHN
2	—	—	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
3	2	—	ANGEL SBK 50406/ERG	◆ JON SECADA
4	1	1	DO YOU BELIEVE IN US SBK 50406/ERG	◆ JON SECADA
5	3	4	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
6	7	6	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
7	4	3	NEVER A TIME ATLANTIC 87411	GENESIS
8	6	5	FAITHFUL SBK 50411/ERG	◆ GO WEST
9	5	7	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
10	9	8	ORDINARY WORLD CAPITOL 44908	◆ DURAN DURAN

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 20 weeks and have dropped below the top 20.

Billboard's PD of the week™

Kris McClendon
WMXD Detroit



BESIDES THE FACT that both stations target the African-American community, urban WJLB and urban AC WMXD (Mix 92.3) Detroit have nothing in common, according to WMXD OM Kris McClendon.

In the last two Arbitron books, WMXD has climbed from a 3.4 to a 4.7 of the 12-plus audience, putting it in fifth place in the market and No. 3 in the 25-54 demo. Urban powerhouse WJLB took third place in the 12-plus demo in the spring book, but remained flat at 6.3.

But the differences between the stations are clear. McClendon points out that WMXD "doesn't have the rap, the hip-hop, or the bebop. We don't have a wild morning show. We don't have screaming jocks."

In fact, he says WMXD has more in common with the market's five AC stations, particularly WJOI and WLTJ. "We're very much like mainstream AC except most of our artists are black," he says.

McClendon began his radio career at country WSJM Benton Harbor, Mich. That was followed by on-air stints at WZZR Grand Rapids, Mich., and Detroit-area stations WABX, WDRQ, and WJLB. His first PD job at WDZZ Flint, Mich., led to him joining WMXD two years ago to help the station finish its evolution to urban AC.

"What we did first was take care of the music," he says. "We made sure we were on target 25-54. In order to appeal to black adults here, we figured the biggest hole was for oldies. Adults were listening to [WJLB] only because they didn't have anything else that they preferred. We took most of the adult music WJLB was playing, added some oldies, and the reaction was almost immediate. There was a need and a strong desire for radio designed for adults."

McClendon attributes the station's recent ratings success to consistency. "We set our plans and we stuck to [them]," he says. "I've had to insulate myself from outside voices."

He also credits the airstaff, which he proudly describes as among the best in the nation. That lineup consists of morning man Bill Bailey, midday host Gerald McBride, McClendon in afternoons, Gerry Bledsoe at night, and Val Monroe in overnights. The station is consulted by Harry Lyles, and owned by president/GM Jock Fritz, who also owns N/T WXYT in the market.

McClendon describes Bailey's show as "a thinking person's morning show," with "no sexual innuendo [and] no putting people down." In the spring book, Bailey beat WJLB's morning show in the 25-54 demo for the first time.

Although the urban AC format has been around for quite a few years now, McClendon says there is still some educating to be done, particularly among the record community. "They have their priorities and say, 'It's a ballad, how come you can't play it,' but this sta-

tion is not about ballads. It's about music that relates to adults."

McClendon also has concentrated on educating his airstaff about what the format is all about. "I've got to have that complete understanding inside the station," he says. "If you don't believe in the product, that affects the way you do your job."

Musically, McClendon describes the station as 40% current, and quickly adds, "Except what we consider current is probably not current to the record companies." For example, Luther Vandross' "Little Miracles (Happen Every Day)" and Toni Braxton's "Love Should've Brought You Home" are still in heavy rotation. "We just hold on to our songs a lot longer," he says.

"Typically the records we say no to are by new or unfamiliar artists," adds McClendon. "We try to think of ourselves as the superstar station. Only core artists [Whitney Houston, Anita Baker, Aretha Franklin, Vandross] are added out of the box."

Here's a recent hour of afternoons: Rose Royce, "Wishing On A Star"; Luther Vandross, "Little Miracles (Happen Every Day)"; En Vogue, "Don't Go"; Isley Brothers, "That Lady"; Anita Baker, "Talk To Me"; R. Kelly, "Dedicated"; Denise Williams, "Free"; Peabo Bryson, "I'm So Into You"; Toni Braxton, "Love Should've Brought You Home"; Earth, Wind & Fire, "Reasons"; Sade, "Kiss Of Life"; and Karyn White and Babyface, "Love Saw It."

Describing his philosophy about promotions, McClendon says, "We try to stay pretty low key or event-oriented." Typical promotions include an annual fireworks display, riverboat cruises, and a Mother's Day luncheon.

"We try to do things that a 35-year-old woman would really relate to and enjoy," McClendon says. "We don't do club nights because most of the people that listen to our station don't have time to come out and party all night. Everything we do we takes into consideration the lifestyle of our audience."

Surprisingly, the station's success has been accomplished largely without the aid of marketing, with the exception of 14 billboards around town.

Despite the station's success, McClendon says there is much more work to be done. "We need to maintain and really solidify ourselves in the market. We are still not the station that is immediately recalled, since we're only [a few] years old, so we need to work on that."

"We're also really looking to increase our community involvement," he continues. "We will become more aggressive, marketing-wise, and when we do that, I think other people in this market better watch out."

PHYLLIS STARK

House To Host B'board Radio Awards

NEW YORK—Nashville-based air personality Gerry House will be the master of ceremonies at the 1993 Billboard Radio Awards.

House's successful career spans several aspects of the music business. His top rated country morning show, "Gerry House And The House Foundation," originating from WSIX Nashville, was launched into national syndication by Premiere Radio Networks in May and now is also heard on KZDG Denver. He is also a hit country songwriter, has recorded two comedy albums for MCA Rec-

ords, and runs his own music publishing company, Housenotes Music.



HOUSE

the Country Music Assn., and the Academy of Country Music.

The annual Billboard Radio

Awards are the premier industry awards for radio professionals. They honor the best radio stations, programmers, music directors, air personalities, and promotion/marketing directors, along with the top syndicated programs in the business. Winners are selected by Billboard readers, and will be featured in the Sept. 18 issue.

This year's ceremony will be held Sept. 9 at the Adolphus Hotel in Dallas. The ceremony takes place during the National Assn. of Broadcasters convention.

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS. AGO	WKS. ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	11	CRYIN' GET A GRIP	◆ AEROSMITH Geffen
2	4	7	4	WHAT IF I CAME KNOCKING HUMAN WHEELS	JOHN MELLENCAMP Mercury
3	3	3	10	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM Columbia
4	5	4	8	29 PALMS FAITH OF NATIONS	◆ ROBERT PLANT ES PARANZA/ATLANTIC
5	7	8	4	GET A HAIRCUT HAIRCUT	GEORGE THOROGOOD/THE DESTROYERS EMERG
6	2	2	22	PLUSH CORE	◆ STONE TEMPLE PILOTS Atlantic
7	6	5	11	BIG GUN "LAST ACTION HERO" SOUNDTRACK	◆ AC/DC Columbia
8	9	9	11	GOT NO SHAME BROTHER CANE	◆ BROTHER CANE Virgin
9	10	11	6	PEACE PIPE BROTHER	◆ CRY OF LOVE Columbia
10	8	6	10	REAL WORLD "LAST ACTION HERO" SOUNDTRACK	◆ QUEENSRYCHE Columbia
11	11	15	4	ZOOROPA ZOOROPA	U2 Island/PLG
12	12	21	6	HEY JEALOUSY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
13	16	18	7	I'VE ALWAYS GOT YOU ROBIN ZANDER	◆ ROBIN ZANDER Interscope
14	15	12	22	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ Virgin
15	17	19	7	BELIEVE ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ Virgin
16	24	37	3	SISTER HAVANA SATURATION	◆ URGE OVERKILL Geffen
17	20	26	7	DREAM ALL DAY FROSTING ON THE BEATER	◆ THE POSIES DGC/Geffen
18	13	13	12	WHEN WILL IT RAIN JACKYL	◆ JACKYL Geffen
19	18	16	19	LIVIN' ON THE EDGE GET A GRIP	◆ AEROSMITH Geffen
20	27	—	2	NO MAN'S LAND RIVER OF DREAMS	BILLY JOEL Columbia
21	23	28	7	WHAT THE HELL HAVE I "LAST ACTION HERO" SOUNDTRACK	◆ ALICE IN CHAINS Columbia
22	30	31	4	TWO STEPS BEHIND "LAST ACTION HERO" SOUNDTRACK	DEF LEPPARD Columbia
23	14	10	9	WIDE RIVER WIDE RIVER	◆ STEVE MILLER BAND Sailor/PolyDor/PLG
24	19	14	11	CHANGES LIVE & LOUD	◆ OZZY OSBOURNE Epic
25	22	25	8	ANGRY AGAIN "LAST ACTION HERO" SOUNDTRACK	◆ MEGADETH Columbia
26	38	—	2	NO RAIN BLIND MELON	◆ BLIND MELON Capitol
27	32	32	3	CRY NO MORE ARCADE	ARCADE Epic
28	39	—	2	CIRCLE SISTER SWEETLY	BIG HEAD TODD & THE MONSTERS Giant
29	29	29	6	I'LL SLEEP WHEN I'M DEAD KEEP THE FAITH	◆ BON JOVI J&MBC/Mercury
30	35	33	4	EDGE OF THORNS EDGE OF THORNS	◆ SAVATAGE Atlantic
31	25	27	6	PETS PORNO FOR PYROS	◆ PORNO FOR PYROS Warner Bros.
32	37	38	3	WICKED GARDEN CORE	◆ STONE TEMPLE PILOTS Atlantic
33	26	24	15	DOWN INCOGNITO PULL	◆ WINGER Atlantic
34	NEW ▶	1	1	THE BATTLE RAGES ON THE BATTLE RAGES ON...	DEEP PURPLE Giant
35	21	17	9	TAKE ME FOR A LITTLE WHILE COVERDALE/PAGE	◆ COVERDALE/PAGE Geffen
36	28	23	16	EAT THE RICH GET A GRIP	◆ AEROSMITH Geffen
37	34	36	4	CAN'T HAVE YOUR CAKE EXPOSED	VINCE NEIL Warner Bros.
38	NEW ▶	1	1	HOW COULD YOU WANT HIM POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS Epic
39	NEW ▶	1	1	CHANGE CANDLEBOX	◆ CANDLEBOX Maverick/Sire/Warner Bros.
40	NEW ▶	1	1	CREEP PABLO HONEY	◆ RADIOHEAD Capitol

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	1	9	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS Epic
2	1	2	9	BLACK TEN	PEARL JAM Epic
3	3	3	3	ROOSTER DIRT	◆ ALICE IN CHAINS Columbia
4	4	4	44	EVEN FLOW TEN	◆ PEARL JAM Epic
5	8	—	18	HARD TO HANDLE SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES Def American/Reprise
6	7	9	30	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS Epic
7	10	10	23	ALIVE TEN	◆ PEARL JAM Epic
8	—	7	41	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES Def American/Reprise
9	5	—	2	BLACK GOLD GRAVE DANCERS UNION	◆ SOUL ASYLUM Columbia
10	9	8	27	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD Emerg

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

Stations Form Flood Relief Networks; KKGO Conducts Classical Promotion

LOS ANGELES—When a disaster hits, you can usually count on radio to come to the rescue. Many stations, both in and outside of flood-washed eastern Missouri and western Illinois, are sponsoring benefit concerts and other promotions to aid flood victims.

One of the stations taking an active role in the relief effort is CBS-owned KMOX St. Louis, which has implemented the "KMOX Flood Relief Radio Network" to help area flood victims.

The radio "network" was formed to assist stations in other states in helping flood victims. Participating stations are responsible for developing a flood relief drive in their market. Updates on those efforts were to be broadcast on KMOX through Aug. 6.

Among the stations involved are: KLTR Houston; KNX Los Angeles; KTAR Phoenix; WGST Atlanta; WHAS Louisville, Ky.; WJNO West Palm Beach, Fla.; WWJ Detroit; WWE Cleveland; and WYDE Birmingham, Ala.

In addition, the CBS Founda-



by Carrie Borzillo

tion gave a grant of \$15,000 on behalf of KMOX to the American Red Cross St. Louis Bi-State chapter.

Right after the flooding occurred, KMOX set up the FloodCenter Hotline to be used as a communication center giving flood news and information. The station also sponsored a July 18 benefit concert with the St. Louis Symphony Orchestra featuring pianist Andre Watts, soprano Christine Brewer, and mezzo-soprano Jane Bunnell.

The KMOX Flood Relief Team helped to distribute food to volunteers and flood victims throughout July.

Many other stations have implemented flood relief efforts as well.

- WKQI (Q96) Detroit morning man Dick Purtan held an all-day radio-thon to benefit victims. The station raised \$86,200 and collected several tons of supplies.

- WJJD/WJMK Chicago helped the Salvation Army fill a semi-trailer truck full of water, food, clothing, and supplies for flood victims.

- WVEZ Louisville aired three live broadcasts as part of a city-wide effort to raise donations for victims. Food, clothing, and supplies were collected.

- WWMX Baltimore's morning team also collected water, food, and clothing for victims in Iowa and broadcast live from the collection site. It filled two 18-wheelers with supplies.

IDEA MILL: CONDUCTOR CONTEST

Classical KKGO Los Angeles and the Los Angeles Philharmonic, in association with the Virgin Megastore, are sponsoring the Hollywood Bowl Guest Conductor contest. The winner will conduct the Hollywood Bowl Orchestra in "The Star Spangled Banner" Sept. 5 onstage at the Bowl.

KITS (Live 105) San Francisco is registering listeners to win a special World Series VIP package, which includes two tickets to see the Giants Oct. 20 at Candlestick Park during the World Series. If the Giants don't make it to the series, the winner will receive a cassette tape by They Might Be Giants.

Bailey Broadcasting's "RadioScope" celebrated its 10th an-

niversary with its 7th annual summer celebrity concert. Tyrin Turner from "Menace II Society," Immature, Miss U.S.A. Kenya Moore, Four Sure, Kam, Coming Of Age, Bobby Ross Avila, and others came together for the Aug. 4 concert to help fight inner-city drug use and gang violence.

In addition, "RadioScope" and Zoo Entertainment are joining for a back-to-school contest, "The Coming Of Age, Cool Back To School," running throughout August. Cash and gift packs are being given away.

KCMO Kansas City, Mo., is getting cool this summer with its "2 Calorie Quest Cool Down" promotion. During June, July, and August, a station van is visiting "hot

(Continued on page 74)

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	6	—	2	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	◆ RED HOT CHILI PEPPERS Warner Bros.
2	1	1	11	BREAK IT DOWN AGAIN ELEMENTAL	◆ TEARS FOR FEARS Mercury
3	7	11	4	NO RAIN BLIND MELON	◆ BLIND MELON Capitol
4	2	3	6	NUMB ZOOROPA	◆ U2 Island/PLG
5	4	5	5	HUMAN BEHAVIOUR DEBUT	◆ BJORK Elektra
6	3	4	7	THE UGLY TRUTH ALTERED BEAST	◆ MATTHEW SWEET Zoo
7	11	—	2	MY SISTER BECOME WHAT YOU ARE	◆ THE JULIANA HATFIELD THREE Mammoth/Atlantic
8	8	8	6	SISTER HAVANA SATURATION	◆ URGE OVERKILL Geffen
9	9	14	4	CHERUB ROCK SIAMESE DREAM	◆ SMASHING PUMPKINS Virgin
10	15	24	3	WORLD REPUBLIC	◆ NEW ORDER Qwest/Warner Bros.
11	5	2	13	PETS PORNO FOR PYROS	◆ PORNO FOR PYROS Warner Bros.
12	10	7	9	WORLD CLASS FAD 14 SONGS	◆ PAUL WESTERBERG Sire/Reprise
13	16	13	4	OUTBREAK OF LOVE EARTH AND SUN AND MOON	◆ MIDNIGHT OIL Columbia
14	17	19	5	SWEET LULLABY DIEP FOREST	◆ DEEP FOREST Epic
15	12	12	11	BELIEVE ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ Virgin
16	29	—	2	CRAZY MARY SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	PEARL JAM Thirsty Ear/Chaos
17	23	—	2	CRANK CHROME	◆ CATHERINE WHEEL Mercury
18	14	6	13	DREAM ALL DAY FROSTING ON THE BEATER	◆ THE POSIES DGC
19	NEW ▶	1	1	OH CAROLINA PURE PLEASURE	◆ SHAGGY Virgin
20	13	9	10	STAND ABOVE ME LIBERATOR	O.M.D. Virgin
21	28	—	2	ZOOROPA ZOOROPA	U2 Island
22	27	23	14	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM Columbia
23	22	21	7	BROTHER AND SISTERS JOY AND BLUES	◆ ZIGGY MARLEY Virgin
24	30	29	3	SUMMER OF DRUGS SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	◆ SOUL ASYLUM Thirsty Ear/Chaos
25	19	20	4	SOMEDAY I SUPPOSE DON'T KNOW HOW TO PARTY	◆ THE MIGHTY MIGHTY BOSSTONES Mercury
26	20	22	12	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	◆ THE CRANBERRIES Island
27	18	10	7	WORK FOR FOOD HI-FI SCIFI	◆ DRAMARAMA Chameleon
28	24	16	18	REGRET REPUBLIC	◆ NEW ORDER Qwest/Warner Bros.
29	NEW ▶	1	1	NEW LIFE HEY ZEUS!	◆ X Mercury
30	NEW ▶	1	1	WICKED GARDEN CORE	◆ STONE TEMPLE PILOTS Atlantic

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

SPRING '93 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1993, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'92	'92	'92	'93	'93	Call	Format	'92	'92	'92	'93	'93	
NORFOLK, VA.—(33)														
WOWI	urban	12.7	12.6	10.9	11.2	9.5	WVWA	country	14.0	11.6	12.7	13.8	10.8	
WNOR-AM-FM	album	7.7	7.3	6.4	7.1	7.6	WRVA	AC	11.6	12.0	11.5	9.2	10.4	
WFOG	AC	6.8	7.2	8.0	8.3	7.1	WRVQ	top 40	7.4	6.9	6.0	6.7	8.3	
WCMS-AM-FM	country	7.0	5.3	4.6	3.5	5.4	WPLZ	urban	6.7	8.6	6.1	6.0	7.8	
WNVE	AC	4.0	4.3	5.4	3.6	4.9	WVMB	AC	7.1	7.3	8.2	6.8	7.5	
WNVZ	top 40	2.2	1.9	4.8	3.0	4.6	WVXL	album	7.3	7.4	6.8	6.1	7.1	
WNYK	urban AC	5.9	4.7	3.8	3.0	4.5	WTVR-FM	easy	6.0	7.2	5.8	7.0	6.9	
WNXN	AC	4.8	5.4	3.8	3.7	4.4	WVOC	oldies	5.0	5.0	4.7	3.1	4.2	
WAFX	cls rock	4.5	7.0	6.2	7.8	4.3	WVGO	album	4.8	4.2	4.1	6.1	4.1	
WGH-FM	country	3.9	3.0	5.1	4.8	4.2	WKIN-FM	country	5	7	13	8	19	
WNIS	N/T	4.3	5.1	4.6	2.6	3.9	WVLE	N/T	7	13	22	2.5	1.6	
WJQI-AM-FM	AC	4.3	5.1	4.6	2.6	3.9	WVFX	cls rock	7	13	8	10	11	
WLTY	oldies	2.2	2.8	2.6	4.6	3.2	WVGI	country	9	5	23	11	11	
WKOC	AC	1.7	1.9	2.0	2.0	2.5	WVCV	religious	2.0	1.1	7	4	10	
WPCE	religious	1.7	1.9	2.0	2.0	2.5	HONOLULU—(56)							
WNVA	urban	1.7	1.9	2.0	2.0	2.5	KSSK-FM	AC	12.5	11.0	11.1	14.7	10.8	
WSVY-FM	urban AC	2.1	1.2	1.6	2.3	1.8	KSSK	AC	8.4	9.6	10.6	9.7	10.3	
WTAR	N/T	2.0	1.7	2.5	1.4	1.8	KIKI-FM	top 40/rhythm	11.1	10.3	9.6	8.4	8.7	
WXEZ	easy	4	5	6	10	15	KQMQ-AM-FM	top 40	9.6	7.8	6.7	9.0	8.2	
WSVY-AM	urban AC	1.0	5	8	1.6	1.1	KUMU-AM-FM	easy	9.8	6.5	7.7	9.2	8.1	
GREENSBORO, N.C.—(49)														
WTQR	country	18.9	18.0	19.4	18.1	16.4	KRTR	AC	5.4	7.0	5.7	4.8	7.5	
WKRR	album	7.8	6.4	7.4	8.4	8.6	KCCN-FM	Hawaiian	6.7	9.2	7.2	6.2	6.4	
WJMH	urban	6.7	8.0	8.2	7.6	6.4	KGU	N/T	4.3	3.3	5.5	4.2	5.3	
WKZL	top 40	7.7	5.7	4.3	4.6	6.4	KIME	Hawaiian	3.9	4.1	3.9	4.5	5.1	
WNAG	AC	4.8	4.1	3.5	4.6	5.3	KDOE-FM	modern	2.6	2.6	4.8	2.2	3.4	
WVHG-FM	urban	5.9	4.4	5.0	3.8	5.2	KPOI	album	2.6	4.0	4.3	3.5	3.2	
WSJS	N/T	6.3	5.9	6.4	7.2	4.9	KIKI-AM	oldies	2.1	3.1	2.1	2.1	2.1	
WVWB	AC	4.0	4.7	3.9	4.8	4.0	KCCN-AM	Hawaiian	2.4	1.6	2.6	2.2	1.7	
WNEU	country	1.7	1.5	1.4	2.3	3.5	KHVV/KHHH	N/T	2.2	1.6	1.6	1.8	1.7	
WNQX-FM	oldies	1.6	1.5	3.5	3.2	3.1	KULA	AC	1.2	2.0	2.3	1.4	1.6	
WFMX	country	2.5	2.9	2.2	3.2	2.8	KUGY	classic rock	1.7	7	2.7	1.4	1.2	
WFSI	top 40	2.6	4.0	3.5	3.1	2.8	KDOE-AM	country	7	1.1	8	7	1.1	
WPCM	country	1.3	2.0	3.1	2.4	2.4	KAIM-FM	religious	7	1.0	9	1.2	1.1	
WHPF	religious	1.6	2.0	1.8	1.9	2.2	KNDI	religious	7	1.0	9	1.2	1.1	
WAAA	urban AC	1.5	1.2	1.8	7	1.9	KZOO	Hawaiian	9	1.1	6	9	1.1	
WVFR	N/T	1.1	1.9	1.8	1.4	1.7	LAS VEGAS, NEV.—(57)							
WVGL	religious	1.6	1.6	1.4	1.5	1.7	KLUC	top 40	8.0	6.1	6.1	8.8	8.4	
WVWG	religious	1.6	1.1	1.1	1.1	1.0	KFMS-AM-FM	country	8.1	7.8	9.5	7.0	8.1	
WRDX	oldies	1.1	1.8	1.4	9	1.0	KMZQ	AC	8.5	7.7	4.8	6.6	6.8	
JACKSONVILLE, FLA.—(50)														
WQJK-FM	country	12.8	11.0	10.4	13.1	11.6	KNWR	country	4.7	7.2	6.8	6.8	6.5	
WEJZ	AC	9.1	7.1	9.2	7.8	8.5	KJUL	adult std	3.4	4.7	6.4	6.5	6.0	
WRQO	country	6.9	6.8	8.7	7.3	7.9	KXTZ	AC	6.5	4.9	4.9	4.8	5.8	
WHJX	top 40/rhythm	4.8	5.8	5.2	4.7	7.8	KDWN	N/T	4.8	2.2	3.4	3.6	5.1	
WVPE	top 40	9.1	10.3	6.1	6.6	7.7	KFBI	cls rock	4.0	3.1	3.9	4.6	5.0	
WVYV-FM	album	7.5	8.2	6.9	5.8	7.6	KOMP	album	7.0	6.1	6.2	5.0	5.0	
WKOV	N/T	2.0	3.0	4.8	6.6	5.0	KRLV	AC	6.2	4.1	4.9	6.3	5.8	
WVIV	AC	7.5	6.0	6.5	5.4	4.7	KRLZ	cls rock	5.5	5.6	5.4	4.8	3.7	
WKQL	oldies	6.1	5.8	4.2	6.3	4.2	KRRI	oldies	1.4	2.4	1.7	3.2	3.7	
WJBT	urban	3.8	1.8	1.9	2.5	3.5	KEDG	modern	3.0	5.4	5.1	2.7	3.5	
WVIA	cls rock	2.2	3.0	3.8	2.8	3.1	KNUU	N/T	2.6	2.0	2.3	1.8	2.0	
WVGL	religious	1.7	1.9	2.2	1.3	1.5	KXPT	AC	3.8	3.9	2.7	2.1	1.9	
WBVY	urban AC	2.3	3.0	1.5	2.8	1.3	KEYV	country	1.0	1.1	1.1	1.2	1.8	
WFOY	adult std	9	5	6	6	13	KDOL	Spanish	1.3	2.8	8	2.7	1.6	
WZAZ	urban	9	1.2	1.1	1.2	1.3	KORK	adult std	2.3	2.2	2.3	2.2	1.6	
WVSE	religious	2.1	2.3	3.2	3.1	1.2	SAN DIEGO NORTH—(58)							
LOUISVILLE, KY.—(51)														
WAMZ	country	18.4	22.0	20.5	17.1	18.0	KIOZ	album	10.2	5.7	5.5	4.5	6.8	
WHAS	AC	12.7	12.3	12.9	15.8	13.2	KKLQ-AM-FM	top 40	4.5	2.9	2.9	3.0	6.0	
WBJX-AM-FM	top 40	9.6	10.4	8.4	8.2	10.0	KFMB-FM	AC	6.5	7.0	6.5	6.4	5.1	
WQMF	album	8.5	7.4	9.9	12.2	8.8	KFI	N/T	3.0	4.1	5.2	5.9	4.6	
WVZB	urban	5.4	7.2	7.6	5.5	6.9	KJQY	country	5.2	5.0	5.2	5.4	4.2	
WRKA	oldies	5.7	7.3	5.7	4.9	5.9	KSON-AM-FM	country	4.2	4.0	4.4	5.4	4.0	
WVEZ	AC	5.0	6.1	5.1	5.8	5.5	KBZS	oldies	2.0	2.1	3.0	4.1	3.7	
WVRS	AC	5.9	4.8	4.8	5.0	4.2	KFSO	classical	2.9	4.8	3.2	4.4	3.5	
WVAV	adult std	2.8	2.9	3.7	3.4	3.4	KSDO	N/T	3.0	2.4	4.1	4.0	3.5	
WVHW	country	5.7	3.9	1.8	1.8	3.1	KYXY	AC	3.0	2.8	1.7	4.3	3.5	
WVWY	N/T	2.7	2.4	2.5	4.2	3.0	XHTZ	top 40/rhythm	3.1	2.0	3.1	2.3	3.5	
WLOU	urban AC	2.5	1.4	2.2	1.7	1.7	XEMO	Spanish	1.8	3.5	2.4	1.4	3.4	
OKLAHOMA CITY—(52)														
KOXY-AM-FM	country	17.8	18.8	18.8	19.5	16.4	KOWF	country	2.4	1.4	2.3	3.4	3.2	
KBCB	country	8.8	10.3	8.4	10.8	8.5	KIFM	adult alt	3.7	2.4	3.9	3.1	3.1	
KJYO	top 40	9.6	10.1	11.1	11.5	8.0	KCLX	cls rock	2.4	2.8	3.8	3.3	2.9	
KATK	N/T	7.4	8.8	7.1	7.8	7.8	KFMB	N/T	3.5	3.8	2.3	2.5	2.9	
KTOT	album	9.0	6.4	6.2	6.6	7.4	KGB	cls rock	3.0	2.2	1.6	3.3	2.7	
KRXO	cls rock	6.6	5.9	6.5	6.1	6.9	XETRA-FM	modern	4.3	5.3	2.4	3.2	2.3	
KMGL	AC	6.3	6.8	7.5	6.2	6.5	XETRA-AM	sports	1.5	1.1	1.7	1.9	2.1	
KYIS	top 40	2.8	3.2	2.1	3.9	4.4	KGMG	adult std	1.8	1.1	1.1	1.4	1.7	
WKY	easy	7.2	4.3	4.5	3.6	4.4	KPOP	adult std	1.6	1.0	5	8	1.7	
KOQL	oldies	5.1	3.9	4.8	5.3	3.4	XHRM	modern	4	8	1.3	4	1.4	
KNTL	religious	2.1	1.8	2.7	2.4	3.1	KKOS	AC	2.3	2.0	3.3	1.0	1.3	
KNTN	adult alt	1.3	1.6	1.9	1.3	2.8	XPRS	Spanish	1.2	1.2	1.1	3	1.3	
KOMA-FM	oldies	2.6	3.4	2.9	2.4	2.2	KCEQ	oldies	5	10	1.1	7	1.2	
KOMA-AM	oldies	2.5	1.0	1.3	9	1.2	KCEO	N/T	1.8	5	1.1	2.4	1.2	
KQCV	religious	1.0	1.0	1.4	1.3	1.1	KLOS	album	1.0	1.1	3.3	9	1.1	
BIRMINGHAM, ALA.—(53)														
WZZX-AM-FM	country	17.9	16.7	20.0	18.4	17.6	KNX	N/T	3.3	3.1	2.3	2.6	1.1	
WENN	urban	8.6	9.3	8.8	10.9	11.1	KSPA	adult std	1.5	2.0	1.6	1.4	1.0	
WERC	N/T	6.8	6.0	5.5	6.4	8.4	AUSTIN, TEXAS—(59)							
WDDL	oldies	2.2	2.0	4.0	5.9	7.7	KASE	country	15.3	16.3	15.2	14.4	13.5	
WZRR	cls rock	10.5	9.1	7.6	7.9	6.7	KHFI	top 40	7.2	7.9	8.5	7.5	9.9	
WVJZ	AC	8.6	9.6	8.0	6.3	6.0	KLBJ-FM	album	6.4	7.7	6.6	7.1	9.4	
WVPI-FM	top 40	6.6	5.9	5.0	6.8	5.4	KLBJ	N/T	6.3	6.0	6.9	6.9	6.7	
WVUT	urban AC	5.3	3.7	4.8	5.3	4.1	KKMJ-FM	AC	8.3	7.1	7.7	7.0	6.2	
WVAP-AM	adult std	3.9	3.5	3.6	2.8	3.9	KPEZ	cls rock	4.8	5.3	4.3	3.5	4.4	
WVLD	urban AC	2.7	2.2	2.1	2.1	2.6	KEYI	AC	3.1	3.4	2.7	3.3	5.8	
WVAG	religious	3.4	3.9	4.1	2.6	2.2	KVET-FM	country	5.8	4.9	6.1	6.0	4.8	

WASHINGTON ROUNDUP

(Continued from page 70)

the proposal by Buck Owens Production Co. to acquire a second station in the same market—Moosey Communications Inc.'s KTIE Bakersfield, Calif.

The FCC determined that there would be no "undue concentration of ownership or control of the broadcast media in the Bakersfield area" and the sale would not affect diversity and competition there under the revised ownership rules.

Bakersfield, Owens famous stomping ground as a young country performer in the '60s, is served by 30 radio stations and four TV stations; 24 of them are separately owned, and the commission said there would be no market dominance problems as a result of the deal.

FCC OKs HERITAGE MEDIA DEAL

The FCC said it has found no evidence of overt discrimination in a

number of cases involving stations in three states owned by James M. Hoak, and has dismissed several petitions to deny the transfer of licenses to Heritage Media Corp.

Hoak now owns 59% of Heritage, but at completion of the sale of the stations, he will own only 10.3% of Heritage's voting stock.

KULL/KRPM Seattle, WRTH/WIL St. Louis, WEMP/WMYX Milwaukee, and WBBF/WBEE-FM

Rochester, N.Y., are the stations involved in the deal.

The FCC did find equal-opportunity concerns at one of the combos, KULL/KRPM, and fined it \$6,250 in addition to attaching reporting conditions.

FCC PROPOSES NEW HOLDING RULE

The FCC has proposed a requirement that successful applicants in comparative hearing proceedings op-

erate their stations for three years before they are eligible to transfer them.

This action would supercede the current one-year holding requirement and would reinstate the old "anti-trafficking three-year rule," which would serve to safeguard the public from applicants with deceptive, "quick-profit proposals."

HOUSE INTRODUCES USER FEES

On Aug. 3, House lawmakers inserted in the administration's budget bill language requiring FCC "customers" to pay so-called user fees. The fees, long opposed by the broadcast industry, would be in addition to the \$41 million cost of regulation fees now paid by broadcasters and other companies in the telephone and cable industries.

Details are sketchy, but sources say a TV station might have to pay \$18,000 a year to the commission and a small radio station \$200 and up depending on revenues.

PROMOTIONS

(Continued from page 72)

spots" in town and delivering the new soft drink Quest... WMXV (Mix 105) New York and Loews Theaters teamed for the "Loews Family Adventure Weekend," in which Mix 105 gave away hundreds of movie passes.

KRQR San Francisco has implemented a goodwill campaign in support of the California Motor Car Dealers Assn. The station is running 60-second announcements advising listeners of the advantages of buying a new car from a dealer. Names of new car dealers are being rotated.

After 10 years, KLOL Houston will bid farewell on Sept. 11 to its legendary fund-raiser, "The KLOL Rock'n'Roll Auction."

KROQ Los Angeles "Loveline" co-host Jim "Poorman" Trenton has been hired by the local FOX-TV affiliate for some "man on the street" reporting for its new morning show, "Good Day L.A."

PRO-MOTIONS

WPLY (Y100) Philadelphia promotion coordinator Dave Demer joins WXXL Orlando, Fla., as promotion director... Elisa Cefalu has been upped from assistant promotion director to promotion director at WQMX Akron, Ohio. Former entertainment editor Clara Weiss takes over for Cefalu.

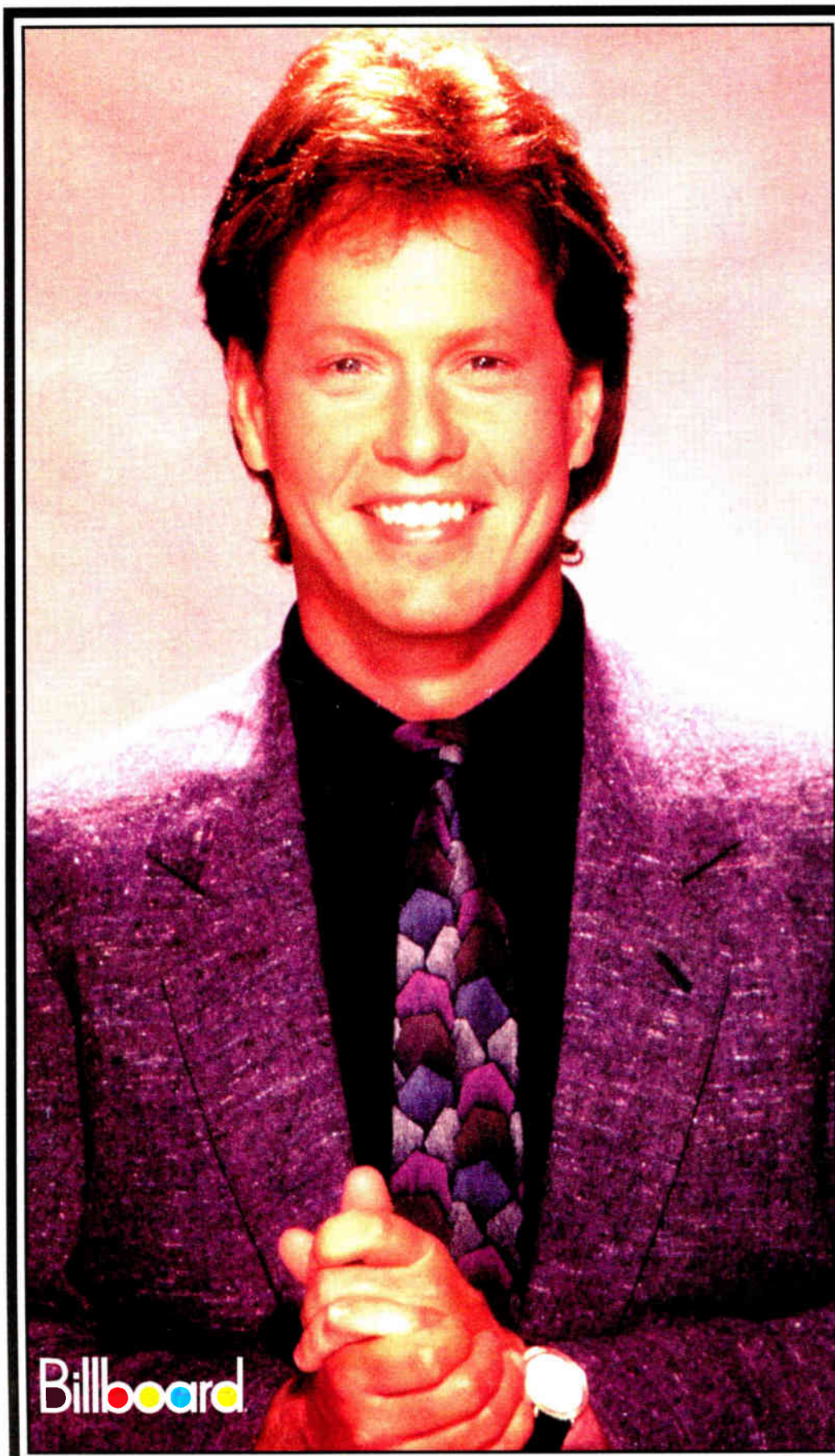
Amy Thomas joins WEZK Knoxville, Tenn., as promotion director. She was previously in healthcare marketing and public relations.

N/T PLAYS THE FIELD

(Continued from page 70)

sic. "You have to be more entertaining, and not spend time dwelling on traditional N/T philosophies," he says. "Our promos make fun of that stuff."

For example, one of the station's liners is, "Weather on the 10s? ... Give me a break. If you want to know the weather, look out the window."



BILLBOARD SALUTES RICK DEES WEEKLY TOP 40 10TH ANNIVERSARY

KIIS AM/FM 102.9, Los Angeles star Rick Dees is a household name. After ten "Personality of the Year" Billboard Radio Awards, Top Arbitron ratings, hit record "Disco Duck", and several TV credits, he remains one of the nicest, funniest, and most successful guys in radio!

In our September 11th issue, Billboard pays a special tribute to the 10th Anniversary of Rick Dees Weekly Top 40. Join us in honoring this one man American institution.

ISSUE DATE: SEPTEMBER 11
AD CLOSE: AUGUST 17

LA: MICHAEL NIXON,
JON GUYNN
213. 525. 2300

NY: NORM BERKOWITZ,
NANCY BOWMAN
212. 536. 5004

UK & EUROPE:
CHRISTINE CHINETTI
44-71-323-6686

Billboard

Revenues Post Double-Digit June Jump; Selling In Seattle; NPR Goes European

RADIO BROADCASTING equipment manufacturer Broadcast Electronics, a subsidiary of Cirrus Technologies, has acquired Seattle-based program supplier Broadcast Programming and its sister company, Sentry Systems, from Kaye Smith Enterprises for an undisclosed price. BP provides 35 radio formats and consulting services to approximately 800 stations. Sentry Systems manufactures radio format controllers and digital audio storage systems.

BP and Sentry will continue to be based in Seattle under their present management, including president Edith Hilliard. In addition, Jim Radford joins BP as national radio programmer/consultant. He was network OM at Jones Satellite Network, where he will not be replaced.

In other news, radio revenues posted double-digit gains in June, capping off six months of growth, according to the Radio Advertising Bureau. In the first semester, combined local and national revenues were up 9% over the same period last year. Local revenue was up 9%, and national was up 7%.

Combined local and national revenues were up 11% in June, with local posting a 10% gain and national up 14%.

There was also good news for the troubled radio network business. According to the Radio Network Assn., network revenues were up 7.8% in the second quarter and 6.5% in the first half, compared to the same periods last year.

National Public Radio has begun satellite testing for European distribution of its programs "Morning Edition," "Weekend Edition," and "All Things Considered." The programs are being distributed by the World Radio Network and will be available in Europe in early September. NPR also hopes to add its "Talk Of The Nation" to the WRN lineup in September. Former Vermont Public Radio president/GM Ray Dilley will direct NPR's international distribution.

Cable audio supplier Digital Cable Radio has signed its first U.K. affiliate agreement with Birmingham Cable Corp. BCC, the U.K.'s largest cable operator, serves 42,000 subscribers in England's second largest city. DCR's programming will be launched there in September.

Fans of the "The Dr. Demento Show" picketed KLSX Los Angeles Aug. 2, after the station dropped the show. Syndicator On The Radio Broadcasting is looking for a new Los Angeles affiliate.

Syndicated morning man Don Imus has been phoning in bits of his show from the hospital, where he is being treated for a collapsed lung. Mark Charnoff, PD at Imus flagship WFAN New York, says the I-Man should be back full-time in a few weeks.

PROGRAMMING: HOT 97 PD EXITS

After seven years with the station, Joel Salkowitz, WQHT (Hot 97) New York's regional VP/operations and programming, exits and has not been replaced. After a vacation in Africa, he will be looking for a new opportunity and can be reached at 212-953-2397.

WQEW New York PD Stan Martin is upped to director of programming and operations... WSKQ-FM New York flips from Spanish AC to tropical music.

WKOX Boston, which had been simulcasting sister WCLB, is now airing Satellite Music Network's "Real Country" format... Spanish WSSH-AM Boston is back on the air.

Urban radio veteran Ron Atkins joins WVAZ (V103) Chicago as OM. He was most recently programming KMJQ (Magic 102) Houston... KOOL-AM Phoenix PD/morning man Danny Davis joins crosstown KPSN



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

for that shift, replacing Charlie Van Dyke.

Oldies KCBQ-FM San Diego has altered its format to what it is calling "Modern Oldies," a personality-intensive format designed by PD Rich Brother Robbin, which features up-tempo oldies from 1968 through 1988, with an emphasis on music from 1978-1985. The switch followed 45 hours of stunting. Robbin says he plans to serve-ice mark the name.

The new lineup consists of former KTZN Tucson, Ariz., morning men Royce Blake and The World Famous Goat Boy in mornings; former KSLX Phoenix swing jock Jeff Stewart in middays; afternoon jock Shotgun Tom Kelly, who joined the station from crosstown KBZS in June; Robbin in the 6-8 p.m. slot; former KRQQ Tucson jock Nixon Low in nights; and former KCBQ P/T jock Dan Mitchinson in overnights. Production work is being voiced by KRTH Los Angeles morning man Robert W. Morgan and former KCBQ programmer Jack McCoy.

Former KRTH P/T jock Al Connors joins KZBS as PD/afternoons, replacing Robbin as PD and Kelly in afternoons... APD Scott Souhrada has been upped to PD at KYYS (KY102) Kansas City, Mo., replacing Larry Moffit.

Modern rock KUKQ Phoenix has signed off and is now simulcasting sister album rocker KUPD. The entire airstaff, including PD Jonathan L. Rosen, is out, with the exception of morning host Leah Miller, who remains with the FM for weekends/swing. FM PD Curtiss Johnson says the simulcast will last a month or two while other options for the AM are being considered.

Former WVBF Boston OM Tom Connelly joins KUMT/KMXB Salt Lake City as PD, replacing Dan Gesop, who exits... Adult standards WTIJ New Orleans flips to talk.

Jazz man Grover Washington Jr.

has cut a demo for a one-hour weekly jazz show which will air on the city's adult alternative station, WJZZ, in the next few weeks. The station plans to shop the demo to other stations for possible syndication... Oldies WOGL-AM Philadelphia adds American Sports Radio Network programming on weekends, but director of operations John Weber says there are no plans to go all-sports.

KQLD New Orleans flips from oldies to country KGTR ("The Gator") as part of a new duopoly with crosstown WNOE-AM-FM. WNOE's GM, Tom Kennedy, and PD, Ted Stecker, will oversee "The Gator."

The new lineup includes Allen Beebe, from crosstown WEZB, in mornings, followed by Shawn Michael, a KQLD veteran, in middays. Josh Holstead, formerly at KORA Bryan, Texas, hosts afternoons, followed by evening host Jack Elliot, moving from overnights at WNOE-FM. Filling Elliot's slot is Rich Dominique, who makes the move from WNOE-AM. Back at KQLD, Ted Jordan, a former station P/T, is the overnight man.

KORA PD/morning man Ernie Brown is the new morning man at KHEY-FM El Paso, Texas, replacing Mark Montana (aka Brad LaRock), now at crosstown KSET. A few weeks back KHEY-FM management, considering the name Mark Montana its own, went to court and obtained an injunction to stop LaRock from using it on the air at KSET (Billboard, July 24). Word now comes that Brown—Montana's replacement—will go by his own name.

Bob Shannon, last at KORQ Abilene, Texas, fills Brown's slot as PD at KORA... Production director Hollywood Haze takes over as PD at KPRR El Paso, replacing Roberta Valera, who exits.

WCCC-AM Hartford, Conn., which had been N/T, is once again simulcasting album-rock sister WCCC-FM... KHFI Austin, Texas, OM/PD Roger Allen exits to join the newly formed Texas-based specialty retail company, Bevera Inc., where he will be VP of marketing. John Roberts, PD at sister station KPEZ (Z102), adds those duties at KHFI.

KAYI Tulsa, Okla., has applied for the new calls KHTS to go with its "K-



Pig Evolution. KSHE St. Louis' pig mascot, Sweetmeat, was transformed into a rockin' reptile for the latest line of station merchandise. The station ties its mascot in with a blockbuster film each summer.

newsline...

CBS RADIO and Cox Enterprises have entered a station swap deal. Cox will turn over its KLRX Dallas in exchange for CBS' WYNF Tampa, Fla. Other terms of the agreement were not disclosed. CBS already owns KTXQ Dallas. Cox owns WSUN/WWRM Tampa. Both groups have agreed to enter local marketing agreements to oversee their new acquisitions, effective Aug. 16.

MICHAEL CUTCHALL, GM of KNSS/KRZZ/KKRD Wichita, Kan., has been named executive VP/COO at Prism Radio Partners L.P., a new Tucson, Ariz.-based group that owns 12 stations in four cities.

DAVID BRANNICK, formerly sales manager at KKSF San Francisco, joins crosstown KFRC-AM-FM as VP/GM. KFRC-AM-FM PD Bob Hamilton exits to return to the PD chair at KSFO/KYA San Francisco, where he replaces the exiting Dave Anthony. Hamilton will be replaced by WMBX Richmond, Va., PD Brian White. Steve Davis, PD at sister WAFX Norfolk, Va., adds those duties at WMBX.

BART GILLIOM, GSM at KHIH Denver, becomes acting GM following the departure of Bob Visotcky for KSFO/KYA.

STATION SALES: WGUL-AM Tampa, Fla., from Gulf Atlantic Media to Jacor Communications, owner of crosstown WFLA/WFLZ; WMQX-AM-FM Winston-Salem, N.C., from Ralph Gulid's EBE Communications to Max Radio Inc.; WAKR/WONE-FM Akron, Ohio, from U.S. Radio Company to Gordon-Thomas Communications, owner of crosstown WQMX (the new combo will be known as the Rubber City Radio Group).

MANUEL BROUSSARD, GM at KEZO Omaha, Neb., adds those duties at co-owned WYNK Baton Rouge, La., replacing John Peroyea. The two stations are the remaining outlets of Narragansett Broadcasting.

DAVID LEBOW joins WNCN New York as GSM. He was formerly VP/GM at WCDJ Boston.

EMMIS BROADCASTING subsidiary Emmis Publishing Corp. has purchased the 60,000-circulation Atlanta Magazine from American Express. Emmis already owns the 40,000-circulation Indianapolis Monthly.

EILEEN THORGUSEN has been named western region district director for CBS Radio Networks' affiliate relations department. She was previously national director of affiliate relations at Westwood One.

Hits" moniker... CJCH Halifax, Nova Scotia, flips from AC to classic rock.

WAPL Appleton, Wis., PD Garrett Hart has been upped to the newly created OM position for WAPL and sister WHBY, assuming programming duties at both. WHBY PD Gary St. John exits.

PEOPLE: TROUBLE AT B100

KFMB-FM (B100) San Diego morning man John Lander has been off the air since July 29, when he ran a spoof commercial for Garcia's Mandarin Chinese-Mexican restaurant that added fuel to the fire of Hispanic leaders who were already concerned about the content of the show. GM Paul Palmer and Lander are disagreeing about guidelines for the show, but Palmer says he hopes to have Lander back on the air soon.

KPLX Dallas morning show producer Chris Huff adds music coordinator duties.

The Chicago Sun-Times reports that Patti Haze is upped from middays to mornings at WCKG Chicago, filling the long-vacant shift previously occupied by Mitch Michaels. She has not been replaced in middays. The paper also reports that former WTMJ Milwaukee midday host Jay Marvin joins WLS for late nights, where syndicated programming is currently airing.

KJLH Los Angeles P/T jock Jack Patterson is upped to mornings, replacing Lon McQ, who moves to afternoons. Afternoon jock Jeff Gill is now P/T.

Former WMGF Orlando, Fla., night jock Stan Reynolds joins WASH Washington, D.C., as host of the new evening program, "After Hours"... Former Washington Redskin Rick "Doc" Walker joins WTEM Washington, D.C., for fill-ins.

WNNX (99X) Atlanta midday man Sean Demery moves to mornings to co-host with APD Leslie Fram. They fill a long-vacant slot last occupied by former PD Rick Stacy. Axle moves from overnights to middays. Overnights are being handled by a P/T jock.

New country WKIK-FM (formerly WSVS) Richmond, Va., has rounded out its lineup. Clovia Grooms, from crosstown WPLZ, hosts middays, followed by PD Hank Matthews in afternoons. Bert Watson, a WSVS vet, hosts nights, followed by Interstate Radio Network programming in overnights.

KQMQ Honolulu overnights Candace Cruise and afternoon jock Wili Moku move to mornings, replacing Michael Qseng and his sidekicks, who are now at crosstown KGMZ. PD/night jock Kriss Hart shifts to afternoons. Weekenders Rob Haas, Mars Frehley, and Jeff Kino are upped to nights, overnights, and middays respectively. Kino replaces Kimo Akane, now PD at KGMZ.

John McKeighan joins KDON Monterey, Calif., for mornings, replacing Jay Kelley, now at KLUC Las Vegas. McKeighan was on weekends at WMMX Dayton, Ohio.

Radio

SPRING '93 ARBITRONS

(Continued from page 73)

Call	Format	Sp '92	Su '92	Fa '92	W '93	Sp '93
WXTU	country	2.2	—	3.7	—	4.3
WDEL	N/T	4.3	—	6.2	—	4.0
WYTY	album	3.6	—	2.6	—	3.9

Call	Format	Sp '92	Su '92	Fa '92	W '93	Sp '93
WDSO	country	2.6	—	2.3	—	3.7
WVDB	N/T	2.5	—	2.9	—	3.3
WVGL-FM	oldies	3.9	—	2.9	—	3.2
WVCY	country	1.9	—	2.6	—	2.9
WDAS-FM	urban	2.1	—	2.7	—	2.3
WIP	sports	1.5	—	2.0	—	1.6
WPLY	top 40	—	—	1.2	—	1.5
WBEB-FM	AC	2.5	—	1.7	—	1.4
WJZZ	adult alt	3.5	—	3.1	—	1.3

Call	Format	Sp '92	Su '92	Fa '92	W '93	Sp '93
WPEN	adult std	1.9	—	1.6	—	1.3
WYXR	AC	8	—	1.0	—	1.3
WFLN	classical	1.3	—	1.5	—	1.1
WPOC	country	7	—	7	—	1.0

Call	Format	Sp '92	Su '92	Fa '92	W '93	Sp '93
WWRX-FM	album	3.4	—	3.1	—	3.9
WVBB	oldies	5.3	—	3.1	—	3.3
WBZ	N/T	1.8	—	1.7	—	3.1
WWLI	AC	4.6	—	4.4	—	3.1
WBCN	album	1.1	—	1.3	—	2.8
WVKK	top 40/rhythm	1.8	—	2.2	—	2.3
WVXO	N/T	1.8	—	2.5	—	2.2
WPRO	N/T	2.6	—	2.5	—	2.1
WAAF	album	4	—	—	—	1.8
WVXK-FM	top 40	2.2	—	1.6	—	1.8
WVODS	oldies	3.9	—	2.7	—	1.7
WBRU	modern	1.5	—	1.6	—	1.4
WHDH	N/T	1.8	—	2.1	—	1.4
WVJX	AC	9	—	—	—	1.3
WZOU	top 40	1.9	—	2.1	—	1.2
WBO5	album	1.6	—	4	—	1.1

Call	Format	Sp '92	Su '92	Fa '92	W '93	Sp '93
WYSR	AC	2.1	—	1.5	—	1.9
WABC	N/T	1.1	—	1.8	—	1.6
WZMX	AC	3.7	—	1.9	—	1.5
WTIC	AC	1.4	—	2.0	—	1.3
WTIC-FM	top 40	8	—	6	—	1.2
WMMW	adult std	3	—	8	—	1.0

Monitor™

JULY 26—AUG. 1, 1993

Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 69 top 40/mainstream and 35 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Mainstream
			TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	11	★★ NO. 1 ★★ CAN'T HELP FALLING IN LOVE UB40 (VIRGIN) 3 weeks at No. 1
2	2	11	WEAK SWV (RCA)
3	4	8	RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA)
4	3	9	I'M GONNA BE (500 MILES) THE PROCLAIMERS (CHRYSALIS/ERG)
5	7	11	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)
6	9	8	I DON'T WANNA FIGHT TINA TURNER (VIRGIN)
7	10	8	IF I HAD NO LOOT TONY! TONI! TONE! (WING/MERCURY)
8	5	17	COME UNDONE DURAN DURAN (CAPITOL)
9	6	16	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)
10	11	5	OOH CHILD DINO (EASTWEST)
11	14	4	RAIN MADONNA (MAVERICK/SIRE/WB)
12	NEW		DREAMLOVER MARIAH CAREY (COLUMBIA)
13	8	15	I'LL NEVER GET OVER YOU... EXPOSE (ARISTA)
14	21	3	IF JANET JACKSON (VIRGIN)
15	20	5	WILL YOU BE THERE MICHAEL JACKSON (A&M/EPIC SOUNDTRAX)
16	12	7	I'M FREE JON SECADA (SBI/ERG)
17	13	27	TWO PRINCES SPIN DOCTORS (EPIC)
18	24	4	BREAK IT DOWN AGAIN TEARS FOR FEARS (MERCURY)
19	22	7	BEARS I'M YOURS SHAI (GASOLINE ALLEY/MCA)
20	18	12	WHAT'S UP 4 NON BLONDES (INTERSCOPE)
21	15	15	HAVE I TOLD YOU LATELY ROD STEWART (WARNER BROS.)
22	19	12	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT (IMAGO)
23	17	20	LOOKING THROUGH PATIENT EYES P.M. DAWN (GEE STREET/ISLAND/PLG)
24	25	3	THE WAYS OF THE WIND P.M. DAWN (GEE STREET/ISLAND/PLG)
25	26	9	FIELD OF GOALS STING (A&M)
26	28	4	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)
27	35	2	THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)
28	16	11	CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYNE (ARISTA)
29	29	5	PLUSH STONE TEMPLE PILDTS (ATLANTIC)
30	27	26	DON'T WALK AWAY JADE (GIANT)
31	33	3	STEP IT UP STEREO MC'S (GEE STREET/ISLAND/PLG)
32	23	13	REGRET NEW ORDER (QWEST/WARNER BROS.)
33	32	6	RUN TO YOU WHITNEY HOUSTON (ARISTA)
34	NEW		RIGHT HERE/HUMAN NATURE SWV (RCA)
35	36	2	HAPPY LEGACY OF SOUND FEATURING ME-JA (RCA)
36	30	16	I'M SO INTO YOU SWV (RCA)
37	NEW		LATELY JODECI (UPTOWN/MCA)
38	NEW		SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)
39	31	20	FREAK ME SILK (KEIA/ELEKTRA)
40	39	2	NUMB U2 (ISLAND/PLG)

THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Rhythm-Crossover
			TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	10	★★ NO. 1 ★★ LATELY JODECI (UPTOWN/MCA) 1 week at No. 1
2	1	19	WEAK SWV (RCA)
3	3	5	RIGHT HERE/HUMAN NATURE SWV (RCA)
4	5	8	ONE WOMAN JADE (GIANT)
5	6	11	WHOOMP! (THERE IT IS) TAG TEAM (LIFE/BELLMARK)
6	4	16	KNOCKIN' DA BOOTS H-TOWN (LUKE)
7	8	8	IF I HAD NO LOOT UB40 (VIRGIN)
8	12	4	IF JANET JACKSON (VIRGIN)
9	11	10	SLAM ONYX (MCA/RAL/CHAOS)
10	7	17	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)
11	9	16	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)
12	10	10	IF I HAD NO LOOT TONY! TONI! TONE! (WING/MERCURY)
13	NEW		DREAMLOVER MARIAH CAREY (COLUMBIA)
14	15	11	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)
15	14	6	VERY SPECIAL BIG DADDY KANE (COLD CHILLIN'/REPRISE)
16	16	7	SOMETHING'S GOIN' ON UNIV (MAVERICK/SIRE/WARNER BROS.)
17	13	15	DRE DAY DR. DRE (DEATH ROW/INTERSCOPE)
18	17	17	DAZZEY DUKS DUKE (TMR/BELLMARK)
19	19	5	INSANE IN THE BRAIN CYPRESS HILL (RUFFHOUSE/COLUMBIA)
20	22	9	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)
21	20	10	WHERE ARE YOU NOW JANET JACKSON (VIRGIN)
22	18	26	I'M SO INTO YOU SWV (RCA)
23	23	5	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)
24	21	5	IT'S FOR YOU SHANICE (MOTOWN)
25	27	4	ALRIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)
26	28	4	CHECK YO SELF ICE CUBE (PRIORITY)
27	25	15	GIRL U FOR ME SILK (KEIA/ELEKTRA)
28	31	3	I GET AROUND 2PAC (INTERSCOPE)
29	26	7	GET IT UP TLC (LAFACE/EPIC SOUNDTRAX/EPIC)
30	30	9	WHOOT, THERE IT IS 95 SOUTH (WRAP/ICHBAN)
31	32	4	OOH CHILD DINO (EASTWEST)
32	37	2	AGAIN JANET JACKSON (VIRGIN)
33	NEW		BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE (JIVE)
34	29	8	TEDDY BEAR G-WIZ (SCOTTI BROS.)
35	33	15	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT (IMAGO)
36	NEW		COME INSIDE INTRO (ATLANTIC)
37	34	6	ABC-123 LEVERT (ATLANTIC)
38	39	25	I'M GONNA GET YOU BIZARRE INC./ANGIE BROWN (COLUMBIA)
39	NEW		MEGA MEDLEY ZAPP & ROGER (REPRISE)
40	NEW		THAT'S WHAT LITTLE GIRLS... RAVEN-SYMONNE (MCA)

EL PASO, TEXAS—(77)

KPRR	top 40/rhythm	11.4	9.3	10.2	8.5	13.4
KLAQ	album	11.3	10.3	11.5	13.0	13.2
KHEY-FM	country	14.1	14.5	11.5	13.6	11.6
KBNA-AM-FM	Spanish	7.9	9.5	8.8	10.3	10.9
KTSM-FM	AC	6.7	7.4	6.4	7.3	7.2
KBSM	N/T	4.5	6.7	4.3	5.1	5.9
KOFX	cls rock	3.9	4.0	4.6	4.1	4.4
KAMZ	AC	10.5	9.3	5.9	5.0	4.3
KINT	AC	—	—	3.0	2.9	3.7
KSET	country	4.6	4.8	5.2	4.6	2.9
KROO	oldies	1.4	1.1	1.7	1.6	2.4
XHH	Spanish	1.2	1.8	2.3	2.9	2.4
KAMA	Spanish	3.7	9.3	4.4	2.4	2.1
KHEY	country	1.2	1.6	2.1	1.0	1.8
KVIV	Spanish	9	1.6	1.2	1.8	1.0

MONTEREY, CALIF.—(77)

KTOM-AM-FM	country	7.8	7.4	6.2	10.3	7.5
KGO	N/T	5.9	6.9	6.3	5.7	6.6
KDON-FM	top 40/rhythm	11.0	10.5	9.1	8.2	6.4
KWAV	AC	4.4	6.0	4.8	6.2	6.4
KBOQ	classical	4.1	3.3	4.3	3.5	4.4
KUFY	cls rock	2.2	3.4	4.1	3.8	4.1
KMBY	album	4.6	4.8	3.7	4.2	3.8
KBAY	AC	3.0	4.5	5.4	1.8	3.7
KIDD/KXDC	adult alt	2.0	1.7	1.4	2.0	3.6
KMXZ	top 40/rhythm	1.6	2.1	1.1	2.4	3.6
KTGE	Spanish	6.3	4.7	5.2	2.9	3.6
KOCN	AC	1.9	3.1	3.5	2.3	3.3
KRBR	N/T	1.8	2.4	1.5	1.9	3.1
KSCO	N/T	1.3	1.4	2.7	2.8	2.8
KIEZ	adult std	—	—	1.4	2.8	2.6
KRAY	Spanish	2.0	2.3	3.4	3.0	2.2
KPIC	country	2.2	1.7	2.3	2.3	2.1
KDBS	N/T	1.9	2.1	2.5	3.2	2.0
KOME	Spanish	—	—	5	—	2.9
KCTY	Spanish	2.0	1.9	2.4	2.2	1.4
KLFA	Spanish	2.9	2.9	1.3	2.2	1.3
KLUE	album	6	—	—	—	1.2

ALBUQUERQUE, N.M.—(79)

KRST	country	16.5	15.6	12.4	14.7	14.6
KKOB	AC	8.4	10.9	11.0	12.5	9.6
KKSS	top 40	4.9	7.5	7.5	6.3	8.2
KZSS/KZRR	album	4.4	6.6	4.5	6.8	6.3
KKOB-FM	AC	7.5	7.2	6.9	7.2	5.7
KHFM	classical	4.7	2.2	3.5	3.7	4.4
KLSK	cls rock	5.7	3.8	3.9	4.5	4.4
KZKR	album	2.8	3.7	3.8	4.5	4.1
KMGA	AC	3.7	4.4	3.8	4.4	3.9
KZKL-AM-FM	oldies	3.7	4.4	4.3	3.3	3.6
KASY	country	3.4	1.8	3.1	1.9	3.5
KKJY	easy	6.0	3.8	4.5	4.2	3.4
KIVA	adult std	1.6	2.4	2.1	2.7	3.0
KXKS	Spanish	1.7	—	2.8	1.5	3.0
KOLT-FM	country	3.2	3.7	3.0	2.7	2.5
KAMX-AM-FM	top 40	2.5	1.9	1.1	2.7	1.7
KBAC	modern	1.5	1.5	1.8	1.6	1.6
KALY	Spanish	1.2	—	1.9	1.5	1.5
KQEO	N/T	1.2	—	9	1.2	1.2

SARASOTA, FLA.—(80)

WDUV	easy	18.3	—	18.7	—	18.9
WSRZ	oldies	3.2	—	4.6	—	5.9
WFLA	N/T	4.6	—	4.8	—	5.2
WCTF	country	3.3	—	5.1	—	5.0
WYNF	album	9.0	—	10.0	—	4.7
WFLZ	top 40/rhythm	5.0	—	4.8	—	4.1
WAMR	N/T	1.2	—	1.4	—	2.9
WINK-FM	AC	3.9	—	2.7	—	2.8
WISF	AC	1.1	—	2.3	—	2.8
WQYX-FM	country	3.2	—	3.0	—	2.8
WWRM	AC	3.3	—	4.8	—	2.8
WMTX-FM	AC	1.7	—	1.7	—	2.4
WRBQ-FM	top 40	8	—	9	—	2.3
WKII	adult std	7	—	2.0	—	2.1
WSPB	classical	1.0	—	1.6	—	1.7
WGUL-AM-FM	adult std	1.2	—	1.6	—	1.5

HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

"CAN'T HELP FALLING IN LOVE" by UB40 (Virgin) holds at No. 1 for a fifth week, with another increase in monitored airplay. Its overall points are down, however, due to a slip in sales. **"Whoomp! (There It Is)"** by **Tag Team** (Life/Bellmark) remains No. 1 in sales and gains slightly in overall points on UB40's single, but is still too far behind to challenge for the top. This is also the case with the six remaining bulleted titles in the top 10. This week's biggest gainer, and quite possibly the next No. 1, is **"Dreamlover,"** by **Mariah Carey**, (Columbia) which soars 21-2 in monitored airplay, fueling an impressive jump from 40-13 on the Hot 100. **"Dreamlover"** debuts at No. 44 in sales out of the box; a strong sales surge should produce another big jump on the Hot 100 next week.

THE TWO BIGGEST GAINERS among singles not yet in the top 20 have today coming from different sides of the top 40 spectrum. **"Boom! Shake Boom!"** by **Jazzy Jeff & Fresh Prince** (Jive), the No. 1 gainer, wins the Power Pick/Sales at No. 43. **"Boom!"** is breaking at rhythm-crossover standing top 10 airplay at Q102 Philadelphia, WCKZ Charlotte, N.C., and K102 Houston. **Billy Joel's** **"The River Of Dreams"** (Columbia) is the top gainer, and wins the Power Pick/Airplay for the second week. **"River"** is breaking at mainstream and adult top 40, and is at Q106 New York (No. 6) and Q106 San Diego (No. 7).

The 40s are tightly competitive this week. As a result, several point gains make small moves: **"Alright"** by **Kris Kross** (Columbia) is up 25% but rises only one place to No. 32; **"Rain"** by **Donna Summer** (Maverick/Sire/WB) is up 15% but only moves 30-29; **"Ooh Licious"** by **Dino** (EastWest) also gains by 15% but only moves 38-36; and both **"Another Sad Love Song"** by **Toni Braxton** (LaFace/Arista) and **"Break It Down Again"** by **Tears For Fears** (Mercury) gain 14% but are up only one place each, to Nos. 40 and 41, respectively. Five singles gain points but are pushed backward: **"One Woman"** by **Jade** (Giant), 25-27; **"Insane In The Brain"** by **Cypress Hill** (Ruffhouse/Columbia), 28-30; **Jon Secada's** **"I'm Free"** (SBK/ERG), 29-33; **"Creep"** by **Radiohead** (Capitol), 39-44; and **"I Get Around"** by **2Pac** (Interscope), 45-48.

QUICK CUTS: Five album cuts that appear on the airplay chart would be on the Hot 100 if they were commercial singles: **"It's Alright"** by **Huey Lewis & the News** (Shanachie), up 42-37 on the airplay chart due to top 40/adult play; **"Plush"** by **Stone Temple Pilots** (Atlantic), up 51-39; and **"Numb"** by **U2** (Island/PLG), at No. 67. And **Janet Jackson** lists two album tracks: **"Where Are You Now"** (Virgin) at No. 38 in airplay and **"Again"** (from the movie **"Poetic Justice"**) at No. 51. . . . Three artists make their Hot 100 bows this week. From the soundtrack to **"Menace II Society"** comes **Brooklyn, N.Y.'s MC Eiht** with **"Streight Up Menace"** (Jive), the highest entry, at No. 84. **"In My Nature"** by California female trio **Nuttin' Nyce** (Pocketown/Jive) enters at No. 89. And **"Oh Carolina,"** the No. 1 European hit by **Shaggy** (Virgin), debuts at No. 99. He's originally from Kingston, Jamaica, but now lives in Jamaica, N.Y.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	3	NO RAIN BLIND MELON (CAPITOL)	
2	14	3	FEW AND FAR BETWEEN 10,000 MANIACS (ELEKTRA)	
3	6	4	GOTTA GET MINE MC BREED (WRAP/ICHSBAN)	
4	20	2	LOVE FOR LOVE ROBIN S. (BIG BEAT/ATLANTIC)	
5	16	2	MANY CLOUDS OF SMOKE TOTAL DEVASTATION (PGA)	
6	13	2	OOH, WHATCHA GONNA DO RUN-D.M.C. (PROFILE)	
7	9	2	SOMETHING IN YOUR EYES BELL DIV DEVOE (MCA)	
8	—	1	BETTER THAN YOU LISA KEITH (PERSPECTIVE/A&M)	
9	—	1	WHAT IS LOVE HADDAWAY (COCONUT/ARISTA)	
10	5	3	SOMEBODY ELSE WILL O'JAYS (EMI/ERG)	
11	—	1	29 PALMS ROBERT PLANT (ES PARANZA/ATLANTIC)	
12	17	3	LET ME BE THE ONE INTRO (ATLANTIC)	
13	—	1	I WANNA BE YOUR MAN CHAKA DEMUS & PUERS (MANGO)	

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

THINKING GLOBAL FOR THE CRANBERRIES

(Continued from page 1)

to Island Records' approach to breaking Irish quartet the Cranberries.

Bolstered by the success of the lead-off track, **"Dreams,"** the band's debut, **"Everyone Else Is Doing It, So Why Can't We?"** advanced from Billboard's Heatseekers chart last week by moving into the top half of The Billboard 200 album chart.

"We all felt that we should do everything in our power in the initial marketing plan to develop a base for the band," says Matt Stringer, Island Records senior VP. "The idea wasn't to have a massive hit, but to micro-market the record to a college and alternative base; let it appeal to active music buyers first."

Therefore, Island set about tying in local entities to string together a success that has culminated in sales of close to 75,000 units the first five months of the record's release, with shipments of more than 143,000 units, according to SoundScan.

"If a certain alternative station was coming on the record, we were instantly contacting all the local video programs to see what they'd provide," Stringer says. "It was the same with retail. Every market that came on to the song, we'd ask what could we do to broaden it from there."

In addition to playing up to the industry, Island's idea was also to go directly to the people. A cassette single with **"Dreams"** and snippets of three other songs was inserted as a free bag-stuffer at many independent stores or small chains. The sampler also was handed out at concerts and events that drew audiences Island felt would like the Cranberries.

Additionally, Island mailed thousands of postcards to potential fans whose names were gleaned from magazine subscription lists and the label's own internal data base. Island also tied in with a music phone line run through Sassy magazine that featured music and comments from the band.

Although the band's name certainly allows for an array of edible promotions, Island nixed all food tie-ins.

"One of our biggest concerns as we produced merchandising items was to make sure we kept them very specific to the music: do a cassette, not send cranberry sauce; mail a postcard, don't send out Ocean Spray cranberry juice," says Stringer. "It was a conscious decision not to be kitschy."

Given their choice of several labels, the band signed with Island three years ago. However, management problems delayed the release of the Cranberries' debut. Interestingly enough, when the band sought new management, it turned to Rough Trade Records U.K. head Geoff Travis, who had previously tried to sign



the band to his label. "I wanted to kind of go with Geoff and the rest of the band wanted to go to Island," recalls lead singer/chief songwriter Dolores O'Riordan. "Eight months later when we had our management difficulties, we turned to Geoff because we knew him and had gone through negotiations with him." In North America, the band is represented by Rob Kos, Metropolitan Entertainment.

VIALE LIVE

For Kos, one of the major components in breaking the band was the exposure it garnered through touring. "They were on a six-week tour," he notes. "For the first four weeks, they were opening for The The, then they did a week of West Coast dates and a week of East Coast dates on their own." By the time the band did its club dates, it was able to sell out such venues as New York's The Grand and The Troubadour in L.A.

"They're so viable live, the concern was to get them in the marketplace immediately, regardless of what was happening at radio," says Stringer.

Luckily, **"Dreams"** was an instant success at radio, garnering immediate adds at some of the top alternative and college stations.

After 12 weeks, it is now slipping on Billboard's Modern Rock Tracks chart, but many programmers are still high on the song.

"We just moved it into heavy rotation this week," says Blaze, PD at modern rocker KRZQ in Reno, Nevada. "It tested really well. The support from MTV with '120 Minutes' and 'Alternative Nation' was great peripheral support." Blaze reports that a local record store called the station to note that KRZQ's specialty play was selling albums for the retailer, so the station bumped up the song's rotation.

MISTAKEN IDENTITY

Blaze says that at first people were calling thinking the song was by Sin-ead O'Connor or the Sundays, not an uncommon perception given O'Riordan's ethereal vocals.

"Very early on, the reactions were that it's a lot like the Sundays. And then Sin-ead became an issue after people saw Dolores live because she has short hair and is Irish," says Kos. He adds that as the band gains more and more acclaim mistaken identity happens less frequently.

With **"Dreams"** showing signs of peaking, Island will begin working **"Still Can't"** to college and alternative stations within a few weeks. However, the big push is being reserved for **"Linger,"** which Island plans to work at adult album alternative stations (some of which are playing **"Dreams"**) and eventually top 40.

After a short break, the band will return to the States and begin a co-headlining, five-week long tour of 1,000-2,000-seat halls with Suede. After that, Kos hopes to line up another similar situation or have the band open for a bigger act.

Concurrent with the tour, the label is starting a new push at college campuses for the band. According to Kos, in late August, a poster and record placement campaign coordinated with more than 150 record stores on or around college campuses will kick in.

COLLEAGUES RECALL HULETT'S CUTTING-EDGE TOUR BIZ WORK

(Continued from page 10)

Weintraub. "We got sued and people were irate that we were changing the concert industry. But we did it anyway. Just because someone said they owned Denver didn't mean we couldn't go in. We were strong-headed and strong-willed. We saved the artists a lot of money. We were happy."

In the process, Concerts West did manage to anger quite a lot of regional promoters and booking agents, whom they would often completely bypass by making deals directly with the venues in an effort to make more money for their acts.

In the mid-'70s, many promoters, resentful of Concerts West's actions, encouraged promoter Bill Graham to start coordinating national tours that would still use the local promoters for marketing and other skills. Slowly, Concerts West began to share the profits with the local firms.

"When the summer venues [many of which were owned by the local promoters] became a strong force they had to sell to the local guys," Delsener says. "They sold me a date on Sinatra at Forest

Hills. They always cut us in after the first dates. They said, 'Let's take care of the local guys.'"

Magid adds, "Tom didn't owe anyone. He created the situation and there were quite a few of us who worked with him through the years, but in no way, shape, or form did he have to do business with us. He did it because he thought it was a good practice. . . . Throughout the years, he and Jerry were able to create tours and give the artists the comfort of doing a national tour where they'd have the same people handling their affairs night after night. Without them, some of these acts would not have grown and prospered. That's just the way it is."

MANAGEMENT CAREER

With Weintraub already concentrating on film production and the concert industry returning to more regional promoter control, Concerts West folded in 1983. Although he still promoted selected events up to his death, Hulett eventually launched management concern Hulett & Assoc., which guided the careers of such artists

as the Moody Blues, the Beach Boys, Warrant, and Frank Zappa.

As a manager, Delsener remembers, Hulett was still a tough customer. "He got the best deals for his acts. He knew the tricks of the trade because he knew the business from our side. He'd say, 'Here's what I'll let you make, but I can't go to my boys and give them any less.' He'd be fair to both parties."

At the time of his death, Hulett & Assoc. represented Johnny Rivers, ex-Warrant lead singer Jani Lane, and the Moody Blues, who are in the midst of their most successful concert tour in years (Billboard, Aug. 7). For now, the company will continue doing business, according to acting head Jason Raphaelian.

As Weintraub reflected on Hulett's life hours after delivering a eulogy at his funeral, he said their relationship had been special from beginning to end. "We just hit it off from the first day and never stopped hitting it off, except for today when I was standing up and he was lying down. Today, I had to carry him."

Billboard HOT 100 SINGLES

FOR WEEK ENDING AUGUST 14, 1993

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
1	1	1	14	*** No. 1 *** CAN'T HELP FALLING IN LOVE (FROM 'SLIVER') ▲	UB40 UB40 (G. D. WEISS, H. PERETTI, L. CREATORE)
2	2	2	12	WHOOPI! (THERE IT IS) ▲	TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
3	3	3	17	WEAK ▲	B.A. MORGAN (C) (T) (V) RCA 62521
4	4	4	10	I'M GONNA BE (500 MILES) ●	THE PROCLAIMERS (C) (X) CHRYSALIS 24846/ERG
5	5	5	12	SLAM ●	ONNYX C. PARKER, JAM MASTERS, JAY (SCRUGGS, TAYLOR, PARKER, JONES)
6	6	7	10	LATELY ●	JODECI (C) (T) (V) UPTOWN 54652/MCA
7	7	11	10	IF I HAD NO LOOT	TONY! TON! TONE! (C) (T) (V) WING 859 056/MERCURY
8	11	18	10	RUNAWAY TRAIN	SOUL ASYLUM (C) (X) COLUMBIA 74956
9	10	12	12	I DON'T WANNA FIGHT (FROM "WHAT'S LOVE GOT TO DO WITH IT") ●	TINA TURNER (C) (V) VIRGIN 12652
10	13	20	4	IF	JANET JACKSON (C) (T) (V) (X) VIRGIN 12676
11	14	14	16	WHOO! THERE IT IS	95 SOUTH (M) (T) WRAP 01507/CHIBAN
12	9	8	20	SHOW ME LOVE ●	ROBIN S. (C) (M) (T) (X) BIG BEAT 10118/ATLANTIC
13	40	—	2	DREAMLOVER	MARIAH CAREY (C) (D) (V) COLUMBIA 77080
14	17	17	17	WHAT'S UP	4 NON BLONDES (C) INTERSCOPE 98430
15	8	6	16	THAT'S THE WAY LOVE GOES ▲	JANET JACKSON (C) (T) (V) (X) VIRGIN 12650
16	12	10	21	I'LL NEVER GET OVER YOU (GETTING OVER ME) ●	EXPOSE (C) (M) (X) ARISTA 1 2518
17	16	15	32	DAZZEY DUKS ▲	DUICE (C) (T) TMR 30899/BELLMARK
18	15	9	19	KNOCKIN' DA BOOTS ▲	H-TOWN (C) (M) (T) LUKE 161
19	24	28	5	RIGHT HERE (HUMAN NATURE)/DOWNTOWN	SWV B.A. MORGAN, G. PARKER (B.A. MORGAN, J. BETTIS, S. PORCARI, G. PARKER, K. ORTIZ, G. GOMEZ)
20	18	13	17	HAVE I TOLD YOU LATELY ●	ROD STEWART (C) (D) (V) WARNER BROS. 18511
21	21	22	10	ONE LAST CRY	BRIAN MCKNIGHT (C) MERCURY 862 40
22	22	21	11	BABY I'M YOURS	SHAI (C) (M) (T) (V) (X) GASOLINE ALLEY 54574/MCA
23	19	16	14	DRE DAY	DR. DRE (C) (M) (T) DEATH ROW 53827/INTERSCOPE
24	27	36	5	WILL YOU BE THERE (FROM "FREE WILLY")	MICHAEL JACKSON (C) (V) MJJ/EPIC SOUNDTRAX 77050/EPIC
25	20	85	3	CHECK YO SELF	ICE CUBE FEATURING DAS EFX (C) (D) (T) PRIORITY 5383
26	26	23	11	FIELDS OF GOLD	STING (C) (X) A&M 0258
27	25	25	11	ONE WOMAN	JADE (C) (M) (T) GIANT 18606
28	37	64	3	*** Power Pick/Airplay *** THE RIVER OF DREAMS	BILLY JOEL (C) (V) (X) COLUMBIA 77086
29	30	37	4	RAIN	MADONNA MADONNA S. PETTIBONE (M. CICCONE S. PETTIBONE)
30	28	32	6	INSANE IN THE BRAIN	CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 77130/COLUMBIA
31	31	31	8	RUN TO YOU (FROM "THE BODYGUARD")	WHITNEY HOUSTON (C) (D) (V) ARISTA 1 2570
32	33	33	3	ALRIGHT	KRIS KROSS FEATURING SUPERCAR (C) (M) (T) (V) (X) RUFFHOUSE 77103/COLUMBIA
33	29	27	8	I'M FREE	JON SECADA (C) (D) (V) SBK 50434/ERG
34	23	19	18	COME UNDONE	DURAN DURAN (C) (V) (X) CAPITOL 44918
35	32	29	11	SOMETHING'S GOIN' ON	UNV (C) MAVERICK/SIRE 18564/WARNER BROS.
36	38	45	6	OOH CHILD	DINO (C) (T) EASTWEST 98398
37	34	24	11	CAN'T GET ENOUGH OF YOUR LOVE	TAYLOR DAYNE (C) (M) (T) (V) (X) ARISTA 1 2582
38	35	30	9	GIRL U FOR ME/LOSE CONTROL	SILK K. SWEAT, R. MURRAY (K. SWEAT, R. MURRAY)
39	51	60	7	WHAT'S UP DOC? (CAN WE ROCK)	FU-SCHNICKENS WITH SHAQUILLE O'NEAL K. CLYDE, R. BUCHANAN, J. JONES, J. MATURINE, J. MCKENZIL S. O'NEAL
40	41	46	7	ANOTHER SAD LOVE SONG	TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4047/ARISTA
41	42	56	5	BREAK IT DOWN AGAIN	TEARS FOR FEARS (C) (D) (V) MERCURY 862 330
42	36	26	16	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT C. FERG, D. M. P. G. SCHEIN, O. REINECKE, J. KATZMANN, T. DAWSON HARRISON
43	67	—	2	*** Power Pick/Sales *** BOOM! SHAKE THE ROOM	JAZZY JEFF & FRESH PRINCE MR. LEE (SMITH, HAGGARD, WILLIAMS, MAYBERRY, WEBSTER, PIERCE, NAPIER, MORRIS)
44	39	49	8	CREEP	RADIOHEAD (C) CAPITOL 44932
45	54	59	5	WHEN I FALL IN LOVE (FROM "SLEEPLESS IN SEATTLE")	C. DION & C. GRIFFIN (C) (V) EPIC SOUNDTRAX 77021/EPIC
46	49	57	6	CHATTahoochee	ALAN JACKSON (C) (V) ARISTA 1 2573
47	47	54	6	VERY SPECIAL BIG DADDY KANE FEAT. SPINDERELLA, L. WILLIAMS & K. ANDERSON	BIG DADDY KANE (W. JEFFERY, L. PETERS)
48	45	55	7	I GET AROUND	2PAC D. BARKER, T. SHAKUR, D. ANDERSON, R. TROUTMAN, L. TROUTMAN, S. MURDOCK
49	43	41	29	TWO PRINCES	SPIN DOCTORS (C) (V) EPIC 74804

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
50	41	40	35	DON'T WALK AWAY ●	JADE V. BENFORD (V. BENFORD, J. SPEARMAN)
51	70	88	3	CRYIN'	AEROSMITH (C) (V) GEFEN 19256
52	52	52	14	CRY NO MORE	II D EXTREME (C) (M) (T) (V) (X) GASOLINE ALLEY 54650/MCA
53	57	50	7	GET IT UP (FROM "POETIC JUSTICE")	TLC (C) (M) (T) LAFACE/EPIC SOUNDTRAX 77059/EPIC
54	61	80	5	RUFFNECK	MC LYTE M. RILEY, A. DAVIDSON, W. SCOTT (MC LYTE, A. DAVIDSON, M. RILEY, W. SCOTT)
55	53	35	16	BAD BOYS (THEME FROM "COPS") ●	INNER CIRCLE (C) (T) (V) (X) BIG BEAT 98426/ATLANTIC
56	58	38	13	BY THE TIME THIS NIGHT IS OVER	KENNY G WITH PEABO BRYSON (C) (X) ARISTA 1-2565
57	58	51	15	HERO	DAVID CROSBY & PHIL COLLINS (C) (D) (V) ATLANTIC 87360
58	62	75	4	THE WAYS OF THE WIND	P.M. DAWN (C) (T) (X) GEE STREET ISLAND 862 475/PLG
59	56	53	9	BACK SEAT (OF MY JEEP)/PINK COOKIES IN A PLASTIC BAG	L.L. COOL J (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA
60	55	34	14	GIRL, I'VE BEEN HURT	SNOW M.C. SHAN (D. O'BRIEN, S. MOULDER, E. LEARY)
61	69	76	5	IT'S FOR YOU (FROM "THE METEOR MAN")	SHANICE (C) (T) MGTOWN 2207
62	63	65	13	DON'T TAKE AWAY MY HEAVEN	AARON NEVILLE (C) A&M 0240
63	59	48	16	REGRET	NEW ORDER HAGUE, NEW ORDER (GILBERT, HOOK, MORRIS, SUMNER, HAGUE)
64	68	77	6	CHIEF ROCKA	LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 64631/ELEKTRA
65	66	73	6	STEP IT UP	STEREO MC'S (C) (T) (X) GEE STREET ISLAND 862 308/PLG
66	84	—	2	SWEAT (A LA LA LA LONG)	INNER CIRCLE (C) (T) BIG BEAT 98429/ATLANTIC
67	77	87	4	HEY JEALOUSY	GIN BLOSSOMS (C) A&M 0242
68	60	58	11	ABC-123	LEVERT G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS, T. SCOTT)
69	76	79	7	BELIEVE	LENNY KRAVITZ (C) (V) VIRGIN 12662
70	73	78	5	STAY FOREVER	JOEY LAWRENCE (C) (V) IMPACT 74844/MCA
71	64	66	6	WIDE RIVER	STEVE MILLER BAND (C) SAILOR/POLYDOR 859 194/PLG
72	85	90	3	LICK U UP	H-TOWN (C) (M) (T) LUKE 163
73	75	86	4	HAPPY	LEGACY OF SOUND FEATURING MEJA (C) (T) (X) RCA 62538
74	87	—	2	THAT'S WHAT LITTLE GIRLS ARE MADE OF	RAVEN-SYMONNE (C) (T) MCA 54625
75	74	72	7	BIG GUN (FROM "LAST ACTION HERO")	AC/DC R. RUBIN (A. YOUNG, M. YOUNG)
76	93	—	2	MEGA MEDLEY	ZAPP & ROGER (C) (M) (T) (X) REPRISE 40982
77	81	67	6	PETS	PORNO FOR PYROS (C) (D) WARNER BROS. 18480
78	86	95	3	THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREWIN'	YO-YO R. CROCKETS, Q. D. III, ICE CUBE (ICE CUBE, POKKETS, QUINCY D. III)
79	72	74	5	EVEN A FOOL CAN SEE	PETER CETERA (C) WARNER BROS. 18561
80	90	92	3	IN THE HEART OF A WOMAN	BILLY RAY CYRUS (C) (V) MERCURY 862 448
81	82	82	7	TEDDY BEAR	G-WIZ J. HARRIS (J. HARRIS, R. MARTIN)
82	83	70	19	LIVIN' ON THE EDGE	AEROSMITH (C) (V) GEFEN 19149
83	71	61	10	A BAD GOODBYE	CLINT BLACK WITH WYONNNA (C) (V) RCA 64503
84	NEW	1	1	*** Hot Shot Debut *** STREIT UP MENACE (FROM "MENACE II SOCIETY")	MC EHT (C) (M) (T) JIVE 42138
85	88	68	15	IN THESE ARMS	BON JOVI B. REICH (B. BON JOVI, R. SAMBORA, D. BRYAN)
86	97	—	2	WHAT MIGHT HAVE BEEN	LITTLE TEXAS (C) (V) WARNER BROS. 18516
87	89	89	19	TOUCH MY LIGHT	BIG MOUNTAIN (C) QUALITY 19120
88	92	83	16	PASSIN' ME BY	THE PHARCYDE J. SWIFT, E. WILCOX, R. ROBINSON, D. STEWART, T. HARDSON, J. MARTINEZ
89	NEW	1	1	IN MY NATURE	NUTTIN' NYCE A. GREENWOOD, J. GREENBURG, J. GILLIARD (L. WALLACE, D. JOINT, A. GREENWOOD)
90	94	—	2	LET ME ROLL	SCARFACE B. JORDAN (B. JORDAN, G. DUKE)
91	79	69	7	KILLER PAPA WAS A ROLLIN' STONE	GEORGE MICHAEL (C) (T) HOLLYWOOD 64626
92	78	63	14	LOVE NO LIMIT	MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54639/MCA
93	NEW	1	1	REASON TO BELIEVE	ROD STEWART (C) (D) (V) WARNER BROS. 18427
94	NEW	1	1	FOR THE COOL IN YOU	BABYFACE B. BABYFACE, L. A. HITCHCOCK, D. SIMMONS (BABYFACE, D. SIMMONS)
95	96	94	8	IT'S ON	NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 569
96	91	84	9	DUR DUR D'ETRE BEBE! (IT'S TOUGH TO BE A BABY)	JORDY (C) (M) (T) (X) COLUMBIA 74987
97	NEW	1	1	I'LL SLEEP WHEN I'M DEAD	BON JOVI (C) (V) JAMBICO 862 242/MERCURY
98	95	93	15	SIX FEET DEEP	GETO BOYS (C) (T) RAP-A-LOT 53823/PRIORITY
99	NEW	1	1	OH CAROLINA	SHAGGY J. R. ALLEN (O. BURRELL, W. RILEY)
100	98	96	6	I LIKE IT	JOMANDA (C) (M) (T) (X) BIG BEAT 98413/ATLANTIC

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

THE Billboard 200

FOR WEEK ENDING
AUGUST 14, 1993

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL
SAMPLE OF RETAIL STORE AND RACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY



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	2	CYPRESS HILL RCA 82418/AG (9.98/15.98)	NO. 1	1
2	3	2	6	SOUNDTRACK EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	2
3	4	4	11	JANET JACKSON A&M 54039 (9.98/13.98)	JANET	1
4	5	5	32	STONE TEMPLE PILOTS ATLANTIC 82418/AG (9.98/15.98)	CORE	3
5	6	6	5	MARINA STREISAND WARNER BROS. 45269 (10.98/16.98)	BACK TO BROADWAY	1
6	7	7	1	UB40 VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	7
7	8	8	17	SOUNDTRACK VIRGIN 88064 (10.98/15.98)	THE BODYGUARD	1
8	9	9	10	ROD STEWART WARNER BROS. 45269 (10.98/16.98)	UNPLUGGED... AND SEATED	2
9	10	10	1	SMASHING PUMPKINS VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
10	11	11	39	SOUL ASYLUM COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	11
11	12	12	30	SWV RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8
12	13	13	11	AEROSMITH ARISTA 18646 (10.98/15.98)	GET A GRIP	1
13	14	14	37	KENNY G ARISTA 18646 (10.98/15.98)	BREATHLESS	2
14	15	15	33	DR. DRE DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
15	16	16	20	4 NON BLONDES INTERSCOPE 92111/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	13
16	17	17	59	SPIN DOCTORS EPIC 47461 (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	3
17	18	18	18	ONYX RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	17
18	19	19	43	ALAN JACKSON ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	19
19	20	20	7	BILLY RAY CYRUS MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3
20	21	21	8	SOUNDTRACK COLUMBIA 57127 (10.98 EQ/16.98)	LAST ACTION HERO	7
21	22	22	3	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
22	23	23	5	SOUNDTRACK EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	23
23	24	24	10	SOUNDTRACK JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	11
24	25	25	21	LENNY KRAVITZ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
25	26	26	21	STING A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
26	27	27	7	TINA TURNER VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17
27	28	28	4	BLIND MELON CAPITOL 96585 (9.98/13.98)	BLIND MELON	28
28	29	29	6	TONY! TONI! TONE! WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24
29	30	30	23	DURAN DURAN CAPITOL 98876 (9.98/13.98)	DURAN DURAN	7
30	31	31	85	PEARL JAM EPIC 47461 (10.98 EQ/15.98)	TEN	2
31	32	32	12	RADIOHEAD CAPITOL 81409 (9.98/15.98)	PABLO HONEY	32
32	33	33	41	ERIC CLAPTON WARNER BROS. 45269 (10.98/16.98)	UNPLUGGED	1
33	34	34	6	GLORIA ESTEFAN EPIC 53807 (10.98 EQ/15.98)	MI TIERRA	27
34	35	35	6	VARIOUS ARTISTS TOMMY BOY 1074 (10.98/16.98)	MTV PARTY TO GO VOLUME 3	29
35	36	36	3	TONI BRAXTON MCAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	34
36	37	37	22	THE PROCLAIMERS CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH	31
37	38	38	88	MICHAEL JACKSON A&M 0070 (10.98/16.98)	DA DANGERUS	1
38	39	39	46	GEORGE STRAIT MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
39	40	40	9	LUTHER VANDROSS EPIC 54231 (10.98 EQ/14.98)	NEVER LET ME GO	6
40	41	41	12	WYNONNA CURB 10872/MCA (10.98/15.98)	TELL ME WHY	5
41	42	42	6	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/16.98)	MTV PARTY TO GO VOLUME 4	35
42	43	43	17	YANNI PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
43	44	44	39	SADE EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
44	45	45	2	TAG TEAM LIFE 78081/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	45
45	46	46	30	JOHN MICHAEL MONTGOMERY ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	27
46	47	47	32	SILK KEA 81391/ELEKTRA (10.98/15.98)	LOSE CONTROL	7
47	48	48	1	VAL RELATIVITY 1132 (10.98/16.98)	SEX AND RELIGION	48
48	49	49	13	BILLY RAY CYRUS MERCURY 514758 (10.98/16.98)	SOME GAVE ALL	1
49	50	50	44	ALICE IN CHAINS COLUMBIA 50475 (10.98 EQ/15.98)	DIRT	6
50	51	51	38	NATALIE COLE ELEKTRA 61468 (10.98/15.98)	TAKE A LOOK	26
51	52	52	17	H-TOWN LURE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	16
52	53	53	15	AARON NEVILLE A&M CD86 (10.98/16.98)	GRAND TOUR	48
53	54	54	6	BETTE MIDLER ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	50
54	55	55	23	BROOKS & DUNN ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	54	56	63	JON SECADA SBK 98845/ERG (9.98/15.98)	JON SECADA	15
57	44	32	28	SNOW EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	5
58	59	65	103	METALLICA ELEKTRA 61113* (10.98/15.98)	METALLICA	1
59	71	83	16	GIN BLOSSOMS A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE	59
60	50	48	7	NEIL YOUNG REPRISE 45310/WARNER BROS. (10.98/16.98)	UNPLUGGED	23
61	53	53	33	REBA MCENTIRE MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8
62	63	69	6	TEARS FOR FEARS MERCURY 514275 (10.98/15.98)	ELEMENTAL	45
63	40	33	9	SOUNDTRACK VIRGIN 88064 (10.98/15.98)	SLIVER	23
64	61	70	15	PRIMUS INTERSCOPE 92257*/AG (10.98/15.98)	PORK SODA	7
65	57	54	19	DWIGHT YOAKAM REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
66	64	57	32	SHAI GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
67	55	45	10	SOUNDTRACK MCA 10859 (10.98/15.98)	JURASSIC PARK	36
68	66	73	24	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
69	58	51	3	TAYLOR DAYNE ARISTA 18705 (10.98/15.98)	SOUL DANCING	51
70	69	62	21	TRACY LAWRENCE ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25
71	70	134	3	SOUNDTRACK MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	70
72	67	60	14	PORNO FOR PYROS WARNER BROS. 45228* (10.98/15.98)	PORNO FOR PYROS	3
73	62	52	10	DONALD FAGEN REPRISE 45230/WARNER BROS. (10.98/16.98)	KAMAKIRIAD	10
74	76	103	11	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE	74
75	NEW	NEW	1	THE O'JAYS EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	75
76	74	68	43	GARTH BROOKS ARISTA 18716 (10.98/15.98)	THE CHASE	1
77	73	66	10	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	22
78	65	59	5	UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON	59
79	79	78	45	JACKYL Geffen 24489 (9.98/13.98)	JACKYL	76
80	81	94	12	BRIAN MCKNIGHT MERCURY 848605 (9.98 EQ/13.98)	BRIAN MCKNIGHT	80
81	75	71	8	VAN MORRISON POLYDOR 519219/PLG (10.98 EQ/16.98)	TOO LONG IN EXILE	29
82	88	77	14	95 SOUTH WRAP 8117/ICHIBAN (9.98/16.98)	QUAD CITY KNOCK	71
83	109	108	16	CHRIS ISAAK REPRISE 45116/WARNER BROS. (10.98/16.98)	SAN FRANCISCO DAYS	35
84	83	96	14	JIMI HENDRIX MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
85	90	98	8	STEVE MILLER BAND POLYDOR 51944/PLG (10.98 EQ/16.98)	WIDE RIVER	85
86	80	72	10	ANTHRAX ELEKTRA 61430 (10.98/15.98)	SOUND OF WHITE NOISE	7
87	72	63	7	OZZY OSBOURNE EPIC 48973 (20.98 EQ/29.98)	LIVE & LOUD	22
88	92	101	37	CONFEDERATE RAILROAD ATLANTIC 82338/AG (9.98/15.98)	CONFEDERATE RAILROAD	88
89	87	79	44	10,000 MANIACS ELEKTRA 61438 (10.98/15.98)	OUR TIME IN EDEN	28
90	84	78	31	ICE CUBE FIRST PRIORITY 92230/AG (10.98/15.98)	THE PREDATOR	1
91	101	124	3	BJORK ELEKTRA 61468 (10.98/15.98)	DEBUT	91
92	91	85	88	BROOKS & DUNN ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
93	93	95	28	DUICE TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	84
94	99	99	17	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS	94
95	78	64	6	BELL BIV DEVOE MCA 10682 (10.98/15.98)	HOOTIE MACK	19
96	82	80	13	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	64
97	103	111	152	GARTH BROOKS LIBERTY 93886 (9.98/13.98)	NO FENCES	3
98	89	87	57	MARY-CHAPIN CARPENTER COLUMBIA 48881 (9.98 EQ/15.98)	COME ON COME ON	31
99	86	76	38	SOUNDTRACK WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
100	77	61	8	JOHNNY GILL MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	14
101	94	82	23	NAUGHTY BY NATURE TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	3
102	95	90	19	P.M. DAWN GET STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...?	30
103	97	88	20	GREEN JELLY ZOO 11038 (9.98/13.98)	CEREAL KILLER SOUNDTRACK	23
104	116	119	11	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	104
105	102	106	89	ENYA REPRISE 45276/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
106	85	91	18	L.L. COOL J DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	5
107	100	107	46	QUEEN HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
108	96	104	10	ROBERT PLANT ES PARANZA 92264/AG (10.98/16.98)	FATE OF NATIONS	34
109	118	118	6	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	90

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

MOTOWN ADDS MIGHT TO POLYGRAM ROSTER

(Continued from page 1)

viewed as a pricey bet on Motown's new generation of artists and on continued exploitation of the legendary label's rich past.

Boyz II Men's first and only album, "cooleyhighharmony," has sold nearly 7 million copies worldwide since its release in 1991. The vocal quartet's single "End Of The Road" topped Billboard's Hot 100 for a record 13 weeks last year. Trade publications reported the value of the renegotiated contract at \$30 million, but Jheryl Busby, Motown's president and CEO, characterizes that as "a ridiculous figure, not even close." Another source says it would be worth that much only if all seven albums sold more than, say, 3 million copies each.

The doo-hop band's next recording, "Christmas Interpretations," will be out in October or November, Motown says, and will contain mostly new Christmas songs written and produced by the members.

MOTOWN APPEAL ABOARD

Motown has a roster of 30 acts and a 30,000-album catalog of classic R&B recordings by such artists as Stevie Wonder, Diana Ross & the Supremes, Smokey Robinson & the Miracles, the Jackson 5, Lionel Richie, the Four Tops, Marvin Gaye, and the Temptations. New acts besides Boyz II Men are Another Bad Creation, Johnny Gill, and Shanice. Motown also owns the jazz imprint MoJazz as well as TV, film, and video properties.

Commenting on the acquisition's importance to PolyGram, a company source says that although the Motown catalog has been widely exploited in the U.S., it remains underexposed in many international markets. For PolyGram, the deal also means the accomplishment of such longtime goals as increasing U.S. market share and expanding its reach into R&B music.

Analyst Harold Vogel of Merrill Lynch says the buyout "clearly increases PolyGram's presence and market-share potential in many of the major countries around the world."

In many ways the buyout announcement was anticlimactic. It had been rumored for nearly two years that PolyGram would be the next owner of Motown. PolyGram has been the label's U.S. distributor since September 1991 and its overseas licensee since January 1992.

Even the acquisition price was not unexpected. Earlier this year MCA sold its 17.5% stake in Motown. Some sources estimated the pricetag at \$60 million. If that were the figure, 100% of Motown would be valued at about \$340 million.

Motown's worldwide revenues were \$137 million last year. PolyGram says it put a value of \$50 million on the Motown name. The acquisition, then, represents a multiple of 2.2 times revenues, which analysts agree is near the top range of what record companies have sold for, but is not an unrealistically high number.

Keith Benjamin, analyst with Robertson Stephens & Co., says the price is justified because Motown "gives extra value to PolyGram; it gives them the critical mass in the U.S. they've been trying to get."

Analyst Chris Dixon of PaineWebber estimates Motown's annual cash flow at \$20 million, which would put a pricey multiple of

15 times cash flow on the purchase.

PolyGram plans to initially use its cash flow and borrowings to pay for Motown. It will also assume \$24 million in liabilities. To cover the cost, PolyGram plans a 10-million-share offering of stock to the public later this year. No share price has been set.

STRATEGIC PARTNERSHIP

Continuing to run Motown will be Busby, a former MCA executive who has been in charge since MCA acquired its Motown stake in 1988. Clarence Avant, a music industry veteran who is chairman of the PolyGram-owned Tabu Records, will be chairman of Motown's executive board. And Berry Gordy, the legendary founder of Motown in 1959, has been named chairman emeritus.

Commenting on the importance of the sale to Motown, Busby says, "There are obviously some realities in the marketplace. One is consolidation. Another is the global market. With those two realities, it's important to have a strategic industry partner positioning Motown to move forward."

POLYGRAM PROFITS SURGE IN FIRST HALF

(Continued from page 6)

driven by the Far East, and a certain amount by Latin America," says analyst Chris Dixon of Paine Webber. "Europe is still very weak."

Classical music had a "slight decline in sales," according to the company. President/CEO Alain Levy says, "Classics is one of the areas that hurts when recession comes. And there is tremendous expansion in budget classics. There is no U2 in classics."

PolyGram's Island Records resigned the phenomenally successful Irish band U2 to a new six-album contract in June. The first release under the new deal, "Zooropa," reached No. 1 on The Billboard 200 albums chart in July. Levy dismisses the \$200 million price tag some published reports put on the signing. "It is a very reasonable deal, but nowhere close to \$200 million," he says. "The resigning was very important to me. People were saying Island was a lame duck."

Wall Street once criticized PolyGram for paying too much for Island (\$272 million in 1989) and A&M (\$460 million in 1990). Levy responds, "Island, A&M, and Really Useful Holdings [a theatrical production company] are ahead of our projections. If the acquisitions had been so expensive and so dilutive, would we have come up with the results we've had in our past two years?"

Indeed, investors have applauded PolyGram by driving up its stock from its initial offering price of \$16 in December 1989. On Aug. 3, the day the first-half results were announced, shares rose \$1.625 in New York Stock Exchange trading, to a 52-week high of \$30.875.

Analyst Keith Benjamin of Robertson Stephens & Co. says, "Whether an acquisition price is good or bad is always a function of time. They've breathed new life into Island and A&M."

Other labels owned by PolyGram include Mercury, Polydor, Fontana, London, Vertigo, and Verve in pop, and Decca/London, Deutsche Grammophon, and Philips Classics in classical. Some of the acts on their ros-

ters are Dire Straits, Bon Jovi, Bryan Adams, Elton John, John Mellencamp, Billy Ray Cyrus, and Tony! Toni! Toné! New artists include Extreme, Gin Blossoms, P.M. Dawn, Stereo MC's, and the Cranberries (see story, page 1).

BRANCHING OUT

But PolyGram is more than a music company. In the past year it has branched out into film and home video production and distribution, spending more than \$200 million to get into the movie business. Last year PolyGram Filmed Entertainment posted a \$20 million loss; for the first six

STEWART, DIAMOND SCORE PLATINUM IN JULY CERTS

(Continued from page 10)

months this year, the deficit was \$10 million. Levy says the losses were expected for startup operations. "The big issue is the quality of the movies we're producing," he maintains.

So far PolyGram's biggest-grossing film has been "Posse," which recently took in \$18 million at the box office. Despite a relatively low take by today's Hollywood standards, analyst Dixon calls the film a hit because its budget was low, and because it went out through PolyGram's own film distribution venture, Gramercy Pictures.

As for video, PolyGram has announced plans to price films for rent-

al in the fourth quarter and has expanded its role in the sell-through market with the acquisition of Vision Video in the U.K.

The film and video units accounted for 8% of PolyGram's first-half sales, compared with 7% in the same period last year.

PolyGram, whose headquarters are in London, is 79% owned by Holland's Philips Electronics NV. After PolyGram completes an anticipated sale of 10 million shares of stock to the public later this year to pay for the Motown acquisition, Philips' stake will drop to 75% and public shareholders will own 25%.

ond.

PLATINUM SINGLES

Duice, "Dazzey Duks," Tony Mercedes Records/Bellmark, its first.
SWV, "Weak," RCA, its first.
95 South, "Whoot, There It Is," Wrap/Ichiban, its first.

GOLD SINGLES

Onyx, "Slam," JMJ/RAL/Chaos/Columbia, its first.
UB40, "Can't Help Falling In Love," Virgin, its third.
SWV, "Weak," RCA, its second.
Exposé, "I'll Never Get Over You (Getting Over Me)," Arista, its second.
95 South, "Whoot, There It Is," Wrap/Ichiban, its first.
Jodeci, "Lately," Uptown/MCA, its second.
Shai, "Comforter," Gasoline Alley, its second.

Assistance in preparing this story was provided by Carrie Borzillo.

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JARRE TOUR MAPS OUT AN INNOVATIVE ROUTE

(Continued from page 1)

opera to '90s rave culture in an effort to reinvent the outdoor pop concert.

Jarre, whose current album, "Chronologie," on Disques Dreyfus/Polydor Records, has been charting across Europe this summer, has been staging one-off spectacles of sound and light since 1979 against the skylines of cities including Paris, Beijing, Houston, and London. While his live shows have been rare, Jarre also has released 14 synthesizer-driven albums since 1969, including "Oxygene" and "Equinoxe," which spread his fame in the late '70s to the U.S. According to PolyGram, his cumulative global sales since 1969 have surpassed 37 million.

Jarre plans to take his tour across Europe this summer, then to South

America and Asia. He plans to stage shows next year in U.S., after he negotiates a deal for the American release of "Chronologie." That album, like Jarre's catalog, is available as an import in the states.

The towering abbey of Mont St. Michel, rising like a medieval mirage off the coast of Normandy, creates an appropriate backdrop for Jarre's show. According to legend, Michael the Archangel brought a vision of Mont St. Michel to a bishop back in the 8th century. On a summer night, Jarre brought another kind of vision to this historic site, a granite point linked by a narrow causeway to the mainland.

The synthesizers, sequencers, guitar and drums of his seven-member

band resounded from the stage at the base of the abbey. A 70-member choir, dressed in white and carrying flaming torches, surrounded the musicians. Synchronized laser images and projections—a woman's face, massive flowers and fruit, churning gears and clocks—played across nine screens flanking the stage, and the old stone walls rising behind it. Illuminated smoke billowed from the ramparts far overhead, and fireworks bloomed in the night sky.

At center stage, Jarre stood—feet spread, head raised, hands braced on his keyboard, turquoise coat flowing—like a mad genius at work.

LIKE A BIG CLUB

Comparisons can be made to the stadium spectacles of other artists, from Pink Floyd's flying pigs to U2's Zooropa tour. However, unlike most stadium shows, the audience of some 40,000 paid scarce attention to the musicians on stage, or to their images on two small video screens. Instead, they seemed immersed in the communal experience of music, lights, and historical fantasy which Jarre has created here. As he triggered the dance beat of "Chronologie No. 4," the event was, in fact, akin to one huge rave.

"You can feel the sense of conviviality," says Jarre. "It's like a big club. I was recently in a stadium to see a concert and you had video screens on the left and right. I looked at the audience and you had 40,000 people watching TV. Nobody was looking at the stage."

Explaining his goal, Jarre says, "I truly believe that this kind of format, which I've been experimenting with for these last 14 years, could be an alternative to the regular rock concert."

Francis Dreyfus, who manages Jarre and owns Disques Dreyfus, says that when he met Jarre in 1972 he was looking for a performer "who was able to conceive that music would be only one element in a piece of art. What Jean Michel presents on stage is only one element of the show. The star of the show is the city; the star of the show tonight is the Mont St. Michel."

THE RAVE ALTERNATIVE

In the traditional rock concert format, a performer sets himself above the crowd, isolates himself in the



Fans gather for the first concert of Jean Michel Jarre's tour, held at the towering abbey of Mont St. Michel, France. The concert featured a seven-member band, a 70-member choir, smoke and fireworks, synchronized laser images, and projections on nine screens flanking the stage. (Billboard photo)

spotlight, and dictates emotions through the lyrics of songs. A sense of equality and community between performer and audience is elusive at best. "It is exactly what I am trying to escape from," says Jarre.

The rave scene offers an alternative setting in which fans share music in a more communal fashion, with far less focus on performers. And to his delight, Jarre, in his mid-40s, is acclaimed as a godfather of rave, and has found a place as part of the dance culture thanks to the early, ambient synthesizer beats of "Oxygene," "Equinoxe" and other works. He acknowledged the link by working on remixes of the track "Chronologie No. 4" with dance artists Praga Kahn, Sunscreen, Black Girl Rock, and engineer Jamie Petri.

ONE-OFF ASPECT

"I feel close to the rave movement because the acts have tried to break away from having one singer as the focal point of a concert," he says. "It is my opinion that it is one of the major movements of the '90s because of [that communal spirit]. It is a different format that can co-exist with the regular format which we know of for concerts—not dictating feelings but sharing in a more equal way.

"One aspect of rave very close to my work is the one-off aspect of rave," he adds. "There is no second chance. It creates an intense, immedi-

ate complicity."

Dreyfus, whose Disques Dreyfus is distributed by Sony in France and licensed to Polydor in most other international markets, says that Jarre, as a non-Anglo artist, has enjoyed "a fair element of success" in the U.S. with his past albums. But Dreyfus chose to not release "Chronologie" simultaneously in the U.S. because of his concern with parallel exports of cheaper U.S. albums to other markets, and because of marketing disagreements with U.S. record executives.

LONG-TERM PERSPECTIVE

Looking back on the U.S. success of his "Oxygene" album, which was released in the states in 1976 on Polydor and reached No. 78 after 19 weeks on the Billboard albums chart in 1977, and his outdoor performance before 1.5 million people in Houston in 1986, Jarre views U.S. acceptance with a long-term perspective. "It is not the American way of doing business," he says.

And while his tour explores new ideas about live performance, Jarre's says "Chronologie" suggests new ideas about time and perspective. "All the big problems of the end of the century can't be solved by politicians or businessmen because they are trapped in short-term thinking," he says. "This will be the big challenge of America in the next 20 years. It's the same in Europe.

"So I really would like to go back to America with this project," says Jarre. "I truly think it is tailor-made for American society."

NEW GUITAR LABELS

(Continued from page 8)

ent categories and bring this music to a wider audience."

Guitar Recordings is now working "If Looks Could Kill," the second single from "Gilrock Ranch." Upcoming is "Hat," an album by Frank Zappa guitarist Mike Keneally that is characterized by "Zappa-style guitar gymnastics and a bizarre sense of humor," Lartz says.

With the new imprints and releases, Lartz says Guitar Recordings, which is distributed by Relativity Entertainment Distribution (RED), has moved beyond its original status as a magazine offshoot. "I basically think we're becoming a real label, structuring ourselves as any other indie."



by Geoff Mayfield

BY A NOSE: "Sleepless In Seattle" continues to grow, while Cypress Hill suffers the second-week decline that rap and hard-rock groups usually experience after making big debuts. But, in one of the closest battles we've seen since The Billboard 200 began using SoundScan data, Cypress Hill holds on to the top slot, leading the "Sleepless" soundtrack by fewer than 1,000 units. Figure that "Sleepless" is practically a lock to move to the top spot next week.

NEW STANDARD: By retaining its grip on the chart, Cypress Hill becomes the first rap act in the SoundScan era to hold at No. 1 on The Billboard 200 for two straight weeks. Although N.W.A. and Ice Cube each made headlines when they reached the top of this chart, the only rap act besides Cypress Hill to top the chart in two different weeks since the May 1991 conversion to point-of-sale tracking was a fellow Ruffhouse/Columbia act, Kris Kross, but those weeks were not consecutive. By the by, Kris Kross' sophomore album hits the charts next week; early sales reports indicate it should debut in the top 20 on The Billboard 200, but it will likely fall short of the top 10.

THE U.K. INVASION: When Radiohead jumped to No. 32 on The Billboard 200 last week, it marked the first time in 1993 that a new U.K. act reached the top 40 on The Billboard 200. The Proclaimers also made the top 40 last week, but since their "Sunshine On Leith" first hit the chart in 1989, there are some who would have trouble describing that Scottish act as "new." The last time a new U.K. band reached the top 40 on The Billboard 200? You have to go all the way back to Sept. 14, 1991, when KLF's "White Room" rose to No. 39. Annie Lennox's debut entered at No. 33 in last year's May 30 issue, but, considering her tenure with Eurythmics, she was hardly an unknown entity at the time she launched her solo career.

HOT: Speaking of Radiohead, another young Capitol act, Blind Melon, shows The Billboard 200's biggest sales increase as it leaps 60-28. Not bad for a band that wasn't even on the chart five weeks ago. New Capitol president Gary Gersh installed Blind Melon and Radiohead as the label's top priorities, and that strategy has obviously borne fruit... Virgin continues its hot streak, posting two top 10 debuts this week with UB40 and Smashing Pumpkins. The recent entry by two UB40 titles on Top Pop Catalog Albums (Nos. 30 and 31) indicates its new one could hang around the top 10 for a while. Meanwhile, the new UB40 seems to cannibalize sales on the "Sliver" soundtrack, which also contains the act's No. 1 "Can't Help Falling In Love." It suffers a 21% sales drop as it slides to No. 63.

THERE IT IS: In an effort to settle a score between two similar singles—Tag Team's "Whoop! (There It Is)" and 95 South's "Whoop, There It Is"—Arsenio Hall staged an old-fashioned battle of the bands on his July 26 show, with the two acts delivering their songs back to back. Viewers voted for their favorite via a 900 telephone number, with proceeds benefiting Red Cross flood-relief efforts in the Midwest. 95 South won by a hair, pulling 53% of the 16,378 calls. On The Billboard 200, Tag Team's album—which wins the Pacesetter at No. 45—has reached a higher peak. Since the release of 95 South's album (No. 82), which came out March 10, it has sold approximately 185,000 units, according to SoundScan, while the Tag Team set sold roughly 43,000 in its first two weeks. In the wake of the battle on Hall's show, and a segment about the two acts' singles that ran that same week on MTV News, both albums earn bullets.

FOR THE RECORD

Rykodisc has acquired the rights to Elvis Costello's Columbia Records output for the Western Hemisphere (Billboard, Aug. 7).

The photo that accompanied the article on Shanachie's Don Covay and Otis Blackwell tribute albums (Billboard, Aug. 7) was taken backstage at the Bottom Line during a Dan Penn concert about two years ago. Joe Perry produced Shanachie's three "Soul Of R&B" packages.

A July 31 story on Sub Pop Records should have indicated that Mammoth Records is exclusively distributed by Relativity Entertainment Distribution.

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FTC INQUIRY UNDER WAY, SUITS MOUNT IN USED-CD FRAY

(Continued from page 1)

ters state that the FTC has begun a "preliminary inquiry" to determine whether attempts to "restrict the resale of CDs" violates section 5 of the FTC Act.

That code "prohibits unfair or deceptive acts [or] practices and unfair methods of competition."

In addition, some who have seen the letter say the investigation may have broader implications beyond the used-CD issue, possibly leading the commission to look at the industry's overall CD-pricing structure. The FTC declined to comment on the matter. But in addition to sources at the six major record companies, a number of retailers told Billboard that they have been contacted by the FTC and questioned on the issue.

CLASS-ACTION LAWSUITS

Meanwhile, the two latest lawsuits filed against the four majors appear to have been prompted by CEMA Distribution's refusal to allow used-CD dealers to order the new Garth Brooks CD. Following a suit by Wherehouse Entertainment in July, independent retailers have filed two separate class-action lawsuits against CEMA, Sony Music Distribu-

tion, Uni Distribution, and WEA Corp.

On July 29, Nothing Beats Fun Inc., which operates the two-store Boogie Records in Toledo, Ohio, filed suit against the four distributors in U.S. District Court in Toledo.

On Aug. 2, the Independent Music Retailers Assn., along with the eight-store Baltimore, Md.-based Record & Tape Traders and the three-store, Dearborn, Mich.-based Repeat The Beat, filed a similar suit in U.S. District Court in L.A.

The suits charge that the distributors violated antitrust laws by withholding co-op advertising dollars, and that CEMA's refusal to take orders on Brooks' new "In Pieces"—due Aug. 31 on Liberty Records—is also illegal.

Representatives of the chains involved in the filings claim that they were already considering lawsuits over the withholding of advertising dollars. When CEMA made good on its promise to bar used-CD dealers from ordering the new Brooks CD, they say they had no choice but to take legal action.

Beyond the currently filed actions, Paul Mawhinney, owner of the Pitts-

burgh-based Record-Rama, is considering his legal options, while San Diego-based attorney Don Mogin is looking into filing a similar suit against the four largest distributors on behalf of consumers.

The four distributors named in the lawsuits had no comment.

BROOKS SPURS SUITS

The used-CD controversy, which has been ongoing since the NARM convention in March, exploded when Torrance, Calif.-based Wherehouse Entertainment brought the used-CD issue to court with its July 19 federal antitrust suit against the four major distributors (Billboard, July 31).

According to Repeat The Beat owner Roman Kotrys, the IMRA turned to legal action, which representatives of the group had suggested in the past (Billboard, July 31) as a last resort. "It definitely was the Garth Brooks thing" that prompted the IMRA suit, he says.

Kotrys adds that the IMRA feared that other distributors would follow CEMA's lead and not allow retailers in the used-CD business to purchase their hot hit product. "If the next thing was going to be the Pearl Jam

release, that could very much affect my business," Kotrys says.

Steve Essick, co-owner of Nothing Beats Fun, felt strongly enough about the issue to file a lawsuit himself. (Initially, Repeat The Beat was included in the Nothing Beats Fun suit, but its name has been withdrawn from the filing. Instead, that chain opted to be included in the IMRA suit.)

Essick says he had been closely following the issue and had consulted his lawyers after he received letters from the distributors informing him that they would no longer offer co-op ad dollars to used-CD dealers.

"I was aware of the Wherehouse suit, listening to the opinions of lawyers, sitting back, and hoping the situation would go away on its own," he says. "I strongly believe that this whole issue is misconstrued and blown out of proportion."

When Essick's buyer attempted to order Brooks' "In Pieces," and was told by a CEMA sales representative the chain could not, he decided to file a lawsuit. "Obviously, when it starts interfering with our daily basic functions, we have to do something," he says. "It's not right if I'm not going to have Garth and the guy down the block is. I've been in the business for 20 years and I don't believe that is correct, and my legal counsel did not believe that it was correct."

Kevin Stander, co-owner of Record & Tape Traders, says the distributors "kept strong-arming us with more sanctions. Used CDs were going to happen. It's a pity they had to go this route." (See Commentary, page 5.)

Buyers from Boogie, Repeat The Beat, and Record & Tape Traders say that their attempts last week to order the new Brooks CD were unsuccessful.

CEMA sales representatives did take the chains' orders for cassettes, which is somewhat ironic, since Repeat The Beat and Record & Tape Traders also deal in used cassettes.

MAY TURN TO ONE-STOPS

Representatives from those chains say they may have to turn to one-stops to order Brooks' CDs. Repeat The Beat's Kotrys, who operates a one-stop under the same moniker, says the wholesale outlet also was barred from ordering "In Pieces."

Says Kotrys, "I don't know what to do. We service jukeboxes also, so I have no idea how I'm going to get that piece of product to jukebox oper-

ators."

Record & Tape Trader's Stander says he may go the one-stop route. "We'll have to pay more and sell it for more," he says. "We may put it up with a sign explaining why the price is so high."

Nothing Beats Fun's Essick is also weighing his options. "We were just going to boycott the thing, but when the anger dies down, we have to be in the business of giving the customers what they want," he explains. "Throughout this whole thing, we haven't done anything to cut off our noses to spite our faces."

According to sources, Wherehouse also has been price-shopping at various one-stops for the Brooks' CD.

Like the Wherehouse lawsuit, the two recent actions charge that the four distributors violated a federal antitrust statute known as the Robinson-Patman act, which states that businesses offering promotional allowances must offer the proportionally equivalent terms to all customers.

The two new suits also charge that the four distributors conspired with each other to keep new-CD prices at artificially high levels and to restrain the growth of the lower-priced used-CD market, although they are all involved in the record-club business.

They also charge that CEMA violated the Sherman Act, which forbids restraint of trade and anti-competitive conduct, by barring retailers from ordering Brooks' "In Pieces" CDs. This claim was not made in the Wherehouse complaint.

Eliot Disner, a Los Angeles-based attorney who specializes in antitrust law, has speculated that the distributors may have knowingly broken the antitrust laws "as a calculated risk," fearing that the potential losses from used-CD sales are far greater than the money they may lose in legal costs.

He adds that CEMA's alleged violation of the Sherman Act by refusing to sell the Brooks CD will be "much harder to prove" than the citing of the Robinson-Patman Act.

The Recording Industry Assn. of America and the National Assn. of Recording Merchandisers have remained virtually silent during the legal wrangling, although the latter group is conducting a study into the used-CD business.

NARM plans to share the research with its members at its Retailers Conference, which is set for Sept. 19-21 in the Atlanta area.

U.S. LAWMAKERS RIP GERMANY ON COREA BAN

(Continued from page 16)

German president Richard von Weizsaecker, Chancellor Helmut Kohl, Baden-Wuerttemberg's culture minister Marianne Schultzhector, and Ignaz Bubis of the Central Council of German Jews. In his letter he referred to the policy as "artistic cleansing," and asked, "Will books be burned again soon?"

However, the state government has rejected as "false and malicious" the claims by Corea that it was guilty of prejudice by its actions.

In an official statement July 16, Baden-Wuerttemberg spokesman Markus Bleichstein said no contract with Corea was ever signed, and that "negotiations were commenced but were discontinued when it was learned that Mr. Corea is a practicing Scientologist and makes public appearances to promote the sect."

The statement continues: "We are extremely critical of the practices of Scientology, whose activities we investigated very thoroughly in March 1991. We received horrifying reports from former members of the organization, and have witnessed the financial ruin of people who once belonged to the sect. It is our policy not to use public money to engage people who are members of this organization."

The state, like others in Germany, does not recognize Scientology as a religious movement. Baden-Wuerttemberg has responded to German media comment that Corea was not barred from playing in the Klavier Sommer festival in Munich, saying that it was a private, rather than a state-funded, event.

H'WOOD RENTAL QUOTAS COULD MEAN SINK OR SWIM

(Continued from page 6)

to their market shares. If Paramount falls short, they're shut out.

"Everybody rises and falls with Paramount's success," says a wholesale executive. "It's a very big risk for all of us," acknowledges Ingram Entertainment president John Taylor, who thinks the trend will accelerate. "There are a couple of majors thinking about it," Taylor says. "I would expect one or two jumping in and doing this" by year's end.

At least two independents have already jumped, and a third, Turner Home Entertainment, says it is "weighing the pros and cons." PolyGram Video is said to have applied a national goal to the final two sales levels for its first rental release, "Posse."

LIVE Home Video, meanwhile, structured a rebate-sharing program around "Bad Lieutenant," which shipped the week of Aug. 2. Taylor says the scheme was a key reason Ingram made its numbers, and a LIVE spokeswoman claims "we're pleased" with orders for 65,000 copies.

That's good news for smaller wholesalers, who could be tied to the performance of Ingram, the country's biggest with a share generally estimated at 30%-32%. "We will not make our goal if Ingram doesn't make its goal," says J.D. Mandelker, head of St. Louis-based Sight & Sound Distributors. Another wholesaler comments, "We want to know what Ingram's marketing program is, because everything depends on it."

When Ingram sneezes, the supplier and the rest of the distribution community could catch cold—

or worse—under the new rules. Taylor admits a missed goal "definitely can hurt" the studio.

Mandelker's concern is that Ingram has lost more share than the studios realize since it acquired Commtron last year. They're thus expecting better results than the company can deliver, he believes.

"It's my understanding" Ingram has slipped to 28%-29%, which would jeopardize a national program, Mandelker says. Taylor disagrees. "We've maintained our share all the way through the first quarter of the year, and we've been hitting a good many of our goals," he says.

The studios are loath to comment on any aspect of rebates but, according to distributors, prefer this kind of infighting among distributors to price competition. "I think that represents a major problem to the entire industry," Taylor says. "We'll continue to make less and less money" unless it's curtailed. It's raising worries "about the financial health of distribution," says another source.

Examples such as Warner Home Video's "Unforgiven" don't help matters. The title reportedly fell short of the studio's goal, and to

close the gap, Warner proposed an extra rebate for wholesalers who hit their top-most numbers, known as level 3. Artec, based in Shelburne, Vt., went after sales with a vengeance, offering "Unforgiven" at \$3 below cost.

"They were the worst offender on the East Coast," according to a competitor. "People switched orders. It's a definite example of what can happen." He thinks Ingram, Baker & Taylor Video, and Star Video got hit the hardest. Artec executives weren't available for comment at deadline.

Nonetheless, distributors don't necessarily want to trade away the competitive advantage gained from level 3 rebates. The smaller ones often live off the additional points, splitting the savings with new accounts as a way to close sales, notes Ted Engen, president of Minneapolis-based Video Buyers Group. A move to national goals "hurts [them] big time," Engen adds.

"I'm not in favor" of the change for another reason, says one regional wholesaler. "I'm afraid the studios are going to hold back on [national] rebates. Are they going to be honest with us? Who's going to know?"

LIVE'S MOUNT NAMED PREZ/CEO OF WEA

(Continued from page 10)

last eight years, he has spent most of his life on the music side."

Morgado credits the retiring Droz, the second president of WEA, with creating "the modern WEA. In many ways he developed the standards most of the industry has attempted to emulate."

Droz announced his resignation at what was described as an emotional June 25 staff meeting at WEA headquarters in Burbank.

Droz began his career with WEA as sales director and administrator of national accounts in 1972. Two years later he was upped to executive VP, and in 1977, he replaced the

late Joel Friedman as president of WEA.

Droz's planned resignation follows the departure of several other industry veterans who had recently left longtime posts. A&M co-chairs Herb Alpert and Jerry Moss recently left the company they founded more than 30 years ago (Billboard, May 1) and Joe Smith left his post as president/CEO of Capitol-EMI in April.

At press time, LIVE had yet to announce a replacement for Mount.

Assistance in preparing this story was provided by Earl Paige.

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The Billboard Bulletin...

EDITED BY IRV LICHMAN

SNOW DENIED U.S. ENTRY

Set to begin a nationwide tour, EastWest Records star Snow has been denied entry into the U.S. by the Immigration and Naturalization Service. According to EastWest, the dancehall artist, who is currently on probation after serving a year in a Toronto jail on an assault conviction, was denied a temporary non-resident work visa because "an insufficient amount of time has passed since his release from prison to show that [Snow] has been rehabilitated." Snow is appealing.

EXEC SHUFFLE AT VIRGIN?

Several sources indicate that a power struggle is at hand within EMI-owned Virgin Records, with speculation that either co-chairmen Jeff Ayeroff and Jordan Harris or president Phil Quartararo are headed out of the company. While most believe a change at the top is imminent, one well-placed source says no move will be made until the trial concludes in singer Yvette Marine's suit against the label; Harris already has testified in the case (see story, page 8), while Ayeroff may be called as a witness. Some speculation says that Quartararo could wind up at one of the WEA labels; he is known and respected there because Virgin formerly was tied with Atlantic.

MERCHANT QUITS MANIACS

Natalie Merchant, lead singer of 10,000 Maniacs, is leaving the Elektra Entertainment group after a

dozen years. Merchant says the split is amicable: "There is no ill will between the members of the group," she says. "This is a natural passage for which I've prepared." She adds that she has contemplated the move for two years, but postponed the announcement until now because she wanted to avoid the hype of a "farewell tour."

MTV EUROPE FILES U.K. CHARGES

MTV Europe has filed a U.K. High Court writ against global trade group IFPI, the five major record companies, and video performance rights body VPL, alleging abuse of monopoly. The complaint is similar to another lodged by MTV Europe with the European Community (Billboard, July 31). . . . Meanwhile, Sony Music, Time Warner, Thorn-EMI, and PolyGram are out in the open as investors in Germany's cable rival to MTV, Viva. The consortium has a 24.75% stake in the channel, due to start transmitting Nov. 1.

FARRELL SETS LABEL/PUB BUY

Veteran writer/producer Wes Farrell is set to make his first big move as the guiding light behind the recently established Music Entertainment Group in New York. Nearing official word, Bulletin hears, is the purchase of a strong label and its publishing affiliate.

LAMB TO PEERMUSIC NASHVILLE

Kevin Lamb is switching his publishing affiliation in Nashville from Maypop, the Alabama catalog, to

peermusic. The move means Lamb likely will surrender his seat on the board of the National Music Publishers Assn., of which Lamb's boss Ralph Peer II is also a member.

GRATEFUL DEAD SUES WARNERS

The Grateful Dead has sued its former label, Warner Bros. Records, alleging that the company failed to pay full album royalties. The suit, filed Aug. 3 in Superior Court in Los Angeles, claims that Warner Bros. erroneously listed albums sold as promotional copies. The action seeks payment of royalties plus interest, and unspecified punitive damages.

SHOWTIME HOMVID LABEL?

Showtime, one of the premier pay-TV channels, reportedly will create a home video label as an outlet for its made-for-cable programming. If it happens, look for Showtime to distribute through a supplier more focused on the cassette market. Nickelodeon, like Showtime a Viacom subsidiary, recently agreed to reach retailers via Sony Wonder.

NRM OFFERS 1.7 MIL SHARES

National Record Mart has completed an offering of 1.7 million shares, priced at \$7.50. The offering raised about \$10 million for the company and about \$1.5 million for current shareholders, with the remainder going to the underwriters. Ladenburg, Thalmann & Co. and Advest Inc., the co-managers of the deal, also sold a 255,000 share over-allotment.

Rod's Reason To Believe In Old Hits

WHILE JODECI HOLDS ON to the No. 6 position with its "Unplugged" version of Stevie Wonder's "Lately," Rod Stewart debuts at No. 93 with his second consecutive "Unplugged" single. "Reason To Believe" also was his very first Hot 100 single when it debuted at No. 98 on July 17, 1971. Stewart's cover of the Tim Hardin song moved up the chart by its lonesome until its fifth week, when the B side, "Maggie May," was also listed. In its sixth chart week, "Maggie May" became the A side, and six weeks later the two-sided hit was No. 1.

That makes "Reason To Believe" one of the very few No. 1 hits to make the chart in a re-recorded version by the same artist who took the song to the top. Neil Sedaka has had the biggest success in re-recording a No. 1 hit. He took "Breaking Up Is Hard To Do" to No. 1 in August 1962. He slowed it down for a ballad version that peaked at No. 8 in February 1976. Chubby Checker enjoyed a new round of popularity on his 1960 No. 1 hit "The Twist" when he joined the Fat Boys for "The Twist (Yo, Twist!)," which peaked at No. 16 in June 1988. And Frankie Avalon tried a disco updating of his 1959 chart-topper, "Venus." The dance version went to No. 46 in March 1976.

Not every re-recording of a No. 1 hit has made the chart. Petula Clark enjoyed a U.K. chart run with "Downtown '88," but it never surfaced in the U.S. Roy Orbison won a posthumous Grammy for the live version of "Oh, Pretty Woman," but the single did not chart. And Tears For Fears remade "Everybody Wants To Rule The World" as "Everybody Wants To Run The World" for SportAid, but that new version did not reach the Hot 100.

If Rod can take "Reason To Believe" to No. 7 or high-

er, he'll have the most successful re-recording of a No. 1 hit in the rock era. It's not unlikely, as he's coming off a top five hit with his first "Unplugged" single, "Have I Told You Lately."

I WANT A NEW HIT: If history repeats, then Huey Lewis & the News' "It's Alright" won't peak on the Hot Adult Contemporary chart until September. The cover of the Curtis Mayfield song is up to No. 7 this week. It's Huey's first top 10 AC hit since "It Hit Me Like A Hammer" in September 1991. The biggest News hit on the AC chart was "Stuck With You," No. 1 in September 1986. And in case you haven't detected a pattern yet, "Perfect World" peaked at No. 2 AC in September 1988, "Doing It All For My Baby" reached No. 2 in September 1987 and "If This Is It" went to No. 5 in September 1984.



CHART
BEAT

by Fred Bronson

TEN YEARS AFTER: Darrell Roberts of Raleigh, N.C., notes that exactly 10 years ago this week, Michael Jackson's "Human Nature" was in its fourth week in the top 40, at No. 23. And this week, SWV's "Right Here (Human Nature)," which incorporates elements of the original hit, is in its fourth week in the top 40, moving up to No. 19. Roberts also points out that Jackson is in his fourth week in the top 40 with "Will You Be There," up three places to No. 24. We can't top that, Darrell, but we can add to it: This week in the U.K., Bitty McLean jumps from No. 31 to No. 19 with "It Keeps Rainin' (Tears In My Eyes)." The original version, by Fats Domino, peaked at No. 49 in the U.K. So even if Bitty moves up a little bitty next week, he already has the biggest U.K. version of the song.

WHITNEY IS TAKING THE



COUNTRY BY STORM!

“She sang and performed her heart out. Her voice is one of pop's great instruments, and there are few singers who can even come close to the kind of high drama and vocal acrobatics she brings to the concert stage. She toyed with timing, tempo and phrasing, rearranging seemingly at will. There's something exhilarating about watching a performer of her caliber, knowing she is calculating rhythm and meter, deciding on the fly which way to go with the lyric — confident she has the vocal equipment to pull off anything she can conceive.

Tuesday night, Houston was a triumph.”

- MIAMI HERALD -

July 7, 1993

“WHITNEY HOUSTON'S GOT IT ALL AND IT SHOWS.

In less than 10 years, she's matured from a shy, 19 year-old newcomer with a dazzling voice to a commanding presence with a knockout selection of hits.”

- BOSTON HERALD -

July 16, 1993

“A voice made of steel and smoke that can send chills through an audience. And on Tuesday's opening night performance, that voice rang magnificently through the auditorium.”

- NEW YORK TIMES -

July 22, 1993

“An electrifying opening-night performance at Radio City. Her voice is staggering, her manner relaxed and real. She is a thrilling talent, and she knows how to handle a boisterously affectionate, emotional crowd. Brava, diva!”

- NEW YORK NEWSDAY -

July 22, 1993

“Whitney Houston soared in a spectacular performance, at her Radio City Music Hall opener Tuesday.”

- USA TODAY -

July 22, 1993

“WHITNEY SPINS SOULFUL MAGIC.

At her sold-out opening night Radio City Music Hall debut, Houston sang beautifully and projected passionately.”

- NEW YORK POST -

July 21, 1993

Photo: Ramdee St. Nicholas



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ARISTA

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“-the fourplay seemed to go on and on without any sign of letting up. Finally, breathlessly, they got between the sheets.”

We're talking radio, of course. And retail. And Fourplay — you remember:

Bob James, Lee Ritenour, Harvey Mason and Nathan East.

Fourplay, the group that topped the Billboard Contemporary Jazz charts for a record-setting 31 weeks and came across with a Gold album on their very first date.

Now they're back with the single "Between The Sheets" (4/2-18434) (featuring vocals from Chaka Khan and Nathan East), and a new album, which is also called Between The Sheets (4/2-45340). The timing's perfect. So jump on in.

