

VSDA Opens Arms To Multimedia Asks Members To Support Developing Tech

BY SETH GOLDSTEIN and JIM McCULLAUGH

LAS VEGAS—With video on de-mand as its potential enemy, the Video Software Dealers Assn. wants to make multimedia its friend.

At the group's 12th annual convention, held July 11-14 at the Las Vegas Convention Center, VSDA sought retailer support for the flock of interactive programming developments for CD-ROM, CD-I, 3DO, and CD video that could be as important to movies by the end of the decade as VHS tape is now. (Related stories, page 5.)

The thrust of the association's sales pitch to its members, who were interested enough at least to listen, was that the new media would catch consumers' fancy and act as a shield against 500 cable channels.

The 'Old' Homestead Seeks **New Place In Indie-Label Sun**

BY PAUL VERNA

NEW YORK-Homestead Records, the Rockville Centre, N.Y.-based independent label that served as a stepping stone for alternative icons like Sonic Youth, Dinosaur Jr., Nick Cave & the Bad Seeds, and Big Black, is

TRUMANS WATER

THE CAKEKITCHEN

seeking to recapture its spot at the

top of the increasingly competitive in-

The decade-old record label is pin-

ning its hopes on a current roster of

underground buzz bands that in-

cludes San Diego sensation Trumans

die universe.

Water: German industrial unit Caspar Brötzmann Massakre; New York funk noisemakers Babe The Blue Ox and pop minimalists Smack Dab; avant-garde musician Elliott Sharp; New Zealand's the Cakekitchen, (Continued on page 92)

BY ERIC BOEHLERT

ed country music

fans gathered to

meet and greet their

favorite stars dur-

ing the Internation-

al Country Music

One major retailer is ready to act. Gary Ross, speaking as president of Suncoast Motion Picture Co. and its Minneapolis-based parent, Musicland Stores, wants standardization of digital formats for storing movies and other full-motion programs on compact discs in all their forms.

Ross, who is working with consultant Charles Garvin, is hoping a manufacturer will introduce a \$200-\$300 machine that can play noninteractive video-on-CD based on the MPEG-1 standard. Waiting for the higher-density MPEG-2, a standard still in development, will push CD movies back several years, Ross and Garvin argue

With such a standardized video-on-CD player, interactive formats such as 3DO could be added as separate modules according to customer needs. "We're counting on the consumer electronics companies to set and comply with the standards," says (Continued on page 82)

stake out spots in lines snaking around the signing booths where

Funding Crunch Cuts Coverage Of Arts At NPR BY BILL HOLLAND

WASHINGTON, D.C.-National Public Radio, for most of its 22 years one of the few places on the radio dial that offered an outlet for less commercial, nonmainstream music, is cutting back on its dedicated arts coverage, according to NPR staffers.

NPR top officials play down the (Continued on page 83)

Kiwi Scene Makes Strong '93 Showing

BY GRAHAM REID

AUCKLAND-As in the story of the blind men touching the elephant, any perception of the music business in



STRAITJACKET FITS

New Zealand during the past year was determined by which part an observer had contact with. (Continued on page 93)

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Reggae In Poland; Soca In The Dancehall PAGE 51



Fan Fair last month. known for his hits "Cattle Call" and As the day wore on, a stream of fans "Make The World filed into the con-,, crete fairground exhibit halls, not Go Away and a copy (Continued on page 62) to seek solace from the sun, but to PAGE 8



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129 country stars, throughout the NASHVILLE-As Havana-like chaotic week, signed autographs heat beat down on the Tennessee State Fairgrounds, 24,000 dedicatand talked with fans. One woman who made the pilgrim-The age boasted a pic-

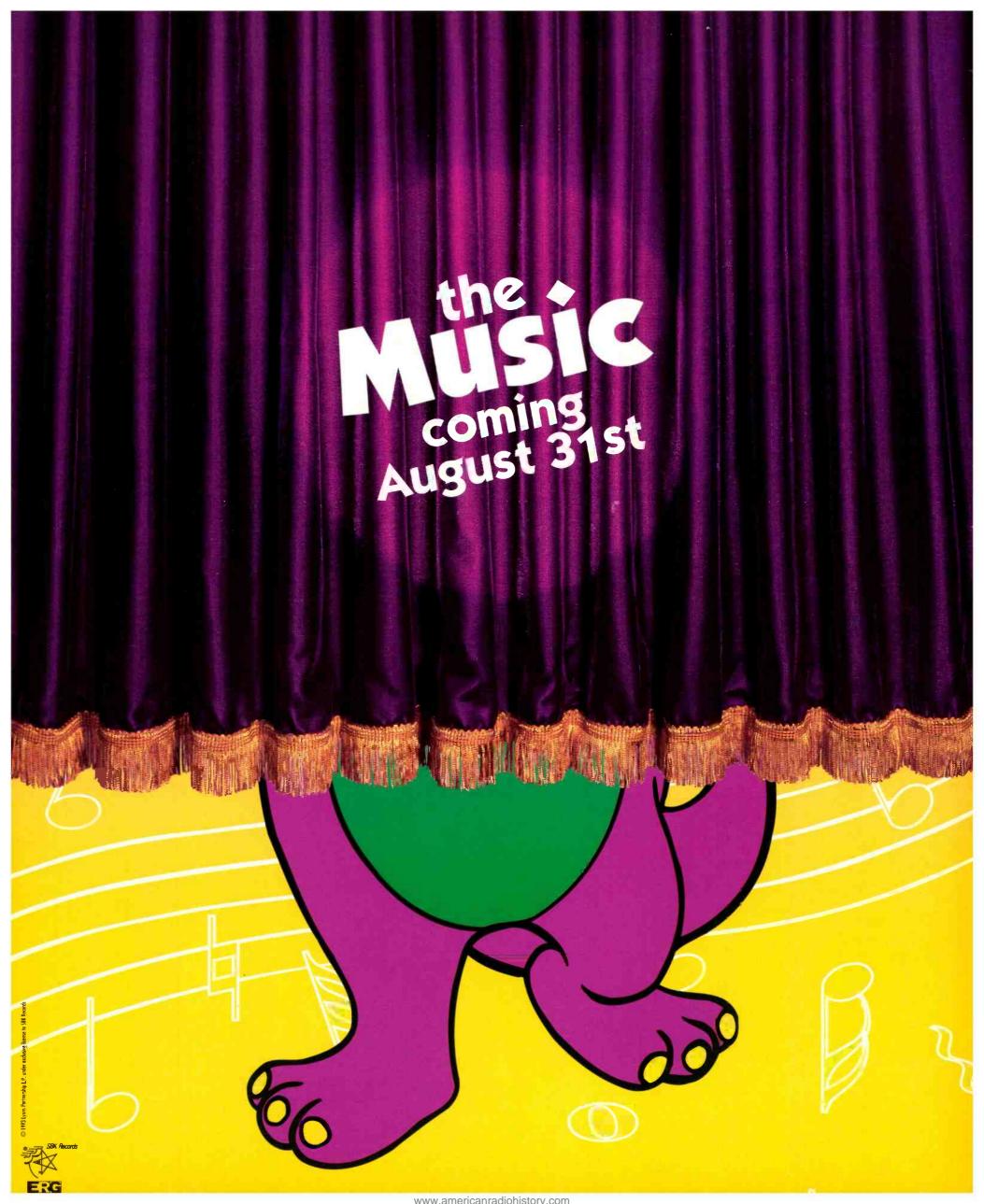
N'ville's 'Gherms': A Healthy

Part Of Booming Business?

ture pin of Eddy Arnold, the Country Music Hall of Fame star best



Report



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N.Y. Shows Big Surprises In Spring Arbs *PLJ Tops Rival; Sister Station Posts 1-Point Gain*

BY PHYLLIS STARK

NEW YORK—In the wake of the spring Arbitron ratings results, in which adultleaning top 40 WPLJ New York beat crosstown mainstream WHTZ (Z100) for the first time since 1985, WPLJ PD Scott Shannon says his goal for the station is to "remain focused and continue to climb."

Since he arrived at the station two years ago, Shannon has been taking the station up the ratings ladder with incremental gains each quarter. "People just don't understand the importance of the word patience," he says.

WPLJ's 3.7-4.0 12-plus rise from the winter book beat not only Z100, which remained flat at 3.8, but also top 40/rhythm WQHT (3.7-3.6), and adult contemporary WMXV (3.2-3.4). The only contemporary stations ahead of WPLJ's seventh-place finish were urban rivals WRKS, which was flat at 5.8 and remained the No. 1 station in the market, and fifth-place finisher WBLS (4.4-4.7).

New York's other big surprise came from WPLJ's sister station, talker WABC, which rose a full share point (3.8-4.8) and

MiniDisc Interests Joining Hands In Major U.S. Push

BY MARILYN A. GILLEN

NEW YORK—The first combined hardware/software marketing campaign on behalf of MiniDisc is being launched this fall aimed, in part, at increasing traffic for those music retailers carrying MD titles.

All five hardware companies now manufacturing MD product—Sony, Sharp, Aiwa, Thomson/RCA, and Sanyo—have joined forces for the non-brand-specific marketing campaign that will provide a free MD sampler and coupon booklet to consumers who purchase any manufacturer's home, portable, or car MiniDisc unit between Aug. 1 and Dec. 31. The booklet contains 30 coupons redeemable for \$2 off the regular price of any prerecorded MD title at participating retailers in 27 states.

Participating music retailers include Turtle's, Music Plus, Tower Records, Sound (Continued on page 84) charged forward from seventh place in the market to a third-place tie with oldies WCBS-FM (4.8-4.8). This was WABC's highest rating since it switched to talk more than 10 years ago. Station management credits conservative talkers Bob Grant and Rush Limbaugh as major factors in the station's success.

WABC's increased ratings appear to have taken a bite out of the shares of rival news/talk stations WOR (4.0-3.5), WINS (4.0-3.4), and WCBS-AM (3.7-3.0).

Elsewhere in New York, AC WLTW held on to second place, but dipped a bit (5.3-5.2). Classic rock WXRK (K-Rock) was off 3.84.1, while album-rock rival WNEW dipped 3.5-2.8. All-sports WFAN rose 2.3-2.8. Country WYNY, which was sold after the close of the book and changed PDs and consultants, was off 2.4-2.1.

New York's two newest stations, adult standards WQEW and N/T WBBR, each had a bit of good news as well. WQEW continued its ascent (1.4-1.5) while WBBR showed up in the ratings for the first time since its winter debut. That station scored a .3 share.

Spanish KLAX remained the No. 1 station in Los Angleles, but dipped 7.2-5.7. (Continued on page 79)

Music/Vid Retailers Assess Damage From Midwest Floods

BY EDWARD MORRIS

NASHVILLE—It is still too much a disaster in progress for one to determine how severely the record floods in Iowa and Illinois are affecting music and video retailers and concert promoters in the region. Even as the water rose and moved downstream to threaten other cities, the U.S. Weather Service was predicting more rain.

In addition to the prospect of being physically damaged by the high water, stores and performance venues were being additionally hurt by reduced traffic flow, as bridges and streets became impassable. Furthermore, the costs of recovering from the floods in some areas are almost certain to reduce the number of dollars available for record albums, videos, and concert tickets.

John Maglinger, spokesman for Owensboro, Ky.-based WaxWorks, reports most of the chain's Disc Jockey stores in the flooded areas remain in operation. He says the two outlets in hard-hit Des Moines, Iowa, were closed July 10-11, but subsequently opened on a 10 a.m.-5 p.m. schedule, even though they were operating without full electric power.

"Our store traffic is down in certain locations," Maglinger adds, "because a lot of the bridges are flooded." Lori McKeon, manager of the Disc Jockey store in Keokuk, Iowa, has been stranded in that town since July 5, when the Mississippi River poured over the bridge to Hamilton, Ill., where she lives.

One Disc Jockey assistant manager in Burlington, Iowa, expressed fears that the flood will cause such economic damage in the region that even Christmas sales will suffer.

At least one distributor in the region is offering some relief to flood-battered stores. Molly Schulz, marketing manager for Sight & Sound Distributors, St. Louis, says an undetermined number of the company's approximately 6,500 video accounts have been closed or damaged by the flood. "If they're having flood problems," she says, "we'll give them delayed billing on a case-by-case basis." She adds that customers are being notified of the delayed-billing option when they call in orders and that the information also is being included in Sight & Sound mailers.

The company also has set up a flood-relief program to gather clothing and other essentials for clients who may need such aid, Schulz says.

Because the Civic Center in Des Moines was undergoing extensive renovation when the flood hit, it had no major concerts booked for this period. So far, the venue has not been damaged.

The Mark Of The Quad Cities, a 12,000seat venue in Moline, Ill., has staged concerts without interruption throughout the flood period and with no decline in ticket sales, says a spokeswoman for the facility.

THIS WEEK IN BILLBOARD

TOWER: RISING ABOVE COMPETITION

How does Tower Records/Video president Russ Solomon advise his employees to tackle worldwide competition? "Go get 'em!" That's what he told attendees at the company's annual gathering, held recently in West Sacramento, Calif. Retail editor Ed Christman reports on the chain's plans for growth.

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FEEDING THE NEED FOR VIDEO

Grocery stores, convenience marts, and supermarkets are meeting a need for video outside in rural areas of the U.S.—and outside VSDA boundaries, as well. Trudi Miller Rosenblum investigates the ways these new outlets are biting into the market-share pie. **Page 63**

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Warner Going With The \$14.95 **Flow For Catalog**

LAS VEGAS-Warner Home Video-one of the last major studio supporters of the \$19.98 price point for movie catalog titles-is going the \$14.95 route with several titles.

'We're just acknowledging what has become an industry standard," said a high-level Warner executive at the Video Software Dealers Assn. convention here.

"This really helps to keep fueling the sell-through business," said an executive from a major record/tape/ video combo chain. "We applaud this move.

Among some of the nearly 60 titles Warner is repricing to \$14.95 in "Wave One" of a "Deals On Reels Priced To Go!" campaign are "Blaz-ing Saddles," "Body Heat," "Pre-sumed Innocent," "Outland," "Mad Max Beyond Thunderdome," "Al-tered States," "The Lost Boys," "Private Benjamin," "Joe Versus The Volcano," "Spies Like Us," "McCabe And Mrs. Miller," "Dead Bang," "Po-lice Academy," "The Neverending Story," and "Enter The Dragon." Product ships Aug. 2.

Warner will take orders for a "Wave Two" assortment of \$14.95 product by Aug. 25, with product due to ship the week of Sept. 20.

Among the more than 30 titles in the later program are "Beetlejuice," "The Road Warrior," "The Witches," "National Lampoon's Vacation, "Tango And Cash," "The Witches Of Eastwick," and "My Blue Heaven." JIM MCCULLAUGH

Philips Finally

On The Block?

BY ED CHRISTMAN

block

Putting Super Club

LAS VEGAS—Super Club, the music

and video retailer that has for about

two years been the subject of persis-

tent rumors that it was for sale, may

finally have its date on the auction

According to sources, on July 8-9,

First Boston-a New York-based in-

vestment bank hired by the retailer's

parent company, Philips-issued a

book containing financials on Super

Club Music Corp., the 280-unit music

First Boston also is said to be on

the verge of issuing a book on Super

Club Video Corp., the 170-unit Dallas-

based video rental chain, even while

sources say the investment firm is in-

volved in negotiations to sell the vid-

eo division to George Solomon. Solo-

mon is one of the brothers who origi-

nally sold the 36-unit, New Orleans-based MovieTime/Alfalfa

chain to Super Club. After selling the

chain, he stayed on to run it, and re-

mained with Super Club until shortly

after the company consolidated its

(Continued on page 82)

and video chain based in Atlanta.

New Media, Old Gripes Face Trade Group BY JIM MCCULLAUGH and EARL PAIGE

LAS VEGAS-With new interactive and multimedia technology in the limelight at the Video Software Dealers Assn. here July 11-14, association executive VP Don Rosenberg vows that the trade group now will actively woo suppliers and retailers from

those businesses. But while Rosenberg had his eye on new technology, some attendees claimed the trade group isn't doing enough to address old problems with video product, as software suppliers expand nontraditional sell-through marketing and the gap between mom-and-pop retailers and mass merchants grows wider.

Denny Sharpe, owner of the twostore Cinema Center Video, Rockford, Ill., said he was worried that VSDA is not strong enough in its opposition to McDonald's-type home video promotions.

Added Sid Spinak, principal in three-store Video Zone, Newport Beach, Calif., and a board candidate running independently, "VSDA has to be more relevant. What good is all this emphasis on new membership when they'll be in for a year and then be gone, because VSDA is not relevant for them?"

Some of those "relevancy" problems could be seen during several seminars.

At a sell-through session, for example, a number of smaller dealers got up and walked out. One small VSDA member retailer said he "could not relate to the big mass merchandiser and

grocers on the panel," which included Handleman's Mario DeFillipo, Price Chopper's Steve Porto, and Hannaford Bros.' Kathy Domingo.

At a video-game session, smaller retailers who actively rent and sell games expressed resentment toward such companies as Sega and Nintendo because of what they allege is a practice of catering to such large accounts

BILLBOARD'S COVERAGE OF VSDA '93 CONTINUES: • Picture This, p. 63 • Store Monitor, p. 64 • Convention Capsules, p. 82

as Toys 'R' Us and Babbages on new "hot" game cartridges.

Senior Sega executive Doug Glen, who was moderating the games panel, said Sega vigorously supports mom-and-pop home video dealers who rent video games, and that his company attempts to treat all retailers equally

Owner Ted Trout of five-store Orland Video in Orland Park, Ill., said he has dropped his membership in protest. He claims VSDA has "sold out to the [motion picture] studios," and would like to see more solidarity in boycotting VSDA "until they wake

up." Glenn Powers, owner of Video Station in Laguna Hills, Calif., and president of the Southern California chapter of VSDA, said, "When the board met in L.A., they didn't bother to invite the presidents of the two local chapters.

Others have criticized VSDA for not sending VSDA president Brad Burnside to more meetings during his reign.

Rosenberg countered that VSDA is being as responsive as it can be.

For example, he said, the trade group hopes to conduct a study later in the year to determine the effects of McDonald's-like sell-through promotions on home video dealers. A pay-per-view study is also close to being released.

"We're not saying that there are no issues to be addressed," stated Rosenberg.

"We've placed a major emphasis on the new technology at this show," he continued. "Video retailers have to get more involved with interactive and video game products. As an industry, we are and will become a major portion of that business. How can retailers not take the time to be educated through VSDA and not come to the convention? That doesn't make good business sense.

Several VSDA members said they were amazed at how strong the sentiment is against Paramount regarding its upcoming McDonald's sellthrough promotion.

"One video store owner walked into the Paramount exhibit with a protest symbol on the T-shirt she had on," said Andy Lasky, a former Portland, Ore., dealer who now owns a theater in Pennsylvania.

But Lasky, who moderated an opening-day town-hall-type meeting here, wondered about the effectiveness and significance of the small retailer disenchantment with VSDA and its stand against McDonald's-type promotions. "The ball may have

rolled too far down the hill now for ei ther VSDA or its membership to stop it. Any number of studios might want to work out a deal with McDonald's.

"From Paramount's perspective, it makes sense," Lasky continued. 'There's synergism for the whole movie lot there on Melrose Boulevard because while 'Addams Family Values' and 'Wayne's World 2' are going into the theaters in the fourth quarter, here you have all these McDonald's promoting those titles."

Moreover, Lasky believes such monster tie-in deals work in favor of video stores on a long-range basis. "We've never had the home video people on the movie lot involved in the cre-(Continued on page 82)

Buena Vista, **DIC Pact For Kid-Vid Label**

LAS VEGAS-Buena Vista Home Video and DIC Animation City have pacted to create a new children's video label that will include traditional video as well as interactive and multimedia products. The announcement was made at the Video Software Dealers Assn. convention here.

According to Bill Mechanic, president of International Theatrical and Worldwide Video for the Walt Disney Co., the "multimillion-dollar, multiyear North American" agreement is "meant to complement and build upon' Disney product and third-party product Disney has acquired in the past two years for distribution by Buena Vista. The latter in-cludes "Rocky & Bullwinkle," "Spot," and titles from the Jim Henson Co.

There are more than 1,000 halfhours of animated children's programming included in the Buena Vista/DIC agreement, much of which has not been released to home video.

Burbank, Calif.-based DIC is well known for such programs and creations as "Inspector Gadget" and "The Care Bears" and is working on animated programs of "Sonic The Hedgehog" and "Super Mario Bros.

Other DIC creations that will be distributed to home video accounts by Buena Vista are "Su-pertrolls," "The Incredible Dennis The Menace," "Hammerman," Super Dave," "Prostars," and "Wish Kid."

According to Andy Heyward, president/CEO of DIC, titles on the new DIC video label will be sell-through-priced and will have distinct packaging, logos, and custom-tailored marketing concepts.

DIC has some 200 half-hours in production for all four major television networks, first-run syndication, and cable. JIM McCULLAUGH

Columbia, WEA Square Off Over New Line Addition Would Make Latter Distrib A Video Force

LAS VEGAS-Columbia TriStar Home Video and WEA Distribution are battling for the distribution rights to New Line Home Video, a fast-growing independent with sales in excess of \$100 million a year. New Line has been a Columbia label for the past 18 months, but its agreement expires within a year.

through the Video Software Dealers Assn.'s convention here, but nothing had been finalized by press time.

In Columbia's favor is New Line

If WEA lands New Line, and trade sources says it has a 50-50 chance, the distributor becomes a major force in the video marketplace. It already has LIVE Home Video, another independent that is building its new-release

catalog through acquisitions and the re-emergence of its Carolco Pictures as a prime supplier of movies. Some sources think WEA-which wants to add other labels to its roster whether or not New Line comes aboard-may be on the verge of competing with sister company Warner Home Video.

WEA appears to be staffing up with that in mind. David Mount, president of LIVE Entertainment and a music industry veteran, is expected to join WEA as president, replacing Henry Droz. Although the announcement is not official, insiders say Mount will come on board in September. In addition, WEA has hired Columbia TriStar's John Scott, who had been directly involved with New Line, as its new video sales VP. His departure is "a real loss to us." savs a Columbia executive

Reportedly, Scott will help oversee a reorganization of WEA's sales force, which has had a regional focus typical of the record industry. The new emphasis will be national.

Columbia TriStar is also reorganizing, and in the process likely will lose executive VP Rand Bleimeister, who joined less than a year ago to head up the studio's nontheatrical venture. Children's programming, the biggest single component, has been trans-

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ferred to Sony Wonder, the Sony Music label that recently acquired Nickelodeon made-for-cable titles as its first video titles (see story, page 8). Sources estimate the purchase price at \$10 million-\$15 million.

Bleimeister says the emergence of Sony Wonder underscores the studio's decision to de-emphasize everything but movies, its core business: he says he is beginning to look elsewhere for employment. Campbell expects him to land another position within the corporation, and there is speculation that Bleimeister could find a position at Sony Wonder, which will be adding headquarters staff and a sales force. It has "a very broad charter," Campbell notes. "Our charter is not as broad '

He maintains Columbia is continuing to acquire other nontheatrical product, but acknowledges the investment "isn't as great as we both had hoped."

The studio's biggest purchase was the National Geographic line it is distributing to retailers. In fact, another National Geographic deal may be in the works for a brand-new children's label. If Columbia has the winning bid for that project, sources think the titles would also become the responsibility of Sony Wonder.

BY SETH GOLDSTEIN

Columbia TriStar, which sources say submitted its latest offer weeks ago, has made clear it wants to continue New Line's distribution. President Pat Campbell says, "The highest priority is to maintain that relationship.

Rumors of a signing floated

Pictures' arrangement with producer Castle Rock, which requires that theatrical distribution go through the studio, "The question for New Line is whether it wants to split its titles." savs a home video executive.



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<u>Commentary</u>

There's No Justifying Used CDs

BY RUSS BACH

It became obvious late last year that the used-CD business was growing quickly. Since then, I have accumulated a collection of memos, editorials, articles, and letters from various sources, which have raised questions and points of view about the issue. I hope here to address some of those perceptions and queries.

Some dealers say independent stores are caught in the crossfire because a few giant retailers are test-marketing used CDs. The problem is not between those few giant retailers and the labels. Rather, it involves the entire used-CD business and certain labels/distributors and the artists those labels represent.

The used-CD issue would have come to the forefront regardless of whether or not major customers entered that business. CEMA could no longer sit back and let the used-CD business fester in close proximity to retail stores selling only new records.

Dealers also claim CEMA and other distributors will not enforce their policies fairly and will continue to favor large dealers who stay in the used-CD business with advertising and other benefits, leaving indies to suffer. CEMA will enforce all of our policies fairly and evenly. We will not treat the independent dealer differently than we treat a major chain.

For instance, every CEMA customer buys at the same posted box-lot wholesale price. Every one-stop, rackjobber, or retailer, regardless of size, buys at that price. The difference is how they take advantage of deals and dating, and how they work their stores and customers in order to accommodate the labels, break new product, and maximize catalog sales.

Another popular allegation is that some retailers and label/distribution employees abuse promo copies, feeding the used-CD business by selling these titles. When a person joins CEMA, or any of our related labels, he or she signs a statement that, in part, warns against selling promo copies. CEMA enforces that policy firmly. Anyone with information regarding leaks or sales of promo copies from our distribution centers, branches, or field promotion staff should forward it to me. If the information proves true, anyone violating CEMA policy will be disciplined. We need any information accounts might have in order to keep the playing field level. If you decide to withhold that information, please don't accuse us of not taking action.

Another factor cited in justifying used-CD sales is that retailers are unable to return copies they have opened for in-store play. While this is not true for CEMA, we are installing a system to address this problem. We plan on being able to ship to retail stores promo copies of specific label-designated records for in-store play. These will be shipped together with new-release orders directly to each store ordering a new release from CEMA.

We will attempt to work out a fair system for one-stops. This may be difficult to accomplish, because most independents buy from various one-stops. Conceivably, each one-stop might want to service every customer it has done business with in the past. Obviously, this would be an impossible amount of product for us to fulfill, and would lead to excessive promo copies entering the marketplace and then being sold. This is a major issue for CEMA and the one-stops to resolve.



'New and used product simply don't mix' Russ Bach is president of CEMA Distribution, Woodland Hills, Calif.

For now, CEMA takes back open CDs from all our direct customers, except those buying and selling used CDs. But we may have to change this policy if the used-CD business becomes much larger.

There are other options for retailers. One chain opens copies for in-store play, then reshrinks them with a sticker called "rewrap" rather than returning them to us. This customer feels that, because the chain has opened the CD, it is obligated to move it off the shelf at a cheaper price to the consumer. More retailers should adopt this attitude and sell in-store-play CDs in this manner.

Some view the used-CD business as a small sideline, not worth the attention it has received. But there is no such thing as a "small sideline" when you are taking royalties from artists, producers, songwriters, publishers, musicians, and artist managers, and margin away from the record company.

If left unattended, the used-CD business will grow to approximately 20% of unit volume by 1998. This means creative people will get 20% less in royalties, if the price of goods remains unchanged, and record companies will lose 20% of their income stream.

Only about 5%-10% of the records we put out as record companies ever make money. The revenue CEMA derives from these projects is used to record many artists who "never see the light of day." It also goes to support music videos, promotion, and artist tours. Less new music will be created if CEMA lets the used-CD business flourish.

Some argue our policies will kill the chance for many talented artists to reach the public because independent stores won't give them in-store play or display.

No one wants to lose the invaluable assistance of the independent store in exposing new music to the public. The independent store provides numerous instore performance opportunities, often works harder to break artists, and frequently goes on a record earlier than our larger customers. But as a record company, we need to take the lesser of two evils. Here, the lesser of two evils is the potential loss of exposure in independent stores, especially when compared to a 20% loss of business to used CDs.

The other side of this issue is that larg-

er accounts quickly will learn how to plug any "holes" left in the marketplace by the withdrawal of independent dealers. Many chains have been successful with new-artist "buy it and try it"-type programs. Listening posts for new releases are appearing in most chain stores. I'm confident that more new-artists programs will be instituted by major chains if small dealers don't serve their constituents.

One of the main justifications for the used-CD business has been that CD prices are too high and many consumers cannot afford to buy titles new.

The price of CDs is lower in the United States than in other countries. A recent survey from the prestigious Conference Board showed that CDs had a high price/value relationship in the view of the consumer.

I am an advocate of variable pricing. New music initially should carry a lower price, and then increase in price as it becomes popular. We should lower prices more quickly, so the consumer can see prices descending while some product is still in the bin. Let's not take it back, and then put it out again as schlock.

Reissues also should come out at a lower price so the consumer can take advantage of these "bargains." On the other hand, we should get a high price for our best artists. We should not, in effect, give away our best artists, as we do today.

Another argument is that we never will be able to significantly reduce the quantity of used product sold; therefore, wouldn't it be best if used CDs were sold in stores that also sell new product?

Since we recognize we never will eliminate the sale of used CDs, some have said there is merit to selling the two together. But if used CDs hit the main record channels of America and become widely accepted by consumers, and if CEMA supports retailers selling used CDs with advertising and defective allowances, then we will be cutting off our own future. Used CDs are not susceptible to being sold together with new CDs, particularly if the record company supplies the advertising. Like apples and oranges, new and used product simply don't mix.

Renting CDs is illegal. In many cases, we believe a retailer's sale and repurchase of used CDs constitutes a disguised rental, in economic effect. It would be easy for a consumer to purchase a used CD on day one for \$6, tape it at home, and return it on day two or three for \$3. If this isn't a "rental," I don't know what is.

Many retailers believe that "shrink" will increase with the growth of the used-CD business because customers and employees who need money will steal from the store carrying new product and "fence" the CD in a used store. At a used-CD store, money changes hands without proof of ownership, just as it does at a pawn shop.

CEMA and its labels have choices to make and we choose to support the new CD store differently than we support the used-CD store. We choose to support our artists, the songwriters, the musicians, the producers, the publishers, and the artist managers. New music is vital to all of us. We will do nothing to impair creativity.

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



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Artists&Music

Trial Over Abdul Album Vocals Opens | VH1 Adding Longform Plaintiff's Lawyer Claims 'Bionic Voice'

BY CHRIS MORRIS

LOS ANGELES—The longstanding question of who actually sang lead on certain tracks of Paula Abdul's multiplatinum album, "Forever Your Girl," will finally be answered soon in a federal trial here that could determine the fate of Abdul's reputation and career.

In the opening statements of what promises to be a heated legal contest, the attorney for singer Yvette Marine mounted a novel claim that electronic sleight-of-hand merged two voices to create a lead "bionic voice," while Virgin Records' lawyer caustically attempted to paint Marine as an opportunist wrongfully claiming a share of the massive profits made by the album.

In his statement in U.S. District



Court on July 13, the first day of a trial expected to last three weeks, Marine's attorney, Steven Ames Brown, claimed that vocals by his client and Abdul were "electronically combined" on certain tracks on the Abdul album, which was released by Virgin in 1988. The album, Abdul's debut, has sold 7 million units in the U.S.

Brown told the five men and four women on the jury that Marine "made the same contribution ... as Paula Abdul" on at least two songs on the album.

In Virgin's defense, the label's attorney, Joseph Yanny, stated categorically, "Who was the lead vocalist on the item that was presented for sale to the American public? It was Paula Abdul.

Yanny, who harshly focused attention on the fact that Marine's suit came nearly three years after "Forever Your Girl" became a major hit. cautioned the jury, "Don't get caught up in the hocus-pocus of this [recordmixing] machinery.

Marine's suit, originally filed in L.A. Superior Court in April 1991 (Billboard, April 20, 1991), claims that Virgin did not properly credit Marine for co-lead vocals on certain songs. She is listed as a background vocalist (Continued on page 92)

Vids, Nonmusic Shows

• CLASSICAL • JAZZ • MUSIC VIDEO

BY DEBORAH RUSSELL

LOS ANGELES-VH1 will have a new look this fall, emphasizing a move toward longform music and nonmusic programming.

One example of this thrust is a new longform music/film series "Francis Ford Coppola Presents VH1 Music Films," which the acclaimed filmmaker will create in association with L A based Palomar Pictures. The series of six 23-minute music films will bow in the late fall.

VH1 programming executivesensconced in label meetings about their future plans for the networkwere unavailable to comment about their plans by press time. But label representatives report that VH1 executives plan to split the network's

programming mix equally between short- and longform programming beginning in fall 1993. Shortform music videos reportedly

will be limited to current clips, with recurrents packaged in the context of specific programs.

Longform programming, such as the Coppola series, will include live concerts and music-driven documentaries and interview programs. In addition, the longform mix will embrace a number of nonmusic series, including syndicated situation comedies and talk shows.

Response from the labels to VH1's plans is generally positive.

"VH1 recognizes that as the cable industry expands to a number of different channels, they have to get one step ahead," says Randy Roberts, VP of video promotion and sales at Mercury Records. "They're smart in realizing 'we have to change with the times before the times change us.'

One element that troubles some label executives is the network's planned acquisition of nonmusic sitcoms. VH1 reportedly soon will begin airing episodes of the second-generation "WKRP In Cincinnati" and other entertainment shows.

"I understand why they're adding these shows because they're a known entity to advertisers and there are people who want to watch these series." says Pamela Marcello, national director of video promotion at MCA. "But my one concern is that it might detract from the quality programming that VH1 has presented to its audience in the past.'

However, MCA and other labels applaud VH1's move to stress more longform music programming.

'It's a really good opportunity to develop our artists instead of making a four-minute video, and hoping someone sees it," Marcello says. "We face a better chance that people will tune in to a Lyle Lovett special than a Lyle Lovett video.⁴

Linda Ingrisano, national director of video promotion at Elektra, concurs.

"In terms of programming, it certainly opens up a broader window for the artists that we might not necessarily make a music video for," she says. "We'll have other alternatives now.

The Coppola series, in particular, represents a dramatic alternative to traditional music video program-

ming. VH1 president Ed Bennett describes the Coppola series as "a whole new medium," in which the film is the most important element of the piece. The music will serve as a supporting soundtrack, and the artists likely will appear in the films.

"The genre that exists today follows the premise that the video supports the song, and in many cases it is merely a visual presentation or an image piece—like a commercial—for the single," Bennett says. "We plan (Continued on page 93)

Murdoch Buy Opens Globe To Australia's Mushroom

BY THOM DUFFY

LONDON-One of Rupert Murdoch's own British tabloids might tout it this way: Media Baron Gets Hunk Of Mushroom Pie.

The purchase by Murdoch's News Ltd. of a 50% share of Mushroom Records, Australia's leading independent record company, gives the media empire builder a long-desired addition to his corporate portfolio.

And it gives Mushroom-a label

American Express, **NARAS Link For Grammy Festival**

NEW YORK-The National Assn. Of Recording Arts And Science and American Express have linked to present an eight-city Grammy Festival that will feature past Grammy



winners. Among the artists taking part in the festival, which stretches from

September to November, are Tina Turner, Harry Connick Jr., David Crosby, Aretha Franklin, Wynton Marsalis, Kathy Mattea, and George Benson.

The American Express Gold Card Grammy Festival kicks off Sept. 9 in New York with concerts by Harry Belafonte and Mattea, and in San Francisco with a performance by Turner.

The program also will feature a series of free master classes for in-(Continued on page 73)

that has been home to artists ranging from teen idols Kylie Minogue and Jason Donovan to blue-collar rocker Jimmy Barnes and aboriginal artists Yothu Yindi—the financial backing for international expansion.

Mushroom's artists currently are licensed individually to U.S. labels, such as Yothu Yindi's deal with Hollywood or Jimmy Barnes' deal with Atlantic. (Minogue remains signed with Mushroom only in Australia and New Zealand. She is on Imago Records in the U.S. and BMG's deConstruction for the rest of the world).

The deal between News Ltd. and Mushroom co-owners Michael Gudinski and Gary Ashley was announced July 14 in Sydney and comes two months after Ashley arrived to (Continued on page 84)



BMG Gets Plant. Robert Plant announces his worldwide publishing agreement with BMG Music Publishing. The agreement includes Plant's 1988 release "Now And Zen" and his new album, "Fate Of Nations," which was released by Es Paranza/Atlantic in the U.S. and by Phonogram internationally. Shown at BMG's London office, from left, are Andrew Jenkins, general manager, BMG Music Publishing International Ltd.; Plant; Bill Curbishley, Plant's manager; and Nick Firth. president. BMG Music Publishing Worldwide

Sony Wonder Is Ready For Action

BY MOIRA MCCORMICK

CHICAGO-Sony Music and Epic Records have completed the restructuring of Sony's children's and family entertainment divisions under the banner of Sony Wonder, Sony Kids Music and Video, which for the last 15 months had been the imprint under which the bulk of Sony's children's product had been released, has been absorbed into Sony Wonder (Billboard, July 3).

Sony Wonder hopes to release some 60 video and audio titles annually. The titles will be distributed by Epic Records through Sony Music Distribution.

Sony Wonder was formed a year ago, according to Sony Music Group VP Ted Green, to "find family entertainment properties for Sony's film, television, music, and electronic publishing companies." Since that time,



MANCUSO-WINDING

Sony Music has forged a manufacturing and distribution pact with Nickelodeon (Billboard, May 22). Subsequently, says Green, the decision was made to expand Sony Wonder to become Sony's overall family entertain-

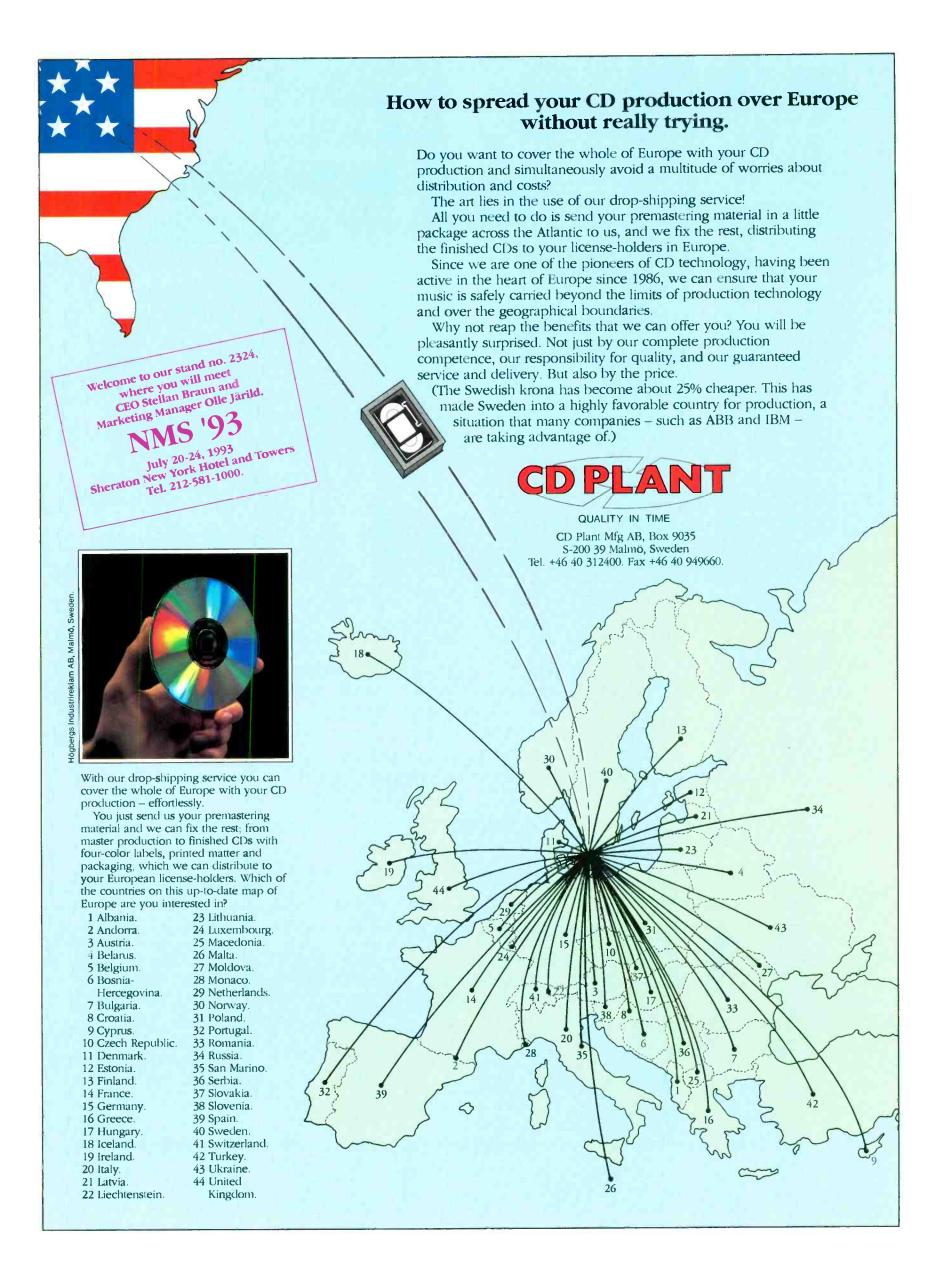
ment company. The Nickelodeon alliance will bear its first fruits Aug. 31 with nine home videos and one audio title, all taken from popular Nickelodeon series like The Ren & Stimpy Show." Sony Wonder will continue seeking out other alliances and co-production ar-

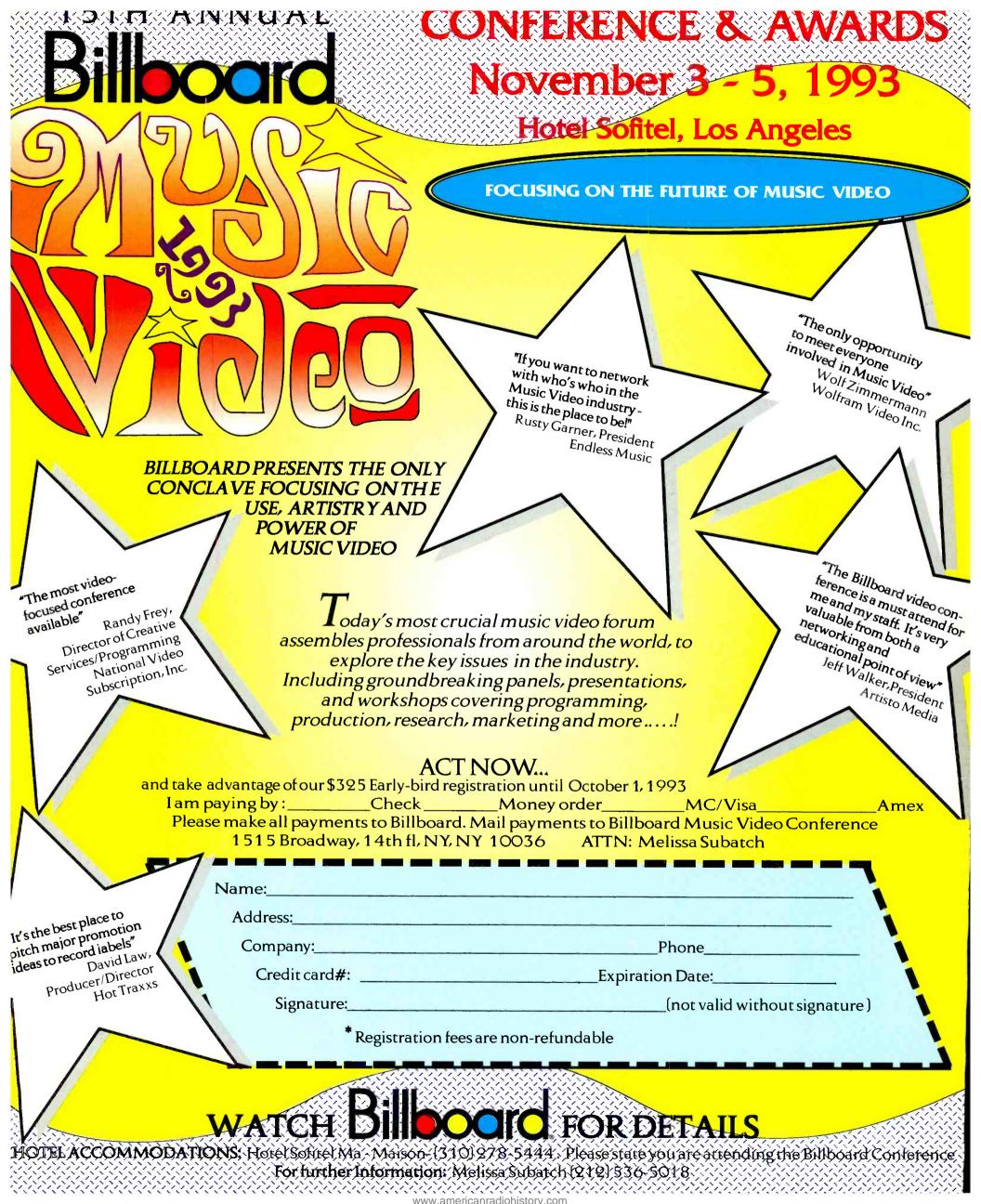
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rangements with suppliers of children's and family entertainment programming.

Four executives have been named to lead Sony Wonder, all reporting to Epic's Green. Becky Mancuso-Winding, senior VP of creative affairs in Los Angeles, joined Sony Wonder in July 1992 as VP and operations manager. In her new position, Mancuso-Winding will oversee acquisition and development of all children's and family entertainment for the global marketplace. Also, she will serve as liaison with all divisions of Sony Corp. regarding children's and family entertainment.

Sony Wonder's Los Angeles-based VP of marketing Wendy Moss will be responsible for designing and executing all marketing and promotional strategies, as well as supervising the Sony Wonder marketing staff. Most (Continued on page 84)





NMPA Says Collections Up, Commissions Cut In '93

BY IRV LICHTMAN

NEW YORK-The National Music Publishers' Assn. had good news and, happily, more good news July 12 at its annual meeting here.

In addition, the meeting served as an oral position paper for NMPA on myriad legislative and legal issues facing music publishers in light of new recording technologies and delivery systems.

Ed Murphy, president/CEO of the publishers' group and its mechanicalroyalty collection arm, the Harry Fox Agency, reported record results for royalty collections and distributions for 1992. In view of the increased revenue and new efficiencies in the Harry Fox Agency's auditing activities, Murphy also announced that HFA will lower its commission rate one point to $3^{1}/_{2}$ % on mechanical collections, and one point to 4% on most synchronization collections during the second half of 1993.

In an "open letter to the music industry" made available at the meet-ing, NMPA/HFA predicted that collections-which have increased 100% over the past five years-will approach \$300 million by the end of 1993.

Murphy said the 1992 calendar year saw collections of \$259.7 million, up 14.5% from 1991, and royalty distributions of \$247.5 million.

Murphy, along with association chairman Irwin Robinson, chairman/

MILAN-The lyrical thrusts and

"impetuous rhythms" of Sting have

stirred controversy in the south of It-

Gianni Carnevale, the "Questura"

or police chief of Catanzaro, in Italy's

southernmost province of Calabria,

canceled a concert by Sting with one

week's notice. Permission was grant-

ed last December for the gig, to have

BY MARK DEZZANI

alv

Sting Is Judged Too Hot For Italian City

CEO of Famous Music; and general counsel Peter L. Felcher of Paul, Weiss, Rifkind, Wharton & Garrison, delivered overview reports to the publishers gathered at the Park Lane Hotel

In addition, Sen. Dennis DeConcini, D-Ariz., chair of the Senate subcommittee on patents, copyrights, and trademarks, gave the keynote address.

DeConcini, considered highly sympathetic to copyright owners, delivered a brief backdrop on passage of the Audio Home Recording Act of 1992, which mandated royalty payments on new digital-based technologies; earlier, Murphy told the annual gathering that the Copyright Office has received about \$288,000 in AHRA royalties covering a five-month peri-(Continued on page 14)



Call Her Nokko. Japanese singing star Nokko celebrates following her performance at Club USA in New York in support of her English-language debut album, "Call Me Nightlife," and single, "I Will Catch You," on Epic Records. Shown, from left, are artist manager Blue; Epic executive VP Richard Griffiths; Nokko; Epic president Dave Glew; Sony Music Entertainment chairman Michael Schulhof; and Sony Corp. president/CEO Norio Ohga.

New Chief, Vid Unit For Sony Classical

BY MELINDA NEWMAN

NEW YORK-In a multifaceted move, Sony Music Entertainment has named Peter Gelb the new president of Sony Classical USA. In addition to that position, Gelb has also been appointed president of Sony Crescendo, a new Sony Music Entertainment division that will focus on classical film, television, and home video production.

been held July 17 in the city's soccer

stadium. Carnevale cited fears of

"Sting's music, lyrics, and perfor-

mance are liable to induce in his

young audience a state of contagious

self-exhaltation [sic] breaking down

all inhibitions, which could have led to

violent behavior," he said, adding, "I

have been to rock concerts in Rome

(Continued on page 79)

and I have seen what goes on.'

public disorder for his decision.

Moreover, Sonv Music Entertainment has purchased CAMI Video. the music-based television and film division of classical music talent agency Columbia Artists Management Inc. Gelb had served as the head of CAMI Video since its 1983 inception. CAMI Video will now operate as a subsidiary of Sony Crescendo. The purchase price was not disclosed. Under the direction of Gelb,

CAMI has produced more than 50 programs broadcast on worldwide television featuring such artists as Vladimir Horowitz, Herbert von Karajan, and Kathleen Battle. The programs generally have been funded by major broadcasters such as PBS or the BBC and record companies that provided a portion of the needed monies in exchange for future home video rights.

In cases where Sony does not already have the home video rights to CAMI-produced programs, the rights will remain with the labels that originally secured them. "Most

of the home video rights are for very extensive periods of time in fairness to the record companies, which have been trying to energize the home video market," Gelb says.

Additionally, Gelb says CAMI will continue to produce programs that will not necessarily be funneled through the Sony system. "Because CAMI Video is being kept as a separate entity [within] Sony Crescendo, I hope to continue to work with separate record companies. For example, Jessye Norman still goes through PolyGram, so those [home video releases] would go through Deutsche Grammophon.

He adds such an arrangement is fine with Sony. "Classical music television is difficult enough. I think all the companies need to cooperate and look toward the future by trying to participate together." In addition, Sony already has several programs lined up that are slated to go through CAMI, including a series of educational television programs at (Continued on page 83)

Sheffield Lab Adds Distribs. **Forms Imprint**

BY TRUDI MILLER ROSENBLUM

NEW YORK-As Sheffield Lab celebrates its 25th anniversary, president Oscar Ciornei is initiating a plan to increase the label's mainstream presence while still emphasizing its audiophile sound.

To that end, the label has signed deals with three additional distributors-Precision Sound, Twinbrook, and MS Distributing-while con-tinuing to use Titus, Bassin, Encore, and Action Distributors, in an effort to increase its presence in "onestops, rackjobbers, chains, and independents.

The Santa Barbara, Calif.-based company has expanded its staff from eight to 11 and created a new imprint, Sheffield Music, which will "acquire quality recordings from around the world that deserve the title of audiophile recordings," says Ciornei. The first signing is classical label Town Hall, and five other labels are in the discussion stage, Ciornei says. Sheffield Music releases will be distributed through the same channels as Sheffield Lab titles

Meanwhile. Sheffield Lab has increased its output. The label traditionally has released only one or two releases a year; this year it is putting out six titles, and has eight releases planned for next year. The label also has stepped up its advertising, publicity, and radio promo-'We're now using four radio tion. promotion firms," says Ciornei. 'For example, Cliff Gorov of [radio promotion firm] All That Jazz is promoting our jazz and new adult contemporary music. We get reports from All That Jazz showing how many radio stations are playing the artists, and communicate that through our distributors, who pass it on to our retailers.'

Sheffield Lab also has started advertising in mainstream music pub-(Continued on page 41)

RECORD COMPANIES. Ron Oberman is promoted to executive VP of A&R for MCA Records in Los Angeles. He was senior VP of A&R.

Sony Wonder, a division of Sony Music and Epic in New York, names Becky Mancuso-Winding senior VP of creative affairs, Wendy Moss VP of marketing, Susan Jackson Rosenberg senior director of Sony Wonder-Nickelodeon, and Linda Morgernstern senior director of acquisitions. They were, respectively, a music supervisor for feature films, senior VP/GM of Image Entertainment, VP of marketing for Good-Times Entertainment Home Video, and director of children's programming for Sony Kids' Music and Video. (See story, page 8.)

Cindy Karp is promoted to VP of special marketing for Sony Music International in New York. She was director of special marketing. Michael Gallelli is named VP of

OBERMAN KARE lumbia.

Warner Music International and



A&R for Private Music in Los Angeles. He was director of A&R at Co-

Warner Classics International announce several appointments. Leonor Villanueva is named executive director of Warner Music Mexico. She was managing director of Virgin in Spain. Bernd Dopp is promoted to deputy managing director of WEA Music Germany. He was marketing director. Penny Guyon is named director of public relations for Warner Music International in New



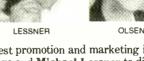
TURNTABLE

EXECUTIVE

York. She was publicity coordinator/ manager for Bang Communications. Didier Durand-Bancel is appointed deputy managing director for Teldec Classics International in Hamburg, Germany. He was marketing manager of Warner Classics France.

Warner Classics France appoints Gerard Shoumann director and Herve Boissiere deputy director. They were, respectively, head of Telarc's European office and promotion manager of Warner Classics France.

EMI Records Group promotes Gary Triozzi to national director of Mid-



west promotion and marketing in Chicago and Michael Lessner to director of promotion, East Coast, in Philadelphia. They were, respectively, national director of secondary promotion, and regional promotion manager.

P.J. Olsen is promoted to national director of adult contemporary promotion for MCA Records in Los Angeles. He was regional promotion manager in Minneapolis.

Michelle Myers is appointed senior director of marketing and creative services for Asylum Records in Nashville. She was associate director



of marketing for MCA in Nashville. Capitol Records promotes Stacey Murray to director of media and artist relations in New York. She was national manager of publicity at Jive.

PUBLISHING. Randy Sabiston is named creative director, East Coast, for Po-lyGram Music Publishing Group in New York. He was creative manager at EMI Music Publishing.

Angelique Miles is named creative manager for Warner/Chappell Music in New York. She was an A&R staff member at Epic.

Artists & Music

McDonald Takes New Look At Life Lost Friends Inspired Reprise Album

BY MELINDA NEWMAN

LOS ANGELES--"Big success for me as a solo artist could have been the worst thing that ever happened to me, admits Michael McDonald, just weeks before the Aug. 3 release of his fourth album, "Blink Of An Eye." "I'm not even sure I'd have kids. However, now that I have two kids," he adds with a glint of mock desperation, "anytime now would be just fine.'

It's certainly not as though McDonald hasn't had a hit since the Doobie Brothers breakup more than a decade ago. In 1984, he entered the top 20 with James Ingram on "Yah Mo B There." His 1986 duet with Patti LaBelle, "On My Own," went to No. 1, and "Sweet Freedom," the theme song to the movie "Running Scared," landed in the top 10 the same year. Of course, McDonald is quick to add that none of those tunes appeared on any of his solo albums. For a top 10 hit of his own, one has to go back to "I Keep Forgettin' (Everytime You're Near)," which appeared on his 1982 solo debut.

However, as he joked earlier, McDonald is ready to return to the top.

And Reprise/Warner Brothers is ready to take him there with "Blink" and its first single, the jaunty, Caribbeantinged "I Stand For You," which is already seeing some AC action.

"We picked 'I Stand For You' because we felt it was up; it's summertime," says Rich Fitzgerald, senior VP/ director of promotion for Reprise Records. "We wanted a record that we thought would have a shot at crossing into the top 40 and would blend with the adult area. If we came with a softer ballad, we wouldn't be able to hit the top 40 and we wanted to go with a mul-



MICHAEL McDONALD

Dangerous Band Turns 'Party Boys' For SBK Set

BY CRAIG ROSEN

LOS ANGELES-During his stint as leader of the World's Most Dangerous Band on "Late Night With David Letterman," Paul Shaffer provided instrumental support to dozens of acts, from Soul Asylum and L.L. Cool J to Bob Dylan and Bruce Springsteen. Yet on



THE PARTY BOYS OF ROCK'N'ROLL: Anton Fig, Sid McGinnis, Paul Shaffer, and Will Lee.

"The World's Most Dangerous Party, a two-CD set released July 13 on SBK/ ERG, Shaffer and his band, dubbed "the Party Boys Of Rock'n'Roll," take the spotlight.

According to Shaffer, EMI Records Group North America chairman/CEO Charles Koppelman signed him on, requesting "an album of instrumentals played the way you and your band sound on the television show.

SBK VP of A&R Brian Koppelman Hugh Hefner used to host 'Playboy After Dark,'" Shaffer says. "That Hef thing is something that

laughs out of it.

Using the "Hef" concept, Shaffer schmoozes and yuks it up with guests ranging from his "bosses" (Koppelman and Letterman) to Lou Reed, Phil

suggested a party album. Producer Todd Rundgren recommended that it sound like a party "in the way that

I've been dying to parody ever since I got into show business," adds Shaffer. 'And this is a great opportunity to do a band record and also to get some

(Continued on page 17)



Iggy Pop



OF THE PROFESSIONALS® ... WORLDWIDE

tiformat cut." The song also is being worked to album-alternative outlets.

For McDonald, the album represents a departure from his earlier works. "I made up my mind to do something I had promised myself many times before that I would do but never did, which was to stay with the writing." He adds that in the past when he's gotten stuck on a song, he's often brought in a co-writer. This time, "I let the songs finish themselves," he says. "They'll finish themselves in spite of you; but too many times I don't let them. So I made up my mind that on this record I was going to do that on at least half the songs." The result is an album with 10 songs written or co-written by McDonald, plus a cover of

(Continued on page 16)



Three Maniacs. 10,000 Maniacs lead singer Natalie Merchant greets R.E.M.'s Michael Stipe, center, and Mike Mills after the Maniacs' concert at Chastain Park in Atlanta. (Photo: Rick Diamond)

Help! Wanted At McCartney's Office: **Raspberry Beret? Ex-Prince Opens Store**

by Melinda Newman

HELLO, GOODBYE: Paul McCartney and his longtime manager Richard Ogden have parted ways. Although there had been speculation that this was brewing, Geoff Baker at McCartney's London office offered no further explanation for the split other than to say, "It was just one of those amicable things." No new manager has been named yet. In the meantime, Ogden's duties are being divvied up among staffers at McCartney's MPL organization. "Everyone knows what they've got to do and they're doing it," Baker

says. McCartney is in the process of mixing a live album, set for fall release, recorded during tour stops in Australia, Asia, and North America. His last live album, "Tripping The Live Fantas-tic," came out in 1990. The European leg of McCartney's tour starts Sept. 3 in Berlin.

GET YOUR PRINCE Perfume Right Here: The former Prince is opening up his own retail store in

uptown Minneapolis Monday (19). Called the New Power Generation, the 2,700-square-foot, two-story outlet will be operated by Paisley Park Enterprises. Its stock in trade will be Prince memorabilia, including current and old tour programs and merchandise, as well as a line of body oils and scents named after Prince songs like "Lovesexy" and "Insatiable." Items and records from other Paisley Park artists also will be available. There also will be several items on display that aren't for sale, such as Prince's motorcycle from "Purple Rain." As an added attraction, there will be a separate area where fans can hear previously released material, and see previously unreleased video footage, such as Prince playing with Bruce Springsteen and Miles Davis.

Far be it from us to be cynical, but now that Prince has changed his name, he might be trying to unload all the old stuff. It also seems like he's really closing the book on the Prince chapters. In addition to the greatest-hits packages to be released by Warner Bros. Sept. 14, it looks as though Prince's upcoming European concert dates will be best of-fests.

NGLISH BOY: Pete Townshend certainly has shown his flair for the dramatic and his ability to present multimedia productions; his staging of "Psycho-Derelict" July 12 at New York's Beacon Theatre was no exception. Townshend presented his latest "rock experience" complete with rear screen projection, actors on stage, and a slide show. And there was music,

too. Seriously, we were a little suspect about how the whole saga would play out, but we were pleasantly surprised. After "PsychoDerelict," Townshend launched into a truly tepid version of "Let My Love Open The Door," which had us a little worried that any torch he carried for his older material was long extinguished. However, a rousing version of "A Little Is Enough" cured us of that fear. For Who fans, the Tommy Hilfiger-clothed Townshend indulged them with his first

figer-clothed Townshend induiged them with his first mini-opera, "A Quick One While He's Away," "Won't Get Fooled Again," "You Better You Bet," a scintillating, acoustic "Pinball Wizard," and "Magic Bus." The appreciative audience, who packed the hall way beyond the caffit work the hall way beyond the safety point, bowed at the alter of Townshend. And for the most part, he played the guitar hero to the hilt, flailing his arm in classic windmill style and skittering across the stage. While "Psy-choDerelict" sometimes gets weighed down by its own lofty

ambitions, Townshend deserves credit for managing to remain creative and forward thinking.

GAROLINE CAPERS: Caroline Records has launched a new label, called Gyroscope Records. The imprint, which will focus on ambient music, is headed by Nick Clift and based at Caroline's New York office. The first releases have been licensed from U.K.-based All Saints Records and include the Monday (19) bow of "Neroli," from Brian Eno.

HIS AND THAT: Word has it the new Fleetwood Mac lineup will include vocalist Bekka Bramlett (ex of Mick Fleetwood's Zoo and daughter of Delany and Bonnie Bramlett). The band is also talking to Dave Mason about joining on guitar ... Duran Duran sold out its Aug. 23 show at Los Angeles' 18,000-seat Great Western Forum in 18 minutes ... School Of Fish is opening for Paul Westerberg through Aug. 3... Deborah Harry is wrapping up her first album in four years. "Debravation" will be released Aug. 24 on Sire Records. She also had a role in John Carpenter's new Showtime movie, "Body Bags"... Sir Mix-A-Lot's label Rhyme Cartel offers up its debut release, "Seat-tle—The Dark Side," Aug. 31. Arduously subtitled "Rhyme Cartel Flips The Script: No Grunge... Just Rap & R&B ... SeaTown Style," the album is a ninesong sampler featuring six new R&B artists from the Northwest. The record, distributed by Def American, is priced at \$7.99 for cassette, \$11.99 for CD.

MUSIC PUBLISHING



Lee Ritenour has applied his versatile guitar to styles ranging from funk to jazz to fusion. But a Bob Marley song with vocals by Maxi Priest smack dab in the middle of a Wes Montgomery tribute album? On "Waiting In Vain," from his

new "Wes Bound" album, Ritenour makes it work musically and conceptually.

Edited By Peter Cronin

"I was thinking of doing an entire album of reggae/jazz, but I put the project aside except for that one tune—once I decided to do the Wes Montgomery tribute," says Ritenour. "I realized that 'Waiting In Vain'

would work with the Wes Montgomery guitar style, and it seemed appropriate because Wes used to put a lot of pop tunes—Beatles tunes and standards—on his albums. And then to have somebody of Maxi's ability—he's like the Smokey Robinson of reggae, with



RITENOUR

a sweet sound that I knew would go well on that song. When I called him to sing on it, he just wanted to know what time and where. He heard Bob Marley when he was nine years old, and all the Marley songs are like standard catalog for those guys. It's starting to be proven that, as a writer, Marley was kind of timeless, and deserves to be put up there with the Beatles and some of the great pop writers of that era. ["Waiting In Vain"] has been pulling a lot of fans that wouldn't normally hear the 'Wes Bound' album, and Maxi has done several shows with me. Some of his crowd has come to hear me, and a lot of my crowd has come to hear him. The combination has been fascinating."

"Waiting In Vain" was written by Bob Marley and published by PolyGram International (ASCAP). KOZ GETS LUCKY

During the two-plus years since Capitol Records released Dave Koz's self-titled debut, the saxophonist has been heard—and seen—by more people than most developing acts dream of via a Thursday night gig on the Arsenio Hall Show and daily exposure on "General Hospital." So for Koz's follow-up album, "Lucky Man," released June 29, the label is focusing on the medium that has brought him into so many living rooms.

"TV is a critical part of our plan," says Capitol VP of artist development Tom Corson, who acknowledges the record company basically had finished working Koz's debut, which spent nearly half a year on Billboard's Contemporary Jazz chart, before the artist landed a spot playing in the "Arsenio" posse. "We obviously have a base now, and we realize artists like Dave that are very telegenic belong on TV."

Koz, whose song "Faces Of The Heart" bowed as the new theme for "General Hospital" in April, has had a prosperous relationship with the soap opera. "Emily," a track from his debut, became the love theme for tangled twosome Ned and Jenny. "They played it every time they were together. You can imagine how disappointed I was when after three months they broke up. But I don't think it was my fault," Koz quips. "Emily" led to Koz getting a guest stint on the show, an event that also reflected the musician's mass appeal. According to Corson, Koz's "cute guy" appearance helped him break across Southeast Asia, including Malaysia, where his debut is triple platinum.

ARTIST DEVELOPMENTS

"People in that part of the world are

very sentimental and they love the saxophone," says Koz. "It makes me feel really good because I was sitting in the studio in Los Angeles making my music, not even thinking about what they

were doing in Jakarta or Malaysia. And then |I| go over there and see that this music really means something to them."

KOZ

Just back from a three-week tour of Asia, Koz will be doing some dates on the East and West coasts in July and August, says Corson, who adds, "We just want to make sure he's available for TV. We look at Dave as a walking marketing opportunity." Another sector that has embraced Koz is the R& B audience. "He has a particularly high profile with the black consumers because of 'Arsenio' and his tour with Phil Perry [in support of the last album]," says Corson. As a result, first single "You Make Me Smile" was serviced not only to AC and contemporary jazz radio, but also has gone out to Quiet Storm outlets, with an eye toward mainstream urban, says Corson. Additionally, a concept video directed by Mark Fenske (Van Halen's "Right Now") is being sent to national and local outlets, including VH1 and BET.

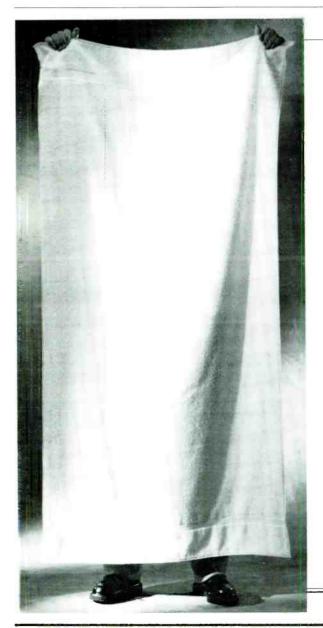
Koz's sentimental favorite on the new album is "Saxman," a rousing tribute to the instrument and its great interpreters. "I was listening to an old Ramsey Lewis album," he says," and it sounded like the thing was recorded in a smoky nightclub at about three in the morning. I loved the feeling of that."

To bring the song to life, he enlisted such current-day mavens as Maceo Parker, Clarence Clemons, and Tower Of Power's "Doc" Kupka. Booker T. Jones guests on organ, and actor Edward James Olmos provides a spoken-word segment.

With record in hand, Koz says his mission is clear: "My main goal is just to be out there as much as possible. There's nothing like going into a town and getting the machine—whatever it is in that particular city—rolling."

CATHERINE APPLEFELD

PURSUIT OF HAPPINESS Lisa Germano has presented Capitol Records with that special challenge: How to make an uncommon artist with an acclaimed do-it-herself indie album (Continued on page 16)



In a world where bigger is usually considered better, we at Hotel Sofitel would like to remind you that true contentment is most often found in the smallest of details. A big, plush bath towel. Overstuffed chairs as beautiful as they are

Many hotels are so large, you could get lost in them. We suppose the same could be said of our towels.

comfortable. And a staff that's trained to accomplish nothing less than the impossible. Plus, music venues, fine shops and restaurants are nearby. In Los Angeles, we're at La Cienega and Beverly boulevards. In Chicago, we're next to O'Hare and the Rosemont Horizon. In Minneapolis, we're close to Paisley Park, The Met and Target Center. For reservations in Los Angeles, you can simply call us at (310) 278-5444. In Minneapolis, (612) 835-1900. And in Chicago, (708) 678-4488.

NMPA SAYS COLLECTIONS UP. COMMISSIONS CUT

(Continued from page 11)

od through March; NMPA/HFA is the authorized representative of the home-recording interests of more than 11,000 music publishers.

As he has indicated before, DeConcini said he would not introduce a performance-royalty bill in the Senate this year, claiming it was "not a pressing issue in this Congress." A bill calling for such a royalty was introduced July 1 in the House by Rep. William Hughes, D-N.J.

As addressed by Murphy, NMPA has serious reservations about the bill, particularly with regard to digital delivery systems and their role as sources of mechanical income.

Looking to delivery systems yet to be commercially introduced, Murphy said that "as the record industry's means of distribution shifts to electronic delivery, the rights of music creators and copyright owners to continue to receive mechanical income must be preserved." He noted that NMPA has received "assurances from members of Congress that it will be consulted carefully on these issues.

Addressing pressure from several European nations to extend U.S. copyright protection, Murphy said en-

actment of "life-plus-70 [years]" protection of copyrights in the U.S. would "greatly enhance" the value of U.S. music catalogs, and ensure reciprocal protection in the EC nations. Current U.S. copyright law protects authorship for life plus 50 years.

In his talk, Famous Music's Robinson noted that "some EC nations have bolstered their support for the 'life-plus-70' issue by threatening to invoke a little-used exception to the Berne Convention known as the 'rule of the shorter term.' " The provision, Robinson explained, would enable a Berne signatory nation to limit protection extended to foreign works to the term of protection extended in the work's country of origin. Although the U.S. government has stated its opposition to increasing the term of protection under Berne because it would require amending U.S. copyright law, Robinson said the U.S. copyright community would "strongly urge" the EC to "refrain from breaking away from the 'national treatment' tradition established by the Berne convention." Otherwise, Robinson said, EC nations would take "a definite step backward in the global philosophy underlying international copyright protection."

NMPA, Murphy said, is also closely monitoring progress of the Copyright Reform Act of 1993, which, among other features, would eliminate the U.S. Copyright Tribunal in favor of ad-hoc arbitration panels, and eliminate the requirements of registering a copyright as a prerequisite to mounting a lawsuit. As for NMPA's formal position on the bill, Murphy said it will be taken in the fall when Congress takes up the matter.

Murphy said NMPA had filed amicus briefs in two cases, one involving music parody now before the U.S. Supreme Court and the other concerning the statute of limitations in a copyright suit.

In the parody case, pitting rapper Luther Campbell against Acuff-Rose Music, the publisher sued Campbell over his parody of the late Roy Orbison's "Oh, Pretty Woman." After a Campbell victory in a lower court, a federal appeals court agreed with Acuff-Rose Music that Campbell's parody was not a fair-use exception; hence Campbell's appeal to the high court, which is expected to rule on the case sometime next year. In his address, NMPA general counsel

NMPA Elects New Board

NEW YORK-The National Music Publishers' Assn. has announced results of its biannual elections for members of the board of directors. At its annual meeting here, the NMPA also saluted two publishers with special anniversaries as board members: Bill Lowery, 20 years, and Lester Sill, 15 years.

Two longtime board members. Buddy Killen, with 10 years of ser-vice on the board, and Mike Stewart, with 17 years of service, were not re-elected.

The new board includes two firsttime members, Helene Blue, MPL Communications; and Jerry Flowers, Opryland Music. Blue is the first woman to serve on the board

Felcher noted that the court will determine the extent to which parody, not specifically referred to in the Copyright Act, can be defined as fairuse under the Copyright Act.

In the second case, NMPA has urged the court to confirm that the statute of limitations and "other equitable principles bar a plaintiff from claiming to be a co-writer and co-ownin more than a decade.

Re-elected board members are Martin Bandier, EMI Music Publishing; Freddy Bienstock, Hudson Bay Music; Leon Brettler, Shapiro Bernstein & Co.; Arnold Broido, Theodore Presser Co.; Lance Freed, Rondor Music.

Also, Al Gallico, Mainstay Music; Leeds Levy, Lou Levy Music; John McKellen, MCA Music Pub-lishing; Evan Medow, Windswept Pacific; Lowery, the Lowery Group; Stanley Mills, September Music Group; Jay Morgenstern, Warner/Chappell Music; Ralph Peer II, peermusic; Irwin Robinson, Famous Music Publishing; and Sill, Jobete Music.

er of a song after sleeping on his rights for over 20 years," Murphy says

Murphy explained NMPA's position by stating "one of the functions of the Copyright Act must be to make the market as safe as possible for purchasers of copyrights, such as music publishers. Unless a diligent purchaser is safeguarded by law from being victimized by unforeseeable late claims, the value of all copyrights will be seriously eroded." HFA special counsel Alan Shulman prepared the amicus brief in the case, Jackson vs. Axton. The case centers on a claim of co-authorship of a song 22 years after it was written. The claimant lost in U.S. District Court and has brought the case forward to the U.S. Court of Appeals.

Murphy said music publishers ought to take a closer look at the 'boom in the karaoke market." Since 1990, he reported, HFA karaoke licensing collections have increased on average 114%; in 1993, he estimated that collections on American karaoke software sales may approach \$500,000. Globally, he added, the karaoke hardware and software retail market for the sing-along format approaches \$5 billion.

Robinson also said NMPA is "taking a very cautious approach" to the issue of whether compulsory licensing laws should be eliminated as a principle of Berne Convention adherence. While conceding that the U.S. mechanical licensing system has serious problems, Robinson said, "We must move very carefully in considering whether fundamental changes in the system should be open for discussion.'

Judge Says Tring Wrongly Expelled From MIDEM

BY DOMINIC PRIDE

LONDON-Budget specialist Tring International and its sister company Long Island Music are claiming victory in their legal row with the MI-DEM Organisation over their expulsion from the Cannes trade fair in January.

Judge Leseur in the 15th division of Paris Commercial Court ruled that Tring had been wrongly dismissed from the exhibition, and or-dered MIDEM to pay 570,000 French francs (\$96,000) to Tring and Long Island for loss of business, plus 25,000 francs (\$4,500) in legal costs.

Tring, based in Aylesbury, U.K., was asked to leave its stand at MI-DEM in January this year on the penultimate day of the exhibition. It was alleged that one of the CDs on Tring's stand contained a Cat Stevens track for which the company had not obtained a license.

The judge did not rule on the le-

gality of the sound carrier; however, he determined that, in expelling Tring from the show, MIDEM was in breach of its contract with the exhibitor. The Stevens track is still the subject of an investigation by a musicologist.

Prior to MIDEM, Island Records had issued a writ in the U.K.'s High Court, Nov. 20, 1992, against Tring and Long Island, alleging infringement of copyright over Stevens and Bob Marley copyrights. No trial date has been set for that case.

Acting with the support of IFPI, Island Records, and Island parent PolyGram International, the MI-DEM Organisation expelled Tring and banned the company for two years (Billboard, Feb. 6). MIDEM claimed Tring had violated the antipiracy clause, Section 9 of the exhibitors' agreement.

The next day Tring was allowed back into the exhibition following an interim ruling in French courts.

The July judgment follows a suit

Fring filed March 17 against MI-DEM for losses incurred from the expulsion. Although the judge ruled that MIDEM pay Tring for loss of business and for their legal costs, Tring and Long Island are obliged by the French court to deposit 570,000 francs in a bank account until all legal action is over.

The French judgment has been interpreted differently by the two parties in the dispute. IFPI issued a statement saying the judgment is not final and depends on the outcome of a court expert's decisions on the recordings.

Tring says the decision is only open to review if MIDEM decides to appeal; representatives of MIDEM were unavailable to comment about the possibility by press time.

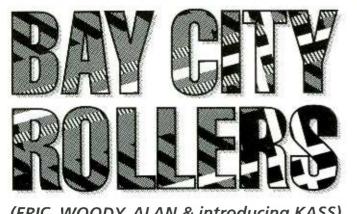
Mark Frey, joint CEO of Tring International, says he hopes the decision will change the industry's attitudes toward the company, which he claims has been persecuted for being a successful operator in the budget field.

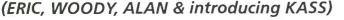
"I believe we were unfairly victim-ized in the use of MIDEM's rules," says Frey.

The judgment is bound to revive debate over MIDEM's attitude toward antipiracy matters. Tring was one of three companies expelled from MIDEM this year. The other two were Everest Records and Point Productions, part of the Phonomatic Group. Only Tring succeeded in gaining re-entry to the show.

However, many companies were unimpressed by the organization's attitude toward the piracy problem, which was effectively to wash its hands of the affair. At the show, MI DEM CEO Xavier Roy told Billboard it was not the company's duty to investigate sound carriers on individual stands.

"I send a letter out one month in advance reminding companies of their obligations regarding counterfeiture," said Roy in January.







ARTISTS IN ACTION

Rocky & Bullwinkle In Action; EMI Pub Sees Record Quarter

ROCKY'S NEW MOTHER LODE: Things were kind of quiet for Frank Comstock's themes for "Rocky And Bullwinkle" for decades after they were written in 1959. But, home video and other uses have the music making lots of new income, according to Michael Goldsen, president of Hollywood-based Criterion Music, where Comstock's Lode Music is an affiliate.

Disney released eight video titles in 1991, with total sales reported at 2 million. "Frank's royalty take on these sales so far means about \$1 million for

him and about \$250,000 for me," says says Goldsen. Bevond his writer's share, Comstock also owns 50% of the publishing, with Criterion owning 25%.

In addition to the 155 "Rocky" shows on the Nickelodeon network, there have been major network re-runs of the original shows using the Comstock themes. "I recently got a nice check from ASCAP on the performances,' savs Goldsen

Universal/MCA has contracted to use Comstock's music at its theme parks in Los Angeles and Florida in its licensed live "Rocky & Bullwinkle" shows, while school bands have new band arrangements from Hal Leonard Publishing.

Comstock's other TV projects have included "Mr. Magoo," "Dragnet," "F Troop," and "Laverne & Shirley," among others.

Goldsen says the composer/conductor/arranger is now doing some educational and big-band work, sometimes for Les Brown, for whom he wrote dance band arrangements on a steady basis from 1943-62.

UIVING NO QUARTER: "We're having a record quarter on a worldwide basis," says Martin Bandier, EMI Music Publising chairman/CEO. "In the U.S. [alone], EMI songs [on the top 10] span the genres of pop, metal, R&B, alternative, and rock." The company controls all or part of six of the top 10 albums, while some 80 albums entries contain EMI songs. Among the biggie acts doing EMI material are Rod Stewart, Kenny G, Luther Vandross, Stone Temple Pilots, and that soundtrack of soundtracks, "The Bodyguard." Topping off the publisher's recent splurge of success are its designations as ASCAP's top publisher in the pop, R&B, and Latin categories ... In another EMI Music development, EMI Music has signed composer Vangelis to a five-year publishing deal, including his back catalog. The back-catalog deal comes into operation at the start of 1994 and includes such Vangelis works as "Chariots Of Fire," "Blade Runner," "Missing," and "1492 Conquest Of Paradise," which has met with European success. The publisher's U.K. managing director, Peter Reichardt. associated with Vangelis when Vangelis wrote

via Warner Bros. Music, made the deal.

NTO YEAR TWO: Lionel Conway, completing his first year as head of the publishing wing of Madonna's Maverick entertainment complex, has four talent signings, U.N.V. (Universal Nubian Voice) is already making noise on the Maverick/Sire label with its debut album, "Something's Goin' On," already a pop-album charter; Tish Hinojosa is a Rounder Records artist who writes and performs in Spanish and English. She has been performing this at

summer open-air folk festivals and. according to Conway, selling 2,000 albums a week; Me'Shell is a

Maverick label

by Irv Lichtman

artist whose album, "Plantation Lullabies," is set for September release; Benmont Tench, who is with the Heartbreakers, is a songwriter who has penned three songs on Carlene Carter's album, with one of them, "Unbreakable Heart," said to be her next single on the Giant label.

N A LEGAL ACTION apparently resulting from the demise of the Capitol-EMI-associated Enigma Entertainment music complex a few years ago, artist/writer Mojo Nixon and his publishing firm, Muffin Stuffin' Music, have brought suit against EMI Music Publishing, Enigma Entertainment, and its publishing wing, La Rana Music, in U.S. district court in Los Angeles for failing to account for royalties under a co-publishing deal with the Enigma publishing company, of which EMI Music is the successor company. The plaintiff charges that the action resulted after EMI Music was notified of its deficiencies in royalty payments. A spokesman for EMI Music says the matter is in the hands of counsel.

Sparrow/brentwood ties: Sparrow Communications Group has signed an exclusive, long-term choral print distribution and production agreement with Brentwood Music, effective Aug. 1. Sparrow choral print will be available through Sparrow Distribution until Aug. 1. Under the agreement, says Billy Ray Hearn, cochairman/CEO of the Sparrow Corp., Brentwood Music will distribute Sparrow's back catalog of choral music and will produce new products via a joint creative team, with reps from both companies. New releases will feature Sparrow writers Steven Curtis Chapman and Michael Card.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publishing: 1. Sting, Ten Summoner's Tales 2. Aladdin, Soundtrack 3. Alice In Chains, Dirt

- 4. Derek & the Dominoes, Layla and
- Other Love Songs 5. Eric Clapton, Timepieces

VAN HALEN VINCE NEIL

Pine Knob Music Theatre Clarkston, Mich.

F VAN HALEN WANTED a good omen to kick off its North American tour, the band got it during opening night at the Pine Knob Music Theatre outside Detroit.

As the hard-rock quartet walked onstage, the rain that had fallen throughout opening act Vince Neil's set stopped and the skies cleared; perhaps the clouds knew that Van Halen's thunderous volume would blast them away anyway.

And blast they did. Within the first few notes of "Mine All Mine," Van Halen turned 15,350 fans-the first of two sellout crowds at Pine Knob-into a bopping, headbanging mass that alone made enough noise to offer the group some competition.

With its two-hour, 19-song show, Van Halen reaffirmed its credentials as the reigning titan of hard rock-and proved why its tour is one of the hottest sellers of the summer. As in the past, the quartet brought a chummy, locker-room sensibility to its concert, blessedly devoid of the usual hard-rock glitz and gimmicks (even the bass and drum solos were short). In a genre where black leather and denim rule. Edward Van Halen sported a pink shirt-a color few rock guitar gods would be caught wearing.

Singer Sammy Hagar was a palooka of a front man, smiling and spewing just enough sexual innuendo to make the show adolescent-accessible. He displayed an abundant appetite for funand for flowers, as one fan learned when she thrust a rose in Hagar's face during "Best Of Both Worlds" only to have it chomped off at the stem.

But these kinds of antics play well to the air-guitar crowd, and Van Halen dished them up with an amiable spirit and good humor. The musical goods were also there, too, from Edward Van Halen's guitar pyrotechnics to a repertoire that combined sledgehammer an-thems ("Poundcake," "Panama," thems ("Poundcake," 'Unchained") with pop hits such as "Dreams,' the Pepsi anthem "Right Now," "Why Can't This Be Love," and "Love Walks In."

So Van Halen's show was a matter of reacquainting the faithful with these virtues. On the other hand, Neil's hourlong opening set was about winning an audience. The singer left Motley Crue a year and a half ago, and is now courting his own popularity via his first solo al-bum, "Exposed." Neil certainly won some friends during his first solo date outside of Los Angeles; besides plenty of new songs such as "You're Invited (But Your Friend Can't Come)" and 'Sister of Pain," the singer and his crack band-which features guitar hero Steve Stevens-coughed up the Crue goods, ripping through "Kickstart My

Heart" as the show's second song and drawing big cheers for a midshow Mot-ley set that included "Girls, Girls, Girls" and "Home Sweet Home." GARY GRAFF

TOTO

Whisky-A-Go-Go, Los Angeles

WHILE '70s BELLBOTTOMS and platform shoes may be back in style, that "guitar" rock sound the decade is known for most certainly isn't. Unfortunately, that's what Toto's new material from its Relativity debut, "King-dom Of Desire," sounded like.

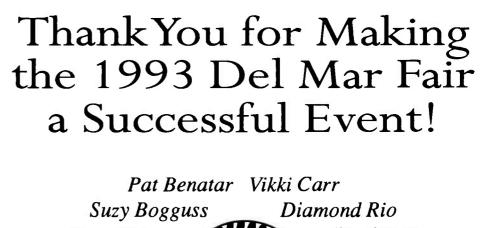
The new tunes not only failed to prove catchy; each song was bogged down with a long, see-how-fast-I-canplay guitar solo from Steve Lukather.

Lukather took center stage this time around as lead singer and his vocals weren't bad on slower tunes, such as "99." On the uptempo tunes, however, Lukather's voice was raspy and forced.

New drummer Simon Phillips (Jeff Beck, the Who, Mick Jagger) filled the late Jeff Porcaro's shoes nicely.

The show's main problem was that the band members seemed to be playing for an audience of musicians. While extremely talented players, the band members seemed intent on showcasing their own talents rather than trying to play songs that a general audience would enjoy.

(Continued on page 17)



Four Tops Texas Tornados Hiroshima « Hi-Five Kathy Mattea Jeffrey Osborne Jefferson Starship JUNE 15th - JULY 4th

Contracts

Manager

Foreigner Jon Secada Steven Curtis Chapman Mel Tormè Collin Raye Exposé

U.S. Navy Band, Dwight Yoakam San Diego Chaka Khan

Tim Fennell Joan Bartosik General Manager

Mel Simas Entertainment Director

David Wright Production Manager

ARTIST DEVELOPMENTS

(Continued from page 13)

work within a major-label context. But after much give-and-take, all involved say they are happy with her July 27 label debut "Happiness."

"No question there were differences in opinion," says co-manager Will Botwin, whose client is still best-known as the fiddler in John Mellencamp's band. "She's such a unique artist, and very strong in her musical vision, and to that end Capitol gave her a lot of freedom. It was a collaborative process, and while some things weren't always agreed upon, everyone was very happy with the end result.' Capitol A&R VP Tim Devine

concurs. "We spent a long time with the songs and working on sequencing, but her independence still shines through," he says. "It was most important that we maintain her

individuality: her lyrics and music are so personal and vulnerable and intimate, which is what so many people latch on to."

Devine's description surely fits "On The Way Down From The Moon Palace," Germano's self-produced, -manufactured, -promoted, and -marketed 1991 album. The novel outing, distributed by Caroline Records, gained notice for its organic structures and confessional innocence. Germano released the record on her own Major Bill Records, since it cost her a "major bill." Critics loved it, as did Devine, who initially sought out Germano because of her work with Mellencamp and Simple Minds.

" 'Moon Palace' gave us a jump-start on the market," he says. "We serviced it to our marketing and sales people.

Lisa did a lot of press and meet-andgreets with both our domestic and international staff when she was on tour with Mellencamp. So for two years, we laid a base for her debut project with us.'

"Happiness," Germano notes, was "much, much more major bills" and a far different undertaking from "Moon Palace," on which she played almost everything in addition to producing. "Happiness" was produced by Malcolm Burn and features several guest musicians besides Germano, who plays violin, mandolin, guitar, accordion, and piano.

"When you're on a major label, you have a lot more people to go through,' Germano adds. "It costs a lot more because you're experimenting and stretching. But when two presidents, a promotion director, your A&R guy, and your managers disagree with you, it makes you start thinking you don't know what you're doing. I think I cut [first single] You

Make Me Wanto Wear Dresses 1,527 times, and I'm still not sure if I got it. But it's really just a matter of giving a little control, but still

holding on to your GERMANO vision. A compromise begat two versions of the single-Germano's preferred "more charming" album version, and the "more aggressive" one, which has

been gaining airplay at alternative formats since its June 7 release "We wanted to make a record that was atypical in the mass commercial

marketplace, but not a small indie record that no one would hear," says Devine. "So 'Happiness' is more developed, in a natural style reminiscent of [Burn associate] Daniel Lanois-not an overdone production interfering with the personal nature of Lisa's sound."

To help expose Germano, Capitol serviced a four-song sampler to label and CEMA field staff before Christmas-a promotional ploy previously applied to Bonnie Raitt's "Nick Of Time" album. Devine says that inclusion of "Dresses" on an "FMQB" sampler has generated adds at adult-album alternative stations.

Germano, who recently participated in a touring version of the Bottom Line's "In Their Own Words" songwriters showcase series following completion of the upcoming Mellencamp album, will form her own touring band. She stresses, though, that she'll gladly return to the Mellencamp fold should he decide to again hit the road. JIM BESSMAN

McDONALD TAKES NEW LOOK AT LIFE

(Continued from page 12)

the Carole King/Gerry Goffin song "Hey Girl.'

Unlike some of McDonald's past songs, which dealt with the down side of relationships, much of "Blink Of An Eye" takes on an unlifting feeling of hope. "A lot of times that's what I wind up writing about," McDonald says. "For me to keep from getting thoroughly confused by the news and the topics that are pertinent at the moment. I always have to bring it down to the bottom line. I end up writing songs that way, too. I've tried to write topical songs and things like that, and in all honestly, that's just not my talent."

Inasmuch as McDonald went solo on the songwriting for most of the album, he also went solo on the singing. Although Vince Gill, Alison Krauss, Warren Haynes, Kirk Whalum, and Robben Ford are among those guesting on the new set, there are no duets.

"I would have loved to have done a duet with Alison Krauss on 'Matters Of The Heart,' but I honestly didn't think of that one until it was too late,' McDonald says. "But then on the other hand, I was getting it from all camps, from management, from A&R, asking, 'Any duets? Gonna do any duets on this one?' It kind of made me rebel somewhat to the idea. I guess I v but in this business you careful. I thought all I need other duet and soon no o anything by me unless it's of which is totally silly."

Much of the album's mat outgrowth of McDonald's drummer Jeff Porcaro's summer. "If there was ev who had a huge influence of was Jeff," says McDonald. erally him who got me t Steely Dan [as keyboardis ground vocalist in 1972]. A den I went from playing Room on Glendale Boulev

heard that Jeff had passed sitting at a rehearsal hall i . and I looked around th thought I wouldn't be doin wouldn't be doing this rec York, I wouldn't have b Doobie Brothers-none of have happened if I hadn't

Although Porcaro isn't by name in the liner not ald says the album is "ki cated to him and anothe mine who passed away When somebody passes you could tell them what they had on your life as a lot of ways, that's what is about: looking at life middle and where we're going from here.'

Turning in a record, says, "is like going in for reluctant to hand it in. I boy, here we go again w merry-go-round.''

However, McDonald add that he's not comp think the greatest gift of the fact that I would go my living as a musicia nothing more to it than the of the luckiest people the How many people reall what they love? I feel like ten away a whole lifetime without ever having to grow up. I've had a very prolonged childhood and I don't see any reason for it to stop."

A&R, asking, duets on this			MUSE	MENT	BUSI	INESS®
e rebel some- was childish, 1 have to be	FIE	B	OXS	SCOR	RE TOP	10 CONCERT ROSSES
ed is to do an- one will play	ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
's a duet. All Iterial was an s reaction to	JIMMY BUFFETT & THE CORAL REEFER BAND THE IGUANAS	The New Pine Knob Music Theatre Clarkston, Mich.	July 2-4	\$1,085,000 \$27.50/ \$20.50	45,759 sellout	Glass Palace Promotions
s death last ever anybody on my life, it l. "It was lit-	PETER GABRIEL	Rosemont Horizon Rosemont, III.	Jul y 10 -11	\$932,594 \$37.50/ \$29.50	30,633 seliout	Jam Prods.
the job with ist and back- All of a sud- g the Trojan	VAN HALEN VINCE NEIL KIM MITCHELL, ALANNAH MYLES, THE JAYHAWKS	Molson Park Barrie, Ont.	July 1	\$808,413 (\$1,041,640 Canadian) \$35/ \$27.50	35,000 sellout	MCA Concerts Canada
vard to walk- Dan." mber when I d away I was	WHITNEY HOUSTON	James L. Knight Center Miami	July 5-6,8	\$491,150 \$50/ \$35	1 4,200 sellout	A.H. Enterprises
in New York he room and ng this gig, I cord in New been in the	DEF LEPPARD TOM COCHRANE, UGLY KID JOE APRIL WINE, ROCKHEAD	Sea Bird Island Vancouver	July 3	\$489,727 (\$630,670 Canadian) \$35/ \$27.50	25,000 sellout	MCA Concerts Canada
of this would met Jeff." 't mentioned tes, McDon- kind of dedi- er friend of y this year.	H.O.R.D.E. FESTIVAL: BLUES TRAVELER BIG HEAD TODD & THE MONSTERS, WIDESPREAD PANIC COL. BRUCE HAMPTON & THE AQUARIUM RESCUE UNIT THE SAMPLES, ALLGOOD	Red Rocks Amphitheatre Denver	July 2-3	\$461,937 \$25.85/ \$24.75	18,669 seliout	Fey Concert Co.
s, you wish at an impact a friend. In t this record fe from the	DEF LEPPARD Tom Cochrane, UGLY Kid Joe April Wine, Rockhead	Exhibition Grounds Camrose, Alta.	July 1	\$447,881 (\$577,095 Canadian) \$35/ \$27.50	18,492 sellout	MCA Concerts Canada
re hopefully , McDonald r a shot. I'm	PETER GABRIEL PAPA WEMBA	Meadowlands Arena East Rutherford, N.J.	July 5	\$432,640. \$35/ \$25	16,250 sellout	Metropolitarı Entertainment
It's like, 'Oh with the old is quick to plaining. "I f my life was on to make an Thom's	LOLLAPALOOZA '93: PHIMUS ALICE IN CHAINS, DINOGRAUR JR, FISHBONE ARRESTED DEVELOPMENT, FRONT 242 BARESIN TOYLAND, RAGE AGAINST THE MACHINE	Deer Creek Music Center Noblesville, Ind.	July 5	\$398,925 \$27.50/ \$22.50	18,408 sel l out	Sunshine Promotions
an. There's hat; I'm one hat I know. ly get to do ike I've got- ime without	BARENAKED LADRES VIOLENT FEMMES, NED'S ATOMIC DUSTBIN SPIRIT OF THE WEST, MOXH FRUMDUS SARAH MCLAUGHLAN	Thunderbird Stadium, Univ. of British Columbia Vancouver	July 1	\$362,941 (\$467,396 Canadian) \$28.50/ \$23.50	25,000 sellout	MCA Concerts Canada

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DANGEROUS BAND (Continueed from page 12)

Spector, L7, and Tony Bennett, as the band performs its takes on a diverse selection of material, ranging from AC/ DC's "You Shook Me All Night Long" and U2's "Mysterious Ways" to Crowded House's "Don't Dream It's Over," Bob Marley's "Could You Be Loved," and Booker T & the MG's "Time Is Tight." Others, including Aaron Neville, frequent "Late Night" visitor David Sanborn, Joan Jett, and George Clinton, drop by for cameos.

The guest appearances were a kick for Shaffer. "Clinton doing 'Black Dog' was great. The chat I had with him was so funny, because I said, 'Do you know 'Black Dog'? And he said, 'I'll be about a black dog.' Which I guess, in his vera black dog. Which I globs, an his tot nacular, roughly translated means, 'Are you kidding? I am a Black Dog.'" Adds Shaffer, "When Bootsy Collins played '1999,' I literally fell on the floor

in the studio. He played such great stuff. And when Aaron Neville gave us just a little taste, a few Aaron Nevilleisms on 'I Can't Make You Love Me,' I found it very beautiful."

Since the release of "The World's Most Dangerous Party" falls between the end of first-run editions of "Late Night" and the Aug. 30 start of Letterman's new CBS show, Shaffer will hit the promotional circuit.

According to ERG senior VP of marketing Ken Baumstein, appearances by Shaffer on "Entertainment Tonight," CNN, "Larry King," "Regis And Kat-hie Lee," and "Good Morning, America"are slated.

In addition, the label plans a major TV ad campaign, which will run for four weeks, beginning on Aug. 2. Says Baumstein, "We're buying 60-second spots within the Letterman show that NBC is rerunning between now and the time the new show premieres on CBS."

The TV ad campaign will focus on Los Angeles, New York, Atlanta, and Minneapolis, four markets in which the Letterman show has extremely high viewership, Baumstein adds. Following the initial run of 60-second spots, there will be a two-minute spot, set to run between "The Tonight Show" and "Late Night" reruns.

Eric Gardner, who manages both Shaffer and Rundgren, says the album will also be promoted at top 40 radio with customized mixes of "Black Dog" in which Shaffer drops in the name of the local air talent on each station. Gardner says the TV and radio blitz will lead up to the debut of the new Letterman show, which naturally will feature Shaffer performing material from the album. Says Gardner, "By the time Paul goes on the air, which of course will be accompanied by a huge publicity fanfare from CBS, we will have a foothold on the retail level and the radio via this strategy.'

ARTISTS IN ACTION (Continued from page 15)

Ultimately, it wasn't worth sitting through a 20-song set just for a few gems-""Africa," "Rosanna," and "Hold The Line"—from the past.

Nevertheless, the packed room stayed to the end. The night might have been saved had any of the celebs in attendance-Edward Van Halen, Jeff Beck, Warren DeMartini-joined the band on stage for an encore. CARRIE BORZILLO

Music Special Issue August 24, 1993 Film & TV IF YOU DO: SPOTTING SESSIONS, EDIT MUSIC, COMPOSE, CONTRACT, ORCHESTRATE, COPY OR RECORD, IF YOU DO: DUBBING & DUBBING PREP, PROCESSING OR MUSIC MARKETING, IF YOU: PUBLISH, EDIT FILM OR RE-SCORE, IF YOU: SUPERVISE, OR CLEAR SOUNDTRACKS...

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On August 24, The Hollywood Reporter will publish our 12th Film & TV Music Special Issue. And if you contribute in any way to the film music process, this issue provides you with a unique marketing opportunity.

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BILLBOARD' WEEKLY S NATIONAL REPORT ΟΝ NEW A N D



Tempting. Shelby Lynne, who previously charted as high as No. 31 on Top Country Albums. has a new label and a new musical bag on "Temptation," an album that revives Western swing music. The Morgan Creek/Mercury Nashville artist will build awareness this summer through showcases and television appearances. A national tour will follow.

TEMPTED BY THE FRUIT: Imagine an 18-piece band that includes a nine-piece horn section. Is the leader a jazz beau? Is it a new George Clinton endeavor? No. the band in question belongs to country songbird Shelby Lynne, who singlehandedly is putting Western swing music back on the map with her first Morgan Creek album, "Temptation."

The songs all sound as though they were written in the '40s and plucked from Bob Wills' repertoire, but all 10 tunes-including two that Lynne co-wrote-are recorded here for the first time. Sales and promotion for the title are being handled by Mercury Nashville.

The lead single, "Feelin' Kind Of Lonely Tonight," was taken to radio the week of July 12, but the cut had gotten enough advance airplay to land on last week's Hot Country Singles & Tracks chart. A clip of that tune has been running on Country Music Television for several weeks, and currently ranks No. 16 at the music video channel.

Lynne was scheduled to do three songs live with the 18-piece band on the July 16 edition of The Nashville Network's "Nashville Now." She was featured in a July 14 segment on CNN's "Showbiz Today" and will be featured in an upcoming "Entertainment Tonight," probably in early August.

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Plans also are in the works to have Lynne and the full band hit one of the late-night talk shows, and a stop on "Austin City Limits" is also slated. She is also being pitched to some highprofile magazines for inclusion in fall fashion layouts.

A concert tour is being planned to follow the TV appearances. Some dates will include the 18-piece band, but, depending on the venue, Lynne will also use 12-piece and 6-piece units.

UMPKIN PIE: Alternative radio is biting at "Cherub Rock," the first major-label single from former indie act Smashing Pumpkins. The song hits Modern Rock Tracks out

DD



of the box at No. 21.

7. Tool, Undertow 3. Butthole Surfers, Independent Worm.

9. dada, Puzzle 10. Rodney O & Joe Cooley, F**K New York

C

"A lot of college programmers went ahead and bought the import single and played it before we could service it domestically," says Dawn Hood, Virgin director of alternative promotion. "One of our strategies was to provide the alternative and

REGIONAL HEATSEEKERS #1's MOUNTAIN Big Head Todd & The Monsters, Sister Sweetly NORTHEAST The Mighty Mighty Bosstones, Don't Know How To Party **EAST NORTH CENTRAL** Rage Against The Machine, Rage Against The Machine 51 MIDDLE ATLANTIC Robin S., Show Me Love WEST NORTH CENTRAL Big Head Todd & The Monsters, Sister Sweeth SOUTH ATLANTIC The Cranberries, Everybody Else Is Doing It, PACIFIC Rodney O & Joe Cooley, F -- K New York SOUTH CENTRAL Ganksta N-I-P, Psychic Thoughts THE REGIONAL ROUNDUP Rotating top-10 lists of best-selling titles by new & developing artists. MOUNTAIN 1. Big Head Todd/Monsters, Sister Sweetly 2. The Cranberries, Everybody Else Is Doing. 3. White Zombie, La Sexorcisto: Devil Music. 4. Rage Against The Machine, Rage Against. 5. Fugazi, In On The Killtaker 6. Nemesis, Temple Of Boom 7. Tool, Undertow NORTHEAST NORTHEAST 1. Mighty Mighty Bosstones, Don't Know. 2. Blind Melon, Blind Melon 3. Screaming Trees, Sweet Oblivion 4. Robin 5., Show Me Love 5. Aimee Mann, Whatever 6. RuPaul, Supermodel Of The World RuPaul, Supermodel Of The World
 Young Black Teenagers, Dead Enz Kidz
 Butthole Surfers, Independent Worm...

9. Fugazi, In On The Killtaker 10. Rage Against The Machine, Rage Against

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DEVELOPING

Smashing. Revitalized sales on "Gish," Smashing Pumpkins' first album, seem to indicate that its new Virgin set, "Siamese Dream," will be well received in the alternative market. College stations have lent eager support to "Cherub Rock," the new album's first single. It debuts on Modern Rock Tracks at No. 21.

ARTISTS

rock markets with copies of the three-track CD import, which has two nonalbum bonus tracks. This band has a strong core following and we want to remain faithful to that.'

The Pumpkins' Caroline debut, "Gish," is still selling, a full two years after its release. That record, which Hood says has shipped close to 400,000 units, sees a sales increase this week

amid anticipation for the act's first Virgin set, "Siamese Dream.

STYLISH DEBUT: With the status of the Sugarcubes on hold, Iceland native Björk (pronounced bee-york) is stepping out in style with her U.S. solo debut on Elektra, appropriately titled "Debut."

MTV has taken note of the singer's rather distinct presence, as it adds the avant-garde video for "Human Behaviour," directed by French photographer Jean Baptiste Mondino, to Breakthrough rotation. A recent edition of MTV's "House Of Style," hosted by Cindy Crawford, spotlighted Björk's often quirky attire.

"Human Behaviour" leaps an impressive 26-12 on Modern Rock Tracks, while dancing 23-16 on the Dance/Club Play list.

CHART

SO INCLINED: Innovative Chaos trio Inclined hooked on the opening slot of Blind Melon's one-month tour, which began July 14. At the same time, label director Jim Cawley says Chaos is making its first attempts to grab album-rock airplay for "Somewhere In The Middle."

The band played during Sony Music's night at the recent Tower Records convention. It will also be on the agenda when Trans World Music Corp. holds its September conference in Albany, N.Y.

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

ALBUM

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THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FOR WEEK ENDING JULY 24, 1993 FROM A NA SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLL COMPILED, AND PROVI ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIV	
			* * * No. 1 * 1	
	3	16	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE
(2)	—	1	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE
3	6	20	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/W	B (9.98/15.98) SISTER SWEETLY
(4)	9	6	THE CRANBERRIES ISLAND 514156/PLG (9.98/13.98) EVERYBC	DY ELSE IS DOING IT, SO WHY
5	10	2	GANKSTA N-I-P RAP-A-LOT 53860/PRIORITY (9.98/15.98)	PSYCHIC THOUGHTS
6	8	22	WHITE ZOMBIE GEFFEN 24460/MCA (9.98/13.98)	SEXORCISTO: DEVIL MUSIC VOL. 1
\bigcirc	7	8	TOOL ZOO 11052 (9.98/15.98)	UNDERTOW
8	27	8	BLIND MELON CAPITOL 96585 (9.98/13.98)	BLIND MELON
9	16	2	NEMESIS PROFILE 1441 (10.98/15.98)	TEMPLE OF BOOM
10	4	4	FUGAZI DISCHORD 70* (6.98/8.98)	IN ON THE KILLTAKER
11	5	5	RUPAUL TOMMY BOY 1058* (10.98/16.98)	SUPERMODEL OF THE WORLD
12	11	16	BUTTHOLE SURFERS CAPITOL 98798 (9.98/13.98)	INDEPENDENT WORM SALOON
13	12	3	MARIA MCKEE GEFFEN 24508 (9.98/13.98)	YOU GOTTA SIN TO GET SAVED
14	14	5	CAPTAIN HOLLYWOOD PROJECT IMAGO 21027 (9.98/13.98)	LOVE IS NOT SEX
15	15	7	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
16	20	2	VERTICAL HOLD A&M 0010 (9.98/13.98)	A MATTER OF TIME
17	17	11	RODNEY O & JOE COOLEY PSYCHOTIC 1101* (9.98/15.98)	FK NEW YORK
18	25	4	DEEP FOREST EPIC 53747 (9.98 EQ/15.98)	DEEP FOREST
19	19	27	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE
20	28	3	THE POSIES DGC 24522 (9.98/13.98)	FROSTING ON THE BEATER

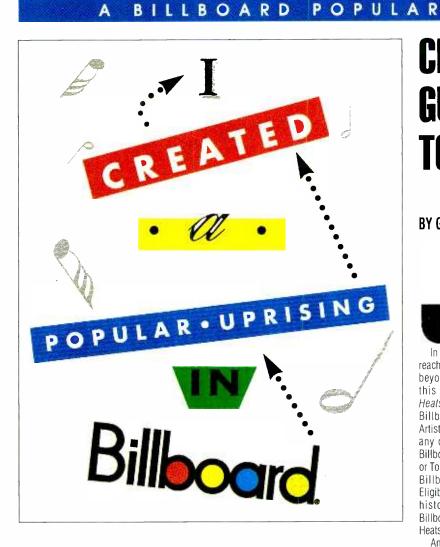
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album 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.

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21	23	44	SCREAMING TREES EPIC 48996* (9.98 EQ/15.98)	SWEET OBLIVION
22	13	16	TASMIN ARCHER SBK 80134/ERG (10.98/15.98)	GREAT EXPECTATIONS
23	26	9	2 UNLIMITED RADIKAL 15415/CRITIQUE (10.98/15.98)	NO LIMITS
24	34	8	MIGHTY MIGHTY BOSSTONES MERCURY 514836 (9.98 EQ/13.98)	DON'T KNOW HOW TO PARTY
25	24	34	BASS OUTLAWS NEWTOWN 2210 (9.98/13.98)	ILLEGAL BASS
26	21	34	DADA I.R.S. 13141 (7.98/11.98)	PUZZLE
27	18	9	AIMEE MANN IMAGO 21017 (9.98/15.98)	WHATEVER
(28)		33	RADNEY FOSTER ARISTA 18713 (9.98/13.98)	DEL RIO, TX 1959
29	32	13	JEREMY JORDAN GIANT/REPRISE 24483/WARNER BROS. (10.98/15.98)	TRY MY LOVE
30	29	5	BAD RELIGION EPITAPH 86420* (8.98/14.98)	RECIPE FOR HATE
31	35	11	RICKY LYNN GREGG LIBERTY 80135 (9.98/14.98)	RICKY LYNN GREGG
32	_	1	D-SHOT SIC WID IT 715 (9.98/13.98)	SHOT CALLA
33	33	2	CHAKA DEMUS & PLIERS MANGO 9930*/ISLAND (9.98/15.98)	ALL SHE WROTE
34	30	3	DEATH RELATIVITY 1168 (9.98/16.98)	DIVIDUAL THOUGHT PATTERNS
35	22	3	JUNGLE BROTHERS WARNER BROS. 26679* (10.98/15.98)	J. BEEZ WIT THE REMEDY
36	31	3	MERCYFUL FATE METAL BLADE 45318/WARNER BROS. (9.98/15.98)	IN THE SHADOWS
37	40	10	PJ HARVEY ISLAND 514696/PLG (9.98 EQ/13.98)	RID OF ME
(38)	_	10	BIG BUB EASTWEST 92180/AG (9.98/15.98)	COMIN' AT CHA
(39)	_	1	SHANIA TWAIN MERCURY 514422 (9.98 EQ/13.98)	SHANIA TWAIN
40	36	10	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN

A BILLBOARD POPULAR UPRISINGS EXPANDED SECTION



EDITOR'S NOTE:

Popular Uprisings and the Heatseekers are a team effort on behalf of fresh faces and unfolding careers

Ver its 100-year legacy, Billboard has not only chronicled the music and home entertainment industries but has also helped to make history of its own by pioneering the art of music journalism and creating new manners and methods of measuring and recognizing the achievements of artists. Moreover, Billboard has repeatedly coined terms—such as "Rhythm & Blues" and "Country & Western"—that have gained worldwide acceptance as apt adjectives for distinct realms of creative endeavor.

In naming and conceiving the fine points of the Popular Uprisings page, its companion column on new and developing artists, its regional breakout map and the Heatseekers chart—not to mention the now highly prized Heatseekers #1/"I Created A Popular Uprising In Billboard" Tshirt awards—Billboard endeavored (beginning with its October 26, 1991 issue) to develop timeless new terms in the pop lexicon for the strides of fresh faces and unfolding careers on the national music scene. Billboard also tried to conceive something that would be of significant ongoing assistance to artists whose early and/or incremental achievements might not otherwise be measured prior to their attainment of a sales position in the Top 100 of The Billboard 200 albums chart or within the Top 25 of the Top R&B Albums or Top Country Albums charts. (The sales data for the aforementioned charts is compiled from a national sample of retail store and rack sales reports collected and compiled by SoundScan.)

The full-page feature has become one of the most popular and influential Billboard innovations in recent memory. Meanwhile, Billboard's editorial, charts and design team, including Brett Atwood, Michael Ellis, Roger Fitton, Paul Page, Geoff Mayfield, Jeff Nisbet, Ken Schlager, Tom Senif, Elissa Tomasetti and myself, were honored to receive BPI Communications' 1992 Donaldson Award for Editorial Achievement for the creation of Popular Uprisings and the Heatseekers chart.

For our collective part, Billboard is redoubling its efforts through Popular Uprisings and Heatseekers to ensure that the music industry's new and developing talents receive the support and recognition they so richly deserve. Without such artists, there would be no music industry and no Billboard.

Sincerely. mosting When

CHARTING THE FUTURE: Guiding New and developing artists to the point of "impact"

BY GEOFF MAYFIELD AND BRETT ATWOOD

udging from the second annual tally of Billboard's Popular Uprisings success stories, it would appear that there are few avenues of the music industry with as many opportunities for advancement as the Heatseekers chart.

In those weeks when a Heatseekers title reaches a breakthrough audience that extends beyond the 40-position Heatseekers chart, this achievement is indicated by a *Heatseekers Impact* designation on one of Billboard's popular-format album charts. Artists are launched from Heatseekers when any career album hits the top half of The Billboard 200, the Top 25 of Top R&B Albums or Top Country Albums, or the Top 5 of one of Billboard's other popular-format charts. Ligibility is based only on one's album chart history; an act can score big on one of Billboard's singles charts and still qualify for Heatseeker status.

And, in the weeks that artists are propelled onward from Heatseekers, one can learn of these dramatic transitions in Billboard's Popular Uprisings report (see page 18 for this week's edition).

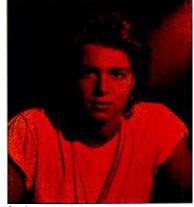
From the April 18, 1992, issue—the cutoff date for last year's Expanded Popular Uprisings Section—to this year's June 5 issue, 51 artists rocketed from Heatseekers into the upper reaches of The Billboard 200. What follows is a chronicle of each artist's successful breakthrough, in the words of executives who worked these records in the trenches.



Máire Brennan of Clannad

SOPHIE B. HAWKINS "Tongues And Tails" (Columbia). Entered Heatseekers at No. 27 on 4/25/92. Impact status came 5/30, when it jumped from 114 to 87 on The Billboard 200.

First Rumblings: "We did some early showcases for the general public and industry in about a dozen cities prior to the album's



Joey Lawrence

release," says Rich Kudola, Columbia senior VP of sales. "Early television exposure on 'The Tonight Show' and other shows helped create a buzz before the record was even out."

Breakthrough: "The album was a success out of the box. There was a high level of prerelease excitement based on her personality and performance—which is unusual for a new artist."

THE COLLEGE BOYZ "Radio Fusion Radio" (Virgin). Entered Heatseekers at No. 12 on 4/25/92. Impact was 6/13, when it reached No. 25 on Top R&B Albums.

First Rumblings: "The single, 'Victim Of The Ghetto,' sold really, really well," says Jeff Grabow, Virgin's national singles sales director. "We moved over 100,000 singles—which was Virgin's first real presence in rap. The song first broke out of Houston and took off from there."

Breakthrough: "When the album sold over 100,000, then hit 200,000 units, we knew it was something stronger than just one hit single."

MICHELLE WRIGHT "Now & Then" (Arista). Entered Heatseekers at No. 29 on 6/6/92. Impact was 6/13, when it reached No. 20 on Top Country Albums.

First Rumblings: "The response from the first single, 'Take It Like A Man,' was overwhelming," recalls Mike Dungan, VP of sales and marketing for Arista Nashville. "I knew we had something special when we started getting long-distance calls from anxious customers looking for the album." Breakthrough: "It was clear that this

Breakthrough: "It was clear that this record had broken through to the masses when Handleman featured Michelle in a K mart ad."

SPICE 1 "Spice 1" (Triad/Jive). Entered Heatseekers at No. 9 on 5/2/92. Impact was 6/20, when it jumped from 112 to 95 on The Billboard 200.

First Rumblings: "We saw action on the Triad EP and noticed that it was registering significant SoundScan sales," says Barry Weiss Sr., Jive senior VP/GM. "That told us that this was an act we had to sign."

Breakthrough: "When the album approached gold. The Heatseekers chart has been a place where the record has been visible as a developing act, which helped build interest."

JON SECADA "Jon Secada" (SBK/ERG). Entered Heatseekers at No. 21 on 5/23/92. Impact was 6/27, when it jumped from 104 to 79 on The Billboard 200. See separate casebook.

TEMPLE OF THE DOG "Temple Of The Dog" (A&M). Entered Heatseekers at No. 32 on 6/6/92. Impact was 7/4, when it jumped from 181 to 86 on The Billboard 200.

First Rumblings: The album was first released in April 1991, and Jim Guerinot, A&M senior VP/GM, says, "Between the Soundgarden/Mother Love Bone connection and the music itself, we knew we had some-



thing when we first heard it."

Breakthrough: "By July of the following year, there was a big buzz happening, because both Pearl Jam and Soundgarden were on Lollapalooza. Within a few weeks, we went from off-the-planet to Top 25. No doubt, MTV was the muscle that caused that push."

TOAD THE WET SPROCKET "Fear" (Columbia). Entered Heatseekers at No. 39 on 3/14/92. Impact was 8/8, when it jumped from 114 to 99 on The Billboard 200.

First Rumblings: Columbia's Kudola says, "We've gradually developed their career. The first project moved 40,000 to 60,000 units 'Fear,' the third record, got great reaction from the street level and beyond. We've had across-the-board sales in every market." *Continued on page 20*

HEATSEEKERS

Charting The Future Continued from page 19

Breakthrough: "When we hit the 300,000 mark, we realized we'd make it to the next level and pulled out the big guns. We've currently moved over 800,000 units. We knew the atbum would have good legs."

CHRIS LEDOUX "Western Underground" (Liberty). Entered Heatseekers at No. 22 on 10/26/91. Impact was 8/15/92, when the new album, "Whatcha Gonna Do With A Cowboy," debuted at No. 84 on The Billboard 200.

First Rumblings: "The first time Liberty

John Michael Montgomery's "Dance" required no fancy footwork

BY MARIA ARMOUDIAN



"It's amazing that when you make a good record, it sells," says Atlantic Records Nashville VP/GM Rick Blackburn, of the John Michael Montgomery debut, "Life's A Dance."

After a six month setup to create a buzz and introduce the new artist to radio, stations caught on, sending "Life's A Dance," the first single, to No. 22 on the country singles chart in a mere seven weeks. The fans picked up from there, buying 200,000 records over Christmas alone.

over Christmas alone. "I'd love to tell you we had a long drawn-out strategy, but we just got the music out in advance," says Bryan Switzer, Atlantic VP of promotion. "We didn't use one trinket or gimmick."

Regardless, "Life's A Dance" reached No. 3, shooting the album into gold status and making way for the second single, "I Love The Way You Love Me," to become the No. 1 country single for three weeks in a row.

Simultaneously, Montgomery played a promotional club tour, initially focusing on California, then Texas and the Southeast. Reba McEntire invited Montgomery to open on her tour and later to play second billing.

Video and press departments gave extra care to exploit Montgomery's face with specially designed videos and fullcolor press kits. "He was an easy sell because of his looks," says Jules Wortman, manager of publicity.

Video ultimately cemented this superstar. "You have to get the listener to marry the image of the artist to the song," says Blackburn. became aware of this artist was when our West Coast regional sales manager Bill Kennedy saw him," says Bob Freese, the label's VP of sales and marketing. "By that time, he already had a catalog of 22 albums and had a big following in the rodeo crowd."

Breakthrough: "It broke out of Dallas. It was the first market where he moved from a cult following to the mainstream country music market. Radio jumped in, and that brought us sales from Wal-Mart, Hasting's and Sound Warehouse."

SPIN DOCTORS "Pocket Full Of Kryptonite" (Epic). Entered Heatseekers at No. 33 on 5/30/92. Impact was 8/15, when it jumped from 101 to 82 on The Billboard 200. See separate casebook.

SHAKESPEAR'S SISTER "Hormonally Yours" (London/PLG). Entered Heatseekers at No. 37 on 6/27/92. Impact was 8/15, when it jumped from 102 to 83 on The Billboard 200.

First Rumblings: "The buzz started when our European territories had such great success with it," says Dave Yeskel, director of national sales for PolyGram Label Group.

Breakthrough: "MTV picked up 'Stay' almost immediately, and [Top 40 radio] got behind it right away. Before that single, we were right around 100,000 units on the album. Since then, we've sold another 350,000plus—and 550,000 copies of the single."

MEN AT LARGE "Men At Large" (EastWest/AG). Entered Heatseekers at No. 37 on 7/4/92. Impact was 8/15, when it reached No. 25 on Top R&B Albums.

First Rumblings: "'So Alone' started at WBLX's 'Quiet Storm,' hosted by Morgan Sinclair," says Manny Bella, EastWest VP of R&B promotion. "Every night, starting in late January, it was their No. 1 most requested record. Before we knew it, we had over 60 [Broadcast Data Systems] detections weekly just at that single station."

Breakthrough: "We started to see the same pattern develop all throughout the South—then the Midwest, the East and, final-



reen Jeny

ly, the West Coast. The turning point was when the [WGCI Chicago] add came in. Then all the major markets came in like gangbusters!"

N2DEEP "Back To The Hotel" (Profile). Entered Heatseekers at No. 8 on 7/4/92. Impact was 8/22, when it jumped from 119 to 88 on The Billboard 200.

First Rumblings: "It's definitely a regional record," says Chris Landry, Profile national retail promotions director. "The buzz began in the [San Francisco] Bay Area and built from there. N2Deep is an example of an act that really created its own buzz. The West Coast and South were really open to this record."

Breakthrough: "KMEL in San Francisco was a key factor in breaking N2Deep. We knew it was big when both the album and single 'Back To The Hotel' went gold." **BRIAN MCKNIGHT** "Brian McKnight" (Mercury). Entered Heatseekers at No. 30 on 7/18/92. Impact was 9/19, when it reached No. 24 on Top R&B Albums.

First Rumblings: "In-store play was where it first happened," says Jeff Brody, Mercury senior VP of sales. "The accounts really played a big part."

Breakthrough: "We took him on tour to the nine markets where PolyGram has branches, and everybody flipped over it."

HELMET "Meantime" (Interscope/AG). Entered Heatseekers at No. 21 on 7/11/92. Impact was 10/3, when it jumped from 101 to 94 on The Billboard 200.

First Rumblings: "This was a band that a lot of labels were anxious to sign," says Steve



Linda Perry of 4 Non Blondes

Berman, who heads sales and marketing for Interscope. "We knew this was special the first time we heard it. There was a high amount of anticipation from retail and the press for the record."

Breakthrough: "The band toured heavily, and we made sure that there was an awareness surrounding the tour. MTV was beneficial. The response to the tour was fantastic, with constant video and radio airplay."

MOTHER LOVE BONE "Apple" (Polydor/PLG). Entered Heatseekers at No. 40 on 8/15/92. Impact was 10/10, with the debut of the new Stardog/Mercury box "Mother Love Bone" at No. 77 on The Billboard 200.

First Rumblings: "When I left Epic, Pearl Jam was exploding," recalls Larry Stessel, senior VP/GM of Mercury, who adds that interest stirred by Pearl Jam and Temple Of The Dog made the creation of a Mother Love box an obvious priority. "Mother Love Bone was always credited with being the originator of the Seattle sound. We thought the best thing we could do was to put out everything we had from them."

Breakthrough: The box's high chart debut confirmed Stessel's thinking. "It was pretty obvious right away," he says.

WILLIE D "I'm Goin' Out Lika Soldier" (Rap-A-Lot/Priority). Entered Heatseekers at No. 1 on 10/3/92. Impact was 10/10, when it jumped from 128 to 88 on The Billboard 200. First Rumblings: "There was an enor-

mous buzz on the streets surrounding the controversial song 'Rodney K' and the violence that was erupting in L.A.," says Michelle Edwards, Rap-A-Lot director of public relations. "The single was very timely and caused great anticipation for the album. When the street date was moved up, our retail staff received calls from retailers all over the country asking when they could expect to get the album in store."

Breakthrough: "The single 'Clean Up Man' was the answer to Betty Wright's "Clean Up Women" and exploded at radio and retail.

SAIGON KICK "Lizard" (Third Stone/AG). Entered Heatseekers at No. 7 on 6/20/92. Impact was 11/21, when it jumped from 124 to 96 on The Billboard 200.

First Rumblings: "When we released the album, it was No. 1 in Miami on SoundScan," says Vince Faraci, executive VP of Third Stone.

Brand Nubian grew from an underground swell

BY HAVELOCK NELSON

Brand Nubian has proved to be a strong and vital unit in the wake of its focal point, Grand Puba, going solo. Last October, the group's remaining members—Lord Jamar, Sincere and Derek X—emerged with the rugged single "Punks Jump Up To Get Beat Down," followed by an album, "In God We Trust," and a relatively smoother follow-up track, "Love Me Or Leave Me Alone." Everything met with street approval and healthy sales.



Mike Jones, Elektra's director of rap promotions, says the group had total control over choosing the first single, and that the label's strategy for exposing it involved aiming it straight at the heart of the underground. "We didn't just let our urban department go work this record at radio," Jones explains. "We serviced the pools and the DJs first."

"Punks" flourished in such cities as Philadelphia, San Francisco and Houston. By the end of December, it had been added to 44 urban and more than 25 churban stations. Jones says, "We didn't hype it at all. We let the PDs and MDs go to the club and hear it; we let listeners call in and request it." The label's low-key approach eventually resulted in the sale of 200,000 singles.

"In God We Trust" hit retail racks on Jan. 29, a whole four months after the lead single. "That enabled 'Punks' to flourish, and it got people fiending for the album," says Jones.

Then, during the second week of February, "Love Me Or Leave Me Alone" came out and became a street and club hit. Its accompanying promotional video was the first Brand Nubian clip to receive regular rotation play on MTV. Brand Nubian's third single, "Allah U Akbar," dropped June 15. "The group's story is still building," Jones says.

"We knew they were popular in their hometown, but to have them debut at No. 1 there said an awful lot."

Breakthrough: "WSHE in Miami started playing 'Love Is On The Way,' and it immediately became their most requested song. We saw the same thing at every station that added it, and sales followed in the markets where it oot airplay."

LO-KEY? "Where Dey At?" (Perspective/A&M). Entered Heatseekers at No. 25 on 10/24/92. Impact was 11/21, when it reached No. 23 on Top R&B Albums.

First Rumblings: "We first realized that we had something when the first single, "I Got A Thang 4 Ya!" reached the Top 25 on Billboard's Hot R&B Singles, driven very strongly by sales," says Perspective product manager Brenda Walker. "The album was scheduled to ship to accounts in that week,



Phish

and our initial forecast of album orders had doubled. The video was in rotation on three of BET's programs, including heavy play on 'Video Soul.'"

Breakthrough: "We realized that we were on the verge of pop success when, in mid-November, "I Got A Thang 4 ya!" jumped from 96 bullet to 66 bullet on Hot 100 Singles. Seventeen [Top 40] stations added the single on Nov. 10, and more than 25 The Box markets were receiving 500 or more requests for the video."

CHANTE MOORE "Precious" (Silas/ MCA). Entered Heatseekers at No. 37 on 10/24/92. Impact was 11/28, when it reached No. 23 on Top R&B Albums. First Rumblings: "Almost immediately,

First Rumblings: "Almost immediately, we saw strong over-the-counter sales," says Jonathan Coffino, MCA senior VP of sales and field marketing. "BET has shown a lot of support."

Breakthrough: "Chante is crossing over beyond the urban base. Other [radio] formats are beginning to approach her."

SOUL ASYLUM "Grave Dancers Union" (Columbia). Entered Heatseekers at No. 11 on 10/24/92. Impact was 1/23/93, when it jumped from 109 to 99 on The Billboard 200.

First Rumblings: "Soul Asylum is a band that has been around for 10 to 12 years, though this was their first record for us," says Columbia's Kudola. "They've been called the best live band in America and had quite a following when we signed them. The album is now gold, but that's just the beginning."

Breakthrough: "We shared the album is mow gold, but that's just the beginning." Breakthrough: "We shared the album early with a lot of people by sending out advance tapes to alternative radio and retail outlets. By distributing the tapes early to big responses, the reaction told us that we were dealing with a potentially platinum album."

PORTRAIT "Portrait" (Capitol). Entered Heatseekers at No. 28 on 11/7/92. Impact was 1/23/93, when it reached No. 22 on Top R&B Albums.

First Rumblings: Says Jean Riggins, Capitol VP/GM of black music, "We serviced BET six weeks before radio, and the response was overwhelming. It became the No. 1 video. When it came time for radio adds, the song broke immediately."

Breakthrough: "We ran a major contest with BET and five teen magazines. The response was incredible, which confirmed for *Continued on page 22*



T nter the Fourth Annual Tanqueray® Rocks Talent Contest today. **L** It could mean the once in a lifetime opportunity to play your music in front of top music industry executives. Five bands ultimately have the chance to play live in the Finals in New York City. If you win, your band is \$10,000 richer and off on a national tour.

And now for the important details. By September 3, send a completed A entry form along with a 20-minute cassette, a photo of your band and proof of age. If you're good, we'll invite you to compete in one of our semi-finals in Los Angeles, San Francisco, Miami, Chicago or Boston. If you're great, you'll be chosen as a finalist and we'll give you \$1,000 and a Nighthawk SP guitar, courtesy of Gibson® USA. Then we'll fly you to New York for the Finals, and a chance to win \$10,000, a national tour, plus an 18-month non-exclusive endorsement contract for Gibson/CMI products. So enter today. And put your band in the green.

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Tanqueray Name of Band	Rocks Talent Contest Official En	try Form # of Band Members
Leader's Name	Eve Phone (
I/We wish to enter the semi-finals in: ∇ Miami, Sept. 28, 1993	\bigtriangledown Los Angeles, Sept. 21, 1993 \bigtriangledown Chicago, Sept. 30, 1993	\bigtriangledown San Francisco, Sept. 23, 1993 \bigtriangledown Boston, Oct. 5, 1993
I've read the rules and affirm that this entr Mail entry form, band photo, proof of age for each band memb Tanqueray Rocks Talent Contest, c/o Bragman Nyman Catarel	y is in compliance with them	Signature of Leader Hills, CA 90210

Fourth Annual Tanqueray Rocks Talent Contest Official Contest Rules

Fourth Annual Tanqueray Rocks Talent Contest Official Contest Rules 1. All entrants must be US. residents and 21 years of age or older as of July 15, 1993. 2. Size of group must be between 1 and 7 members. Non-playing vocalist(s) must be counted in group num-ber. 3. The "Tanqueray Rocks" Talent Contest is a competition conducted by Bragman Nyman Cafarelli, Inc. for rock-n-roll bands. 4. Entries must be submitted in audio cassette form no longer than 20 minutes in length. clearly labeled with the name of the band, the band's leader/spokesperson, address and dytime and evening phone numbers. All music and lyrics must be origi-nal. A clear black and white photograph depicting all band mem-bers must be submitted as well. The same members on the tape must appear with the group if they place in the semi-finals and finals. Proof of age for each group member must be submitted with entry. 5. All artists retain the rights to their music except as provided in Rule 12. 6. Entries must be postmarked no later than September 3, 1993, and must be accompanied by an official entry blank or reasonable facsimile signed by the leader of the group. Only one entry per group is allowed. Bragman Nyman Catarelli, Inc. and Schieffelin & Somerset Co. are not held responsible for lost, late or mis-directed mail. 7. Semi-finalists and finalists will be chosen by a panel of independent judges. Judging will be based on musicianship, creativity, technique, originality and performance potential. The decision of the groups in groups in groups the final. By entering this contest, each group member acknowledges that Bragman Nyman Cafarelli, Inc. on behalf of Schieffelin & Somerset Co. shall have the right to use each entrant's name or likeness in any advertising and /or promotional activities relating to this contest without com-Cafarelli, Inc. on behalf of Schieffelin & Somerset Co. shall have the right to use each entrant's name or likeness in any advertising and/or promotional activities relating to this contest without com-pensation or obligation to the entrant. 8. Cassettes sent in will be used only for this contest. The cassettes will not be reproduced for any purpose. Cassettes will only be returned if accompanied by a self-addressed stamped envelope. 9. Three semi-finalists will be chosen to perform in each semi-finals. Semi-final cities include: Los Angeles, San Francisco, Boston, Miami and Chicago. Semi-finalists will be posified approximately thou weeks prior to the The straight of the second sec 27, 1993. 11. If any entrant is unable to appear at either the semi-finals or finals, an alternate will be chosen. 12. Each entrant acknowledges that his/her performances in semi-finals, finals and the prize tour may be filmed, videotaped, recorded and/or pho-tographed by Bragman Nyman Cafarelli, Inc. on behalf of Schieffelin & Somerset Co. The film, videotape, recording and photographs of this performance may be used for any purpose whatsoever, including the commercial sale of same, without pay-ment of any compensation to entrant or securing of any additional permission from entrant. By entering, each entrant represents and warrants that the musical routine performed by each band is origi-nal and will not infringe upon or violate the rights of any third party, and that entrant's participation in this contest will not vio-late any pre-existing recording contract with any third party. In addition, each entrant agrees to be available for two weeks in November 1993, to perform on all dates scheduled for the national tour, if won. Each group member by entering this contest agrees to all terms of this competition. 13. All bands appearing in semi-finals will receive a \$500 appearance fee. Semi-final prizes: First place: \$1,000 and a Nighthawk SP guitar, courtesy of Gibson (approx. retail value \$800). Finals Grand prize: \$00,00, and an 18-month non-exclusive endorsement contract for Gibson/CMI prod-ucts, and a national tour with meals, accommodations and travel provided. 14. Employees and their families of Bragman Nyman Cafarelli. ucts, and a national tour with meals, accommodations and travel provided. 14. Employees and their families of Bragman Nyman Cafarelli, Inc., Schieffelin & Somerset Co., the Gibson Guitar Corp., co-sponsoring radio stations, and their affiliates, sub-sidiaries, advertising and public relations agencies, as well as licensed alcohol beverage wholesalers and retailers are not eligible to participate. Contest is void where prohibited by law. Venues are subject to change. Contest is not open to TX or UT residents. All federal, state and local laws and fregulations apply. The winner and/or entrants will be required to sign an Affidavit of Eligibility and Release. 15. Federal, state and local taxes on prizes are the sole responsibility of the winners. 16. Semi-finalists are responsi-ble for travel to and accommodation arrangements in all semi-final cities. For appearance at final event in New York City, each band will be provided airfare and hotel accommodations. 17. No purchase necessary. purchase necessary.

Nighthawk SP

EATSEEK

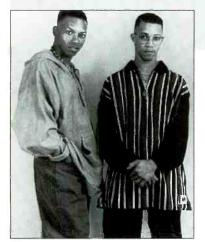
Charting The Future Continued from page 20

us that Portrait was a success."

SILK "Lose Control" (Keia/Elektra) Entered Heatseekers at No. 8 on 12/5/92 Impact was 1/23/93, when it jumped from 140 to 95 on The Billboard 200. See separate casebook

JADE "Jade To The Max" (Giant/ Reprise/Warner Bros.). Entered Heatseekers at No. 23 on 12/26/92. Impact was 1/23/93, when it jumped from 26 to 20 on Top R&B Alhums

First Rumblings: "Jade's first single, 'I Wanna Love You,' was on the soundtrack to 'Class Act,' " says Cassandra Mills, Giant



Duice

president of black music. "When radio started picking it up even after the film was long gone, we knew Jade was going to blow up.

Breakthrough: " 'Don't Walk Away' started reacting like Color Me Badd's 'I Wanna Sex You Up.' It started blowing up at retail. Radio was exploding, and the 'jeep action' on the streets was boomin'

LEMONHEADS "It's A Shame About Ray" (Atlantic/AG). Entered Heatseekers at No. 37 on 8/15/92. Impact was 1/30/93, when it jumped from 149 to 85 on The Billboard 200 First Rumblings: "They were No. 1 at college radio," recalls Atlantic senior VP/GM Val Azzoli. "We knew we had something when 'Mrs. Robinson' started getting played on Top 40 radio, album radio and MTV at the same

Breakthrough: "Every time [lead singer] Evan Dando got on television, sales happened. He has this magic about him.

DREAM THEATER "Images & Words" (EastWest/AG). Entered Heatseekers at No. 38 on 11/14/92. Impact was 1/30/93, when it jumped from 118 to 82 on The Billboard 200.

First Rumblings: "I had been in touch with a lot of tastemakers and music journalist friends, and they were all raving about the record in the fanzines and magazines." says Derek Oliver, senior director of A&R. "Specialist college metal shows were banging the hell out of it.

Breakthrough: Album rock radio "sort of discovered how great a reaction track 'Pull Me Under' was, despite its outrageous length. Secondly, we decided very early on that Dream Theater would tour like crazy. No huge advances, fancy tour buses or money-mad stage shows. The band really put their heart into it, and they won a huge fan base immediately.

SWV "It's About Time" (RCA). Entered Heatseekers at No. 26 on 11/28/92. Impact was 1/30/93, when it reached No. 22 on Top R&B Albums. See separate casebook.

STONE TEMPLE PILOTS "Core" (Atlantic/AG). Entered Heatseekers at No. 39 on 12/5/92. Impact was 1/30/93, when it jumped from 111 to 72 on The Billboard 200. First Rumblings: "We knew we had something when they got on MTV and the requests were really high," says Atlantic's Azzoli.

Breakthrough: Azzoli says that audiences' enthusiastic response to STP's live shows signaled that the band had arrived. "We could tell people had already heard about their con-

JOHN MICHAEL MONTGOMERY "Life's A Dance" (Atlantic/AG). Entered Heatseekers at No. 28 on 11/28/92. Impact was 2/6/93, when it reached No. 25 on Top Country Albums. See separate casebook

BRAND NUBIAN "One For All" (Elektra) Entered Heatseekers at No. 39 on 12/14/91. Impact was 2/20/93, when the new album, "In God We Trust," debuted at No. 12 on The Billboard 200. See separate casebook.

PHISH "Picture Of Nectar" and "Junta" (Elektra). Entered Heatseekers at No. 30 "Nectar") on 3/7/92 and No. 19 ("Junta") on 1/28/92. Impact was 2/20/93, when the new album, "Rift," debuted at No. 51 on The Billboard 200

First Rumblings: "When we signed Phish, there was a real nice buzz on the band to begin with," says Steve Heldt, national sales director for Elektra. "We did well over 100,000 on the first studio album, and, when we reissued their two earlier albums, 'Lawn Boy' and 'Junta,' they both did very well.

Breakthrough: "By the time 'Rift' came, we knew we had something hot here. It debuted at No. 51 on The Billboard 200, and that really blew us away.

CONFEDERATE RAILROAD "Confederate Railroad" (Atlantic/AG). Entered Heatseekers at No. 35 on 5/16/92. Impact was 3/6/93, when it reached No. 21 on Top Country Albums

First Rumblings: "We noticed strong feedback from our radio advances," says Brian

From the beginning, Daniel Glass, presi-

dent, ERG, predicted Jon Secada's world-

wide acclaim. "With great management,

songs and backup, it's not as hard as peo-

For six months, ERG prepared for the

eponymous release, exposing Secada and

his music to company employees and to the record community. Worldwide, ERG

SUCCESS

BY MARIA ARMOUDIAN

ple think," says Glass.

Fans are Primus' primary focus

BY BRETT ATWOOD

Even before "Pork Soda" made an impressive debut in the Top 10 of The Billboard 200 earlier this year, Primus had the distinction of having the only Heatseekers album to go gold before the act graduated from the Heatseekers chart.

On its way to gold certification, Primus' Interscope debut, "Sailing On The Seas Of Cheese," spent 67 weeks on Heatseekers, one of the longest runs in that chart's history. An earlier Caroline release, "Frizzle Fry," also charted during that time. Steady sales, heavy touring and a

strong marketing presence were key factors in breaking the San Francisco-based funk metal band, which is headlining this year's Lollapalooza tour.

"Primus has a devoted following," says Steve Berman, who heads marketing and sales for Interscope. "We built and expanded upon this very loyal, very real fan

Switzer, VP of national promotion for Atlantic Nashville. "The band played four national showcases before the first single came out. and we noticed a good reaction at those shows

Breakthrough: "Winning the Best New Group award at the Academy of Country Music awards was a breakthrough. Also, the crowd's reaction to the single 'Queen of Memphis' is a sign of success."

DENIS LEARY "No Cure For Cancer" (A&M). Entered Heatseekers at No. 23 on 1/30/93. Impact was 3/6, when it jumped from 106 to 90 on The Billboard 200.



launched Secada at MIDEM in Cannes and followed that up with a tour of major world markets, in which Secada performed and made television appearances.

The foreign communities, especially the Latin side, embraced Secada's music immediately. He has won eight Latin awards, including the Grammy for Best Latin Pop Album, and reached No. 1 on Billboard's Latin Charts with all three singles and his LP. "We've sold more albums outside of the States," says Glass. "Here we're 2.2 million, whereas combined Spanish is at almost 4 million albums."

The worldwide success then fueled the domestic drive, which took Secada across the country to visit several Top 40 and AC radio stations for promotions, interviews and performances

After 28 weeks, the first single, "Just Another Day," finally broke, and once the momentum started, the rest followed. "We reached No. 1 on both AC and pop but couldn't get 'Do You Believe In Us' up, because 'Just Another Day' wasn't dying," says Nancy Brennan, VP, A&R, SRG.

VH1 joined in, featuring Secada as artist of the month, and the label complemented the motion with a major television advertising campaign.

The one key? "Jon just bonded with people," says Glass. "Perhaps the uniqueness of the campaign was that we stayed with it. We could have settled for a Top 10 record. But it's selling even more now than it did a year ago."

base. Our goal was to make sure that the awareness was there on radio, retail and video.

For Primus, the road to success, literally, has been a long one. Recalls Berman, "They are on the road constantly. When the band tours, we back them up city-by-city with local support. We hit popular hangouts like skate shops, comic stores, high school campuses and

First Rumblings: "We knew we had some funny guy who was already on MTV all the time," says A&M's Guerinot. "One of the first things we did was place a big time buy on ΜTV

Breakthrough: "There were a handful of major Top 40 stations that supported Asshole, ' and it became the No. 1 requested song at The Box

JACKYL "Jackyl" (Geffen). Entered Heatseekers at No. 24 on 8/29/92. Impact was 3/13/93, when it jumped from 103 to 99 on The Billboard 200

First Rumblings: "Prior to the release of the record, we knew we already had some groundwork established for us in the Southeast," says Geffen director of national sales Jason Whittington, of this Atlanta-based band. "The regional Heatseeker charts showed that-Jackyl's sales started there.

Breakthrough: "When MTV picked it up, and when the band went on tour with Damn Yankees, we really started to see it grow.

JOEY LAWRENCE "Joey Lawrence" (Impact/MCA). Entered Heatseekers at No. 5 on 3/6/93. Impact was 3/20, when it jumped from 122 to 90 on The Billboard 200.

First Rumblings: "We knew that Joey would have a tremendous core following in the female 12 to 20 demographic," says MCA's Coffino "When we heard the tape, it was obvious that Joey was extremely musical and a strong songwriter. He was ripe for CHR.

Breakthrough: "The response to Joey at his in-store appearances says it all. At a Target store in Fort Worth, Ind., 3,000 girls showed up to meet Joey. That guy truly has something special

CLANNAD "Anam" (Atlantic/AG). Entered Heatseekers at No. 39 on 8/8/92. Impact was 4/3/93, when it jumped from 123 to 91 on The Billboard 200.

First Rumblings: "We knew there was something going on before we released 'Anam,' because the song 'Harry's Game' had already sold 3 million copies in the rest of the world over the past 10 years," says Vicky Germaise, Atlantic senior director of product development.

Breakthrough: A Volkswagen commer cial, which used "Harry's Game" as its soundtrack, had a toll-free number for inquiries about the car, but Germaise recalls the ad agency found that "80 percent of the callers colleges. It's a very active fan base." Interscope's decidedly unconventional marketing approach has paid off. A&R executive Tom Whalley says the "Sailing" album "has sold steadily-there hasn't been one explosive moment. It's continuously built its following. We have been careful not to overhype or oversell the band. We left it to the basicsletting Primus be Primus."

were asking about the music. We immediately set up a plan to make sure retailers were aware.

BELLY "Star" (Sire/Feprise/Warner Bros.) Entered Heatseekers at No. 7 on 2/20/93 Impact was 4/3, when it jumped from 115 to 99 on The Billboard 200.

First Rumblings: "I knew that something was up when my assistant mentioned Belly with an especially pronounced sense of enthusiasm," says Steve Tipp. Reprise VP of alter-native promotion. "The feedback was so strong everywhere across the board. Stations and record personnel just seemed to embrace the record

Breakthrough: "When MTV started playing it, we kept increasing our sales by 2,000 more units per week. You could actually see the increase on SoundScan. We did free shows for both Live 105 [in San Francisco]



Stereo MC's

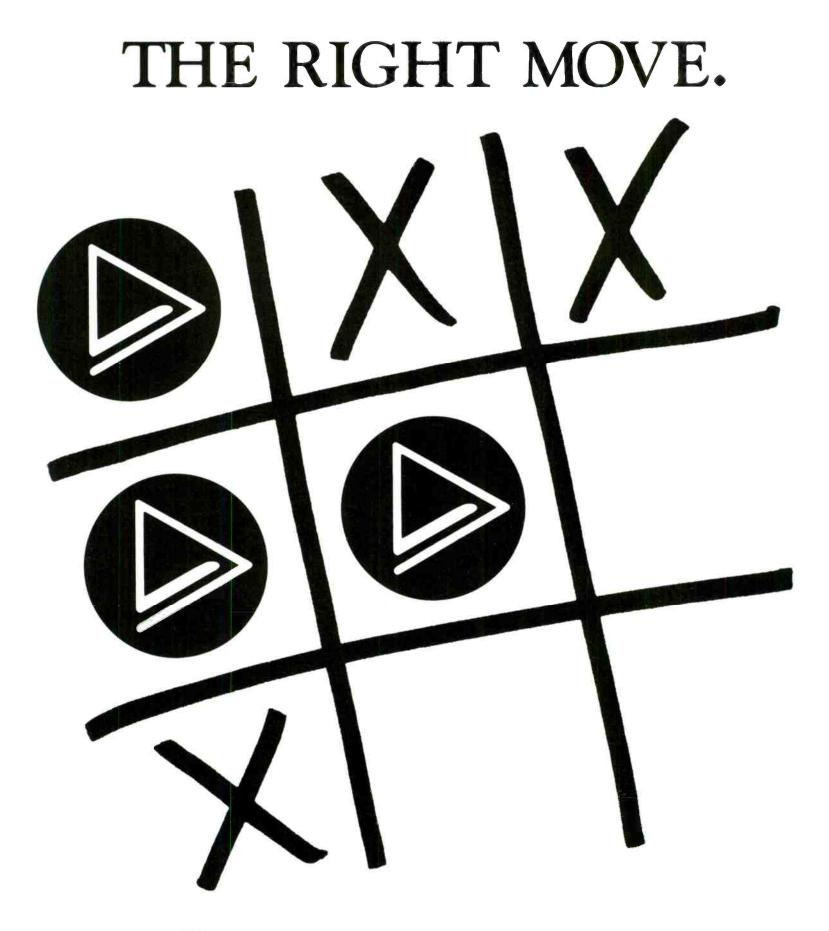
and KROQ [L.A.] and almost doubled our sales in those regions as a result.

GREEN JELLY "Cereal Killer Soundtrack" (Zoo). Entered Heatseekers at No. 22 on 3/27/93. Impact was 4/3, when it entered The Billboard 200 at No. 75.

First Rumblings: Jayne Neches-Simon; Zoo senior VP of marketing, recalls that when the act was still a video-only band called Green Jello, "KXRX in Seattle started playing Three Little Pigs' from the pro CD-5. They put it into night-time rotation and the phones went crazy. We packaged the CD-5 with the video, Continued on page 24

BILLBOARD JULY 24, 1993

Bilingual bonding drove Jon Secada's



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24

BILLBOA

BILLBOARD JULY 24, 1993

EATSEEKERS

M.C. BREED "M.C. Breed & D.F.C." (S.D.E.G./Ichiban) and "20 Below" (Wrap/Ichiban). Entered Heatseekers at No. 3 ("Breed") on 10/26/91 and No. 30 ("20") on 5/23/92. Impact was 5/15/93, when the album "New Breed" debuted at No. 23 on Top R&B Albums.

First Rumblings: "With Breed's very first single, 'Ain't No Future In Your Frontin',' there was heavy street response," says Nina Easton, executive VP and co-owner of Ichiban, "Within two weeks of the 12-inch release, both national and regional onestops began the buzz. Breed broke first on the street level in his home state of Michigan and in Texas.

Breakthrough: "We knew the act was breaking when they went on tour with Public Enemy. The now defunct KDAY [Los Angeles] and KMEL [San Francisco] were instrumental in helping Breed for the long-term.

THE PHARCYDE "Bizarre Ride II The Pharcyde" (Delicious Vinyl/AG). Entered Heatseekers at No. 33 on 3/20/93. Impact was 5/15, when it jumped from 128 to 99 on The Billboard 200

First Rumblings: Delicious Vinyl GM Rick Ross says the "Pass Me By" single "really struck the core rap audience. It was the combination of a great video and song. The video really introduced the group to a whole new fan base-not just rap, but alternative, as well. The support in the college and hip-hop community has been intense. Once it was accepted on the street level-including public praise from Chuck D, Ice Cube and Mike D-we knew the record was working.

Breakthrough: "On SoundScan, we noticed the record was blowing out of the stores. We see the mainstream retail accounts responding heavily. The Heatseekers chart [showed] the growth, which retail accounts use to track new artists week to week.

DA YOUNGSTA'S "The Aftermath" (FastWest) Entered Heatseekers at No. 4 on 5/8/93. Impact was 5/15, when it reached No.

25 on Top R&B Albums.

First Rumblings: "From the day we got the project, we could sense that this was something totally different," says EastWest's Bella. "They were streetwise, but more importantly the music had a real edge to it. Getting cut by Treach, Pete Rock & C.L. Smooth, Marly Marl and others sure helped, but the streets have told us that Da Youngsta's were on it from day one

Breakthrough: "Radio now feels the surge from the streets and is acting like it knows. New York, the Virginias and the Carolinas have started a big fire. Texas and the West Coast are not far behind. Da Youngsta's will be poppin' all summer long.

TRACY BYRD "Tracy Byrd" (MCA). Entered Heatseekers at No. 3 on 5/15/93 Impact was 5/22, when it reached No. 24 on Top Country Albums.

First Rumblings: "I was first introduced to Tracy Byrd through Patti Loveless, who casu-ally referred to him as a star," says Walter Wilson, VP of marketing and sales for MCA Nashville. "In January, we put Byrd on a club dance tour, where he sang live to track. There was only a video out at the time-no single or album-and we had lines out the door. The women went crazy!"

Breakthrough: "We put together a unique marketing plan, utilizing [Country Music Television]. Our first feedback in the SoundScan numbers told us it was working. We ran a series of teaser spots on CMT, without mentioning Tracy's name. In subsequent spots, we revealed Tracy and his music. This built considerable interest in Tracy-especially at retail.

DUICE "Dazzey Duks" (TMR/Bellmark). Entered Heatseekers at No. 22 on 1/30/93. Impact was 5/29, when it jumped from 107 to 100 on The Billboard 200.

First Rumblings: "When I first listened to the record. I knew that this was unique and special-a 'left-field' record with that 'magic' in lyrics, melody, rhythm and beat, says Al Bell, president and CEO of Bellmark

Sisters With Voices make down-toearth choices

BY TERRY BARNES

"The first time I met them, I didn't believe they were the same group that sang on the demo tape," recalls SWV manager Maureen Singleton. "So I made them sing right there at the pizza parlor. And that's when I knew they'd be a hit group if they got the chance." What at first posed a problem—that the teen trio didn't sound as young as they lookedended up boosting their appeal.

"I felt that SWV could go after TLC's audience, even though BMG thought they sounded very mature for that demographic," Singleton explains. "We experimented with more sophisticated En Vogue-style clothes, but kept coming back to what worked best: keeping it real. The girls started dressing them-selves again. They developed a very natural, unaffected manner that kept them accessible to a younger audience. Singleton honed in on SWV's street-

The buzz started in the local clubs in Augusta, Ga., then went to local radio and retail. When Camelot Music and Super Club showed interest in the record before we approached them, I knew that something was happening.

Breakthrough: "Our sales soon spread ahead of our work. The record had emerged from the club and college underground into the mainstream. When Power 106 in Los Angeles put us on the Rap Attack Challenge in December, we won for most of the month. Once the record broke in L.A., we were confident it could break anywhere.

STEREO MC'S "Connected" (Gee Street/Island/PLG). Entered Heatseekers at No. 38 on 2/20/93. Impact was 5/29, when it jumped from 102 to 92 on The Billboard 200. First Rumblings: "As soon as we heard



rooted look. She recruited video director Lionel C. Martin (Boyz II Men, Color Me Badd), who worked within the restrictions of a non-superstar video budget. Roland Edison, BMG's VP of Promotion/Black Music, masterminded a promotional tour that put SWV in front of audiences of all ages.

"I saw kids with their mouths wide open, saying, 'Hey, they were really

the music and saw the video, we knew this was going to be a major-league record," says PLG's Yeskel. "There was leftover goodwill from their last album. Of course, it helps to have MTV Buzz Bin. There was significant alternative and [Top 40] airplay."

Breakthrough: "In one week, we had 17 spins on MTV, 2,500 plays on [Top 40] radio and 10,000 units.

95 SOUTH "Quad City Knock" (Wrap/ Ichiban). Entered Heatseekers at No. 34 on 4/24/93. Impact was 5/29, when it reached No. 20 on Top R&B Albums.

First Rumblings: "WHJX in Jacksonville, Fla., was one of the first stations on it," Ichiban's Easton recounts. "There was some big club interest in the South. It went Top 30 on R&B in the first three weeks

singing—I watched their mouths,' Singleton recalls. "I knew that if they went over with a hip-hop audience, an older demographic would accept them just for their singing alone.

Singleton's hunch was right on the money. The singles "I'm So Into You" and "Weak" were both certified goldand launched SWV's debut album, "It's About Time," past platinum.

Breakthrough: "The video went Top 5 on The Box. Once radio followed the club movement on this song, we knew we had a hit.

5TH WARD BOYZ "Ghetto Dope" (Rap-A-Lot/Priority). Entered Heatseekers at No. 35 on 5/22/93. Impact was 6/5, when it reached No. 19 on Top R&B Albums.

First Rumblings: "The first week the album was out, before I had gotten a chance to contact retailers, I began receiving calls from retailers in key areas, such as Wisconsin, California and Boston, with positive feedback about the album," says Carlton Joshua, Rap-A-Lot national retail sales rep.

Breakthrough: "In reading the Billboard Top R&B Albums chart and seeing it jump from No. 42 to No. 19 in three weeks, it let me know the album is for real."



BILLBOARD JULY 24, 1993

R&B

U.K. Singer Makes U.S. Inroads *PLG Taps Indie For Marketing Reach*

BY DAVID NATHAN

LOS ANGELES—Singer/songwriter Vivienne McKone's self-titled debut album has been enjoying a strong wordof-mouth buzz since its early June U.S. release. Radio and retailers are noticing it. "I was apprehensive to put Vivienne McKone on prime listening-post posi-

tion," says Stewart Fleming, GM at New York's HMV Records. Now, he says, she's a consistent seller in the store. Produced by

Stewart Levine, the London/PLG MCKONE album's 13 cuts showcase McKone's distinctive melodic

style. The album has brought McKone widespread critical acclaim in the U.K., and her pungent fusion of pop and R& B is beginning to make inroads stateside.

"The approach we're taking is similar to what we do with a street record," says Jazzy Jordan, PLG's senior director of black music marketing. "We're starting at a grass-roots level with Vivienne, and while we're depending ultimately on radio to break the album, we're using an independent company, Target Marketing, to get her music played in restaurants, hair salons, wherever we can."

A six-cut sampler has been serviced

to adult-alternative stations; a double Aside single, featuring the cuts "Get To Know You" and "Beware" was to go to urban and adult contemporary stations July 12, according to Jordan. "We want to give programmers a choice, so they can pick what will work for them."

The process of recording her debut "took about five years," says McKone, whose background in entertainment includes television work in Britain. "It was actually a twofold process. When I was around 16 or 17, I wrote a lot of songs and I was hoping to get a record deal before I went to college. That didn't happen and I just took every opportunity to present my music. It was tough because I was on my own. I didn't have a manager or someone to sit and explain [to others] what I was all about musically."

McKone met London Records' chief, Roger Ames, when working on music for a British television series and, in 1987, she secured a development deal with the company, during which time she constantly "wrote and demoed material. I tend to work best by myself, so it took a while to find the right team to work with." Ames suggested producer Levine (Simply Red, B.B. King, Boy George). "Stewart asked me to play 'live' for him," says McKone, who has been playing piano since she was 9. "He was fantastic to work with. He's what I call a classic producer from the old school.

Released at the end of 1991 in the

U.K., McKone's debut (whose content, she says, "is all based on personal experience") was well-received throughout Europe. Import copies that crossed the Atlantic elicited strong response from industry pundits, and with the album's U.S. release, the interest in McKone's music is growing.

That her music does not fit neatly into a specific musical category is no bother to McKone. "I take it as a huge compliment that no one knows quite who to compare me to." PLG's Jordan notes that the label has been hosting listening parties for McKone's album at retail stores across the country and that "whenever people hear Vivienne's album, they buy it. We know it's not the type of record you're going to hear on every R&B station at first. That's why we're building, developing the album."



Soul Sisters. At New York's Sweetwater's nightclub, Motown label mates Nikita Germaine, left, and Shanice Wilson get together after Germaine's performance of the single "Sweet As It Comes," from her album debut of the same name.

Con Funk Shun Conjunction In Plans? *Taking Time For After 7; Vaughn Back In At 'BLS*

by Danyel Smith

BACK IN STRIDE: With **Mercury**'s especially divine **Con Funk Shun** compilation taking the charts by surprise (it was the July 10 R&B Albums chart pacesetter), I had to know if there were plans for the band to reunite. Con Funk Shun could, and should, rub some soulful salve on the lives of their many fans—most have been carrying a heavy torch for the group for since the band dissolved.

Together for 16 years, Con Funk Shun stomped and strolled through jams like "Chase Me," "Ffun," "Let Me Put

The

Rhythm

and the

Blues

Love On Your Mind," and "Make It Last." Their sound was distinct, their love songs were achy and soultouching. Ex-Con Funk Shun member Felton Pilate, who is at the last days of his exclusive production deal with Hammer's organization, is ready to get back together with his brethren—even if it's just for old times' sake.

"Michael [Cooper] and I

talked about it last week. The only plan we have at the moment is to sit and talk details—and that's going to happen today," Pilate says.

And when I spoke to Cooper, who has been enjoying some solo success of his own, he was hesitant but excited about the possibility of a Con Funk Shun reunion. "It's a possibility. First and foremost I'm concerned with my solo career. We could pull it off, though, and have a good time with it." He went so far as to say that a Con Funk Shun show in Berkeley, Calif., with the **Ohio Players** and **Bootsy Collins**, "actually might happen. There are certain understandings that have to be dealt with, but it could be real nice." My fingers are crossed.

UAN'T STOP: I know After 7's new album, "Takin' My Time" is certified gold. I know Melvin Edmonds, Kevon Edmonds, and Keith Mitchell have a certain elegance that I've responded to in the past. But for some reason—too busy blasting that new Tony! Toni! Toné! album, probably—I'd forgotten about the trio, wiped them right off the forefront of my mind. So at New York's Paramount Theatre July 10, I was expecting to barely tap my foot through After 7's performance. I had plans to just lightly bop my head to the group's older hits, biding my time until Regina Belle emer-



But no. After 7 worked until after noon the next day. They pulled off a set the likes of which I haven't seen in a long time. Assured, exciting, impeccably rehearsed, the trio put on a show that honored the old school, not just emulated it. They performed old jams and new ones—and their voices were so rich, it was almost unreal. After 7 was positively thrilling. They brought me back to the idea that sentiment can work if it's presented in a cool, truthful way. The group could teach

> some of the other guy groups a few things about musical sensuality and unabashed, unselfish enthusiasm. I'm back in After 7's fan club, if they'll have me.

So YOU KNOW: I may be late saying it, but my pick single of the week has to be **Paris'** "Think About It." A really funky, thoughtful song, it's from his sleeper hit, "Sleeping With The En-

flying about LA. Reid & Babyface: Are they breaking up, or what? I spoke with L.A. Reid on the phone and he said that he and Babyface are "in the process of redefining our relationship." He said also that they would soon be releasing a detailed statement to that effect. Along those same lines, A&R VP Sean "Puffy" Combs and Uptown Entertainment have parted ways. "Creative differences" (an industry euphemism as vague as it is all-encompassing) are being cited by the label. According to Lisa Cambridge, Uptown's national publicity director, "The situation is an amicable one. Three groups that were signed to Uptown by Combs [through his Bad Boy Entertainment], HollyRob & Dr. Ray, Craig Mack, and Q, will still be released on Uptown." Combs was unavailable for comment. ... Tommy Boy Records will be releasing the eagerly anticipated fourth Digital Underground album this fall. Titled "The Body Hat Syndrome," the first single will likely be "Return Of The Crazy One." After platinum- and gold-level sales with the first three albums, 'Sex Packets," This Is An EP Release," and the underrated "Sons Of The P," word is Shock G and his compadres are back in full effect.

T'S TRUE: Vaughn Harper is back at WBLS.

ARTIST DEVELOPMENTS

IN THE GROOVE

The classic story of the understudy who appears in place of the ailing star and ends up a celebrity is one often tied to the Broadway stage. But with the release of "Groovin'," his debut album on NYC Records, guitarist Zachary Breaux rewrites this neo-folk tale within the fastpaced confines of the music business.

In January 1992 Breaux was performing with jazz great Roy Ayers at London's famed jazz club, Ronnie Scott's. When Ayers became ill one night, Breaux headlined the set-which was recorded for release in the U.K. Breaux brought a few CD copies back to the States, and through a friend, a copy ended up at CD 101, New York's contemporary jazz station. When the station began playing selected tracks (a cover of the soul standard "Where Is The Love" and "Coming Home Baby"). the phones lit up, both for more airplay and more information about this gifted artist.

Born in Port Arthur, Texas, Breaux picked up the guitar at the age of 11. The 30-year-old musician now calls New York home. Hardly an overnight success, Breaux has performed with such jazz pioneers as Ronnie Laws and Donald Byrd,



ZACHARY BREAUX

in addition to hip-hop trailblazers like Gang Starr and A Tribe Called Quest—two of the first groups to bring the jazz/rap hybrid to a wide audience. Gang Starr's Guru tapped Breaux (along with Ayers and Byrd, among others) for his groundbreaking "Jazzmatazz" project.

But even jazz/hip-hop is not new to Breaux. He was making experimental tapes with unsigned rappers as long as three years ago. "The best thing about 'Jazzmatazz' is that Guru wasn't afraid to bring legends to the project," Breaux (Continued on page 29)



As THE RECORD SPINS: On average, the Hot R&B Airplay chart has about 40 bullets each week; the range is between 30-45 bulleted records. Any record that increases in airplay and does not get pushed back will be awarded a bullet. This week, the number of bullets ranks at the lower end of the range, with 31. Airplay for three records increased more than 100%. Added to the powerful top 15 debut of "Right Here (Human Nature)" by SWV (RCA), a number of records with sizable airplay increases still were forced backward. The three strong songs are "If" by Janet Jackson (Virgin), up 117%; "Ahright" by Kris Kross (Ruffhouse), up 164%; and "I'm In Luv" by Joe (Mercury), up 108%. The first single from the "Meteor Man" soundtrack, "It's For You" by Shanice (Motown), increased 81%. Airplay on the most recent single lifted from the "Roll With The Flava" compilation (Flavor Unit), "Hey Mr. D.J." by Zhane, grew 75%. Songs by H-Town, Shai, Big Daddy Kane, Ice Cube, Cypress Hill, and Jomanda, among others, were affected. The points from airplay increases are included in calculating bullets for the Hot R&B Singles chart.

UOUBLE THE PLEASURE: Five acts have double-sided singles on the chart. In order to accurately reflect the activity of those records, airplay for both songs is added to the sales points. The side with more airplay will be listed first on the chart. Silk's single earns a bullet at No. 5 because the official A side, "Girl U For Me" (Keia), gains enough in airplay (up 23-20) to compensate for a slight decrease in sales, and a loss in airplay on "Lose Control" (which holds at No. 9). "Lose Control" is still listed first because it has more airplay. On the Hot 100, "Girl" is listed first because it has more top 40 airplay. "Right Here (Human Nature)" by SWV (RCA) is included on the "Free Willy" soundtrack (MJJ), the first release on Michael Jackson's new label. The RCA single features "Downtown," which was originally planned for urban radio, since "Right Here" reached No. 16 on the R&B singles chart and top 40 barely touched it. The song is not considered a re-entry since new vocals were re-corded and the new song bed is from Michael Jackson's "Human Nature." The airplay points from "Downtown" are included in the debut, but the significant airplay is for "Right Here," as reflected in the No. 15 debut on the Hot R&B Airplay chart.

UANCIN' THE NIGHT AWAY: This week's Hot Shot Debut on the Top R&B Albums chart is "Show Me Love" by Robin S. (MCA). It enters the chart at No. 44. Dance divas have had sporadic success on urban radio. Recently, the success of A&M Records' CeCe Peniston has opened up radio and, along with Tené Williams, Robin S. is finding fans. "Show Me Love," the single, holds in the top 10 of the chart. It ranks No. 7 overall in national monitored airplay on the Hot R&B Airplay chart. Rap albums continue to dominate the activity on the Top R&B Albums chart. Only six of this week's 21 bulleted records are not rap, and two of those are by Tina Turner. The soundtrack to her biopic, "What's Love Got To Do With It" (Virgin), gains in sales and moves up 14-8. Turner's previous release on Capitol, "Simply The Best," is accurately listed as a new entry. The album debuted in November 1991 on The Billboard 200, but not on the R&B chart.

WILL WONDER NEVER CEASE: "Lately" by Jodeci (from the "Uptown MTV Unplugged" album) is this week's No. 1 single. This Stevie Wonder composition fared much better for the new-jack singers. Wonder's version peaked at No. 29 in 1981. A No. 1 song is better late than never.

	B		BBLING U		V		ER HOT R&B SINGLESTM
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	-	1	GOOD LOVER D-INFLUENCE (EASTWEST)	14	6	9	DROP DOWN E-LA-TE' (JAMMSVILLE/WARLOCK)
2	-	1	APHRODISIA ALEXANDER O'NEAL (TABU/A&M)	15	16	6	LET ME TURN YOU ON BIZ MARKIE (COLD CHILLIN'/WB)
3	12	2	WHERE DID LOVE GO HAROLD TRAVIS (MCA)	16	13	3	ON THE RUN KOOL G RAP & D.J. POLD (COLD CHILLIN')
4	24	2	KILLER/PAPA WAS A ROLLIN' GEORGE MICHAEL (HOLLYWOOD/ELEKTRA)	17	14	2	LOOK GOOD JOHNNY P. (RELATIVITY)
5	10	4	EYE TO EYE GARY TAYLOR (MORNING CREW)	18		1	MAKE ROOM ALKAHOLIKS (RCA)
6	3	6	40 BELOW TROOPER JUNGLE BROTHERS (WARNER BROS.)	19	20	2	STRAWBERRY BOY EFUA (VIRGIN)
7	21	2	CALL ME UP II CLOSE (TABU/A&M)	20	-	1	CHERISH THE DAY SADE (EPIC)
8	11	3	SOMETHING SPECIAL PRINCE MARKIE DEE (COLUMBIA)	21	-	1	THERE'S NO LIVING WITHOUT YOU WILL DOWNING (MERCURY)
9	18	4	PROTECT YA NECK WU-TANG CLAN (LOUD/RCA)	22	-	1	OOH, WHATCHA GONNA DO RUN-D.M.C. (PROFILE)
10	7	3	AS IF WE NEVER MET CHANTE MOORE (SILAS/MCA)	23	15	6	COLORS OF LOVE LISA FISCHER (ELEKTRA)
11	5	5	SWEET, STICKY THING ALEX BUGNON (EPIC)	24	-	1	66 MELLO NEW VERSION OF SOUL (CAPITOL)
12	22	2	40 DOG SWEET N LO' (THIRD STONE/ATLANTIC)	25	-	2	POCKET FULL OF STONE UNDERGROUND KINGZ (JIVE)
13	19	4	DON'T LET IT GO TO YOUR HEAD CHANTAY SAVAGE (I.D./RCA/BIG)				er lists the top 25 singles under No. 100 t yet charted.

ARTIST DEVELOPMENTS (Continued from page 26)

says. As the featured guitarist for the live performances supporting "Jazzmatazz," Breaux brought the energetic, capacity New York audience to its feet during a June 9 showcase at New York's S.O.B.'s.

Every track on "Groovin'" has special meaning for Breaux. They reflect, he says, "an account of my experiences in different places." Within the space of eight tracks (three of which are self-penned), he covers a vast range of jazz, blues. and hip-hop stylings, all with an underlying R&B energy. His cover of Coltrane's classic "Impressions' (a 12-inch is being prepared with remixes by Guru) takes the tune back to the future with a hip-hop rhythm arrangement. The gorgeous, bluesy "Alice (Down In Parks, Louisiana-August 1906-August 1991)" pays homage to Breaux's grandmother, whom he says worked "from the time she was born to the day she died." The album's most beautiful track, the serene, reverential "Lagos," was inspired by his visit to Nigeria while performing with Ayers in the celebrated Children In Africa

concert series. "Groovin'" is steadily rising on Billboard's Contemporary Jazz chart. To solidify chart action, the label is scheduled to send out CD singles containing radio edits of four album cuts—"Coming Home Baby," "Impressions," "Lagos," and "Where Is The Love"—to new adult contemporary and adult-alternative formats. "At the same time," says Andy Sarnow, director of marketing for NYC, "we are planning a major push in the urban markets, especially 'quiet storm' stations."

DJ MARIUS

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H	ot	R	8	p Singles™
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VEEK	WEEK	2 WKS AGO	WKS. ON CHART	TITLE ANUMBER/DISTRIBUTING LABEL ARTIST
- >		Co d	20	* * * NO. 1 * * *
1	1	2	8	SLAM ONYX (C) (M) (T) (X) RAL/CHAOS 77053/COLUMBIA 2 weeks at No. 1
2	4	5	8	BONNIE & CLYDE/IBWIN' WIT MY CREW (M) (T) EASTWEST 96054*/AG
3	3	4	10	WHOOT, THERE IT IS (M) (T) WRAP 0150*/ICHIBAN
4	7	21	3	INSANE IN THE BRAIN/WHEN THE SHT ◆ CYPRESS HILL (M) (T) (X) RUFFHOUSE 77019*/COLUMBIA
5	2	3	11	SIX FEET DEEP
6	8	9	6	40 BELOW TROOPER/ALL I THINK
\bigcirc	9	16	4	RUFFNECK MC LYTE (C) (W) (T) FIRST PRIORITY 98401/AG THE DE ATAULTE
8	6	8	7	REIGN OF THE TEC THE BEATNUTS SACK SEAT (OF MY JEEP)/PINK COOKIES L.L. COOL J
9	10	14	4	PASSIN' ME BY
10	5	1	13	(C) (M) (T) DELICIOUS VINYL 98434/AG HUMPS FOR THE BLVD. RODNEY O & JOE COOLEY
(11)	12	12	6	THIS IS IT/RIP IT UP
12 (13)	16 18	19 23	3	(c) (T) RUFFHOUSE 74764/COLUMBIA CHIEF ROCKA ♦ LORDS OF THE UNDERGROUND
14	15	18	5	(C) (M) (T) PENDULUM 66302/ELEKTRA WHOOMP! (THERE IT IS) TAG TEAM
15	13	13	7	(C) (M) (T) (X) LIFE 79001/BELLMARK DRE DAY (C) (M) (T) DEATH ROW 53827/INTERSCOPE ♦ DR. DRE
(16)	20	27	3	LET ME TURN YOU ON (c) (T) COLD CHILLIN 18542/REPRISE ♦ BIZ MARKIE
17	24	_	2	I GET AROUND/KEEP YA HEAD UP
18	22	24	3	D-SHOT CALL
19	11	7	12	WHERE I'M FROM (C) (M) (T) (X) PENDULUM 64648/ELEKTRA (C) (M) (T) (X) PENDULUM 64648/ELEKTRA
20	21	22	5	TONIGHTS DA NIGHT REDMAN
(21)	NE	NÞ	1	EUPHORIA TRIQUE-DIK-SLIK (C) (M) (T) INDEROC 0202
22	25		2	ON THE RUN (c) (1) COLD CHILLIN 2010 COLD CHILLIN 2010 ► KOOL G RAP & D.J. POLO ► KOOL G RAP & D.J. POLO
23	14	6	15	LOTS OF LOVIN (C) (T) ELEKTRA 64662 WORK IT OUT ◆ LUKE
(24)	27	-	2	WORK IT OUT
(25)	0.0		2	(M) (T) EASTWEST 96042*/AG
25	29	10	0	TRIGGA GOTS NO HEART
26	17	10	9	(M) (T) JIVE 42136* PROTECT YA NECK
26 (27)		NÞ	9 1	(M) (T) JIVE 42136* PROTECT YA NECK
26	17 NEV	NÞ	1	(M) (T) JIVE 42136* PROTECT YA NECK (C) (T) LOUD 62544/RCA

ARTISTS & MU

○ 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.

	which have not yet charted.	
Contraction of the		-

BILLBOARD JULY 24, 1993

www.americanradiohistory.com

New York recording studio, from left, are Petra, producer Hit Man Howie

Puttin' On The Hits. Petra's upcoming Epic Records' debut will include a track with a rap segment by EastWest recording artist Yo Yo. In a

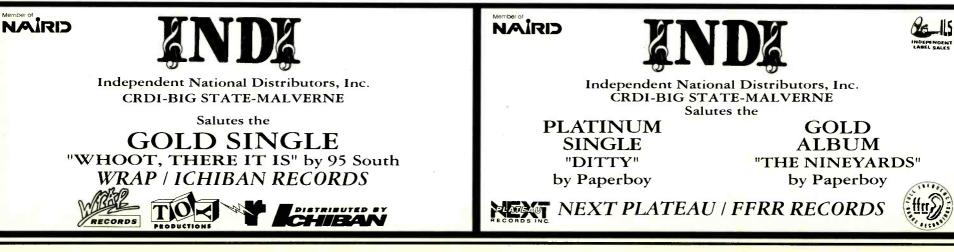
Tee, and Yo Yo.

1 2 3 4 5 6 7 8 9 10 11 12 13 4	1 2 5 4 10 3 6 14 7 8 15 13 9	1 2 5 4 3 7 13 	7 8 3 30 2 6 37 4 2 7	★ ★ NO. 1 ★ SOUNDTRACK JIVE 41509 (10.98/15.98) JANET JACKSON VIRGIN 87825 (10.98/16.98) TONY! TON!! TON!! WING 514933/MERCURY (10.98 EQ/15.9 DR. DRE ▲ 2 DEATH ROW/INTERSCOPE 57128 '/PRIORITY (10.9 ★ ★ GREATEST GAI SOUNDTRACK EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98) LUTHER VANDROSS EPIC 53231 (10.98 EQ/16.98) SWV ▲ RCA 66074 (9.98/13.98) TINA TURNER UNDY MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	No. 1 MENACE II SOCIETY JANET. JANET. 8) SONS OF SOUL 8/15.98) THE CHRONIC NER ★ ★ ★	1 1 3 1 5 3 2
3 4 5 6 7 8 9 10 11 12 13	5 4 10 3 6 14 7 8 15 13	5 4 3 7 13 9 10	3 30 2 6 37 4 2	TONY! TON!! TONE! WING 514933/MERCURY (10.98 EQ/15.9 DR. DRE▲ ² DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.9 ★★ GREATEST GAI SOUNDTRACK EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98) LUTHER VANDROSS EPIC 53231 (10.98 EQ/16.98) SWV▲ RCA 66074 (9.98/13.98) TINA TURNER VIRGIN 88189 (10.98/15.98)	8) SONS OF SOUL 8/15.98) THE CHRONIC NER * * * POETIC JUSTICE NEVER LET ME GO IT'S ABOUT TIME	3 1 5 3
4 5 6 7 8 9 10 11 12 13	4 10 3 6 14 7 8 15 13	4 3 7 13 9 10	30 2 6 37 4 2	DR. DRE ▲ ² DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.9) ★ ★ GREATEST GAI SOUNDTRACK EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98) LUTHER VANDROSS EPIC 53231 (10.98 EQ/16.98) SWV ▲ RCA 66074 (9.98/13.98) TINA TURNER VIRGIN 88189 (10.98/15.98) WHAT'S LOVE G	B(15.98) THE CHRONIC NER * * * POETIC JUSTICE NEVER LET ME GO IT'S ABOUT TIME	1 5 3
5 6 7 8 9 10 11 12 13	10 3 6 14 7 8 15 13	3 7 13 	2 6 37 4 2	★ ★ GREATEST GAI SOUNDTRACK EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98 LUTHER VANDROSS EPIC 53231 (10.98 EQ/16.98) SWV ▲ RCA 66074 (9.98/13.98) TINA TURNER VIRGIN 88189 (10.98/15.98) WHAT'S LOVE G	NER * * * POETIC JUSTICE NEVER LET ME GO IT'S ABOUT TIME	5
6 7 8 9 10 11 12 13	3 6 14 7 8 15 13	7 13 	6 37 4 2	SOUNDTRACK EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98 LUTHER VANDROSS EPIC 53231 (10.98 EQ/16.98) SWV ▲ RCA 66074 (9.98/13.98) TINA TURNER VIRGIN 88189 (10.98/15.98)	POETIC JUSTICE NEVER LET ME GO IT'S ABOUT TIME	3
7 8 9 10 11 12 13	6 14 7 8 15 13	7 13 	37 4 2	LUTHER VANDROSS EPIC 53231 (10.98 EQ/16.98) SWV ▲ RCA 66074 (9.98/13.98) TINA TURNER VIRGIN 88189 (10.98/15.98) WHAT'S LOVE G	NEVER LET ME GO IT'S ABOUT TIME	-
7 8 9 10 11 12 13	6 14 7 8 15 13	7 13 	37 4 2	SWV ▲ RCA 66074 (9.98/13.98) TINA TURNER VIRGIN 88189 (10.98/15.98)	IT'S ABOUT TIME	-
8) 9 10 11 12 13	14 7 8 15 13	13 — 9 10	4 2	TINA TURNER VIRGIN 88189 (10.98/15.98) WHAT'S LOVE G		6
9 10 11 12 13	8 15 13	10		10K30 65165 (10.20(13.28)		8
11 12 13	8 15 13	10			SOMETHING'S GOIN' ON	7
12 13	13		-	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	3
12 13	13		15			-
13		11	13	ONYX RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	8
	5	8	5	H-TOWN LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	1
14	17	20	21	JOHNNY GILL MOTOWN 6355 (10.98/15.98)		4
14	17	12	16	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z	4
16	12	12	34	LEVERT ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO	2
17	10	15	36	KENNY G A 4 ARISTA 18646 (10.98/15.98)	BREATHLESS	
				SADE ▲ ² EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
18	11	6	3	BELL BIV DEVOE MCA 10682 (10.98/15.98)	HOOTIE MAC	6
19	16	17	3	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	16
20	20	16	34	SILK A KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
21	24	22	34	SOUNDTRACK A ⁸ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
22	21	18	4	LUKE LUKE 200* (9.98/14.98)	IN THE NUDE	8
23	23	19	4	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	14
24	22	21	3	YO-YO EASTWEST 92252/AG (10.98/15.98)	YOU BETTER ASK SOMEBODY	21
25	25	24	14	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	14
26	28	23	18	GETO BOYS • RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
27	26	26	17	95 SOUTH WRAP 8117/ICHIBAN (9.98/15.98)	QUAD CITY KNOCK.	20
28	36	39	53	BRIAN MCKNIGHT MERCURY 848605 (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
29	27	29	11	MC BREED WRAP 8120/ICHIBAN (9.98/16.98)	THE NEW BREED	16
30	34	-	2	GANKSTA N-I-P RAP-A-LOT 53860/PRIORITY (10.98/15.98)	PSYCHIC THOUGHTS	30
31	30	31	7	BIG DADDY KANE COLD CHILLIN' 45128*/WARNER BROS. (10	98/15.98) LOOKS LIKE A JOB FOR	9
32	29	27	16	L.L. COOL J O DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.5	(14 SHOTS TO THE DOME	1
33	31	25	40	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	20
34	35	30	8	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	15
35	32	28	6	VARIOUS ARTISTS UPTOWN 10858*/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	17
36)	41	46	15	LORDS OF THE UNDERGROUND PENDULUM 61415*/ELEKTRA (10,98/15 98)	HERE COME THE LORDS	13
37	37	35	35	ICE CUBE A PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
38	33	32	10	WALTER & SCOTTY CAPITOL 92958 (9.98/15.98)	MY BROTHER'S KEEPER	14
39	39	33	21	REGINA BELLE COLUMBIA 48826 (10.98 EQ/15.98)	PASSION	13
40	40	37	34	JADE GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
1)	50	45	10	5TH WARD BOYZ RAP-A-LOT 53859*/PRIORITY (9.98/15.98)	GHETTO DOPE	19
2	42	38	29	SHAI▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
13	43	48	83	MICHAEL JACKSON \$ 5 EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
-						-
I4)	NEV		1	* * * HOT SHOT DEE ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)		44
-+	- 1		-		SHOW ME LOVE	-
15	45	40	28	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	23
46	38	36	50	MARY J. BLIGE 4 ² UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	1
47 48	44	34 71	25 3	SNOW A EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	12

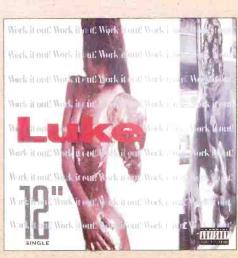
FOR WEEK ENDING JULY 24, 1993

	G JULY 24, 1993 TOP R&B	A		3	U		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
			(49)	56	-	2	NEMESIS PROFILE 1441 (10.98/15.98) TEMPLE OF BOOM	49
No L		NOI	50	46	47	21	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98) 19 NAUGHTY III	1
WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK	51	47	41	18	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98) BANGIN ON WAX	18
20		1 a a	1				***PACESETTER***	
7	* * * NO. 1 * * * SOUNDTRACK JIVE 41509 (10.98/15.98) 5 weeks at No. 1 MENACE II SOCIETY	1	52	<mark>59</mark>	_	2	D-SHOT SIC WID IT 715 (9.98/13.98) SHOT CALLA	52
8	JANET JACKSON VIRGIN 87825 (10.98/16.98) JANET.	1	53	55		2	C-BO AWOL 719 (9.98/13.98) GAS CHAMBER	53
3	TONY! TON!! TONE! WING 514933/MERCURY (10.98 EQ/15.98) SONS OF SOUL	3	54	48	44	28	CHRISTOPHER WILLIAMS UPTOWN 10751/MCA (9.98/15.98) CHANGES	12
30	DR. DRE ▲ ² DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98) THE CHRONIC	1	55	52	49	26	DUICE TMR 71000/BELLMARK (9.98/15.98) DAZZEY DUKS	26
-	***GREATEST GAINER***		56	51	50	3	GEORGE BENSON WARNER BROS. 26685 (10.98/15.98) LOVE REMEMBERS	50
2	SOUNDTRACK EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98) POETIC JUSTICE	5	57	54	53	6	ALEX BUGNON ORPHEUS 52995/EPIC (10.98 EQ/15.98) THIS TIME AROUND	39
6	LUTHER VANDROSS EPIC 53231 (10.98 EQ/16.98) NEVER LET ME GO	3	58	53	42	10	RUN-D.M.C. PROFILE 1440* (10.98/15.98) DOWN WITH THE KING	1
37	SWV ▲ RCA 66074 (9.98/13.98) IT'S ABOUT TIME	2	59	58	51	16	P.M. DAWN ● GEE STREET/ISLAND 514517/PLG (10.98/15.98) THE BLISS ALBUM?	23
4	TINA TURNER VIRGIN 88189 (10, 98/15-98) WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8	60	62	54	10	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) BAD BOYS	41
2	UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98) SOMETHING'S GOIN' ON	7	61	60	55	39	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) RACHELLE FERRELL	34
7	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98) BORN GANGSTAZ	3	62	57	43	3	BIZ MARKIE COLD CHILLIN' 45261*/WARNER BROS. (10.98/15.98) ALL SAMPLES CLEARED	43
15	ONYX ● RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98) BACDAFUCUP	8	63	63	64	67	ARRESTED DEVELOPMENT ▲ ³ 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF	3
14	H-TOWN ● LUKE 126* (9.98/16.98) FEVER FOR DA FLAVOR	1	64	67	88	3	B.B.KING MCA 10710 (10.98/15.98) BLUES SUMMIT	64
5	JOHNNY GILL MOTOWN 6355 (10.98/15.98) PROVOCATIVE	4	65	68	69	53	MEN AT LARGE EASTWEST 92159/AG (9.98/15.98) MEN AT LARGE	24
21	2PAC INTERSCOPE 92209/AG (9.98/15.98) STRICTLY 4 MY N.I.G.G.A.Z	4	66	64	72	21	KAM STREET KNOWLEDGE/EASTWEST 92208/AG (9.98/15.98) NEVA AGAIN	18
16	LEVERT ATLANTIC 82462/AG (10.98/15.98) FOR REAL THO'	5	67	66	61	8	CAMEO MERCURY 514824 (10.98 EQ/15.98) THE BEST OF CAMEO	44
34	KENNY G ▲ 4 ARISTA 18646 (10.98/15.98) BREATHLESS	2	68 (69)	70	56	15	RODNEY O & JOE COOLEY PSYCHOTIC 51101* (9.98/15.98) FK NEW YORK	50
36	SADE ▲ 2 EPIC 53178 (10.98 EQ/16.98) LOVE DELUXE	2	(70)	74	66 59	27	BIG BUB EASTWEST 92180/AG (9.98/15.98) COMIN' AT CHA	30
3	BELL BIV DEVOE MCA 10682 (10.98/15.98) HOOTIE MAC	6		11	33	22	DIGABLE PLANETS O PENDULUM 614147/ELEKTRA (9.98/15.98) REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	2
3	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98) AIN'T NO OTHER	16	71	65	58	24	PAPERBOY NEXT PLATEAU/FFRR 1012 (9.98/14.98) NINE YARDS	26
34	SILK A KEIA 61394/ELEKTRA (10.98/15.98)	1	12	83	73	23	ABOVE THE LAW RUTHLESS/GIANT 24477/WARNER BROS. (10.98/15.98) BLACK MAFIA LIFE	6
34	SOUNDTRACK A 8 ARISTA 18699* (10.98/15.98) THE BODYGUARD	1	73	76	68	40	REDMAN Rel/CHAOS 52967*/COLUMBIA (9.98 EQ/15.98) WHUT? THEE ALBUM	5
4	LUKE LUKE 200* (9.98/14.98) IN THE NUDE	8	74	89	76	22	R.B.L. POSSE IN-A-MINUTE 8000 (9.98/14.98) A LESSON TO BE LEARNED	60
4	NATALIE COLE ELEKTRA 61496 (10.98/16.98) TAKE A LOOK	14	75	81		2	ZIGGY MARLEY AND THE MELODY MAKERS JOY AND BLUES	75
3	YO-YO EASTWEST 92252/AG (10.98/15.98) YOU BETTER ASK SOMEBODY	21	76	82	90	35	UNDERGROUND KINGZ BIG TIME 41502/JIVE (9.98/13.98) TOO HARD TO SWALLOW	37
14	INTRO ATLANTIC 82463/AG (9.98/15.98) INTRO	14	17	88	77	93	CYPRESS HILL ▲ RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/15.98) CYPRESS HILL	4
18	GETO BOYS RAP-A-LOT 57191*/PRIORITY (10.98/15.98) TILL DEATH DO US PART	1	78	71	85	5	CHAKA DEMUS & PLIERS MANGO 9930* (9.98/15.98) ALL SHE WROTE	71
17	95 SOUTH WRAP 8117/ICHIBAN (9.98/15.98) QUAD CITY KNOCK.	20	79 (80)	61	52	3	JUNGLE BROTHERS WARNER BROS. 26679* (10.98/15.98) J. BEEZ WIT THE REMEDY	52
53	BRIAN MCKNIGHT MERCURY 848605 (9.98 EQ/13.98) BRIAN MCKNIGHT	20		NE	1	1	BASS PATROL JOEY BOY 3009* (9.98/14.98) NOTHIN' BUT BASS	80
11	MC BREED WRAP 8120/ICHIBAN (9.98/16.98) THE NEW BREED	16	81	75	65	12	SOUNDTRACK UPTOWN 10794*/MCA (9,98/15,98) WHO'S THE MAN?	8
2	GANKSTA N-I-P RAP-A-LOT 53860/PRIORITY (10.98/15.98) PSYCHIC THOUGHTS	30	82	72	62	8	CON FUNK SHUN MERCURY 510275 (10.98 EQ/15.98) THE BEST OF CON FUNK SHUN	43
7	BIG DADDY KANE COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98) LOOKS LIKE A JOB FOR	9	83	79	83	46	AFTER 7 • VIRGIN 86349 (9.98/13.98) TAKIN' MY TIME	8
16	L.L. COOL J O DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98) 14 SHOTS TO THE DOME	1	84	100		7	TOO MUCH TROUBLE RAP-A-LOT 57186/PRIORITY (9.98/15.98) PLAYERS CHOICE	55
40	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98) PRECIOUS	20	85	73	67	26	HEAVY D. & THE BOYZ ● UPTOWN 10734*/MCA (10.98/15.98) BLUE FUNK	7
8	GURU CHRYSALIS 21998*/ERG (10.98/15.98) JAZZMATAZZ VOLUME 1	15	86	90 93	70	10	FUNKDOOBIEST IMMORTAL 53212*/EPIC (9.98 EQ/15.98) WHICH DOOBIE U B?	19
6	VARIOUS ARTISTS UPTOWN 10858*/MCA (10.98/15.98) UPTOWN MTV UNPLUGGED	17			-	112	BOYZ II MEN ▲ ⁵ MOTOWN 6320 (9.98/13.98) COOLEYHIGHHARMONY THE COUP	
15	PENDULUM 61415*/ELEKTRA (10,98/15.98)	13	(88)		NTRY	5	WILD PITCH 89047*/ERG (9.98/15.98) KILL MY LANDLORD	83
35	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98) THE PREDATOR	1	89	84	86	68	EN VOGUE ▲ ² EASTWEST 92121/AG (10.98/16.98) FUNKY DIVAS	1
10	WALTER & SCOTTY CAPITOL 92958 (9.98/15.98) MY BROTHER'S KEEPER	14	90	87	98	8	VARIOUS ARTISTS FLAVA UNIT 53615*/EPIC (9.98 EQ/15.98) ROLL WIT THA FLAVA	29
21	REGINA BELLE COLUMBIA 48826 (10.98 EQ/15.98) PASSION	13	91	97	100	9	HALF PINT ON TOP 9013 (10.98/16.98) WATCH ME GROW	65
34	JADE O GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98) JADE TO THE MAX	19	92	RE-E	NTRY	35	COMPTON'S MOST WANTED MUSIC TO DRIVEBY	20
10	5TH WARD BOYZ RAP-A-LOT 53859*/PRIORITY (9.98/15.98) GHETTO DOPE	19	93	80	—	10	MARVIN SEASE JIVE 41512* (9.98/13.98) THE HOUSEKEEPER	55
29	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98) IF I EVER FALL IN LOVE	3	94)	RE-E	NTRY	53	SOUNDTRACK 2 LAFACE 26006/ARISTA (10.98/15.98) BOOMERANG	1
83	MICHAEL JACKSON ▲ ⁵ EPIC 45400+ (10.98 EQ/15.98) DANGEROUS	1	95	96	75	3	ART PORTER VERVE FORECAST 517997 (9.98/13.98) STRAIGHT TO THE POINT	75
,	***HOT SHOT DEBUT***		(96)	RE-E	NTRY	9	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98) SLAUGHTAHOUSE	32
1	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.9B) SHOW ME LOVE	44	(97)		NTRY	74	R. KELLY & PUBLIC ANNOUNCEMENT	3
28	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98) BIZARRE RIDE II THE PHARCYDE	23		_		-	JVL 41403 (5.70/13.30)	
50	MARY J. BLIGE ▲ ² UPTOWN 10681/MCA (9.98/15.98) WHAT'S THE 411?	1	98 (99)	85	81	15	ANT BANKS JIVE 41496 (9.98/13.98) SITTIN' ON SOMETHIN' PHAT	22
25	SNOW ▲ EASTWEST 92207/AG (10.98/15.98) 12 INCHES OF SNOW	12	100	92	60	21	TINA TURNER CAPITOL 97152 (13.98/19.98) SIMPLY THE BEST KIRK WHATLIM COLUMPLA 40231 (10.98 5005 50) CACHE	99
3	VERTICAL HOLD A&M 0010 (9.98/13.98) A MATTER OF TIME sales gains this week.	48		_			KIRK WHALUM COLUMBIA 46931 (10.98 EQ/15.98) CACHE	42

les of 500,000 units. 🔺 RIAA certification for sales of 1 million units, with multimilion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A 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.



In the mide



Catalog # GR468

Includes The Singles Work It Out AND Cowards From Compton

EXECUTIVE PRODUCER: Luther Campbell Available on LP, Cassettes and Compact Disc Catalog # XR200

DOCKVILLE & 1993 LUKE RECORDS, INC. 8400 N.E. 2ND AVENUE LIBERTY CIT, 7 331 38

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ARTISTS & MUSIC

Remixes Keep Janet Heated Up; MCA Club 'Affair'

TURNTABLE TREATS: After getting all warm'n'steamy with "That's The Way Love Goes," Janet Jackson dives directly for the crotch with "If" (Virgin). Fueled by inventive remixes by Brothers In Rhythm, Todd Terry, Darryl James, and David Anthony, this teasing, sexy track slithers through house, hip-hop, and rhythmrock vibes with ease. The "Brothers House" version beefs up the vocal and hook to great effect, while Terry's "Freeze" mix has rugged funk beats and a neat "taste your love" lyrical set-

up to the chorus—which gives the song a fresh flavor without obliterating Miss Jackson's original composition. A very strong 12-inch package from the durable "janet." collection.

Fans of Will Downing's near-perfect baritone voice will, no doubt, be delighted by his long-anticipated Mercury debut, "There's No Living Without You." In its original form, produced by the singer with **Rex Rideout**, the track is a low-key funk ditty, suitable for radio and urban-minded club jocks. Frankie Knuckles steps in to



by Larry Flick

reconstruct the song into a sweeping, romantic deep-house journey. Wrapped in soft strings, flutes, and other cinematic keyboard effects, Downing's delivery is a pure pleasure. It may be a tad slow at 114 beats per minute, but this record deserves an adventurous spin. One of 11 gorgeous, jazzy cuts on his forthcoming album, "Love's The Place To Be."

After making a puzzling decision to work "Wake Up Everybody" from Nick Scotti's fine self-titled debut album, Warner Bros. gets wise by putting promotional muscle behind the more obvious "Get Over," Produced by Madonna with Shep Pettibone (and co-penned by La M with "Into The Groove" tunesmith Stephen Bray), the tune is a hook-lined, pop-drenched twirler that begs for widespread acceptance. Ms. Thing, herself, adds enough pretty harmonies to make it nearly a duet, though Nick proves he's up to the challenge, and aggressively holds center stage. Of the mixes by Roger Sanchez, Todd Terry, and Pettione, Terry's biting versions are the most powerful. Shep's chunky "B.T. Classic Mix," however, has stronger pop and crossover legs. Get on it.

Memories of early Giorgio Moroder and the late Patrick Cowley will crowd your brain moments into "Sugar Daddy" by Secret Knowledge (Sabres Of Paradise, U.K.). With a flourish of percolating synths that rest in a hypnotic realm somewhere between trance, rave, and disco territories, this track is grounded by an ominously seductive vocal by Wonder, who provides a startling (but highly effective) blues tone. Producer/composer Kris Needs tempers his obvious reverence for dance music history with hard, contemporary beats that flirt with a number of formats. Added pleasure comes from a double pack of remixes, including a stomper by the Disco Evangelists.

What an unexpected pleasure to get a credible club effort from the urbanized MCA Records. Congrats to the label's dance VP, Bobby Shaw, for winning the battle to issue a gem as sparkling as "Affair" by **Mahogany** Blue. David Anthony and Darryl James take several steps closer to establishing themselves as a remix team to beat this season, by transforming this funk/R&B tune into a plush, underground-smart romp. A thick and chewy house bassline is molded to support a spicy female vocal and frame a well-structured song that could kick at several levels. DJs, get behind this one, and maybe the powers-that-be at MCA will get a clue about clubland once again

Kathy Brown is this week's diva to watch, as pushes her iron lungs to the limit on "Can't Play Around" (Cutting, New York). The charismatic North Carolina native is surrounded by some serious folks, starting with producer Dave Shaw, who gets better with each record. Also, Louie Vega and Kenny Gonzalez are on hand to pump an instantly recognizable mix. And if that's not enough, Peter Daou, Darryl James, Cevin Fisher, and Dave Darlington contribute bits and pieces to a couple of mixes. Beyond that glittery list of players lies the kind of catchy song that smash hits are made of. Hope an album is in the works.

In the mood to swing on a slick house instrumental? Then grab hold of "Deep In The Heart" by **Slice Of Life (Doghouse**, Dallas), a cute, unassuming instrumental that is covered with swirling patterns of shiny, sweet synth patterns. Constructed mainly by **Orly Angelo**, the groove has a glinty, double-paced high end, and an inviting, pillowy bottom. Will add a cool, vigorous breeze to most underground programs.

Need another dub? Of course, you do. After all, can one ever really get enough? **Splice Of Life** throws down lovely on the perky "I Can't Get Enough" (Hott, U.K.). A blend of soulful male chants is countered by familiar-sounding diva wailing. All the while, energetic tribal nuances are woven into a blasting peak-hour garage/house milieu. We dare you to try and sit this one out . . . it's next to impossible.

NEWSLINE: CeCe Peniston is nearing completion of her second A&M album. The set, which is tentatively slated for October release, will have cuts penned and produced by Steve Hurley, SoulShock & Carlin, and David Morales, among others. Word has it that the material will have a harder club and urban tone ... Cool diva-in-waiting Juliet Roberts has finully ended her legal entanglements with Warner Bros. and signed on with **Cooltempo** in the U.K. Her first single with the label, "Caught In The Midproduced by Dancin' Danny D. dle " and remixed by Roger S., is now testing deservedly well on 12-inch promo. An album is planned. No word yet on a U.S. deal, though we hear several ma-



jors are lining up ... On the compila-tion tip, lauded English indie **Tomato** Records gathers its best cuts for "The Cream Of Tomato." Jams go from deep-ambient to pop/disco, with two tasty morsels by Pascal's Bongo Massive, and the genius "Without Love" by Loveness. Yum ... Among the summer's sweet, guilty pleasures is "Don't Stop Dancin'" by Pat & Mick (PWL, U.K.). Besides including the 1991 smasheroo "Use It Up & Wear It Out," the album is colored by originals like "This Is Only A Dream," and oldies like "Let's All Chant" ... Add Louie "Balo" Guzman to the crop of budding producers to keep an eye on. While enjoying a successful fling as an engineer for Mood II Swing and Fred Jorio, among others, this Connecticut resident brewed two tempting jams of his own: "Be Here" by Eleanor Mills (West End) and "What Am I Gonna Do" by Matt Wood (Tribal America). The former is a genius li'l houser that heralds the return of the venerable Ms. Mills with a fierce hook and gospelchoir icing. The latter is deeper and darker, with primary emphasis on Wood's throaty delivery ... When it comes to dream duets, not even we could envision the magic arising from the pairing of k.d. lang and Erasure's Andy Bell. The two (whose voices blend perfectly together) are about to wreck a few nerves with a cheeky rendition of the Donna Summer and Barbra Streisand classic "No More Tears." The cover appears on the quirky but festive soundtrack to "Coneheads" (Warner Bros.), and we are pleading for a single release a.s.a.p! Other notable cuts on the album include the club-friendly "Chale Jao" by **Babble** ... Talented New Jersey belter **Michael Watford** soon will reveal his considerable star power with a five-cut solo EP on EastWest. The first single, the Smack-produced "Luv 4 2," has been among the more coveted bootleg cassettes during the past couple of months. The 12-inch will be out in three weeks, with the EP due in early September ... Speaking of EastWest, kudos to the label for its long-term commitment to D-Influence. It has just released nifty Nellee Hooper remixes of "Good Lover" to clubs and crossover radio. Show your flair for adventurous programming, and give this one a shot . . . Finally, the latest step in Tommy Boy's lengthy campaign in support of media darling RuPaul is the forthcoming streetrooted 12-inch single, "A Shade Shady (Now Prance)." DJ Pierre, DJ Digit, and Eric Kupper each are revamping the fun and dishy house ditty. Also, U.K. and European jocks soon will be treated to new versions of "House Of Love" by Diss-Cuss, who have injected trendy trance juice into recent hits by Lisa B. and Felix. By the by, Ru's album, "Supermodel Of The World," is a breath of fresh dance/pop air, filled with jams equally accessible to clubs and radio. We're looking forward to the day when more meaty, serious fare like "Prisoner Of Love" and "Free Your Mind" are given a chance to better prove Ru's considerable vocal charm.



Ducking Around. Amherst recording artist Kiki, right, poses with actress Catherine Bach during the video shoot of Duice's current pop/dance single, "Dazzy Duks," in which both appear in the clip. Kiki is currently preparing a midsummer club tour.



BILLBOARD JULY 24, 1993

HOT DANCE MUSIC CLUR PLAY

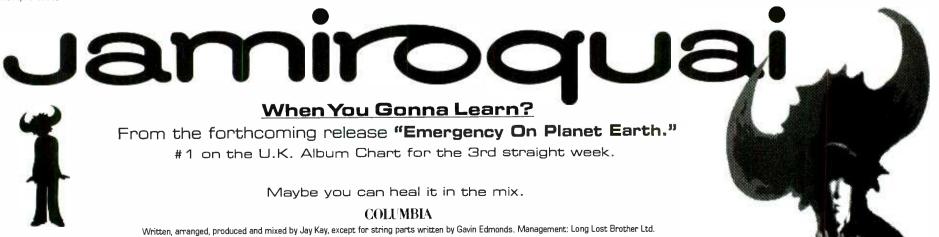
			z	COMPILED FROM A NATIONAL SAMPLE					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	OF DANCE CLUB PLAYLISTS. TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST				
				* * * No. 1 * * *					
(1)	2	4	8	BACK TO MY ROOTS TOMMY BOY 565 1 week at 1					
2	3	7	7	BAD MOOD SBK 19782/ERG	LONNIE GORDON				
3	4	5	8	TUBALE (EXTASY) ANGEL EYES 5411	WARNING				
4	6	8	8	BOY POP SIRE 40806/WARNER BROS.	BOOK OF LOVE				
5	7	10	7	SHINE COLUMBIA 74948					
6	8	11	6	VOICE OF FREEDOM COLUMBIA 74943	 FREEDOM WILLIAMS D:REAM 				
7 (8)	1	3	8	U R THE BEST THING SIRE/GIANT 40853/WARNER BROS.	• 0.M.D.				
9	15 18	26	4		◆ TAYLOR DAYNE				
10	13	18	4	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2583 YOU MAKE ME HAPPY FREEZE 50036 THE DARRYL	JAMES/DAVID ANTHONY PROJECT				
		-	-						
11	5	1	10	GOTTA KNOW (YOUR NAME) A&M 0255	MALAIKA				
12	9	2	10	PLASTIC DREAMS EPIC 74992					
13	14	15	7		RANSFORMER 2 FEATURING ASLI				
14	10	13	6	RUNAROUND RCA 62542	MARTHA WASH				
15	26	40	3	CAN YOU FORGIVE HER? EMI 56279/ERG	◆ PET SHOP BOYS ◆ BJORK				
(16)	23	37	4		◆ BJORK				
(17)	21	28	5	I WILL CATCH U EPIC 74968					
(18)	22	35	4	KILLER/PAPA WAS A ROLLIN' STONE HOLLYWOOD 66289/ELEKTRA					
(19)	24	33	5	TRIBAL DANCE RADIKAL 12423/CRITIQUE	2 UNLIMITED BILLY IDOL				
20	16	16	/	HEROIN CHRYSALIS 24826/ERG					
21	34	_	2	★★ ★ POWER PICK★ ★ GIMME LUV (EENIE MEENIE) MERCURY 862 327 ◆ DAVID	MORALES & THE BAD YARD CLUB				
22	12	12	9	GLAMMER GIRL SEXY 1001/MAXI	THE LOOK				
23	20	24	6	HYPNOMANIA SMASH 880 004	♦ LATOUR				
24	11	6	10	THAT'S THE WAY LOVE GOES VIRGIN 12661	◆ JANET JACKSON				
25	19	14	11	YOUR TOWN CHAOS 74959	DEACON BLUE				
(26)	35	46	3	LOOK GOOD RELATIVITY 1186	♦ УИИНОЦ ♦				
(27)	32	39	4	LET 'EM IN ELEKTRA 66291	♦ SHINEHEAD				
28	17	9	12	QUEENIE DALI 66305/ELEKTRA	◆ ETHYL MEATPLOW				
29	31	38	4	DRE DAY DEATH ROW 53829/INTERSCOPE	◆ DR. DRE				
30	39	45	3	HAPPY RCA 62568	ACY OF SOUND FEATURING MEJA				
31	36	43	4	LIVING IN THE PAST CHRYSALIS IMPORT/ERG	◆ JETHRO TULL				
32	28	17	8	NASTY GROOVE CRAP 030	COLD AUTOMATIC EYES				
33	29	27	7	GET FUNKY WITH ME MEDICINE 40828/WARNER BROS.	FIERCE RULING DIVA				
34	44	[_	2	SPECIAL KIND OF LOVE A&M 0062	◆ DINA CARROLL				
35	43	—	2	PENTHOUSE AND PAVEMENT (REMIX) VIRGIN 12667	♦ HEAVEN 17				
36	33	34	5	I WANT YOU BACK COLUMBIA 74940	♦ GEORGE LAMOND				
37	27	22	11	WIND IT UP ELEKTRA 66319	♦ THE PRODIGY				
38	45	-	2	JUMPING TO THE PARTY ZYX 6988	SPACE MASTER				
				* * * HOT SHOT DEBUT	F***				
39	NE	WÞ	1	STATE OF MIND WARNER BROS. 40924	SOFIA SHINAS				
40	NE	w 🕨	1	STEP IT UP GEE STREET/ISLAND 862 431/PLG	♦ STEREO MC'S				
41	25	20	13	RUSHING NERVOUS 20048	LONI CLARK				
(42)		w 🕨	1		UND FEATURING GERALD LETHAN				
43	46	-	2	RELIGION EPIC 74928	◆ FRONT 242				
44	30	29	10	CATCH ME SIRE 40819/WARNER BROS.	BETTY BOO				
(45)		W 🕨	1	WHO DO YOU THINK YOU ARE? WARNER BROS, 40910	◆ SAINT ETIENNE				
46	38	31	9	YOU GOT ME WORKIN' GREAT JONES 530 625/ISLAND	GLENN "SWEETY G" TOBY				
(47)		WÞ	1	I WANT IT ALL NIGHT LONG GREAT JONES 530 626/ISLAND	HEATHER HUNTER				
48	40	32	6	BANG TO THE RHYTHM! CAROLINE 2527	COLD SENSATION				
(49)		WÞ	1	SING HALLELUJAH LOGIC 1-2597/ARISTA	◆ DR. ALBAN				
50	41	42	5	PUT ME IN A TRANCE RADIKAL 12418	APOTHEOSIS				

				MAXI-SINGLES SA	LES
S EK	EK	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REP	ORTS.
THIS WEEK	LAST WEEK	2 V AG(Ϋ́́	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
(1)	2	3	6	★ ★ NO. 1 ★ ★ ★ PLASTIC DREAMS (T) (X) EPIC 74992 1 week at No. 1	♦ JAYDEE
(2)	3	5	6	DRE DAY (M) (T) DEATH ROW 53829/INTERSCOPE	♦ DR. DRE
3	1	2	7	BACK TO MY ROOTS (M) (T) (X) TOMMY BOY 565	♦ RUPAUL
(4)	6	10	8	SLAM (M) (T) JMJ/CHAOS 74882/COLUMBIA	ONYX
5	5	7	7	RUNAROUND (M) (T) (X) RCA 62542	MARTHA WASH
(6)	11	17	4	CAN'T GET ENOUGH OF YOUR LOVE (M) (T) (X) ARISTA 1-2583	◆ TAYLOR DAYNE
$\overline{\mathbf{I}}$	9	12	7	U R THE BEST THING (T) (X) SIRE/GIANT 40853/WARNER BROS.	♦ D:REAM
8	14	18	4	IT'S ON (M) (T) (X) TOMMY BOY 569	NAUGHTY BY NATURE
9	13	14	8	WHOOMP! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
10	7	8	8	LOVE NO LIMIT (M) (T) (X) UPTOWN 54640/MCA	♦ MARY J. BLIGE
11	4	1	15	MORE AND MORE (M) (T) (X) A 25028/IMAGO CAF	TAIN HOLLYWOOD PROJECT
(12)	16	16	6	I WILL CATCH U (T) EPIC 74968	♦ NOKKO
13	8	4	10	THAT'S THE WAY LOVE GOES (T) (X) VIRGIN 12661	♦ JANET JACKSON
14	12	9	20	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110/AG	♦ ROBIN S.
(15)	18	20	9	WHOOT, THERE IT IS (M) (T) WRAP 0150/ICHIBAN	♦ 95 S OUTH
(16)	38	_	2	INSANE IN THE BRAIN (M) (T) (X) RUFFHOUSE 77019/COLUMBIA	CYPRESS HILL
17	10	11	8	WHO'S THE MAN? (M) (T) (X) TOMMY BOY 556	HOUSE OF PAIN
(18)	22	33	4		OF SOUND FEATURING MEJA
(19)	25	31	4	LIKE IT (M) (T) (X) BIG BEAT 10124/AG	♦ JOMANDA
		1		***Hot Shot Debut**	÷ ÷
(20)	NE	w Þ	1	GET IT UP (FROM "POETIC JUSTICE") (M) (T) EPIC 77073	TLC
$\overline{}$					◆ MALAIKA
21	17	24	5	GOTTA KNOW (YOUR NAME) (T) A&M 0255	◆ IMALAINA ◆ SWV
22 23	24	29 34	5	WEAK (T) RCA 62521	◆ 5₩V
$\frac{23}{(24)}$	31	42	3	DAZZEY DUKS (T) TMR 3089/BELLMARK WHAT'S UP DOC? (CAN WE ROCK) (T) (X) JIVE 42127 FU-SCHNICKE	
(25)	33	39	3	PINK COOKIES/BACK SEAT (OF MY JEEP) (M) (T) (X) DEF JAW/RAL 7490	• • • • • • • • •
(26)	36	37	3	I GET AROUND/KEEP YA HEAD UP (M) (T) INTERSCOPE 96036/AG	◆ 2PAC
20	-	57		INDO SMOKE (M) (T) EPIC 77026	• 21710
27	21		2		MISTA GRIMM
27	34		2		♦ MISTA GRIMM
28	23	23	11	KNOCKIN' DA BOOTS (M) (T) LUKE 461	♦ H-TOWN
28 29	23 19	15	11 7	KNOCKIN' DA BOOTS (M) (T) LUKE 461 WALKING IN MY SHOES (M) (T) (X) MUTE/SIRE 40852/WARNER BROS.	♦ H-TOWN♦ DEPECHE MODE
28	23		11	KNOCKIN' DA BOOTS (M) (T) LUKE 461 WALKING IN MY SHOES (M) (T) (X) MUTE/SIRE 40852/WARNER BROS. HITTIN' SWITCHES (T) UPTOWN 54644/MCA	♦ H-TOWN
28 29 30	23 19 20	15	11 7 7	KNOCKIN' DA BOOTS (M) (T) LUKE 461 WALKING IN MY SHOES (M) (T) (X) MUTE/SIRE 40852/WARNER BROS. HITTIN' SWITCHES (T) UPTOWN 54644/MCA ★★ POWER PICK★ ★★	H-TOWN DEPECHE MODE ERICK SERMON
28 29 30 31	23 19 20 42	15 21	11 7 7 2	KNOCKIN' DA BOOTS (M) (T) LUKE 461 WALKING IN MY SHOES (M) (T) (X) MUTE/SIRE 40852/WARNER BROS. HITTIN' SWITCHES (T) UPTOWN 54644/MCA ** POWER PICK* ** LATELY (T) UPTOWN 54693/MCA	H-TOWN DEPECHE MODE ERICK SERMON JODECI
28 29 30 <u>(31)</u> 32	23 19 20 42 27	15 21 22	11 7 7 2 7	KNOCKIN' DA BOOTS (M) (T) LUKE 461 WALKING IN MY SHOES (M) (T) (X) MUTE/SIRE 40852/WARNER BROS. HITTIN' SWITCHES (T) UPTOWN 54644/MCA ★ ★ POWER PICK★ ★ ★ LATELY (T) UPTOWN 54693/MCA BOY POP (T) (X) SIRE 40806/WARNER BROS.	H-TOWN DEPECHE MODE ERICK SERMON JODECI BOOK OF LOVE
28 29 30 31 32 33	23 19 20 42 27 15	15 21 22 6	11 7 7 2 7 12	KNOCKIN' DA BOOTS (M) (T) LUKE 461 WALKING IN MY SHOES (M) (T) (X) MUTE/SIRE 40852/WARNER BROS. HITTIN' SWITCHES (T) UPTOWN 54644/MCA *** POWER PICK*** LATELY (T) UPTOWN 54693/MCA BOY POP (T) (X) SIRE 40806/WARNER BROS. SWEET LULLABY (T) (X) EPIC 74919	H-TOWN DEPECHE MODE ERICK SERMON JODECI BOOK OF LOVE DEEP FOREST
28 29 30 31 32 33 (34)	23 19 20 42 27 15 35	15 21 	11 7 7 2 7 12 3	KNOCKIN' DA BOOTS (M) (T) LUKE 461 WALKING IN MY SHOES (M) (T) (X) MUTE/SIRE 40852/WARNER BROS. HITTIN' SWITCHES (T) UPTOWN 54644/MCA *** POWER PICK* ** LATELY (T) UPTOWN 54693/MCA BOY POP (T) (X) SIRE 40806/WARNER BROS. SWEET LULLABY (T) (X) EPIC 74919 2 THE RHYTHM (T) (X) RCA 62569	H-TOWN DEPECHE MODE ERICK SERMON JODECI BOOK OF LOVE DEEP FOREST SOUND FACTORY
28 29 30 31 32 33 33 34 35	23 19 20 42 27 15 35 37	15 21 	11 7 7 2 7 12 3 4	KNOCKIN' DA BOOTS (M) (T) LUKE 461 WALKING IN MY SHOES (M) (T) (X) MUTE/SIRE 40852/WARNER BROS. HITTIN' SWITCHES (T) UPTOWN 54644/MCA ★ ★ POWER PICK★ ★ ★ LATELY (T) UPTOWN 54693/MCA BOY POP (T) (X) SIRE 40806/WARNER BROS. SWEET LULLABY (T) (X) EPIC 74919 2 THE RHYTHM (T) (X) RCA 62569 BABY I'M YOURS (M) (T) (X) GASOLINE ALLEY 54589/MCA	H-TOWN DEPECHE MODE ERICK SERMON JODECI BOOK OF LOVE DEEP FOREST SOUND FACTORY SHAI
28 29 30 31 32 33 34 35 36	23 19 20 42 27 15 35 37 NE V	15 21 	11 7 7 2 7 12 3 4 1	KNOCKIN' DA BOOTS (M) (T) LUKE 461 WALKING IN MY SHOES (M) (T) (X) MUTE/SIRE 40852/WARNER BROS. HITTIN' SWITCHES (T) UPTOWN 54644/MCA ★ ★ POWER PICK★ ★ ★ LATELY (T) UPTOWN 54693/MCA BOY POP (T) (X) SIRE 40806/WARNER BROS. SWEET LULLABY (T) (X) EPIC 74919 2 THE RHYTHM (T) (X) RCA 62569 BABY I'M YOURS (M) (T) (X) GASOLINE ALLEY 54589/MCA WHAT IS LOVE (M) (T) ARISTA 1-2574	H-TOWN DEPECHE MODE ERICK SERMON JODECI BOOK OF LOVE DEEP FOREST SOUND FACTORY SHAI HADDAWAY
28 29 30 31 32 33 33 (34) (35) (36) 37	23 19 20 42 27 15 35 37 NE 21	15 21 22 6 40 35 ₩ ► 13	11 7 7 2 7 12 3 4 1 13	KNOCKIN' DA BOOTS (M) (T) LUKE 461 WALKING IN MY SHOES (M) (T) (X) MUTE/SIRE 40852/WARNER BROS. HITTIN' SWITCHES (T) UPTOWN 54644/MCA ★ ★ POWER PICK★ ★ ★ LATELY (T) UPTOWN 54693/MCA BOY POP (T) (X) SIRE 40806/WARNER BROS. SWEET LULLABY (T) (X) EPIC 74919 2 THE RHYTHM (T) (X) RCA 62569 BABY I'M YOURS (M) (T) (X) GASOLINE ALLEY 54589/MCA WHAT IS LOVE (M) (T) ARISTA 1-2574 REGRET (M) (T) (X) QWEST 40760/WARNER BROS.	H-TOWN DEPECHE MODE ERICK SERMON JODECI BOOK OF LOVE DEEP FOREST SOUND FACTORY SHAI HADDAWAY NEW ORDER
28 29 30 31 32 33 33 34 35 36 37 38	23 19 20 42 27 15 35 37 NE 21 32	15 21 22 6 40 35 ₩ ► 13 32	11 7 7 2 7 12 3 4 1 13 6	KNOCKIN' DA BOOTS (M) (T) LUKE 461 WALKING IN MY SHOES (M) (T) (X) MUTE/SIRE 40852/WARNER BROS. HITTIN' SWITCHES (T) UPTOWN 54644/MCA ★ ★ POWER PICK★ ★ ★ LATELY (T) UPTOWN 54693/MCA BOY POP (T) (X) SIRE 40806/WARNER BROS. SWEET LULLABY (T) (X) EPIC 74919 2 THE RHYTHM (T) (X) RCA 62569 BABY I'M YOURS (M) (T) (X) GASOLINE ALLEY 54589/MCA WHAT IS LOVE (M) (T) AR:STA 1-2574 REGRET (M) (T) (X) QWEST 40760/WARNER BROS. I WANT YOU BACK/DISTANT HEART (M) (T) (X) COLUMBIA 74940	H-TOWN DEPECHE MODE ERICK SERMON JODECI BOOK OF LOVE DEEP FOREST SOUND FACTORY SHAI HADDAWAY NEW ORDER GEORGE LAMOND
28 29 30 31 32 33 (34) (35) (36) 37 38 39	23 19 20 42 27 15 35 37 NE 21 32 28	15 21 22 6 40 35 ₩ ► 13 32 30	11 7 7 2 7 12 3 4 1 13 6 6	KNOCKIN' DA BOOTS (M) (T) LUKE 461 WALKING IN MY SHOES (M) (T) (X) MUTE/SIRE 40852/WARNER BROS. HITTIN' SWITCHES (T) UPTOWN 54644/MCA ★ ★ POWER PICK★ ★ ★ LATELY (T) UPTOWN 54693/MCA BOY POP (T) (X) SIRE 40806/WARNER BROS. SWEET LULLABY (T) (X) EPIC 74919 2 THE RHYTHM (T) (X) RCA 62569 BABY I'M YOURS (M) (T) (X) GASOLINE ALLEY 54589/MCA WHAT IS LOVE (M) (T) ARISTA 1-2574 REGRET (M) (T) (X) QWEST 40760/WARNER BROS.	H-TOWN DEPECHE MODE ERICK SERMON JODECI BOOK OF LOVE DEEP FOREST SOUND FACTORY SHAI HADDAWAY NEW ORDER GEORGE LAMOND SUNSCREEM
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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. (B) 1993, Billboard/BPI Communications.

FOR WEEK ENDING JULY 24, 1993



Country/

Asylum Is Home To Ex-Headhunters Label Readies Brother Phelps' Debut

BY MELINDA NEWMAN

NASHVILLE—Ricky Lee and Doug Phelps, collectively known as Brother Phelps, have a simple aim: "Our goal is to sell one of our albums, just one, to everyone in America," says Doug. "If you just go out and buy one," chimes in Ricky Lee, "we'll leave you alone. We won't bother you anymore."

A few million potential customers already may have fulfilled their obligation by purchasing the first two Kentucky Headhunters albums, of which the Phelps brothers were an integral part. But now the duo has struck out on its own, leaving behind the Headhunters' rowdy brand of Southern-fried country rock for a more harmony-laden—though no less energetic—blend of country and pop.

The Aug. 3 release date also marks

Asylum Records' debut. Label president Kyle Lehning recalls that he was initially skeptical about even hearing the Brothers' demo tapes. "I really took the meeting with them out of courtesy," he says. "I expected not to like [the tape]. I expected it to be the Headhunters revisited. It's not that I didn't like that, but it had been done. When I heard the tape, I was shocked by it. It kind of stopped me in my tracks."

With its emphasis on vocals and solid lyrics, many of them with a message, the five-song demo that the brothers played for Lehning musically demonstrated why the June 1992 split with the Headhunters occurred.

"This album really gets us back to where we come from," Doug says. "Before the Headhunters, it was two acoustic guitars and vocals—kind of a folkish thing. But we also have a Beatles influence and real country and bluegrass influences. It all goes in and it all comes back out."

It was that desire to explore different musical facets that led to the brothers' departure from the Headhunters. "We were getting ready to work on the third [Headhunters album]," says Doug. "Ricky and I had brought up some suggestions on maybe some different instrumentation. Our ideas fell on deaf ears, basically. We weren't right and them wrong, or they were right and them wrong, it wasn't anything like that at all. It was just real strong differences of opinion. They didn't see [our suggestions] as a growth pattern; I think they saw it as ruining the



Blood Brothers. Former Kentucky Headhunters Doug Phelps, left, and Ricky Lee Phelps strike a brotherly pose. The duo has resurfaced as Brother Phelps, the first act out of the box for the new Nashville-based Asylum label.

(Continued on page 36)

Kelly Willis Carries A Torch For Country Roadhouse On MCA Set

BY RICK CLARK

MEMPHIS—"Right now I'm just smitten with all of these songs, so it's hard to pick a favorite," says Kelly Willis, whose new self-titled effort is a breezy blend of Texas-flavored roadhouse country and torchy ballads. Willis' label, MCA/Nashville, is hoping that radio will feel the same way

and will help bring

this critically touted

artist some long-

awaited mass ac-

After two moder-

ately successful al-

bums, Willis and

her producer, MCA/

ceptance.



WILLIS

Nashville president Tony Brown, decided it was time to try

a new approach. "Trying to find [songs] that are mainstream, but that keep that edge and are *real* Kelly Willis, is hard," Brown admits. "But after two years of looking, she found every one of them."

It was Brown's chance meeting in Los Angeles with Don Was that helped give the project the desired change of focus. "We came to the project with the

"We came to the project with the same ideas of what this album ought to be," says Was. "Tony has never lost track [of] music first, because he's a musician and he loves music. It's always cool to make a record in that environment. This album represents Kelly coming into her own, artistically. There is a strong identity and a personal statement to be made."

Willis, who lists a range of influences from Wanda Jackson and the Blasters to Buddy Holly, Buck Owens, and NRBQ, was understandably excited about the prospect of working with Was, a producer well known for injecting commercial life into the careers of artists ranging from Bonnie Raitt to Willie Nelson.

"When the opportunity to work with Don came up, Tony and I jumped on it," Willis says. "Don has a really great way of keeping everything fresh and keeping it looser. The music sounds more like it was played by a band, which was something I wanted really bad on this album."

Highlights on "Kelly Willis" include "That'll Be Me," a heartfelt duet with Kevin Welch, as well as "Get Real," a nononsense adult ballad. "Up All Night" is a Byrds-meets-Searchers-style folkrocker, while "Shadows Of Love" showcases Willis' impressive range. A spirited version of Marshall Crenshaw's "Whatever Way The Wind Blows" has been released as the album's debut single, and a remake of the Kendalls' classic "Heaven's Just A Sin Away" is being considered as a possible follow-up.

Scott Borchetta, MCA/Nashville's VP of field promotion, feels that Willis might be a fresh alternative to the abundance of female artists currently populating the country airwaves with ACstyle ballads.

"Hopefully we are coming at a time when there is a window for Kelly, with her being a little more edgy and country sounding," Borchetta says. "Kelly has a nice fan base at radio, and I think she is an act that they want to happen."

Unlike many country artists, Willis' singles are almost always accompanied by videos, primarily due to her striking image.

"Her videos have always done really well," says Brown. "They made her a small celebrity, but we need radio to make her a star. On previous albums, we just hadn't found her essence. It took being patient, finding the right songs, and not giving up, and I think this album is it "

Despite her lack of commercial impact, Willis says she feels "pretty successful," and appreciates the efforts of Brown and his MCA/Nashville team.

"I feel I'm doing the right thing," she says, "and that I'll be able to do this and take care of myself for the long run."

Fertile Music History Feeds New Books Authors Examine Women's Roots In Country Genre

This week's column was written by Peter Cronin.

BOOK LEARNIN': It seems like every time you turn around, a little bit more of country music's history is getting swept under the rug. Ask a young fan where it all began, and he'll pull out Randy Travis' first record. Lefty Frizzell? Didn't he pitch for the Dodgers?

The term "country" is rapidly becoming a catch phrase for any music that has discernable lyrics and a melody, and that's not necessarily a bad thing. Despite cries of "that ain't country" from the purists among us, the genre is wisely opening its arms and allowing itself to grow. But if you cut off the roots, the tree will die, and country music's rich history is

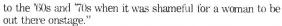
something we should all be curious about and proud of, not shamed or embarrassed

Two new books, both due out this fall, Mary A. Bufwack and Robert K. Oermann's "Finding Her Voice: The Saga Of Women In Country Music" (Crown) and singer Skeeter Davis' autobiography, "Busfare To Kentucky," (Birch Lane Press) are vivid reminders

that music history can be fun, and, as in Oermann's case, lifechanging.

In 1978, the Syracuse Univ. grad student was "looking for a way to combine [wife/co-author | Mary's women's studies interests and [his] country music craziness." The future Nashvillians "took off across the country trying to find the historical roots of the music, going back in time as far as [they] could to find out if there was such a thing as a distinctively female point of view through this music." Fifteen years and many sideroads later, "Finding Her Voice" answers that question with a rowdy yes. Like the best country duet sing-ers, Oermann and Bufwack have combined voices and come up with a unified whole. More serious reviewers will go on about Bufwack's historical insight and Oermann's musical perspective, but suffice it to say here that "Finding Her Voice" is a hell of a good read, equally useful to the casual fan who wants to jump in at any point and the more serious student who wants a start-to-finish historical text. And it may be the first book of its type to be spun off into a TV special (the universally acclaimed "The Women Of Country," which aired on CBS last May).

"Each one of the women in this saga is a book," Oermann says. "Their stories are so compelling because they had to be such outstanding personalities to make it, particularly prior



From the start of her career in 1949 as half of the groundbreaking **Davis Sisters**, through her crossover success in the '60s with hits like "The End Of The World," to her presentday status as a grand dame of the Grand Ole Opry, Skeeter Davis has been out there with the best of them. Aside from her steady stint at the Opry, Davis remains a concert attraction in such far off places as Korea, Africa, Indonesia, Thailand, and Borneo, where reissues and compilations of her records still sell steadily.

"In one record shop in Singapore, they have a picture of me and Madonna in the window!" says Davis with an efferves-



cent laugh. "In fact, I'm going back to Singapore and Malaysia in September." "Busfare To Kentucky" also covers a lot of ground.

The Davis Sisters' career was cut short by the 1953 car accident that killed Betty Jack Davis, one half of the duo, and severely injured Skeeter. However, their impact was much greater than their recorded output. Their unique vocal harmonies

strongly influenced the Everly Brothers (who went on to influence seemingly everybody), and guitarist Bud Isaacs developed the first pedal steel guitar in an effort to duplicate the sliding harmonies he heard on the Davis Sisters' one major hit, 1953's "I Forgot More Than You'll Ever Know."

All of the Davis Sisters' recorded output, including previously unheard radio broadcasts that Davis has had on acetates in her closet all these years, is being compiled for a boxed set coming this fall from Germany's Bear Family Records. The collection promises to be a rare musical treat as well as an historic treasure.

"On that Davis Sisters collection is some of the greatest. **Chet Atkins** pickin' you have ever heard," says Davis. "I told him, I said, 'Chet, you're just gonna freak out when you hear some of these things. It's the prettiest playing you ever did.' And he said 'Yeah, I 'spect it was.'"

In addition to coming face-to-face with her sometimes painful past, Davis deals with the present in "Busfare To Kentucky," countering former husband **Ralph Emery's** claims, listed in his best-selling autobiography, "Memories," that he falsely inflated airplay numbers on some of her biggest hits. But rather than dwell on what she calls "those blatant lies,"

Davis hopes readers will finally see the big picture, and come (Continued on page 36)

Billboard TOP COUNTRY ALBUNS

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)	PEAK POSITION
1	1	1	3	* * * NO. 1 * * * BILLY RAY CYRUS MERCURY 514758 (10.98 EQ/16.98) 3 weeks at No. 1 IT WON'T BE THE LAST	1
2	2	5	40	ALAN JACKSON A A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	
3	3	3	43	ARISTA 18711 (10.98/15.98) H LOT / 1000 / LIVIN (10.98/15.98) GEORGE STRAIT ▲ 2 MCA 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	1
4	4	2	60	BILLY RAY CYRUS ▲ 7 MERCURY 510635 (10.98 EQ/15.98) SOME GAVE ALL	. 1
5	7	6	9	WYNONNA CURB 10822/MCA (10.98/15.98) TELL ME WHY	1
6	5	4	20	BROOKS & DUNN A ARISTA 18716 (10.98/15.98) HARD WORKIN' MAN	2
7	6	9	35	JOHN MICHAEL MONTGOMERY ATLANTIC 82420/AG (9.98/15.98) LIFE'S A DANCE	4
8	10	10	16	DWIGHT YOAKAM REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME	4
9	8	7	30	REBA MCENTIRE ▲ 2 MCA 10673 (10.98/15.98) IT'S YOUR CALL	1
10	9	8	42	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98) THE CHASE	1
11	11	11	18	TRACY LAWRENCE ATLANTIC 82483/AG (9.98/15.98) ALIBIS	5
				GREATEST GAINER	
12	14	24	3	JOHN ANDERSON BNA 66232 (9.98/15.98) SOLID GROUND	12
13	12	13	54	MARY-CHAPIN CARPENTER▲ COLUMBIA 48881/SONY (9.98 EQ/13.98) COME ON COME ON	6
14	15	12	100	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98) BRAND NEW MAN	3
15	13	16	3	MARK CHESNUTT MCA 10851 (9.98/15.98) ALMOST GOODBYE	13
16	19	19	63	CONFEDERATE RAILROAD ATLANTIC 82335/AG (9.98/15.98) CONFEDERATE RAILROAD	16
17	17	15	148	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98) NO FENCES	5 1
18	20	20	12	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98) TOBY KEITH	17
19	16	14	45	VINCE GILL A MCA 10630 (10.98/15.98)	3
20	18	17	40	LORRIE MORGAN BNA 66047 (9.98/13.98) WATCH ME	15
21	22	25	9	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98) BIG TIME	21
22	21	18	20	DOLLY PARTON ● COLUMBIA 53199/SONY (10.98 EQ/15.98) SLOW DANCING WITH THE MOON	4
23	23	21	12	PATTY LOVELESS EPIC 53236/SONY (9.98 EQ/15.98) ONLY WHAT I FEEL	13
24	24	22	18	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98) HAUNTED HEART	11
25	28	31	67	WYNONNA ▲ 2 CURB 10529/MCA (10.98/15.98) WYNONNA	A 1
26	26	27	96	GARTH BROOKS ▲ 9 LIBERTY 96330 (10.98/15.98) ROPIN' THE WINE) 1
27	30	32	219	GARTH BROOKS A 4 LIBERTY 90897 (9.98/13.98) GARTH BROOKS	5 2
28	25	23	12	TANYA TUCKER LIBERTY 81367 (10.98/15.98) GREATEST HITS 1990-1992	2 15
29	27	26	47	TRAVIS TRITT WARNER BROS. 45048 (10.98/15.98) T-R-O-U-B-L-E	
30	29	28	70	AARON TIPPIN RCA 61129 (9.98/13.98) READ BETWEEN THE LINES	6
31	33	33	41	PAM TILLIS ARISTA 18649 (9.98/13.98) HOMEWARD LOOKING ANGE	_ 23
32	31	30	48	ALABAMA A RCA 66044 (9.98/15.98) AMERICAN PRIDE	11
33	32	29	16	WILLIE NELSON COLUMBIA 52752/SONY (10.98 EQ/15.98) ACROSS THE BORDERLINE	15
34)	37	40	45	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98) HEARTS IN ARMOF	-
35	34	34	40	TANYA TUCKER ● LIBERTY 98987 (10.98/15.98) CAN'T RUN FROM YOURSELI	-
36	38	37	113	ALAN JACKSON ▲ 2 ARISTA 8681 (9.98/13.98) DON'T ROCK THE JUKEBO	-
37	35	35	74	JOHN ANDERSON & BNA 61029 (9.98/13.98) SEMINOLE WINI	
38	41	44	3	CARLENE CARTER GIANT 24499/WARNER BROS. (9,98/15.98) LITTLE LOVE LETTER	
39	46	50	6	DOUG SUPERNAW BNA 66133 (9.98/13.98) RED AND RIO GRANDI	E 39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE DR EQUIVALENT)	PEAK POSITION
40	36	36	12	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
41	39	39	39	RESTLESS HEART RCA 66049 (9.98/15.98)	BIG IRON HORSES	26
42	47	47	48	DOUG STONE EPIC 52436/SONY (9.98 EQ/15.98)	FROM THE HEART	19
43	44	45	46	COLLIN RAYE • EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
44	45	43	11	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24
45	43	38	15	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
46	49	54	26	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE	38
47	40	41	11	K.T. OSLIN RCA 66138 (10.98/15.98) GREATEST HITS: SONG	GS FROM AN AGING SEX BOMB	31
48	48	46	117	LORRIE MORGAN A RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
49	42	42	37	DIAMOND RIO ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24
50	53	55	63	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
51	50	52	46	SAWYER BROWN CURB 77574 (9.98/13.98)	CAFE ON THE CORNER	23
52	51	53	43	RANDY TRAVIS WARNER BROS, 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
53	54	60	52	CLINT BLACK A RCA 66003 (10.98/15.98)	THE HARD WAY	2
54	52	51	93	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
55	58	59	50	CHRIS LEDOUX ● WHATCH	A GONNA DO WITH A COWBOY	9
56	75	_	30	* * PACESETTE RADNEY FOSTER ARISTA 18713 (9.98/13.98)	DEL RIO, TX 1959	46
57	56	49	24	BILLY DEAN SBK 98947/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14
58	60	68	47	SOUNDTRACK EPIC SOUNDTRAX 52845/SONY (10.98 EC		4
59	57	58	122	VINCE GILL A MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
60	62	62	111	TRAVIS TRITT A ² WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
61	55	56	43	RANDY TRAVIS • WARNER BROS. 45044 (10.98/15.98)	GREATEST HITS, VOL. 1	14
62	63	61	67	MARK CHESNUTT MCA 10530 (9.98/15.98)	LONGNECKS & SHORT STORIES	9
63	71	64	168	ALAN JACKSON A ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
64	61	66	171	DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12
65	RE-I	NTRY	139	MARY-CHAPIN CARPENTER COLUMBIA 46077/SONY (8.98 EQ/13.98) SHO	OTING STRAIGHT IN THE DARK	11
(66)	RE-1	INTRY	84	COLLIN RAYE EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
67	65	65	12	RICKY LYNN GREGG LIBERTY 80135 (9.98/14.98)	RICKY LYNN GREGG	37
68	68		105	TRISHA YEARWOOD A MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
69	66	73	140	DWIGHT YOAKAM A REPRISE 26344/WARNER BROS. (9.	98/13.98) IF THERE WAS A WAY	7
70	RE-	ENTRY	35	HAL KETCHUM CUR8 77581* (9.98/13.98)	SURE LOVE	36
(71)	RE-	INTRY	83	TRACY LAWRENCE ATLANTIC 82326/AG (9.98/13.98)	STICKS AND STONES	10
72	64	48	34	GEORGE JONES MCA 10652 (9.98/15.98)	WALLS CAN FALL	24
(73)	NE	w►	1	* * * HOT SHOT DE SHANIA TWAIN MERCURY 514422 (9.98 EQ/15.98)	BUT * * * SHANIA TWAIN	73
74	73	70	48	RICKY VAN SHELTON COLUMBIA 52753/SONY (10.98	EQ/15.98) GREATEST HITS PLUS	9
75	59	57	40	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44

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 FOR WEEK ENDING JULY 24, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CA	TITLE	WKS. ON CHART
1	2	CONWAY TWITTY A MCA 31238 (4.98/11.98) THE VER	BEST OF CONWAY TWITTY	5
2	1	PATSY CLINE 4 4 MCA 12* (7.98/12.98)	GREATEST HITS	114
3	7	LYLE LOVETT CURB 42263/MCA (9.98/13.98) LYLE	LOVETT & HIS LARGE BAND	7
4	4	GEORGE JONES • EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	99
5	12	LYLE LOVETT CURB 42028/MCA (9.98/13.98)	PONTIAC	2
6	5	RAY STEVENS CURB 77312 (6.98/9.98) HIS ALL-T	IME GREATEST COMIC HITS	54
7	10	GEORGE STRAIT A MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	114
8	8	THE CHARLIE DANIELS BAND A EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	114
9	9	REBA MCENTIRE A MCA 4979* (7.98/12.98)	GREATEST HITS	112
10	3	CONWAY TWITTY FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF	5
11	11	RAY STEVENS MCA 5918 (4.98/11.98)	GREATEST HITS	<mark>5</mark> 9
12	13	DWIGHT YOAKAM REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	71
13	15	GEORGE STRAIT ▲ 2 MCA 5567* (7.98/12.98) GEORG	E STRAIT'S GREATEST HITS	112

THIS WEEK	LAST WEEK			WKS. ON CHART
14	6	DOLLY PARTON A RCA 4422* (7.98/11.98)	GREATEST HITS	97
15	18	ALABAMA 4 3 RCA 7170* (9.98/13.98)	GREATEST HITS	113
16	17	HANK WILLIAMS, JR. A 2 CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	101
17	14	CONWAY TWITTY HOLLYWOOD 463/HIGHLAND (5.98/9.98)	GOLD	5
18	23	CONWAY TWITTY MCA 1488 (4.98/11.98)	NUMBER ONES	4
19	16	VINCE GILL RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	113
20	25	CONWAY TWITTY MCA 6391 (4.98/11.98)	GREATEST HITS #3	5
21	-	WILLIE NELSON ▲ 2 COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	14
22	22	ALABAMA A ³ RCA 4939* (7.98/11.98)	ROLL ON	103
23	20	KENNY ROGERS REPRISE 26711*/WARNER BROS. (7.98/11.98)	20 GREAT YEARS	15
24	19	REBA MCENTIRE A MCA 42134 (4.98/11.98)	REBA	87
25		MARY-CHAPIN CARPENTER COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	12



by Lynn Shults

NO. 1 FOR THE second consecutive week is "Chattahoochie" by Alan Jackson. The song has rejuvenated Jackson's "A Lot About Livin' (And A Little 'Bout Love)" album, which holds at No. 2 on the country chart. Barry Coburn, Jackson's manager, credits a well-orchestrated, multifaceted campaign for the continuing consumer interest. But the strength of "Chattahoochie" has been a big plus. The song has a Cajun thread that gives it a rhythmic, danceable appeal. Some radio stations, such as KBBQ Houston, began playing "Chattahoochie" the moment they received the album. But, the real difference may well have been the decision to remix the track to make it more appealing to the club scene. What was not expected was radio's programming of the dance mix. When asked why KKBQ was playing the dance mix, PD Dene Hallam said, "It's more exciting.

THE PROMOTION AND marketing of "Chattahoochie" has been a combined effort by the Arista Records staff and outside marketing sources. Allen Butler, Arista's VP of promotion, says, "We had a coordinated plan to be executed at different intervals. We also used the dance mix for the track to the video. We went after the club and video markets first. We used Wyn Jackson for the clubs and Jeff Walker for the video outlets. We had contests running for both the clubs and the video." After exploiting these two markets, Butler and the Arista staff then sent the dance mix to radio. By the time radio stations received the dance mix, they were well aware of the track and so were many of their listeners. As to the overall impact of the campaign, Coburn says, "Alan's album had fallen back to about No. 20 on the album chart; then, all of a sudden, we could really tell a difference in the audience response at his concerts."

THE MOST ACTIVE track on the Hot Country Singles & Tracks chart is "Looking Out For Number One" (65-46) by Travis Tritt. Following Tritt's track are "Only Love" (67-49) by Wynonna Judd; "We'll Burn That Bridge" (8-4) by Brooks & Dunn; "Thank God For You" (35-28) by Sawyer Brown; "It Sure Is Monday" (10-7) by Mark Chesnutt; "True Believer" (59-51) by Ronnie Milsap; "What's It To You" (55-50) by Clay Walker; "In The Heart Of A Woman" (29-22) by Billy Ray Cyrus; "Working Man's Ph.D." (31-25) by Aaron Tippin; and "A Cowboy's Born With A Broken Heart" (48-42) by Boy Howdy.

ALBUM SALES CONTINUE to be soft. One can't blame it on a lack of expendable consumer dollars. Just take a look at the numbers being racked up by Hollywood's summer box-office hits. "It Won't Be The Last" by Billy Ray yrus claims the No. 1 position on the country albums chart for the third consecutive week. Cyrus is outselling his nearest competition by a 3-1 margin, but his sales were off by almost 20% compared with the previous week. Meanwhile, "A Lot About Living (And A Little 'Bout Love)," (2-2) by Alan Jackson, showed a slight increase in sales enough to earn the album this week's Greatest Gainer award. The Pacesetter award belongs to "Del Rio, Texas 1959" (75-56), by Radney Foster. Other albums showing sales gains for the week are "Solid Ground" (14-12) by John Anderson; "Hearts In Armor" (37-34) by Trisha Yearwood; and "Little Love Letters" (41-38) by Carlene Carter. Debuting at No. 73 is the self-titled album by Shania Twain. New album releases will pick up during the coming weeks as labels start positioning their product for the fall run. "Better Man" by Clint Black will debut on next week's chart. Also possible are "Lead Me Not" by Lari White and "Temptation" by Shelby Lynne.

ASYLUM IS HOME FOR EX-HEADHUNTERS (Continued from page 34)

band."

As Ricky Lee and Doug continued shopping their demo tape last summer, they realized they would have their pick of labels. Asylum, which had only been open for six months, was not the immediate frontrunner.

"We were really gunshy in a lot of ways initially, because Kyle hadn't signed anybody. He didn't have a staff, and they were all just kind of sitting there twiddling their thumbs at that point," Ricky Lee says. "That scared us at first, and then we got back to the office and went, 'Well, you know, we won't have to fight for attention with other artists. WEA is a very strong distribution company.' And then it started entering our minds that this might be the right thing.

The Phelps brothers produced the album themselves, under Lehning's watchful eve and ear.

"Kyle was nervous about it," Ricky Lee says, laughing. "In an interview he even said it was a nerve-shattering experience for him. But we kent reassuring him and promising that we wouldn't put anything out unless he

was completely happy. He'd come into the studio, sit there for a few minutes, have a little smile on his face, and say, 'It sounds good' and leave."

The label chose the uptempo title track, "Let Go," for the first single. "It just felt like the best first thing out of the box," says Lehning. "It has a great feel, a great message.

The song's general theme is that people can't control their entire lives. and at some point have to surrender to a higher power.

"It was the natural first single in so many ways because, coincidentally, it related to our situation, and musically, it wasn't a Headhunters sounding thing, and it wasn't a slow ballad," says Ricky Lee.

Asylum helped set up "Let Go" at radio by sending kites to key programmers with a note attached that read, "Don't let go of this hit."

According to Lehning, "Let Go" is just the first of up to five singles Asylum plans to release from the album. "There are a couple of ballads on this album that will surprise people, and we've got at least two more uptempo

[singles]."

In the meantime, Brother Phelps began touring in mid-July and has dates booked into the fall. They say they're eager to get back in front of the fans, many of whom undoubtedly participated in Doug and Ricky Lee's Name The Band" contest started at last year's Fan Fair and continued via The Nashville Network.

Though their band name would seem to be stating the obvious, Doug and Ricky Lee held a contest to pick a band moniker. The brothers had already chosen a few, including Blood Brothers, "but we thought that might be a little too savage for country music," Ricky Lee says. Doug adds, Brother Phelps was the one we were hoping someone would send in."

It turns out that three people entered the name, tying for the first prize trip to Nashville. "One of the guys who sent Brother Phelps didn't leave any kind of return address," says Doug. "Another one was in prison, so we couldn't fly him in. So it turns out the third guy won by default '

NASHVILLE SCENE

(Continued from page 34)

away with a new appreciation for her mu-

sic. "I think it will remind people that I did have a lot of successful records, and that I did what I believed in," says Davis. "I can stretch my arms out and say, 'This is my life,' and bring them in." Bufwack and Oermann couldn't have said it better.

MAKING THE ROUNDS: Don Gibson, Merle Haggard, Willie Nelson, Ray Price, and Harlan Howard are this year's nominees for induction into the Country Music Hall Of Fame. The winner will be announced during the Country Music Assn.'s awards show, Sept. 29 on CBS-TV. Both nominees and winners are chosen by an anonymous board of electors ... The Country Music Hall Of Fame has just released its "Country Music Summer Sale Catalog," through which it makes items carried in its onsite store available by direct mail. Among the products offered are historic and current record albums (including CD boxed sets), books on the country music industry and its stars, long-form music videos,

clothing, and guitars. Potential shoppers can request their catalogs by calling the Country Music Hall Of Fame & Museum

Made, BMI/MCA, ASCAP) HL/WBM 19 NO FUTURE IN THE PAST (Benefit, BMI/Famous, BMI/ Too Strong, BMI) CPP/WBM 55 NOTHIN' BUT THE WHEEL (Music Corp. Of America, BMI/Brand New Town, BMI/Old Wolf, BMI) 45 OH ME, OH MY, SWEET BABY (Sony Tree, BMI/Terrace, ASCAP) WRM/HL

ASCAP) WBM/HL 61 AN OLD PAIR OF SHOES (WB, ASCAP/Tapper, ASCAP/

On The Wall, BMI/Great Galen, BMI) WBM 49 ONLY LOVE (Careers-BMG, BMI/Murrah, BMI/Tom

Collins, BMI) 63 PROP ME UP BESIDE THE JUKEBOX (LF I DIE)

Gongwriters Ink, BW/Texas Wedge, ASCAP)
 RENO (Supernaw, ASCAP)
 RENO (Supernaw, ASCAP)
 SEEDS (Bait And Beer, ASCAP/Forerunner, ASCAP/ Howlini Hits, ASCAP/Murfeezonges, ASCAP) CPP/CLM
 SHAME SHAME SHAME SHAME (BMG, ASCAP/Judy Judy Judy, ASCAP/Harlan Howard, BMI/Sony Tree, BMI)

HL 31 SOMEBODY ELSE'S MOON (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI) HL/CPP 59 STANDING ON THE EDGE OF LOVE (WB, ASCAP/East

8 TELL ME ABOUT IT (Warner-Tameriane, BMI/Top Down,

TELL ME ABOUT IT (Warner-Tamertane, BMI/Top Down, BMI/Music Corp. Of America, BMI/Frankly Scarlett, BMI) WBM/HL
 TELL ME WHY (Seagrape, BMI) CPP
 TEAS TATTOO (Mocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL
 THANK GOD FOR YOU (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM

64th, ASCAP/Pacific Island, BMI/Music Of The World

in Nashville ... Look for a three-CD Emmylou Harris boxed set from Warner Bros. near the end of the year.



Ralph Rebounding. Following the news that Ralph Emery, third from left, would soon be leaving his post as host of The Nashville Network's "Nashville Now" show, officials announced that the famed disc jockey had been contracted to produce a series of specials for the network. With Emery, from left, are Bill Carter, his manager; David Hall, TNN's VP/GM; and Steve Angus, a producer for Emery's company.

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

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

- AIN'T THAT LONELY YET (Songs Of PolyGram, BMI/ Seven Angels, BMI/Madwormen, BMI/Sony Tree, BMI) HL
 A BAD GOODBYE (Blackened, BMI) CPP
 BEER AND BONES (Acuft-Rose, BMI/Lazy Gator, BMI)
 BLAME IT ON YOUR HEART (Haran Howard, BMI/Sony Tree, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HI
- 10
- THE, BMI/Songs Of Polydram, BMI/Seven Angels, BMI/ HL CAN'T BREAK IT TO MY HEART (Loggy Bayou, ASCAP/ Mike Dunn, ASCAP/JWV, ASCAP) CHATTAHOOCHEE (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM CLEOPATRA, QUEEN OF OENIAL (Sony Tree, BMI/Little Big Town, BMI/American Made, BMI/Duck House, BMI) HL/WBM A COWBOY'S BORN WITH A BROKEN HEART (Farrenuff, ASCAP/Full Keel, ASCAP/Curb, ASCAP/ Farren Curtis, BMI/Mike Curb, BMI) WBM DADDY LAID THE BLUES ON ME (Ensign, BMI/Miss Scarlett, BMI/Lonesome Dove, BMI) CPP OANCE WITH THE ONE THAT BROUGH YOU (Sony Tree, BMI/WB, ASCAP) HL/WBM 11
- 65 57
- Tree, BMI/WB, ASCAP) HL/WBM DOWN ON MY KNEES (BMG, ASCAP) HL EASIER SAID THAN DONE (Polygram Int'), ASCAP/St. Julien, ASCAP/Mighty Nice, BMI) HL EVERY DAY WHEN I GET HOME (EMI April, ASCAP/
- 67

- JKids, ASCAP/Triumvirate, BMI/New Clarion, BMI) EVERY LITLE THING (Sony Cross Keys, ASCAP/ Tortured Artist, ASCAP/Bash, ASCAP/This Big, ASCAP)
- GOD BLESSED TEXAS (Square West, ASCAP/Howlin' 74
- THE HARD WAY (EMI April, ASCAP/Getarealjob, ASCAP) 26 HL HAUNTED HEART (Acuff-Rose, BMI/Sony Cross Keys,
- 12 ASCAP) CPP/HL HE AIN'T WORTH MISSING (Songs Of PolyGram, BMI/ 52
- Tokeco, BMI) HL HEY BABY (Songs Of PolyGram, BMI/Irving, BMI/ Littlemarch, BMI) HL/CPP HOLDIN' HEAVEN (Tom Collins, BMI/Music Corp. Of America, BMI) HL/CPP 73
- 38
- HOLDIN' HEAVEN (Tom Collins, BMI/Music Corp. Of America, BMI) HL/CPP
 HOMETOWN HONETMOON (Warner-Elektra-Asylum, BMI/Mopage, BMI/After Berger, ASCAP/Patrix Janus, ASCAP/WB, ASCAP) WBM
 HONKY TONK ATTITUDE (Sony Tree. BMI/Songwriters Ink, BMI/Regular Joe, BMI) HL
 IF I IDIN'T LOVE YOU (Warner-Tameriane, BMI/ Minnesota Man, BMI/Bob White, ASCAP) WBM
 IF I HAD A CHEATIN' HEART (Polygram Int'I, ASCAP/ Songs Of PolyGram, BMI) HL
 I GOT A LOVE (Hartan Howard, BMI/Sony Tree, BMI) HL
 I GUESS YOU HAD TO BE THERE (Ten Ten, ASCAP)

- 53 I'LL CRY TOMORROW (WB, ASCAP/Rancho Bogardo. ASCAP/Great Cumberland, BM!/Diamond Struck, BMI/ Patenrick, BMI) WBM/CPP
 33 I LOVE THE WAY YOU LOVE ME (Gary Morris, ASCAP/ Texthe Audition, BMI) CPD
- Taste Auction, BMI) CPP 22 IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tameriane, BMI/Burgo, BMI) WBM 7 IT SURE IS MONDAY (EMI Blackwood, BMI/Linde
- Manor, BMI) WBM 5 IT'S YOUR CALL (Starstruck Writers Group, ASCAP/
- Burch Brothers, BMI) 58 I WANNA TAKE CARE OF YOU (EMI Blackwood, BMI/
- Jechol, ASCAP/EMI April, ASCAP) HL 21 JANIE BAKER'S LOVE SLAVE (EMI Blackwood, BMI/
- Linde Manor, BMI) WBM 71 JUST AS I AM (Sony Tree, BMI/Sony Cross Keys, ASCAP)
- HL 66 LEAD ME NOT (Straight Lace, ASCAP/Sis 'N Bro. ASCAP/LaSongs, Ascap/Swell kid, ASCAP) WBM 48 LET 60 (Dickie Brown, ASCAP) 70 A LITTLE BIT OF HER LOVE (EMI April, ASCAP/Jkids, ASCAP/Zomba, ASCAP) WBM/CPP 46 LOOKING OUT FOR NUMBER ONE (Sony Tree, BMI/Post 0ak BMI/WB ASCAP/East 64th ASCAP)
- Oak, BMI/WB, ASCAP/East 64th, ASCAP) LOVE ON THE LOOSE, HEART ON THE RUN (Songs Of
- 27 PolyGram, BMI/Millhouse, BMI) HL 18 MAMA KNOWS THE HIGHWAY (Uncle Pete, BMI/
- Tomma Karvas Inc. Initiatival Colice Pere, DMI/ Foreshadow, DMI) CLM
 A MIND OF HER OWN (Great Cumberland, BMI/ Diamond Struck, BMI/kicking Bird, BMI) CPP
 MONEY IN THE BANK (Alabama Band, ASCAP/ Wildcountry, ASCAP/Little Big Town, BMI/American

- THAT SUMMER (Bait And Beer. ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP/CLM
 THIS ROMEO AIN'T GOT JULIE VET (Warner-Tamerlane, BMI/Taxicaster, BMI/Pickanbo, ASCAP)
 A THOUSAND MILES FROM NOWHERE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
 TRASHY WOMEN (Rhythm Wrangler, BMI/Groper, BMI)
 TRUE BELIEVER (Careers-BMG, BMI/Whistling Moon Traveler, BMI)
- BMI) HI 75 TWO STEPPIN' MIND (Acuff-Rose, BMI/Milene, ASCAP)
- 56 UNDER THIS OLD HAT (BMG, ASCAP/Jack and Bill, ASCAP/Amanda-Lin, ASCAP/Welk, ASCAP/Polygram
- Intl, ASCAP/ HL 20 WE GOT THE LOVE (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/ Patenrick, BMI) CPP/WBM

- Patenrick, BMI) CPP/WBM
 WE'LL BURN THAT BRIDGE (Sony Tree, BMI) HL
 WHAT MADE YOU SAY THAT (Millhouse, BMI/Songs Of PolyGram, BMI) HL
 WHAT MIGHT HAVE BEEN (Square West, ASCAP/ Howlin' Hits, ASCAP) CPP
 WHAT'S IT TO YOU (Stroudavarious, ASCAP/BMG Songs, ASCAP/JKids, ASCAP/EMI April, ASCAP) HL
 WHEN DIO YDU STOP LOVING ME (Acuff-Rose, BMI) CPP
- 14 WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO

- WHCN TOU LEAVE THAT WAT TOU CAN NEVER GO BACK (Music City, ASCAP/EM April, ASCAP) HL
 WHY DIDN'T I THINK OF THAT (Polygram, ASCAP/ Ranger Bob, ASCAP/Unichappell, BMI) HL
 WORKING MAN'S PH.D (AcutH Rose, BMI/Careers-BMG, BMI/BMG, ASCAP/Mickey Hiter, ASCAP) HL/CPP

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.

				G JULY 24, 1993 HOT COUNT			S	WKS. ON CHART	TRACKS
WEEK	WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LABEL	THIS	LAST WEEK	2 WK AGO	WKS	TITLE PRODUCER (SONGWRITER)
				CHATTAHOOCHEE 2 weeks at No. 1 ALAN JACKSON	38	46	48	6	HOLDIN' HEAVEN
	1	4	11	KSTEGALL (A.JACKSONL, MCBRIDE) (CI (V) ARISTA 1-2573 A BAD GOODBYE • CLINT BLACK WITH WYNONNA	39	44	46	7	EASIER SAID THAN D S.FISHELL, R.FOSTER (R.FOSTE HONKY TONK ATTITU
2)	3	3	11	A DAD GODBIE JSTROUD,CBLACK (C BLACK) MONEY IN THE BANK ↓ JOHN ANDERSON	40	37	29	19	B.MONTGOMERY, J.SLATE (J.DI
3	2	1	13	USTROUD, LANDERSON (J.JARRARD, B.DIPIERO, M. SANDERS) (C) (V) BNA 62507 WE'LL BURN THAT BRIDGE BROOKS & DUNN	(41)	47	49	4	A COWBOY'S BORN W
4) 5)	8	12	11	D.COOK,S.HENDRICKS (R.DUNN.D.COOK) (C) (V) ARISTA 12563	(42)	48	51	6	C.FARREN (J.STEELE,C.FARREN TELL ME WHY
5) 6)	5	10 9	11	T.BROWN,R.MCENTIRE (L.HENGBER,S.HARRINGTON-BURKHART,B.BURCH) (C) (V) MCA 54496 WHEN DID YOU STOP LOVING ME GEORGE STRAIT	43	41	38 39	17 18 [.]	T.BROWN (K.BONOFF)
7)	6 10	-	13 10	T.BROWN,G.STRAIT (M.HOLMES,D.KEES) (C) (V) MCA 54642	44	45 39	23	10	R SCRUGGS, M. MILLER (M.A.M. OH ME, OH MY, SWEE
8	4	15 8	10	M. WRIGHT (D.LINDE) (C) (V) MCA 54630 TELL ME ABOUT IT TANYA TUCKER WITH DELBERT MCCLINTON	4 5	65	23	2	LOOKING OUT FOR N
9)	4	19	9	J.CRUTCHFIELD (B.LABOUNTY,P.MCLAUGHLIN) (V) LIBERTY 56985 EVERY LITTLE THING CARLENE CARTER	(47)	49	50	6	G.BROWN (T.TRITT, T.SEALS)
0)	14	19	8	H EPSTEIN (C.CARTER, A.ANDERSON) (C) (V) GIANT 18527 CAN'T BREAK IT TO MY HEART TRACY LAWRENCE	(48)	50	59	4	R.SCRUGGS (J.LEAP) LET GO R.L.PHELPS.D.PHELPS (D.BRO
-		_		J.Stroud (K.Roth, T.Lawrence, e. clark, e.west) Atlantic Album cut CLEOPATRA, QUEEN OF DENIAL PAM TILLIS	(49)	67	-	2	ONLY LOVE T.BROWN (M.HUMMON,R.MUI
1) 2)	17 19	17 20	13	P.WORLEY,E.SEAY (P.TILLIS,B.DIPIERO,J.BUCKINGHAM) (C) (V) ARISTA 1-2552	(50)	55	71	3	WHAT'S IT TO YOU J.STROUD (C.WRIGHT,R.E.ORF
3	9	20	12	B.CANNON, N. WILSON (B.BROCK, K. WILLIAMS) (C) (V) MERCURY 862 096 THAT SUMMER GARTH BROOKS	(51)	59	67	3	TRUE BELIEVER R.MILSAP,R.GALBRAITH (J.HIA
+	15	18	16	A REYNOLDS (P. ALGER.S. MAHL, G. BROOKS) (V) LIBERTY 17324 WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK CONFEDERATE RAILROAD	52	57	62	4	HE AIN'T WORTH MIS N.LARKIN,H.SHEDD (T.KEITH)
5)	20	26	6	B BECKETT (S.CLARK,J.MACRAE) (V) ATLANTIC 82422 WHY DIDN'T I THINK OF THAT DOUG STONE	53	53	61	4	I'LL CRY TOMORROW S.HENDRICKS, L.STEWART (S.E
3)	21	21	9	D.JOHNSON (B.MCDILL, P.HARRISON) (V) EPIC 77025 WHAT MIGHT HAVE BEEN LITTLE TEXAS LSTROLUC COINAPOLI D. GRAU (P.HOWELL, D.O'BRIEN, B.SEALS) (C) (V) WARKER BROS. 18516	54	51	55	8	A MIND OF HER OWN C.HOWARD C.JONES,J.BERRY
\vec{n}	24	25	10	RENO	55	64	_	2	NOTHIN' BUT THE W E.GORDY, JR. (J.S.SHERRILL)
4	_			RLANDIS (SUPERNAW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE) (V) BNA 87356	<mark>56</mark>	54	57	5	UNDER THIS OLD HA
	25	31	6	MAMA KNOWS THE HIGHWAY A.REYNOLDS, J.ROONEY (P.WASNER, C. J.QUARTO) CURB ALBUM CUT	(57)	61	63	4	DANCE WITH THE ON H.SHEDD, N.WILSON (S.HOGIN
	7	6	16	NO FUTURE IN THE PAST T.BROWN (V.GILL,C.JACKSON) (C) (V) MCA 54540	58	52	44	16	I WANNA TAKE CARE J.BOWEN,B.DEAN (B.DEAN,J.K
D	23	22	10	WE GOT THE LOVE RESTLESS HEART (S BOGARD, R GILES) RESTLESS HEART (V) RCA 62510	59	56	53	7	STANDING ON THE EL
1				***AIRPOWER***	60	63	58	20	IF I HAD A CHEATIN'
D	26	27	8	JANIE BAKER'S LOVE SLAVE SHENANDOAH D.COOK (D.LINDE)	61	58	47	16	AN OLD PAIR OF SHO K.LEHNING (J.FOSTER, A.MAST
				★ ★ ★ AIRPOWER ★ ★ ★ IN THE HEART OF A WOMAN	(62)	NE\			CAN YOU FEEL IT
)	29	35	4	J.SCAIFE J.COTTON (K. HINTON.B.CARTWRIGHT) (C) (V) MERCURY 862 448					C.HOWARD (R.L.GREGG, D.SAN PROP ME UP BESIDE
	27	32	7	G.FUNDIS (B.N.CHAPMAN) (V) MCA 54670	63 64	NE		1	J.SLATE, B.MONTGOMERY (R.E THIS ROMEO AIN'T G
D	30	42	5	A THOUSAND MILES FROM NOWHERE	65	68	66	4	M.POWELL, T. DUBOIS (J.OLAN DADDY LAID THE BLU
D	31	37	5	S.HENDRICKS (A.TIPPIN, P.DOUGLAS, B.BOYD) (V) RCA 62520	66	66	56	11	D.JOHNSON,C.JACKSON (B.CR
-	11	11	15	THE HARD WAY MARY-CHAPIN CARPENTER JJENNINGS,M.C. CARPENTER (M.C. CARPENTER) (V) COLUMBIA 74930 LOVE ON THE LOOSE, HEART ON THE RUN MCBRIDE & THE RIDE	(67)	NE		1	R.CROWELL, L.WHITE, S.SMITH
-	16	5	18	SGIBSON,TEROWN (KOSTAS,ALGRAHAM) (C) (W KCA 54601 THANK GOD FOR YOU SAWYER BROWN	68	62	54	9	S.MARCANTONIO, R.E. ORRALL SEEDS B.MAHER (P.ALGER, R.MURPH
D	35	45	4	M.MILLER, M.MCANALLY (M.MILLER, M.MCANALLY) CURB PROMO SINGLE TEXAS TATTOO GIBSON/MILLER BAND	(69)	NE\		1	TRASHY WOMEN B.BECKETT (C.WALL)
D	32	36	7	DJOHNSON (D,GIBSON,B.MILLER) (C) (V) EPIC 74991 BLAME IT ON YOUR HEART ♦ PATTY LOVELESS	70	71	70	19	A LITTLE BIT OF HER S.MARCANTONIO, R.E.ORRALL
	22	13	17	E GORDY, JR. (H. HOWARD, KOSTAS) (C) (V) EPIC 74906	71	70	65	20	JUST AS I AM
	12	7	17	SOMEBODY ELSE'S MOON G.FUNDISJ.HOBBS (P.NELSON,T.SHAPIRO) COLLIN RAYE (V) EPIC 74912 COLLIN RAYE COLLIN RAYE (V) EPIC 74912 COLLIN RAYE	(72)	72	68	18	S.BUCKINGHAM (L.BOONE, P.1 WHAT MADE YOU SA
2	18	14	17	I GUESS YOU HAD TO BE THERE	73	69	64	15	H.SHEDD,N.WILSON (T.HASEL HEY BABY R.BENNETT, T.BROWN (M.STU
	33	30	20	I LOVE THE WAY YOU LOVE ME D.JOHNSON (V.SHAW,C.CANNON) C) (V) ATLANTCO 2014 D.JOHNSON (V.SHAW,C.CANNON)	(74)	75		2	GOD BLESSED TEXAS
D	40	41	8	SHAME SHAME SHAME SHAME D.CODK (M. COLLIE JLEAP) (C) (V) MCA 54668 (C) (V) MCA 5468 (V) MCA 5468 (C) (V) MCA 5468 (C	(75)	NE	NÞ	1	TWO STEPPIN' MIND J.STROUD, B.GALLIMORE (8.BI
5	36	33	20	AIN'T THAT LONELY YET P.ANDERSON (KOSTAS, J. HOUSE) HOMETOWN HONEYMOON ALABAMA		racks sh	owing a	an increa	ise in detections over the prev
	34	28	16					ections f	

		TM			
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	
(38)	46	48	6	HOLDIN' HEAVEN	TRACY BYRD (C) (V) MCA 54659
(39)	44	46	7	T BROWN (B.KENNER.T.MCHUGH) EASIER SAID THAN DONE	◆ RADNEY FOSTER
40	37	29	19	S.FISHELL,R.FOSTER (R.FOSTER) HONKY TONK ATTITUDE B.MONTGOMERY.J.SLATE (J.DIFFIE,L.BOGAN)	◆ JOE DIFFIE (C) (V) EPIC 74911
(41)	47	49	4	IF I DIDN'T LOVE YOU	◆ STEVE WARINER
(42)	48	51	6	S.HENDRICKS (J.VEZNER, J.WHITE) A COWBOY'S BORN WITH A BROKEN HEART	(C) (V) ARISTA 1-2578 • BOY HOWDY
43	41	38	17	C.FARREN (J.STEELE,C.FARREN) TELL ME WHY	CURB ALBUM CUT WYNONNA (C) (V) CURB 54606/MCA
44	43	39	18.	T.BROWN (K.BONOFF)	SAWYER BROWN (V) CURB 1043
45	39	23	17	R SCRUGGS, M. MILLER (M. A. MILLER, B. SHORE) OH ME, OH MY, SWEET BABY	DIAMOND RIO (C) (V) ARISTA 1-2464
(46)	65		2	M.POWELL,T.DUBOIS (M.GARVIN,T.SHAPIRO)	(C) (V) ANSTA 12404 TRAVIS TRITT (C) (V) WARNER BROS. 18463
(47)	49	50	6	G.BROWN (T.TRITT, T.SEALS)	♦ MATTHEWS, WRIGHT & KING COLUMBIA ALBUM CUT
(48)	50	59	4		BROTHER PHELPS ASYLUM PROMO SINGLE
(49)	67		2	R.L.PHELPS.D.PHELPS (D.BROWN) ONLY LOVE T.BROWN (M.HUMMON,R.MURRAH)	WYNONNA (V) CURB 54689/MCA
(50)	55	71	3	WHAT'S IT TO YOU J.STROUD (C.WRIGHT, R.E.ORRALL)	 CLAY WALKER (c) (V) GIANT 18465
(51)	59	67	3	TRUE BELIEVER	RONNIE MILSAP
(52)	57	62	4	R.MILSAP,R.GALBRAITH (J.HIATT) HE AIN'T WORTH MISSING	LIBERTY PROMO SINGLE TOBY KEITH (C) (V) MERCURY 862 252
(53)	53	61	4	N.LARKIN,H.SHEDD (T.KEITH)	LARRY STEWART
(54)	51	55	8	S.HENDRICKS,L.STEWART (S.BOGARD,R.GILES) A MIND OF HER OWN	(V) RCA 62546 ◆ JOHN BERRY
(55)	64		2	C HOWARD (C JONES, J.BERRY) NOTHIN' BUT THE WHEEL	◆ PATTY LOVELESS (V) EPIC 77076
56	54	57	5	E.GORDY,JR. (J.S.SHERRILL) UNDER THIS OLD HAT	CHRIS LEDOUX (V) LIBERTY 17443
(57)	61	63	4	J.BOWEN,J.CRUTCHFIELD (M.ANTHONY,L.CORDLE) DANCE WITH THE ONE THAT BROUGHT YOU	◆ SHANIA TWAIN (C) (V) MERCURY 862 346
58	52	44	16	H.SHEDD,N.WILSON (S.HOGIN,G.PETERS)	(V) SBK 56984/LIBERTY
59	56	53	7	J.BOWEN,B.DEAN (B.DEAN,J.K.JONES) STANDING ON THE EDGN OF LOVE	 CLINTON GREGORY (C) (V) STEP ONE 461
60	63	58	20	R.PENNINGTON (T.SEALS, J.P. PENNINGTON) IF I HAD A CHEATIN' HEART C. HONDRON HOUSELED A TURNEY!	 RICKY LYNN GREGG (V) LIBERTY 44948
61	58	47	16	C HOWARD (W.HOLYFIELD,A.TURNEY) AN OLD PAIR OF SHOES	◆ RANDY TRAVIS
01	00	47	10	KLEHNING (J.FOSTER, A MASTERS, J.MORRIS)	(V) WARNER BROS. 18616
(62)	NE	WÞ	Î	CAN YOU FEEL IT C.HOWARD (R.LGREGG,D.SAMPSON)	◆ RICKY LYNN GREGG (V) LIBERTY 17399
(63)	NE	WÞ	1	PROP ME UP BESIDE THE JUKEBOX (IF I DIE)	◆ JOE DIFFIE (V) EPIC 77071
64		WÞ	1	J.SLATE, B.MONTGOMERY (R.BLAYLOCK, K. K. PHILLIPS, H. PERDEW) THIS ROMEO AIN'T GOT JULIE YET H DOWNED Y DUDON (JULIANDE E SLIVER)	DIAMOND RIO ARISTA ALBUM CUT
(65)	68	66	4	M.POWELL, T. DUBOIS (J. OLANDER, E. SILVER) DADDY LAID THE BLUES ON ME DIDNISSON CLARCEON (R. CRWFER)	◆ BOBBIE CRYNER (C) (V) EPIC 7704
66	66	56	11	D JOHNSON, C JACKSON (B.CRYNER)	LARI WHITE (V) RCA 62511
(67)	NE	WÞ	1	R.CROWELL, WHITE, S.SMITH (L.WHITE) EVERY DAY WHEN I GET HOME S.MARCANTONIO, R. CORRALL, J.LEO (R.E. ORRALL, G.COTTON)	♦ ROBERT ELLIS ORRALL (V) RCA 62547
68	62	54	9	SMARCHATONIO, R. C. ORRALL, J. ED (N.L. ORRALL, G. OTTON) SEEDS B.MAHER (P. ALGER, R. MURPHY)	KATHY MATTEA (v) MERCURY 862 064
(69)	NE	WÞ	1	B.BECKETT (C.WALL)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 87357
70	71	70	19	A LITTLE BIT OF HER LOVE S.MARCANTONIO, R. CORRALL J. LEO (R. E. ORRALL, L. WILSON)	◆ ROBERT ELLIS ORRALL (V) RCA 62475
71	70	65	20	JUST AS I AM	RICKY VAN SHELTON (V) COLUMBIA 74896
(72)	72	68	18	S.BUCKINGHAM (L.BOONE, P.NELSON)	(V) COLUMBIA 74896 ◆ SHANIA TWAIN (C) (V) MERCURY 864 992
				H.SHEDD,N.WILSON (T.HASELDEN,S.MUNSEY,JR.)	♦ MARTY STUART
73	69	64	15	O DEMINETT T REQUIN (M STILADT D VENNEDLEV)	(C) (A) MCA 54507
73 (74)	69 75	64	2	R.BENNETT, T.BROWN (M.STUART, P.KENNERLEY) GOD BLESSED TEXAS J.STROUD, C.DINAPOLI, D. GRAU (P.HOWELL, B.SEALS)	(C) (V) MCA 54607 LITTLE TEXAS WARNER BROS. 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
HUI Y		HLUVIIILITIU

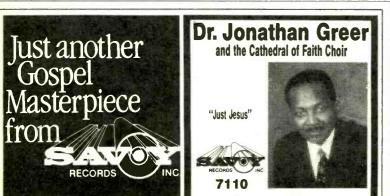
1	_		1	SHOULD'VE BEEN A COWBOY	TOBY KEITH MERCURY	14	9	7	6	MY BLUE ANGEL E.GORDY, JR. (A.TIPPIN, K. WILLIAMS, P. DOUGLAS)	AARON TIPPIN
2	-	-	1	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	LEE ROY PARNELL	15	10	10	3	THE HEART WON'T LIE T.BROWN,R.MCENTIRE (K.CARNES, O.T.WEISS)	◆ REBA MCENTIRE & VINCE GILL MCA
3	1	2	4	SHE DON'T KNOW SHE'S BEAUTIFUL B.CANNON N.WILSON (B.MCDILL, P. HARRISON)	SAMMY KERSHAW MERCURY	16	14	13	16	QUEEN OF MEMPHIS B.BECKETT (D.GIBSON,K.LOUVIN)	CONFEDERATE RAILROAD
4	2	1	3	ALIBIS LISTROUD (R. BOUDREAUX)	TRACY LAWRENCE ATLANTIC	17	11	9	6	BORN TO LOVE YOU D.COOK (M.COLLIE, D.COOK, C. RAINS)	MARK COLLIE
5			1	ALRIGHT ALREADY S.HENDRICKS,L.STEWART (B.HILL,J.B.RUDD)	LARRY STEWART	18	15	14	23	LIFE'S A DANCE D.JOHNSON (A.SHAMBLIN,S.SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
6	3	3	3	HEARTS ARE GONNA ROLL A REYNOLDS J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM	19	16	16	21	DON'T LET OUR LOVE START SLIPPIN' AWAY T.BROWN (V.GILL,P.WASNER)	◆ VINCE GILL MCA
1	4	4	7	NOBODY WINS S FISHFULR FOSTER (R.FOSTER, K.RICHEY)	◆ RADNEY FOSTER	20	17	17	23	I CROSS MY HEART T.BROWN,G,STRAIT (S.DORFF,E.KAZ)	◆ GEORGE STRAIT
8	5	5	8	WHEN MY SHIP COMES IN	CLINT BLACK	21	18	15	5	HARD WORKIN' MAN D.COOK,S.HENDRICKS (R.DUNN)	BROOKS & DUNN ARISTA
0	6	0	2	J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS) MADE FOR LOVIN' YOU	◆ DOUG STONE	22	19	21	24	I'M IN A HURRY (AND DON'T KNOW WHY) J.LEO,L.M.LEE,ALABAMA (R.MURRAH,R.VANWARMER)	◆ ALABAMA RCA
10	7	6	10	D.JOHNSON (C.PUTMAN,S.THROCKMORTON) HEARTLAND	GEORGE STRAIT	23	23	20	14	I WANT YOU BAD (AND THAT AIN'T GOOD) G.FUNDIS.J.HOBBS (J.LEAP)	COLLIN RAYE
10	,	11	10	T.BROWN (S.DORFF, J.BETTIS)	◆ TANYA TUCKER	24		24	28	SEMINOLE WIND J.STROUD.J.ANDERSON (J.ANDERSON)	◆ JOHN ANDERSON BNA
11	0	0	6	J.CRUTCHFIELD (P.TERRY,R.MURRAH) BOOT SCOOTIN' BOOGIE	BROOKS & DUNN	25	20	22	20	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K.STEGALL (A.JACKSON,R.TRAVIS)	ALAN JACKSON
12 13	12	ة 12	42	S HENDRICKS, D.COOK, B. TANKERSLEY (R.DUNN) WHAT PART OF NO R.LANDIS (W.PERRY, G.SMITH)	LORRIE MORGAN BNA	♦ Vide dropper	oclip av d below	ailability the top	/. Recur 20. Cor	rents are titles which have already appeared on the top 75 Singles mmercial availability is not indicated on the recurrent chart.	& Tracks chart for 20 weeks and have

Billboard.

FOR WEEK ENDING JULY 24, 1993

Top Gospel Albums.

THIS WEEK	WKS. AGO	ON CHART	Compiled from a national sample of retail store and one-stop sales reports.
THIS	2 WI	WKS.	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL
1	1	5	* * NO. 1 * * MISSISSIPPI MASS CHOIR MALACO 6013 3 weeks at No. 1 IT REMAINS TO BE SEEN
2	2	29	REV. CLAY EVANS SAVOY 7106/MALACO I'M GOING THROUGH
3	3	13	TRI-CITY SINGERS GOSPO-CENTRIC 2117/SPARROW A SONGWRITER'S POINT OF VIEW
4	4	39	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403/ATLANTA INT'L WE WALK BY FAITH
5	5	31	TM MASS YOUTH CHOIR TM 2001 SEND YOUR ANOINTING
6	6	37	GEORGIA MASS CHOIR SAVOY 7102* I SING BECAUSE I'M HAPPY
7	9	7	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014 A HOLY GHOST TAKE-OVER
8	7	17	D.F.W. MASS CHOIR SAVOY 7109/MALACO ANOTHER CHANCE
9	11	9	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO LIVE IN MEMPHIS
10	8	71	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS
11	10	47	WORD 48784/EPIC MY MIND IS MADE UP THE ANOINTED PACE SISTERS SAVOY 14812/MALACO U KNOW
12	10	23	DR. C. G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR
			SAVOY 7107/MALACO I'LL NEVER FORGET HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR
13	16	3	BENSON 0121/CGI LIVE IN TORONTO BISHOP JEFF BANKS AND THE RIVIVAL
14	13	15	SAVOY 7108/MALACO HE'S ALL OVER ME
15	14	53	DARYL COLEY SPARROW 1234 WHEN THE MUSIC STOPS
16	20	13	MARY FLOYD BORN AGAIN 999 GOD IS ABLE
17	19	5	TRINITY TEMPLE GOSPEL CHOIR TYSCOT 4037/ATLANTA INT'L HOLY ONE
18	15	81	SHIRLEY CAESAR WORD 48785/EPIC HE'S WORKING IT OUT FOR YOU
19	17	21	DOROTHY NORWOOD MALACO 4457 BETTER DAYS AHEAD
20	22	19	MICHAEL FLETCHER SOUND OF GOSPEL 196 MICHAEL FLETCHER LIVE
21	18	15	THE WILLIAMS BROTHERS BLACKBERRY 5437/MALACO THE BEST OF AND MORE "LIVE"
22	21	23	TRI-STATE MASS CHOIR PARADISE 27008 GOIN' BACK
23	23	17	LUTHER BARNES AND THE SUNSET JUBILAIRES ATLANTA INT'L 10182 ENJOYING JESUS
24	29	17	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 204 PURE GOLD
25	27	17	KENNETH MARTIN AND VOICES IN PRAISE SOUND OF GOSPEL 202 A MORE EXCELLENT PRAISE
26	26	39	MARVIN WINANS SELAH 7509/SPARROW PERFECTING CHURCH
27	38	3	DOUGLAS MILLER CGE 0091 VICTORY
28	33	5	MARK S. HUBBARD & THE UNITED VOICES FOR CHRIST SUITE 9/TYSCOT 1003/ATLANTA INT'L TRUST IN JESUS
29	32	33	RUBY TERRY
30	24	37	MALACO 4455 "LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR CALVIN BERNARD RHONE CGI 514161111 IT'S IN THE PRAISE
31	25	45	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR
32	NE		ATLANTA INT'L 10180* STAND STILL UNTIL HIS WILL IS CLEAR KIRK FRANKLIN AND THE FAMILY
33	NE		GOSPO-CENTRIC 2119/SPARROW KIRK FRANKLIN AND THE FAMILY DR. JONATHAN GREER AND THE CATHEDRAL FAITH CHOIR
-			SAVOY 7110/MALACO JUST JESUS
34	28	7	CLC YOUTH CHOIR COMMAND 5522/WORD LIVE IN THE SPIRIT
35	30	41	BLACKBERRY 2203301211/MALACO IN LIVING COLOR - "LIVE"
36	37	3	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INTL 10187
37	35	9	FRED HAMMOND BENSON 0092 DELIVERENCE
38	NE	NÞ	DONALD MALLOY CGI 0089 EVERYTHING WILL BE ALRIGHT
39	34	11	VARIOUS ARTISTS BENSON 0087 A TRIBUTE TO "THE MAESTRO" THOMAS A, WHITFIELD
40	NE	NÞ	DONALD JOHNSON TAYLOR-JOHNSON 1555 HIS CALLING



Artists & Music



by Lisa Collins

HOUGH IT APPEARS that the Mississippi Mass Choir has the No. 1 spot on the gospel charts tied up for a while, and Hezekiah Walker's latest ("Live in Toronto") is zooming its way to the top, some industry insiders are saying the artist to watch this summer is newcomer Kirk Franklin.

After penning hits for the **Georgia Mass Choir** and the **DFW Mass Choir**, Franklin says he decided to share his music "the way I wanted to share it, and say it the way I felt inside."

Already some of gospel's biggest retailers are fielding an extraordinarily high number of requests for "Kirk Franklin & the Family," Franklin's debut, released last month.

Franklin, who hails from Fort Worth, Texas, has a style reminiscent of early Andrae Crouch and late Thomas Whitfield. The single to watch could well be "Why We Sing." Listen for it!

THE GRAPEVINE reports that attendance was so low at Edwin Hawkins' recent Annual Music & Arts Seminar in Atlanta that some organizers are reported to be thinking about scrapping the workshop. Attendees estimated the gathering to be in the neighborhood of 300 ... Another rumor has it that the reason we haven't heard much from Tramaine Hawkins lately is she's locked into a label dispute with her record company, Sparrow. There has been talk of negotiations with other labels, but for the record, Hawkins is still signed to Sparrow for at least one more release. Exposure from "Bobby Jones Gospel," the gospel com-

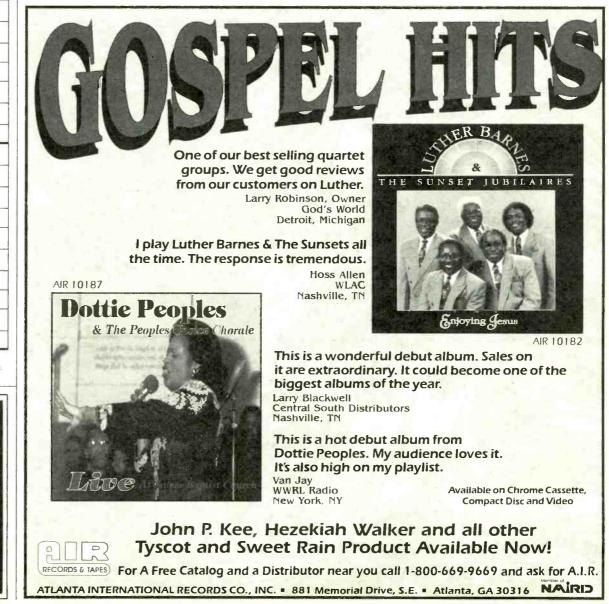
Exposure from "Bobby Jones Gospel," the gospel community's top-rated TV show, has made his New Life Singers (Angela Wright, Beverly Crawford, Francine Belcher, Nuwana Dunlap, and Emily Harris) household names in the gospel music community. Originally hired as independent contractors to sing as needed, the group much sought-after Nashville sessions singers with artists including Barbara Mandrell, Willie Nelson, Kenny Rogers, and Wayne Newton to their credit—have for some time been fielding requests from record labels for recording projects.

projects. "We have up until this point elected to make Bobby our No. 1 choice," says Emily Harris. Harris has been a member of New Life for the past 13 years and is one of those handling label negotiations for the group. "Bobby has encouraged it, and we've already chosen a name—Sister's Choice. We'll be doing a lot of the same kind of music that we're doing with Bobby. Of course, when we perform with Bobby, we'll be New Life."

Harris says she's not at liberty to discuss details of the negotiations, nor is it known if the deal will include Crawford, who is presently involved in talks with several labels (apparently including Warner Alliance) for a solo deal.

"We don't know what Beverly's schedule is going to be," Harris says. "If she has time, she will be a part of it."

LOOK OUT FOR Adrian Nurse! Nurse's Brooklyn, N.Y.-based G.T.S. Records is beginning to make some noise. His growing roster includes Jeffrey White ("Rejoice!"), Timiney Figueroa ("Just Timiney"), and the Rev. Timothy Wright's Grace Tabernacle COGIC Mass Choir ... And come September, D.J. Rogers resurfaces on Elektra with "Talkin' Truth," an album of inspirational songs conveying messages of hope, tolerance, and understanding.



Artists & Music

Billboard.

FOR WEEK ENDING JULY 24, 1993



by Bob Darden

T'S HARD TO PIGEONHOLE Phil Driscoll. Is he a trumpeter? A singer? Does he sound like **Ray Charles** or **Joe Cocker**? Is he a Christian musician or a musician who happens to be a Christian?

Despite his undeniable talent, the contemporary Christian music industry doesn't know what to do with Driscoll, especially when he does something offbeat—in conservative Evangelical circles, anyway—like playing the trumpet at the Democratic National Convention in New York. "Yeah, I got a lot flak for performing at the Democratic Convention," he says. "When I accepted the invitation, I never even thought about it. We've actually had people scream at us, as if all Democrats are sinners. And some stations pulled my music, but others 'forgave' me and I'm still on their playlist. I'd do it again, if it meant reaching people."

Driscoll also has had a roller-coaster recording career since originally performing (and writing for) Joe Cocker. He's bounced from label to label, musical style to style. But he seems to have found a home at Word with the release of his 17th album, "The Picture Changes."

"If it works, I give much of the credit to producer Bill Maxwell," Driscoll says. "He's wonderful. We went through a lot of songs together. I told him, 'I'm not going to play producer—don't be afraid to sign off on my songs, either. If they make it on the album, fine. If not, that's fine too.' And he did. I've known Bill since he produced Andrae

Crouch and **BeBe & CeCe Winans**. We come from a similar roots background. So when we just started talking about it, he was real easy to work with. We'd worked together on 'Make Us One' [Word, 1987], and got along great. Looking at what I was trying to do, it just made total sense to use Bill again."

Driscoll fans will find another treat on "The Picture Changes," a heartfelt performance of Leon Russell's "A Song for You," featuring Russell himself on keyboards and BGVs.

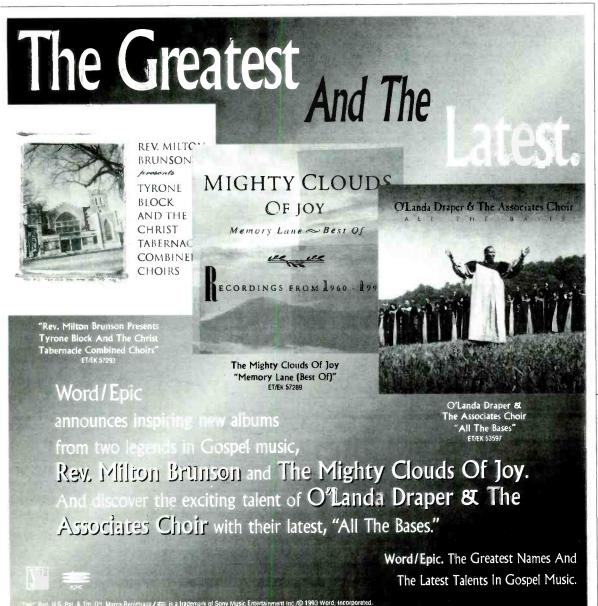
"I've loved Leon's music for years," Driscoll says. "I grew up in Tulsa when Leon was red-hot. I was 16 and I'd go to places like the Power Plant and some other clubs as I was getting more 'worldly' in my views. But I would watch Leon every chance I could. Later, some of the guys who played in my bands played with Leon and J.J. Cale as well. So eventually, Leon and I were distant friends.

"So when the time came to do 'The Picture Changes,' I wanted to do 'A Song For You.' I called him up, even though I hadn't talked to him in years, and told him I want to do the song, but I wanted to change a word or two to make it more spiritual. I said. 'Do you have a problem with that?' He said 'No, but the only deal is I get to play on that track!' So Maxwell and I took him to Franklin [Tenn.], did some gospel stuff together and it worked great.

"I was able to share my faith with him and he's called me several times since. He heard the finished track and called to say, 'Hey, man. I like it.'"

"The Picture Changes" is easily Driscoll's most fully realized project. He's had great songs and performances in the past, but nothing this consistent.

"It's a new day for Phil Driscoll, especially vocally," Driscoll says. "In the past, I've been compared to Joe Cocker or Ray Charles. And that's a wonderful compliment to a degree, but I've never been credited with my own individuality. Bill and I set out to work on that on this one, as well as do all we can to see that the music works."



EK	AGO	CHART	Compiled from a national sample of retail store and one-stop sales reports.
THIS WEEK	WKS A	WKS. ON CHART	ARTIST TITLE
	2	>	* * No. 1 * *
1	3	7	SANDI PATTI WORD 53939/EPIC 1 week at No. 1 LEVOYAGE
2	2	33	D.C. TALK FOREFRONT 3002/STARSONG FREE AT LAST
3	1	11	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW HOPE
4	4	45	MICHAEL W. SMITH REUNION 0071/WORD CHANGE YOUR WORLE
5	7	53	STEVEN CURTIS CHAPMAN SPARROW 1328 GREAT ADVENTURE
6	6	17	CARMAN SPARROW 1339 ABSOLUTE BEST
7	5	9	DAVID MEECE STARSONG 8189 ONCE IN A LIFETIME
8	8	7	MARGARET BECKER SPARROW 1343 SOUL
9	9	5	STEVE CAMP WARNER ALLIANCE 4146/SPARROW TAKING HEAVEN BY STORM
10	12	39	4 HIM BENSON 2960 THE BASICS OF LIFE
11	2 0	53	RON KENOLY INTEGRITY 044/SPARROW LIFT HIM UP WITH RON KENOL
12	11	31	TWILA PARIS STARSONG 8252 HEART THAT KNOWS YOU
13	24	37	NEWSBOYS STARSONG 8251 NOT ASHAMED
14	23	117	D.C. TALK FOREFRONT 2682*/STARSONG NU THANG
15	10	5	DEGARMO & KEY BENSON 2088 HEAT IT U
16	NE	WÞ	BOB CARLISLE SPARROW 1370 BOB CARLISL
17	13	33	STEVE GREEN SPARROW 1348 HYMNS: A PORTRAIT OF CHRIS
18	17	53	SUSAN ASHTON SPARROW 1327 ANGELS OF MERCY
19	16	9	THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 4147/SPARROW LIVE WE COME REJOICING
20	18	13	ACAPPELLA WORD 9393 SET ME FREI
21	22	15	GUARDIAN PAKADERM 2517/WORD MIRACLE MIL
22	19	27	OUT OF THE GREY SPARROW 1344 THE SHAPE OF GRAC
23	14	9	GRAHAM KENDRICK HEART CRY 9389*/WORD KING OF THE NATIO
24	21	9	VARIOUS ARTISTS BRENTWOOD 5342 AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONG
25	26	69	RAY BOLTZ DIADEM 2094/SPECTRA MOMENTS FOR THE HEAR
26	28		PHIL KEAGGY MYRRH 6954/WORD CRIMSON & BLU
27	35	35	PETRA STARSONG 8266 PETRAPHONIC
28	15	35	BRYAN DUNCAN MYRRH 6953/WORD MERC
29	32	87	CARMAN BENSON 2809 ADDICTED TO JESU
30	27	21	PHILLIPS, CRAIG & DEAN STARSONG 8256 PHILLIPS, CRAIG & DEAI
31	-	WÞ	WES KING REUNION 0078/WORD THE ROB
32	29	3	VARIOUS ARTISTS
33	-	-	INTERLINC 309701/SPRING ARBOR CONGRATULATIONS TO YOU VOLUME HOSANNA! MUSIC INTEGRITY 050/SPARROW REJOICE AFRIC
-	25	7	WAYNE WATSON DAYSPRING 4232/WORD HOW TIME FLIE
34	33	41	MICHAEL ENGLISH WARNER ALLIANCE 4104/SPARROW MICHAEL ENGLISI
35	30	91	
36		WÞ	
37	-	WÞ	REV. MILTON BRUNSON WORD 9269 MY MIND IS MADE U JOHN P. KEE & NEW LIFE COMMUNITY CHOIR
38	37	35	TYSCOT 1403/STARSONG WE WALK BY FAIT
39	39	143	
40	36	359	AMY GRANT A MYRRH 3900/WORD THE COLLECTIO

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Artists & Music



by Is Horowitz

BIT BY BIT: The Metropolitan Opera Orchestra led by James Levine recorded albums in New York for Sony Classical and Deutsche Grammophon within the past few weeks. For the former, it was an all-Berg program, featuring a suite from the opera "Lulu" and excerpts from "Wozzeck as well as his Three Pieces for Orchestra, Op 6, Michel Glotz was the producer and Christian Constantinov the engineer

For DG, the program was more conventional-Beethoven's "Eroica" and Schubert's "Unfinished." The producer was Christian Gausch, with Gregor Zielinsky as engineer.

DG also invited a press contingent to witness part of one session and become acquainted with its 4D recording technology, which makes use of 21-bit analog-to-digital conversion rather than the standard 16-bit, later to be increased further to 24-bit.

Sony's 20-bit recording rubric is, of course, by now a familiar sight on that label's classical recordings.

DG's 4D logo makes its stateside debut this month. Gil Shaham's recording of the Sibelius and Tchaikovsky Violin Concertos, reviewed in Billboard last week, was the first to surface here, although others have been released in Europe; an already sizable 4D catalog is on the way. DG began using the technology at sessions more than a year ago, and it has been incorporated in all recordings produced since last fall

Other elements in the 4D process include positioning the A/D components near microphones to limit distortion in long cable runs, and the use of signal delays for distant microphones to improve audio perspective.

For DG and SC, the goal is to capture on disc a truer picture of sound than conventional 16-bit and its related technology can accommodate. Each accomplishes this in a different way, both at the recording level and during subsequent conversion to 16-bit before CD mastering. At the latter stage the challenge is to retain as much of the extrabit advantage as possible.

Telarc and Dorian are among other labels making use of 20-bit technology.

OLLOW THE LEADER: Success of Gorecki's Symphony No. 3 on Nonesuch, kicked off largely by radio play, has labels screening catalogs for accessible rarities that might benefit from similar promotion.

Nimbus feels it has a worthy candidate in Finzi's "Eclogue," a 10-minute piece for piano and string orchestra performed by pianist Martin Jones and the English String Orchestra conducted by William Boughton.

The strategy is to get it heard enough so that its somewhat offbeat melodic charm has a chance to seduce receptive listeners. The label has launched a dealer and radio drive to accomplish just that, if they can.

Extra copies of the Boughton disc have been sent to retailers with a special pitch for in-store play, and normal radio distribution has been doubled to service some 300 commercial and NPR stations. Early results are said to be encouraging.

Like the Gorecki, the Finzi piece has been around for some time. It once had something of a cult following on a Lyrita LP

Jones, meanwhile, who has recorded the complete solo piano music of Mendelssohn, Debussy, and Grainger for Nimbus, is now embarked on a Szymanowski cycle.

PASSING NOTES: Pro Piano, which rents concert-quality pianos for recitals and recordings, launches a five-concert debut series for pianists in New York this November. One of the young artists will be featured in a recording to appear under a new Pro Piano label, says firm co-founder Ricard de la Rosa.



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by Jeff Levenson

N CASE ANYONE WAS WONDERING whether this year's edition of the Montreal jazz fest (actually, the Festival International de Jazz de Montreal) was a success, there are approximately 1.5 million jazz fiends probably willing to be consulted on the subject. That's how many festival-goers turned out July 1 through July 11, according to published reports, and it's a remarkable number for an event of this kind.

In truth, the Montreal fest is its own event; there aren't many of these kinds of things to speak of: 10 music-filled days, each featuring 25-plus free concerts on outdoor stages along with 10-or-so premium marquee shows, and the overall sense that *music music music* is in the air, everywhere.

Jazz and the Montreal Canadiens, it seems, are the two winning traditions that bring out the, eh, passions, in people. (Let's not forget that in the aftermath of the Canadiens' Stanley Cup triumph, some local hockey fanatics went nuts with riots and looting and antisocial behaviors that had everyone spooked, not the least of whom the festival promoters themselves; they feared that the bad press might affect their attendance. Not to worry, the honor of Les Habitants and Montreal's jazz elite-but not the thugs who orchestrated the mayhem-remains intact.)

What was particularly winning about the fest was its programming of disparate music into a thematic whole. Few fests have been able to marry jazz and blues with world concepts, and then operate with the conviction that the practitioners of each idiom are members of one big happy family. (The Northsea Jazz Festival and the Jazz & Heritage blowout in New Orleans are the notable exceptions.)

Who are these family folk? A sampling tells all: Kenny Garrett, the Neville Brothers, John Mayall, Herbie Hancock, John Pizzarelli, Rabih Abou Khalil, Barney Wilen, Holly Cole, African Jazz Pioneers, Allan Holdsworth, Bobby McFerrin, Abdullah Ibrahim, Betty Carter, Keith Jarrett, Billy Childs, Sonny Greenwich, Blossom Dearie, and Chucho Valdez. All attitudes and geographical points considered. (For the record, my vote for the festival's best performance moment goes to French saxophonist Wilen, who, 35 years after waxing poetic with Miles and Blakey, walked on stage and conveyed the drop-dead impression that nothing matters more than film-noir-cool-to-the-touch-existentialism cut with a liberal dose of disinterest. Fuck-you with flair, I think we call it.)

Perhaps most startling, however, was the Grand Event evening devoted to the British group Galliano. These 15 hip-hop/jazz/reggae/funk/soul musicians managed to blend the basic vocabularies or signatures of Miles, Gamble & Huff, Sly Stone, P-Funk, Quicksilver Messenger Service, Teddy Pendergrass, Desmond Dekker, the Youngbloods (yes, from "Get Together" fame), Johnny Otis, the Four Tops, and Pharoah Sanders, among many. many others. Their performance was equal parts aerobics and music, and better than 100,000 crazies cheered them on (that's better than 100,000 crazies plus one-I was encouraged to climb the camera tower documenting the mania, and I could hardly believe the waves of throbbing music lovers filling the streets).

It was a fitting showcase anchoring this year's event, the 14th in the festival's history. Already, I'm told, the organizers are planning next year's boffo follow-up to celebrate number 15. Can the city itself handle it? Hell, Montreal has God on its side. Lord Stanley's Cup attests to that (he said, bitter, envious, yet respectful, New York Rangers fan that he is).

Artists & Music

SHEFFIELD ANNIVERSARY (Continued from page 11)

lications, including Pulse!, Billboard, Jazziz, and the Schwann catalog, in addition to its traditional audiophile mainstays such as Absolute Sound.

But while aiming to expand its mainstream presence, the company is still heavily emphasizing its audiophile niche, Ciornei says. He has introduced a new "Top Ten" catalog sales and merchandising program in which retailers get a plexiglass board holding 10 of the label's best sellers with a large header touting Sheffield's audiophile sound quality, as well as a counter display and a CD sampler for in-store play. The "Top Ten" displays are in more than 300 U.S. stores and 200 more internationally, says Ciornel.

These outlets are mainly audio dealers "because when someone buys an audio system, they want quality CDs to complement the high fidelity," he says. However, the program also is running in some music stores, including CD Street in New York, CD Emporium in Milwaukee, Union Premiums in Las Vegas, and Rock Dreams in Hamilton Square, N.J. Sheffield Lab also has added a message on all its album jackets promoting its audiophile status.

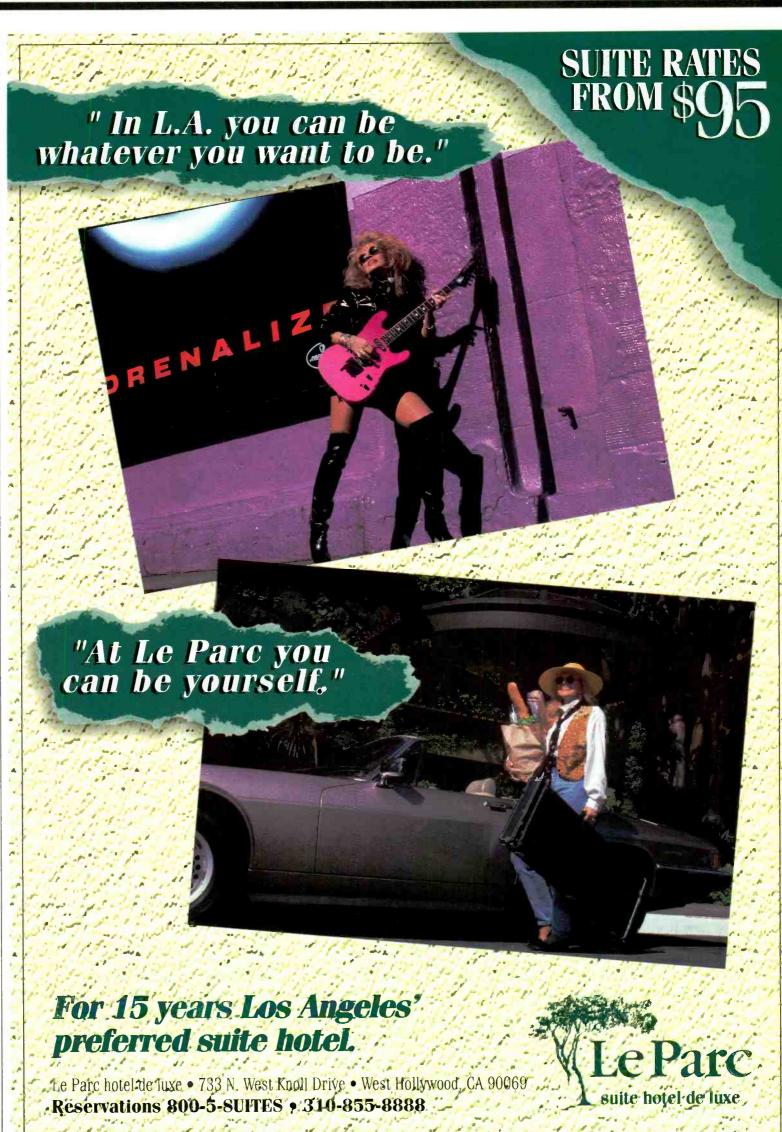
Although Sheffield Lab's 50-title catalog includes a variety of genres—pop, rock, R&B, bluegrass—Ciornei says in the future the label will focus on its mainstays: jazz, classical, and new adult contemporary. "Our catalog was too broad," he explains, noting that fans of these three genres place more value on precision sound. "People buying pop music don't care about audiophile sound."

To get that audiophile sound in the era of the CD requires special attention to the recording process, Ciornei says. "In the days of analog, we were cutting our own records, he says. "But in the digital age, all CDs are made in virtually the same manner. What creates an audiophile sound is the actual recording-we have our own proprietary mixers, digital-to-analog converters, ampli-fiers, wires, microphones. We own over 85 microphones and have quite a few patents in microphone design. We control the signal path from the microphone to the cutting system. When we go to a studio, all we're using is the environment-all the electronic equipment is our gear. It takes one or two days just to set up our equipment. This creates the Sheffield sound."

Sheffield Lab's most recent releases are "Speaking In Melodies" by singer/songwriter Michael Ruff; "Say It With Music," an album of Irving Berlin covers by Margie Gibson; and "Just Ahead" by jazz/ adult contemporary artist Pat Coil.

The label's best-selling titles are Thelma Houston's "I've Got The Music In Me" and James Newton Howard's "James Newton Howard And Friends," which have sold 400,000 and 300,000 units respectively, according to the label.

Ciornei came aboard as president in October. Previously, he was president of his own marketing company, OAC Group, and distribution company, Euros Distributing.



Artists & Music



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Mario Bauzá: The Originator Of Cubop; 4.40 Holds Back; 'Tierra' Is Sky-High

REMEMBERING BAUZA: Industry talk nowadays often drifts toward the proverbial crossover. But back in the 30s, Spanish-language songs routinely became translated hits such as "The Peanut Vendor" (El Manisero). "Frenesi," and "Green Eyes" (Ojos Verdes).

More importantly, there was an unprecedented musical exchange between American jazz and big band acts and Latin-mostly Cuban-musicians such as Mario Bauzá, who died of cancer July 11 in New York. He was 82. Bauzá, more than anyone, helped incorporate Cuban rhythms into the U.S. jazz, pop, and rock'n'roll vernacular. He discovered Ella Fitzgerald, gave Dizzy Gillespie his first big break, and served as Machito's musical director for 35 years.

Sadly, Bauzá's volcanic Afro-Cuban jazz offerings subsequent to his immortal 1943 Cuban jazz standard "Tanga" were seldom heard on Spanish-language radio stations in the U.S. When Bauzá and superb vocalist Graciela Pérez split with Machito in 1976, Bauzá eventually faded into virtual oblivion, until two years ago when the German label Messidor Records signed him, thus inserting the originator of Cubop into a long-overdue place in the spotlight.

Bauzá then began to perform live shows with Pérez, including one riveting Miami Beach, Fla., performance in October 1991 that featured a scorching cameo from Arturo Sandoval. At that time Bauzá was excited, as well, about a preconcert workshop than allowed him to do what he did best-introduce Cuban sounds to Anglo music enthusiasts.

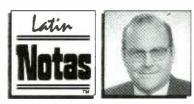
"It's very important," said Bauzá, referring to the workshop, "because I'm trying to explain Cuban music to the American public. It's got so many roots and variety of rhythms and melodies that it's time to prove to the public that it's more than just a ticka-ticka beat.'

Bauzá's just-released Afro-Cuban jazz album, "My Time Is Now," contains several boleros, sung by Pérez, that could also introduce him to Spanish-language music fans: "La Vida Es Un Sueñ," a classic penned by Arsenio Rodríguez, Armando Manzanero's evergreen "Somos Novios," and "Al Fin." Bauzá completed his third album for Messidor several months ago. No release date has been set.

4.40 OK BUT ... There certainly was something missing from the July 9 Miami performance delivered by Juan Luis Guerra Y 4.40. To be specific, people. Only about 4,000 fans showed up at the 6,000-seat James L. Knight Center, compared with the 12,000 spectators who jammed the Miami Arena back in December 1991.

Undoubtedly, the low turnout could be partly attributed to Guerra's latest album, "Areito," being somewhat less of a smash than the 5 million seller "Bachata Rosa." Nonetheless, "Areito"-artistically more satisfying than "Bachata Rosa"—has generated four top 10 singles and is nearing an impressive 500,000 unit sales in the U.S. What's more, "Areito" has sold more than 1.2 million copies worldwide.

But another factor contributing to the small Miami turnout was the recent show Guerra performed with Cuban singer/songwriter Silvio Rodríguez. That artistic encounter offended many in the Cuban exile community in Miami, where, during the "Premio Lo Nuestro" awards program in May. one spectator rudely accused the Dominican superstar of being a Communist. Predictably, the mood was palpably uptight during the initial stages of Guerra's two-hour concert. Guerra was tentative, injecting little emotion into his chart-topping smash "El Costo De La Vida" or "Rosalia." To its credit, the vocal crowd-among which the most supportive group was the Cuban faction-sensed the tension early on



by John Lannert

and gave Guerra and his 12-piece supporting band a standing ovation, to which Guerra answered with a visibly appreciative nod.

From then on, Guerra and 4.40 singers Roger Zayas, Marcos Hernández, and the always-smashing Adalgisa Pantaleón brightened considerably, a muddy sound mix notwithstanding. Still, Guerra & crew appeared to be going through the motions as they slickly (and quickly) stampeded through fan favorites "Burbujas De Amor," "La Bilirrubina," "Como Abeja Al Panal," "Ojalá Que Llueva Café," and "Guavaberry." Guerra closed the show with a fine acoustic take of future hit "Cuando Te Beso," followed by a rousing, showclosing version of "A Pedir Su Mano."

In short, Guerra's stomp was pleasant, but predictable. Disappointingly, apart from an intriguing reggae prelude to "Woman Del Callao," Guerra offered few wrinkles to his well-known repertoire. Instead, the lanky song stylist stuck closely to the recorded versions of his hits, allowing precious few opportunities for one's bilirubin to rise.

GLO-DACIOUS: Gloria Estefan's smash album "Mi Tierra" and its sizzling title track continue to attract notice. The album still is holding strong this week at No. 1 on the Billboard La-

tin 50, while ratcheting up a notch last week to No. 40 on The Billboard 200. In England, the album has become a top 10 smash. The video to the title track is being rotated on VH1 and MTV Europe. By the way. Estefan is expected to pair up with Frank Sinatra on his upcoming album of duets.

JULIO=\$\$\$: For the third consecutive year, Sony Latin crooner Julio Iglesias tops "Hispanic Business" magazine's list of highest-paid entertainers, coming in with a 1992-93 total of \$72.4 million.

POLYGRAM LATINO EMERGES: Dyango's release of his latest effort. "Morir De Amor," on Tuesday (20), highlights the initial slate of product being shipped by PolyGram's U.S. Latin division, PolyGram Latino. Other artists with albums being released are Spanish folkloric rock trio Zapato Veloz 2 ("Ponti 'Country' La Pared"), and mariachi Los Camperos De Nati Cano, whose "Canciones De Siempre" was produced by George Massenburg and Linda Ronstadt, PolyGram also is releasing two singles: "Cama De Rosas," Bon Jovi's Spanish-language rendition of its recent top 10 pop hit "Bed Of Roses," and "La Fuerza De La Vida" by upstart Italian singer/songwriter Paolo Vallesi. In addition, the label is reshipping Sergio Dalma's latest album, "Adivina."

APPOINTMENTS: Leonor Villanueva has been appointed executive director, Warner Music Mexico. She previously headed Virgin Spain's office in Madrid.

Concurrently, Penny Guyon has been named to the newly created post of director of public relations, Warner Music Intl. She formerly was the publicity coordinator and manager of Bang Communications. Both appointments take effect immediately.

DISC SPINNING: An exhaustive sifting of about 50 CDs earlier this month turned up some fine material, much of which came from a recent regional A&R meeting held by EMI Music Intl. in Miami.

Unfortunately, the rock-oriented albums, such as El Ultimo De La Fila's Iberian blockbuster "Astronomia Ra-zonablez" (Perro/EMI) or "Algo Mejor" (Warner) from Fito Páez's sultry. ex-backing vocalist Fabiana Cantalo would barely draw notice in the U.S. Ditto for fine rock product from the

(Continued on next page)



THE	B	ill	000	ard Lati	n 50 TM
Comp MEEK MEEK	MEEK MEEK	SX NO		il store and rack sales reports collected, co ABEL & NUMBER/DISTRIBUTING LABEL	TITLE
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$\overline{1}$	1	3	GLORIA ES	TEFAN EPIC 53807/SONY 3 we	eks at No. 1 MI TIERRA
2	2	3	LUIS MIGU	EL WEA LATINA 92993	ARIES
3)	6	3	LUIS MIGU	EL WEA LATINA 75805	ROMANCE
4	3	3		CK ELEKTRA 961240	THE MAMBO KINGS
5	4	3	SELENA EN	I LATIN 42770	
-	-			* * * PACESETT	
6)	7	3		SONY DISCOS 80925/SONY	AHORA Y SIEMPRE
7	5	3		OA SBK 80646/EMI LATIN	GIPSY KINGS OTRO DIA MAS SIN VERTE
9	8	3		SS ELEKTRA 61390	LIVE
10)	14	3		GUERRA Y 4.40 KAREN 3456/BMG	AREITO
11	11	3	SELENA EN	LATIN 42635	ENTRE A MI MUNDO
12	10	3	LINDA ROI	ISTADT ELEKTRA 60765	CANCIONES DE MI PADRE
13	12	3	JULIO IGLI	SIAS SONY LATIN 38640/SONY	JULIO
14)	21	3	MANA WEA	LATINA 90818	DONDE JUGARAN LOS NINOS
15	16	3		DNOVISA 3032	POR EL MUNDO
16	17	3		ERA SONY TROPICAL 80776/SONY	CUENTA CONMIGO
17	18 13	3		DISCOS 80835/SONY GS ELEKTRA 60892	COMO NUNCA MOSAIQUE
18	23	3	_	GUERRA Y 4.40 KAREN 109/BMG	BACHATA ROSA
20	15	3		GS ELEKTRA 61179	ESTE MUNDO
21	24	3	MAZZ EMIL		LO HARE POR TI
22	19	3		STADT ELEKTRA 61383	FRENESI
23)	28	3	EMILIO NA	VAIRA EMI LATIN 42739	LIVE
24	20	3	ANA GABR	IEL GLOBO 80871/SONY	THE BEST
25)	32	3	REY RUIZ	SONY TROPICAL 80848/SONY	REY RUIZ
26	22	3	BANDA M	CHOS FONOVISA 9069	CON SANGRE DE INDIO
27	25	3	LINDA ROI	STADT ELEKTRA 61239	MAS CANCIONES
28	27	3	LOS BUKIS	FONOVISA 9040	QUIEREME
29	26	3	BANDA M	ACHOS FONOVISA 6161	CASIMIRA
30)	33	3	LUIS MIGU	EL WEA LATINA 90720	AMERICA Y EN VIVO
31)	34	3	LA MAFIA	SONY DISCOS 80660/SONY	ESTAS TOCANDO FUEGO
32	29	3	JULIO IGLI	SIAS SONY LATIN 84304/SONY	HÊY!
33)	35	3	JULIO IGL	SIAS SONY LATIN 39568/SONY	MOMENTS
34	31	3	GIPSY KIN	GS ELEKTRA 61019	ALLEGRIA
35	30	3	-	LASIO ARIOLA 3466/BMG	EN TIEMPO DE AMOR
36)	36	2	JAY PEREA	SONY DISCOS B1046/SONY	TE LLEVO EN MI
				* * * HOT SHOT D	
37)	NE	W	CHAYANN	E SONY LATIN 80831/SONY	PROVOCAME
38)	41	3	CULTURAS	MANNY 13022/WEA LATINA	CULTURE SHOCK
39	37	3	GLORIA ES	STEFAN EPIC 80432/SONY	EXITOS DE
(40)	43	3	CELIA CRI	JZ RMM 80985/SONY	AZUCAR NEGRA
41	39	3	EMILIO NA	VAIRA EMI LATIN 42626	UNSUNG HIGHWAYS
42)	44	3		ARES FONOVISA 9068	15 EXITOS
43	40	3		IDEZ/R. AYALA SONY DISCOS 80628/	
44	42	3		ESIAS SONY LATIN 39570/SONY	IN CONCERT CALOR
45	38	3		ATIN 42540 M	AZZ LIVE-UNA NOCHE JUNTOS
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	an	POP	Salar in sec. The sec.	TROPICAL/SALSA	REGIONAL MEXICAN
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J	IULIO	NEA LATIN		FRENESI 7 REY RUIZ SONY TROPICAL	COMO NUNCA 7 MAZZ EMI LATIN
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E	STE M	UNDO		ALL THE BEST FROM CUBA	CON SANGRE DE INDIO 10 LINDA RONSTADT ELEKTRA
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		GUEL W	EA LATINA		12 LA MAFIA SONY DISCOS/SONY ESTAS TOCANDO FUEGO

LATIN NOTAS

FOR WEEK ENDING JULY 24, 1993

(Continued from preceding page)

likes of Duncan Dhu front man Mikel Erentxun ("Naufragios," Warner), EMI Argentina's superb melodic rock act Los Enanitos Verdes ("Igual Que Ayer"), and Warner Spain's hard-hitting outfit Seguridad Social, whose latest Warner effort, "Furia Latina," was produced by K.C. Porter. Tellingly, none of the aforementioned albums has been released in the U.S. thus far.

However, there are two albums by a pair of gruff-voiced singer/songwriters from Spain that could slide them into the pop/rock slot once occupied by France de Vita and now inhabited by **Ricardo Arjona**. They are "Si Tú Me Miras," the best-ever effort by Warner's popular Spanish vocalist Alejandro Sanz, and "Sangre Española" from Sony's star-in-waiting Manolo Tena.

Other Spanish albums with stateside commercial potential are EMI pop acts TamTamGo! ("Vida Y Color"), and Amistades Peligrosas ("Relatos De Un Intriga"), plus the eponymous record from Hispavox's La Década, which features the sparkling pop/soul medley "El Club Del Soul." And while reggae's success in the U.S. Latino market has been spotty at best, EMI Argentina's riddim sextet Pericos might attract a stateside buzz with its frolicking, mainstream effort, "Big Yuyo.

On the domestic front, Fonovisa has issued several strong singles recently from impressive grupos Los Condors, Los Angeles Mexicanos, and Grupo Halcón, as well as ear-perking tracks from smooth Tejano crooner Rod Nichols and feel-good banda outfit La Onda Vaselina.

But Luna's versatile pop/cumbia/ ranchera outfit Los Carlos could finally become the next super-grupo courtesy its latest Luna/Fonovisa record, "Pidame La Luna," which contains the titular cover smash of Leo Dan's chestnut. Front man Carlos Peña is a veteran singer/songwriter who owns a fabulous, aching baritone.

Soon-to-be-stars in the Tejano market are Sony Discos' fine singer/songwriter Jay Pérez and Stephanie Lynn & High Energy, featuring the clear, scintillating voice of Lynn, a backing vocalist on Mazz's recently released album "Mazz Románticos Que Nunca."

In the tropical arena, RMM's emotive, Cuban-born salsero Miles Peña put on a friendly track set June 29 at Karaoke in Miami. A promising singer/ songwriter-rare in the salsa arena-Peña authored six of the eight tracks from his smooth label bow "De Que Me Vale." Hialeah, Fla.-based Nelson Records has put out a strong traditional salsa album, "Salsa Ritmo Caliente," with songs composed by Diego "Tibiri" Flórez and sung by a host of standout soneros such as Flórez, Melcochita, and Junior González.

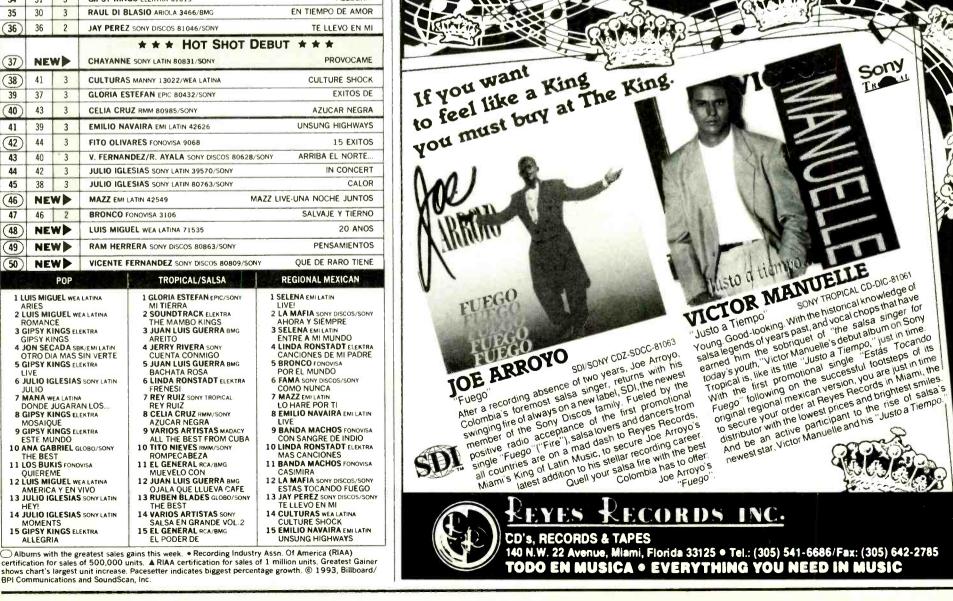
Additionally, Nelson has shipped "Apurando El Paso," a marvelous classical-tinged merengue effort from Mozaribe, of which most of the members also belong to the National Symphonic Orchestra of the Dominican Republic.

"Salsa Picante," the label Finally. bow of Manny/WEA Latina salsero Louis Shati, sports the smoking salsa track "No Soporto Más," which should become a club smash, if not a radio hit.

By the way, Globo/Sony recently put out an excellent batch of TV-supported compilation packages from Lucho Gatica ("El Rey De Los Boleros"), Sandro ("30 Aniversario"), Leo Dan ("Antología Musical"), César Costa and Enrique Guzmán ("Dos Idolos"), and Los Cinco Latinos ("20 Grandes Canciones"). The only downside? No historical or biographical liner notes. In fact, few Latino labels provide pertinent information about their greatesthits sets.

ESTIMBAHIA TURNS 3: The third edition of Festimbahia is slated to take place Aug. 26-29 in Salvador, Brazil. The four-day event, organized by the city of Salvador and the state of Bahia, features panels, video exhibitions, and concerts with this year's topical emphasis on world music.

On hand for the confab will be Montreaux Festival founder Claude Nobs, along with an array of national and international talent led by Olodum, Muzenza, Carlinhos Brown, Youssou N'Dour, Maxi Priest and João Bosco. (Continued on next page)



11 LOS BURIS FONOVISA QUIEREME 12 LUIS MIGUEL WEALATINA AMERICA Y EN VIVO 13 JULIO IGLESIAS SONY LATIN HEY! 14 JULIO IGLESIAS SONY LATIN MOMENTS

15 GIPSY KINGS ELEKTRA ALLEGRIA

Artists & Music

LATIN NOTAS

(Continued from preceding page)

SIGNINGS: Hansel Y La Orquesta Calle 8 has inked a record deal with Rodven, the label his ex-vocal partner, Raul Alfonso, now calls home. Hansel's label debut, expected to be charanga-rooted, is due out in early August ... EMI Latin has signed Puerto Rican pop/dance artist Martin Méndez, now recording his label premiere with José Lugo. Also signed out of Puerto Rico is salsero Freddy Gutiérrez, who is cutting his record with Julio Alvarado. Album arrangers include Alvarado, Cutto Soto, José Gazmey, Luis Marín, and Mariano Morales ... In his first major acquisition since taking the reins at BMG Brasil on July 1, Luis Oscar Niemeyer has signed Fabio Jr. His leadoff single, "Um Beija-Flor," theme of prime-time Globo novela "Renascer," already is enjoying heavy airplay. Fabio Jr. insists he does not want to become the Roberto Carlos of BMG.

MISCELLANEA: On July 30, flutist Nestor Torres kicks off Miami's inaugural two-day "Festival Jazz Miami." Joining Torres on stage will be Hubert Laws and Mongo Santamaria, whose latest album, "Mambo Mongo" (Chesky), has just been released. Bossa nova legend Joáo Gilberto headlines the second day of the event ... Texas Tornados' honcho Doug Sahm is cutting a rock album as part of Elektra/Nonesuch's rootsoriented "American Explorer" series

Warner Brazil's composer extraordinaire Jorge Benjor is in the studio with noted producer Pena Schmidt. Meanwhile, label mate Ti-

tás has released "Titanomaquia," produced by Seattle-based grunge maven Jack Endino. By the way, group lyricist Arnaldo Antunes has gone solo ... Sony Latin's actress/vocalist Lucía Méndez is finishing up her latest effort, with Jorge Calandrelli producing ... British & Intl. Artists is arranging North American concert tours for BMG's famed singer/songwriters Armando Manzanero and Joaquín Sabina. It will be Sabina's first North American trek

Billboard®

RELEASE UPDATE: Now out on Balboa are two albums from Yolanda Del Rio ("Con Mariachi," "Con Banda"), plus product from Log Cougar's ("El Día Que Puedas") as well as an eponymous album from Banda Camino.



	U			tin Tracks	
			7	COMPILED FROM NATIONAL LATIN	
WEEK	LAST WEEK	Z WKS. AGO	WKS. ON CHART	RADIO AIRPLAY REPORTS.	TITLE
Ϋ́	MIN	21 AG	ΞŢ	LABEL/DISTRIBUTING LABEL	
	1	2	7	* * NO. 1 * * *	AYEF
2	2	4	5		MI TIERRA
3	4	3	12	EDNITA NAZARIO	ECHO PEDAZOS
4	3	1	15	JON SECADA SBK/EMILATIN	◆ SENTIF
5	7	9	7		DEBES JUGAR
6	5	5	13		DEL ARCO IRIS
7	6	7	12	ANA GABRIEL SONY LATIN/SONY	♦ TU Y YC
8	8	15	7		MOR DE MUJER
9	19	22	5		DEME LA LUNA
10	14	17	8	RICKY MARTIN SONY LATIN/SONY	ME AMARAS
11	10	16	5		CABA EL AMOR
(12)	21	28	3	★ ★ POWER TRACK★ ★	
13	11	13	8		R D'ETRE BEBE
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15	20	18	6	SONY DISCOS/SONY	SOBREVIVIRE
16	12	12	11		SUGAR SUGAR
17	16	24	5		EL SOL DE HOY
18)	24	27	4	MAZZ	MI TESORO
19	13	11	10	DANIELA ROMO	OS BOMBEROS
20	9	6	17	LOS FANTASMAS DEL CARIBE	HACHA TRISTE
21	22	20	4	RODVEN LUIS ENRIQUE NO TIENES QUE F	EDIR PERMISO
22)	28	36	3	BRONCO	TRES HERIDAS
23	29	26	3		RAS DEL ALMA
24	23	14	13	CHAYANNE MI	PRIMER AMOR
25	27	30	4		O TU AMANTE
26	26	21	7	FUENTES VICTOR VICTOR	TU CORAZON
27	17	8	24	SONY LATIN/SONY	ENAMORANDO
28	30	25	8		PIEL DE NINA
29)	32		2	SONY DISCOS/SONY RICARDO ARJONA	PRIMERA VEZ
30	25	23	5		NTREGA TOTAL
31)	33		2	ROCIO JURADO Y ANA GABRIEL A	MOR CALLADO
32	31	37	4		POR EL FUEGO
33)	34	39	3	EMILATIN LOS HERMANOS ROSARIO	AMOR AMOR
34	18	10	11	KAREN/BMG MAGGIE CARLES AMC RODVEN	R SIEMPRE TU
35)	NEW	/	1	***HOT SHOT DEBUT*	
36	35	_	2	EL GRAN COMBO	TE DESEO
37)	37	34	6	STEPHANIE SALAS	AVE MARIA
38)	NEW		1	LOS FANTASMAS DEL CARIBE	ELLA ES
39)	39	33	3		NIZAS Y FUEGO
40	38		2	FONOVISA	POLIGAMIA

FOR WEEK ENDING JULY 24, 1993



Music Video

Beavis & Butt-head: 'Cool' Reaction Viewers Tune In, Some Execs Turned Off

BY DEBORAH RUSSELL

LOS ANGELES-"I remember junior high like it was yesterday," says 30year-old Mike Judge, the creator and voice of Beavis and Butt-head, the two terminally stupid characters whose moronic charm has captivated the warped imagination of MTV viewers.

Judge's revelation should come as no surprise to anyone who's ever watched an episode of "Beavis And Butt-head," which debuted in March and has since ascended to its current status as MTV's highest-rated half-hour series.

Each show mixes two cartoons chronicling the animated misfits' adventures with a number of abbreviated music videos that inspire goofy commentary. The network's team mines the MTV vaults to find old videos by such acts as Wham! and Toni Basil to mix with brand-new clips by the Butthole Surfers and Aerosmith. As the animated stars preview each clip, their commentary can often take a scathing turn. Ween's "Push Th' Little Daisies" got a big thumbs down: "These guys have no future."

Other acts that have felt the mindless wrath of Beavis and Butt-head include Amy Grant, Winger, and the "artier than thou" Sinead O'Connor.

"It's great when you contrast something so serious with two really dumb guys reacting to it," he says, alluding to O'Connor's "Nothing Compares 2 U" video.

"Sinead just takes herself so seriously," says Judge. "And that video is so heavy. But most of the people watching it are 14-year-old guys going, 'huh, huh, huh, huh.' "

The humor in the show is not meanspirited, says Judge. "Part of what's funny is not just that someone's cutting down the videos, but that it's Beavis and Butt-head doing it," Judge says. "It's like when a dumb guy calls you stupid, and you can't convince him he's wrong because he's just too stupid to



BUTT-HEAD AND BEAVIS

get it." And while it's all in good fun, according to MTV, some of the labels take issue with the very premise on which the show is based.

"It's ironic that a show that blasts the network and the music video medium, itself is the most successful show on the channel," says Mark Ghuneim, director of video promotion at Columbia Records. "That really says something about the state of the medium, MTV, and its playlist."

MTV has a long history of poking fun at itself, says Abby Terkuhle, executive producer of "Beavis and Butt-head," who notes, "We've always had an irreverent attitude about MTV and music." And, adds, Judge, "Beavis and Butt-head do like stuff that's cool."

Clearly that attitude has struck a chord with viewers, and MTV is responding in kind with 35 new cartoons set for fall, and 100 more scheduled for 1994.

That's good news for the labels, who rely on MTV's ratings success for their own artist development plans.

"The more people watch, the stronger MTV gets, and it's hard to dispute that," says Linda Ingrisano, Elektra's national director of video promotion.

One person who is clearly surprised

by the success of Beavis and Butt-head is Judge himself. He likens the show's appeal to that of the Three Stooges or Cheech & Chong.

"Sometimes you just don't want to think too much," he says. But, as a writer, he notes he sometimes is frustrated by the limitations posed by his brainless characters.

'We might come up with a very clever line, but it may be too serious and Butt-head would never have thought of it so we can't use it," says Judge, adding, "unless he's been visited by the spirit of a smarter person."

Much of the banter exchanged by Beavis and Butt-head could be classified as juvenile, junior-high material, with subject matter ranging from masturbation and sex to other bodily functions and general destruction and mavhem. For label executives who often face the prospect of editing videos to meet MTV's own loosely knit credo of standards and practices, listening to Beavis and Butt-head discuss their erections in prime-time can be a bitter pill to swallow.

"There's a real double standards and practices line going on here, and that area is gray enough as it is," says Columbia's Ghuneim. "There's a desperate need for continuity, because Beavis and Butt-head can talk about beating off at five in the afternoon and the biggest music stars in the business can't talk about it after midnight."

Terkuhle defends the show's language and content, noting, "The language Beavis and Butt-head use is the language a 15-year-old might use. They're over the top, and they're not real.

The characters, themselves, may not be real, but their impact on entertainment clearly is. Judge has been approached by a number of record labels and film companies, and Beavis and Butt-head will host their own holiday special this Christmas.

PRODUCTION NOTES

LOS ANGELES

• Power Films director David Dobkin reeled Robin Zander's new Interscope video "I've Always Got You" with producer Kieran Walsh. Aaron Schneider directed photography.

• Freedman Productions director Eden Diebel shot Arnold McCuller's Discovery Records video "Calling You." Rhonda Hopkins produced; Arturo Smith directed photography.

• MoJazz artist J. Spencer and Smash! Filmworks linked to lens the video "Hot Pants." Pam Robinson directed and David Yost and Ken DuPuis co-produced.

• Robert Johnson produced Cypress Hill's new Ruffhouse video, "When A Ship Goes Down," which was directed by F.M. Rocks' Gary Gray.

NEW YORK

• Video director Hype is the eye behind K7's new Tommy Boy clip

"Come Baby Come." Joe Osborne produced. Malik Sayeed was cinematographer.

Curt Smith's new Phonogram video "Calling Out" is a Portfolio Artists Network production directed by Marcus Nispel. Lorraine Williams produced the shoot; Jaimie Rosenberg directed photography.

NASHVILLE

• High Five director Mike Salomon shot "Thank God For You," a new Sawyer Brown video from Curb Records, Colleen McCrav produced. Steven Goldmann shot Shawn

Camp's debut Reprise video "Fallin' Never Felt So Good" for Planet Pictures.

OTHER CITIES

• Tracy Lawrence's new Atlantic video "Can't Break It To My Heart" is a Scene Three Inc. production directed by Marc Ball. Anghel Decca directed photography on the Savannah, Ga.-based shoot. Anne Grace produced.

• Mike Patterson and Candace **Reckinger** directed Bruce Hornsby's RCA video "Fields Of Grav" for Rhythm & Hues. Dave Rudd directed photography; Douglas Meyer and Michael Crapser produced the Williamsburg, Va., shoot.

• Jim Deloye is the eye behind I Mother Earth's debut Capitol video "Rain Will Fall." He shot the clip in central Mexico for H-Gun Labs. Deloye and Mark Pittman handled production; Eric Koziol was art director and cinematographer.

· Chicago's Blackball Films director David Roth recently wrapped "Wiggle Stick," a new video for Sub Pop artist the Rev. Horton Heat. In addition, Roth is the eye behind the Jayhawks' new Def American video "Settled Down Like Rain," shot in various locations while the band was on the road.

MTV Tries Spoken Word; Classical Music Videos?

SPOKEN WORD, once relegated to the trendy, black-turtleneck crowd, will get a blast of mainstream exposure when MTV airs its first spoken-word "Unplugged" program, featuring such artists as Henry Rollins, Maggie Estep, Reg E. Gaines, Barry Yourgrau, Edwin Torres, Bob Holman, and 99, with music by Huge Voodoo.

The half-hour "MTV Unplugged: The Spoken Word" is "very interactive, friendly, and loose," says co-executive producer Bob Small, noting, "it's a very new way of watching television."

In order to introduce as many new voices as possible in one half-hour, each artist will appear on stage for an aver-

age of two to three minutes. The diverse subject matter ranges from general disease to interracial relation-

ships. "It's not all heavyhanded stuff, but it's definitely not mindless," says Small. "Really smart writing can make you smile in the face of the smothering dark. In two minutes it may be gone, but you retain the impact.'

Beth McCarthy directed the special "Unplugged," set for July 28 broadcast. Small says he hopes to continue to develop a forum for spoken word, either through MTV or some other medium.

BRIEF HIATUS: The BET shows "Video Soul," "Rap City," and "Video LP" took a two-week hiatus in July and have resumed production. The results of the break include a brand-new home set for "Rap City," which will feature two new bi-coastal hosts culled from the hip-hop community. In addition, the "Video LP" set will feature a new look created during the hiatus.

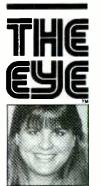
CLASSICAL HITS: WNCN New York DJ Elliott Forrest previewed his 24-minute pilot for "Classical Hits TV" at an informal reception during the recent American Symphony Orchestra League's conference in New York. Forrest has been shopping the pilot for about a year and says he was surprised by the response his music video program inspired among the conference attendees.

"I had some trepidation, and felt that a percentage of them might consider the show an abomination," he says. "But I found that everyone's ready for something like this to happen. It's no longer a matter of if, but when.

YELLOW ROSE OF DAYTON: Music video programmer Neal Turpin, known for his hard-rocking "Metalamania" show in Dayton, Ohio, is forging new turf in country territory with "Country From The City," a weekly half-hour dance show shot at the popular country music club "The Yellow Rose." Turpin mixes videos by Mary-Chapin Carpenter, Hal Ketchum, Dolly Parton, and Wynnona with interviews and dance instruction.

"Country From The City" is hosted by Rebel Ron Strong, a DJ at WPFB (The Rebel) Middeltown, Ohio. The show airs Saturdays at 12:30 p.m. on a local CBS affiliate.

OUSE PARTY: Noted music video director Eric Meza (Public Enemy, Ice T, and Ice Cube) has been tapped to direct "House Party 3," his feature film debut. The New Line Cinema movie, starring Kid 'N Play, also will mark the film debut of TLC and Immature



Productions and Geffen Pictures have agreed to develop the live action/animated short "Joe's Apartment" into a full-length feature film. John Payson will write and direct the "buddy picture" about a big city apartment dweller and the roaches that share his home. "We're very proud and excited to be stepping out with this distinctive and unique film," says **Doug** Herzog, president of MTV Productions.

KOACH MOTEL: MTV

REEL NEWS: Spellbound Pictures has closed its doors, and its founder Chris Wagoner has joined bicoastal production house

Chelsea Pictures as head of its music video division worldwide. Chelsea, meanwhile, has pacted with the U.K.'s Medialab to represent its directors Kevin Godley, Wiz, Philip Richardson, and Richard Lowenstein in the U.S. Chelsea's own roster includes Alexander Davidis, John Lindauer, and Matthew Harris. Wagoner will be based in New York; Keith Milton is Chelsea's West Coast directors' representative ... Markus Blunder, formerly of Spellbound, is now signed to bicoastal HSI ... Border Films is a new Montrose, Calif.-based video production company founded by Michael Nadeau and Sean Alatorre. The Border Films roster includes directors Mark Racco, Chris Painter, Jules Lichtman, Dean Lent, Bing Sokolsky, Doug Pray, and Detdrich McClure ... LA.'s F.M. Rocks signed director Evan Stone. .. Chicago's Blackball Films signed director George Tillman ... Kolbeco Productions signed director Marty Thomas

.. Tim Bergling and Ian Rhett, of the defunct "Rock 60" video show, have formed Power Town Productions, a freelance operation to produce music video shows in the Washington, D.C., Baltimore, and Philadelphia markets. Power Town can be reached at 800-278-ROCK ... MTV VJ Adam Curry and actress Holly Robinson will host the ABC special "The Battle Of The Bands," which airs July 29. Jeff Margolis directed the special, which was executive-produced by Dick Clark and Al Schwartz.

by Deborah Russell



★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



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

1 Mary J. Blige, Love No Limit 2 Vertical Hold, Seems You're Much... 3 Toni Braxton, Another Sad Love... 4 Jade, One Woman 5 LL Cool J, Pink Cookies... 5 Janet Jackson, If 6 Janet Jackson, If 7 Onyx, Slam 8 Men At Large, Um Um Good 9 Tina Turner, I Don't Wanna Fight 10 Sade, Feel No Pain 11 Natalie Cole, Take A Look 12 Silk, Girl U For Me 13 Brian McKnight, One Last Cry 14 Coup, Dig It 15 TLC, What About Your Friends 16 Toni Braxton, Love Shoulda... 17 Vanessa Williams, Work To Do 18 Wreckx-N-Effect, Rump Shaker 19 Trey Lorenz, Someone To Hold 20 Bobby Brown, Good Enough 21 Christopher Williams, All I See 22 Sade, No Ordinary Love 23 Arrested Development, Revolution 24 Intro, Let Me Be The One 25 Naughty By Nature, It's On 26 Levert, ABC-123

27 Dr. Dre, Dre Day 28 Bell Biv Devoe, Above The Rim 29 Jazzmasters, Sound Of Summer 30 Cypress Hill, Insane In The Brain

* * NEW ADDS * * Biz Markie, Let Me Turn You On Kirs Kross, Alright Professor X, They Don't Know Jack TBTBT, One Track Mind



COUNTRY MULIC TELEVISION.

Continuous programm 2806 Opryland Dr., Nashville, TN 37214

1 Clint Black With Wynonna, A Bad... 2 Reba McEntire, It's Your Call 3 Sammy Kershaw, Haunted Heart 4 Carlene Carter, Every Little Thing 5 Pam Tillis, Cleonatra, Oueen Of 6 John Anderson, Money In The Bank 7 Little Texas, What Might Have Been / Little Jexas, What Might Have Bee 8 Alan Jackson, Chattahoochee 9 Hal Ketchum, Mama Knows The... 10 Doug Supernaw, Reno 11 Mark Chesnutt, It Sure Is Monday 12 Tracy Lawrence, Can't Break It... 13 Trisha Yearwood, Down On My... 14 Shenandoah, Janie Baker's Love...

15 Gibson Miller Band, Texas Tattoo 16 Shelby Lynne, Feelin' Kind Of...t 17 Confederate Railroad, Trashy...t 18 Joe Diffie, Prop Me Up Beside... 19 Martina McBride, My Baby...t 20 Aaron Neville, The Grand Tour 20 Aaron Neville, The Grand Tour 21 John M. Montgomery, Beer...t 22 Shawn Camp, Fallin'i Never Felt...t 23 Sawyer Brown, Thank God...t 24 Billy Ray Cyrus, In The Heart...t 25 Patty Loveless, Nothin' But The...t 26 Diamond Rio, This Romeo Ain't...t 27 Lorrie Morgan, I Guess You Had... 28 Twister Alley, Dancet 29 Steve Wariner, If I Didn't Love You 30 Boy Howdy, A Cowboy's Born... 31 Confederate Railroad, When You... 32 John Berry, A Mind Of Her Own 33 Kelly Willis, Whatever Way The... 35 Toby Keith, He Ain't Worth Missing 36 Ronna Reeves, Never Let Him See... 37 Andy Childs, I Wouldn't Know 38 Shahia Twain, Dance With The... 38 Shania Twain. Dance With The... 39 George Jones, Walls Can Fall 39 George Jones, Walls Can Fall
40 Aaron Tippin, Working Man's Ph.D
41 Robert Ellis Orrall, Every Day...
42 Clay Walker, What's It To You
43 Bellamy Brothers, Rip Off The Knob
44 Dwight Yoakam, A Thousand...
45 Mark Collie, Shame Shame...
46 Clinton Gregory, Standing One....
47 Radney Foster, Easier Said Than...
48 Bobbie Cryner, Daddy Laid The....
49 Brother Phelps, Let Go
50 Zaca Creek, Fly Me South
4 E dianted Mark Shame Shame + Indicates Hot Shots * * NEW ADDS * * Wynonna, Only Love



1515 Broadway, NT, NT 10036 1 Stone Temple Pilots, Plush 2 Dr. Dre, Dre Day 3 Janet Jackson, If 4 SWV, Weak 5 UB40, Can't Help Falling In... 6 Onyx, Slam 7 Proclaimers, I'm Gonna Be 8 AC/DC, Big Gun 9 4 Non Blondes, What's Up 10 Aerosmith, Livin' On The Edge 11 U2, Numb 12 Soul Asylum, Runaway Train 13 Duran Duran, Come Undone 14 Blind Melon, No Rain* 15 Porno For Pyros, Pets* 16 H-Tow, Knockin' Da Boots 17 Radiohead, Creep* Radiohead, Creep* Tony! Toni! Tone!, If I Had No Loot 19 Madonna, Rain 20 Lenny Kravitz, Believe 21 Gin Blossoms, Hey Jealousy 22 Ozzy Osbourne, Changes

CLIP

23 Billy Idol, Shock To The System 24 Michael Jackson, Will You Be There 25 Janet Jackson, That's The Way... 26 Megadeth, Angry Again 27 Sting, Fields Of Gold 28 Spin Doctors, Two Princes 29 Stereo MC's, Step It Up 20 Jade Doc't Walk Way 30 Jade, Don't Walk Away 31 Ice Cube, It Was A Good Day 32 Jackyl, When Will It Rain 31 Ice Cube, It Was A Good Day 32 Jacky, When Will It Rain 33 Neil Young, Long May You Run 34 A Non Biondes, What's Up 35 Nirvana, Lithium 36 George Michael, Killer/Papa Was... 37 Black Crowes, Hard To Handle 38 Van Halen, Right Now 39 Metallica, Enter Sandman 40 Red Hot Chill Peppers, Under... 41 Naughty By Nature, Hip Hop... 42 Shai, Baby I'm Yours 43 Jodeci, Lately 44 PM Dawn, Looking Through... 45 R.E.M., Losing My Religion 46 Guns N' Roses, November Rain 47 Metallica, Nothing Else Matters 48 PM Dawn, I'd Die Without You 49 Pearl Jam, Jeremy 50 Positive K, I Got A Man 50 Positive K. | Got A Man

** Indicates MTV Exclusive Indicates Buzz Bin * * NEW ADDS * *

Red Hot Chili Peppers, Soul To... P.M. Dawn, Ways Of The Wind Jazzy Jeff & Fresh Prince, Boom... Guru F/N'Dea Davenport, Trust Me Biork, Human Behavio Cypress Hill, Insane In The Brain hew Sweet, Ugly Truth Rock Urge Overkill, Sister Havana Mr. Krinkle Primus, Mr. Krinkle Mighty Mighty Bosstones, Somebody..



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

Nashville, IN 37214
Sammy Kershaw, Haunted Heart
Gibson Miller Band, Texas Tattoo
Billy Ray Cyrus, In The Heart Of...
Dwight Yoakam, A Thousand...
Carlene Carter, Every Little Thing
Mark Chesnutt, It Sure Is Monday
T Shenandoah, Janie Baker's Love...
Little Texas, What Wight Have Been
Shania Twain, Dance With The...
Brother Phelps, Let Go
IA aron Tippin, Working Man's Ph.D
Reba McEntire, It's Your Call
Tracy Byrd, Holdin' Heaven
Is Rudy Travis, An Old Pair Of Shoes
Johney In Carter Shoes 16 John Anderson, Money In The Bank 17 Mark Collie, Shame Shame... 18 Doug Supernaw, Rend

19 Boy Howdy, A Cowboy's Born... 20 Radney Foster, Easier Said Than... 21 Ronna Reeves, Never Let Him See... 22 Remingtons, Wall Around Her Heart 23 Alan Jackson, Chattahoochee 24 Joe Diffie, Honky Tonk Attitude 25 Hal Ketchum, Mama Knows The... 26 Patty Loveless, Blame It On... 27 Marshall Tucker Band, Walk... 28 Toby Keith, He Ain't Worth Missing 29 Clint Black With Wynonna, A Bad... 30 Clinton Gregory, Standing On The...

* * NEW ADDS * * Martina McBride, My baby Loves Me Confederate Railroad, Trashy Women Joe Diffie, Prop Me Up Beside The... Roger Ballard, Little Piece Of Heaven Rosanne Cash, The Wheel Cimmaron, Stone Country Nanci Griffith, Across The Great Divide Aaron Neville, The Grand Tour Turner Nichols, Moonlight Drive-In



Continuous programming 1515 Broadway, NY, NY 10036

1 Janet Jackson, That's The Way... 2 Tina Turner, I Don't Wanna Fight 3 Rod Stewart, Have I Told You Lately 4 Kenny G, By The Time This Night... 5 Sting, Fields Of Gold 6 Aaron Neville, Don't Take Away... 7 Whitney Houston, Run To You 8 Marc Cohn, Walk Through The... 9 David Crosby & Phil Collins, Hero 10 Proclaimers, I'm Gonna Re B David Crosby & Phil Collins, Hero
10 Proclaimers, I'm Gonna Be
11 Michael Jackson, Will You Be There
12 Natalie Cole, Take A Look
13 Expose, I'll Never Get Over You...
14 Elton John, Simple Life
15 Sting, If I Ever Lose My Faith In You
16 George Michael, Somebody To...
17 UB40, Can't Help Falting In...
18 Taylor Dayne, Can't Get Enough...
19 Donald Fagen, Tomorrow's Girls
20 Gloria Estefan, Mi Tierra
21 Michael Jackson, Who Is It
22 Jon Secada, I'm Free
23 Celine Dion & Clive Griffin, When...
24 Gewest, What You Won't Do For
25 Gemesis, I Can't Dance
24 V. Williams & B. McKnight, Love Is 26 V, Williams & B. McKnight, Love Is 27 Paul Simon, You Can Call Me Al 28 Elton John, I Don't Wanna Go On... 29 George Michael, Faith 30 Rod Stewart, Rhythm Of My Heart § Indicates Five Star Video

* * NEW ADDS * * Steve Miller Band, Wide River Robert Palmer, 29 Palms

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 17, 1993.

Medialine.

Labels Connect At Pub Club; **SNL Loses Pitt To Late Night**

BY ERIC BOEHLERT

SPIN PARTIES: For years Los Angeles record label publicists would bump into each other at MTV luncheons and Grammy breakfasts, where they would cluster around a few tables and catch up on industry news. Now, those informal flak confabs are scheduled.

"We'd have a wonderful time just hanging out and we kept threatening to make it a regular occurrence," says Heidi Robinson, VP of media relations at Def American.

Last summer, at yet another MTV meet'n'greet, she ran into Cary Baker, who heads publicity at Morgan Creek Records, and the two, along with Marilyn Arthur, director of West Coast publicity at RCA, decided to go ahead and launch the first Pub Club gathering. Invitations went out to label publicists (no support staffers, please), who met at the restaurant Melrose Place. On July 14, Pub Club sponsored its fourth get-together, where more than 30 publicists from most of the major labels attended.

Besides relevant industry issues, what do a room full of label publicists talk about? "You guys," laughs Robinson, meaning the media. Along with some personnel updating-what editor has moved to what positionthere's also plenty of dishing and kibbitzing along the lines of "You-can'tget-that-person-on-the-phone-either?

A bastion of media bashing? Not exactly. It's mostly in fun, says Baker, who notes that a future Pub Club fete may feature the roasting of an invited media guest.

On the serious side, publicists say it's important to meet and discuss the state of the industry. "There are a lot of problems and issues that the industry's metamorphosing," says Baker. (In a similar vein, Tess Taylor, associate director of marketing coordination for MCA, who heads the Los Angeles Music Network, recently

invited industry folks to a Network symposium: "Publicity: Getting Attention In A World Gone Mad."

As for enlarging the Pub Club, Bakers urges L.A. publicists, particularly those from rap, urban, jazz, and Latin labels, to get involved and either contact him or Robinson.

Not all have been able to make it out to Pub Club quarterlies, though. As one overworked, L.A. flak put it, "I see my family so little as it is. If I told my wife I was going out to dinner with a bunch of publicists, I think she'd shoot me in the head.'

LATE NIGHT: The news that Jim Pitt has moved from booking musi-cal guests on "Saturday Night ' to doing the same for Conan Live O'Brien's soon-to-debut NBC latenight show no doubt made the rounds at the last Pub Club fest. As of presstime, no musical director had been tapped to anchor O'Brien's band, though, says Pitt.

He notes that unlike Letterman's show, where acts often had to leave some members behind in order to mesh with Paul Shaffer's crew, full bands will be welcomed on O'Brien's program. Also, according to Pitt, the sound and lighting in studio 6-A, which had housed Letterman and will host O'Brien, has been upgraded to "Saturday Night Live"-type quality.

As for the myriad of booking competitors (Arsenio, Letterman, Chevy, Leno), Pitt says that may force the show to be more adventurous in choosing its guests.

N OTHER JOB PLACEMENT news, Bob Wallace, who became Rolling Stone's managing editor in 1984 and executive editor in 1987, exits for ABC's "PrimeTime Live."

HIP: Following the New York Post's latest deathwatch, has it occurred to those trying to resuscitate the tenacious tabloid that the city simply cannot support/does not need four dailies?



ACOUSTIC GUITARS AND OTHER FRETTED INSTRUMENTS. A PHOTOGRAPHIC HISTORY

By George Gruhn & Walter Carter (Miller Freeman Inc., \$39.95)

What a feast!

The raison d'être for this marvelously illustrated 308-page photo history is succinctly laid out in the introduction by its co-authors, vintageguitar authority Gruhn and writer Carter: "We cannot play music on photographs, of course, but we can look at them whenever we want, and a collection of hundreds of photos takes up less space than the smallest guitar.

More than 700 lustrous full-color

photos of vintage acoustic guitars (including Dobros and steel bodies), mandolins, and banjos grace the pages of this book; the accompanying text lays out the innovations of the major manufacturers (Gibson, Martin, et al.) and the evolution of the instruments in concise, lucid form.

But this is basically a picture book for guitar freaks, and one could scarcely ask for a nicer one. The colors are rich; one can practically feel the grain of the wood; and the editors have a good eye for an instrument's most elegant details. In all, "Acoustic Guitars" is a bonanza for fret burners everywhere.

CHRIS MORRIS



ГНЕ

Continuous programming 12000 Biscayne Blvd, Miami, FL 33181 AMERICA'S NO. 1 VIDEO

Luke, Cowards In Compton

BOX TOPS

2 Pac, I Get Around 95 South, Whoot, There It Is Dr. Dre, Dre Day Duice, Dazzey Duks H-Town, Knockin' Da Boots Ice Cube, Check Ya Self Janet Jackson, If Jodeci I ately Jodeci, Lately Luke, Work It Out Raven Symone, That's What Little... SWV, Weak

ADDS

ADDS 2 Unlimited, Tribal Dance Biggy Smallz, Crusin Bon Jovi, I'll Sleep When I'm Dead Celine Dion & Clive Griffin, When I... Five XI, Say It Isn't Over Gin Blossoms, Hey Jealousy George Clinton, Walk The Dinosaur H-Town, Lick U Up Havoc & Prodeje, On A Mission Illegal, We Getz Busy Joe, I'm IL uv Johnny P., Look Good Krashman, Booty Mack Kronic, Beez Like That Krashman, Booty Mack Kronic, Beez Like That Lifers Group, Short Life Of A Gangsta L.L. Cool J, Back Seat Of My Jeep Malaika, Gotta Know Mesaniarz Of Funk, Keep It Flowin Odds. Hetrosexua Odds, Hetrosexual Paul Westerberg, World Class Fad Portrait, Day By Day Prince Markie D, Something Special Scarface, Let Me Roll Shanice, It's For You Spin Doctors, How Could You... Steve Miller Band, Wide River



Dower Music

Plant

LIS

VIDEO

тм

The Story, So Much Mine Dada, Here Today Gone ... Nudeswirl, F Sharp Bulletboys, Mine Bind Melon, No Rain Auteurs, How Could I Be Wrong Robert Plant, 29 Palms Verve, Slide Away Johnny P., Look Good Celime Dio & Clive Griffin, When I.. Mighty Bosstones, Someday I Suppose Urge/Overkill, Sister Havana U2, Numb Urge/Overkiil, Sister Havana U2, Numb Ned's Atomic Dustbin, Saturday Night Big Mountain, Touch My Light Suede, Animal Nitrate Extreme, Tragic Comic Black 47, Maria's Wedding Guru, Loungin' Woodpecker, Kim



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

2 Pac, I Get Around 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 H-Town, Knockin' Da Boots Intro, Let Me Be The One Jack _ One Woman Ianet Insten That's The Way Janet Jackson, That's The Way... Jodeci, Lately Kris Kross, Alright



L.L. Cool J, Back Seat Of My Jeep Lords Of The Underground, Chief... MC Lyte, Ruffneck Onyx, Slam The Pharcyde, Passin' Me By Prince Markie D, Something Special Raven Symone, Little Girls Run D.M.C., Do What Cha...

216 W Ohio, Chicago, IL 60610 Juliana Hatfield, My Sister PJ Harvey, Mansize Cypress Hill, Insane In The Brain Ned's Atomic Dustbin, Saturday Night The Bats, Courage Angelfish, Suffocate Me O.M. D, Stand Above Me Shaggy, Oh Carolina Ziggy Marley, Brothers And Sisters U2, Numb Todd Rundgren, Fascist Christ Pet Shop Boys, Can You Forgive Her Suede, Animal Nitrate Nanci Griffith, Across The Great Divide Nanci Griffith, Across The Great Divide



Jade, One Woman Whitney Houston, I Will Always..



15 hours weekly P 0 BOX 398, Branson, MO 65616

Trisha Yearwood, Down On My Knees Little Texas, What Might Have Been Clint Black, A Bad Goodbye Reba McEntire, It's Your Call Koko Taylor, Wand Dang Doodle Mark Collie, Shame Shame Shame ... Shenandoah, Janie Baker's Love Slave Shelby Lynne, Feelin Kind Of. .. Lisa Stewart, Under The Light ... Bruce Hornsby. Harbor Lights Lisa Stewart, Under The Light ... Bruce Hornsby, Harbor Lights Sandi Patti, Hand On My Shoulder Dolly Parton, More Where That ... Doug Supernaw, Reno Restless Heart, Tell Me What ... Alan Jackson, Chattahoochee Matthews, Wright & King, I Got A Love Lee Ritenour, Waiting In Vain John Anderson, Money In The Bank Lyle Lovett, North Dakota Radney Foster, Easier Said Than Done

International



Elton Italiano. After his sell-out June concert in Milan, Elton John picked up a double-platinum disc for selling 400,000 of "The One" in Italy. John met PolyGram Italy President Stefano Senardi, right, backstage along with Phonogram marketing and promotions staff

Jackson Decision May Delay Tour Dates In Hong Kong

MCA MD Plans Pacific Expansion

Hebbes To Rebuild Label Profile

BY MIKE LEVIN

HONG KONG—Promoters for the Asian leg of Michael Jackson's 1993 Dangerous tour are waiting anxiously for the star to make up his mind on which dates to perform here.

Last week it was announced that Jackson would put on two shows, Aug. 15 and 16, at the city's largest venue, an outdoor horse-racing track at Shatin.

But his management is now claiming "prior commitments" may require pushing those dates back, perhaps to Aug. 25.

This would disrupt the tour's entire schedule, which has Jackson in Bangkok on the 25th. Other cities affected include Taipei, Seoul, and Fukuoka in southern Japan.

Organizers of the Hong Kong concerts have been preselling tickets for a week and could face a monumental problem should Jackson change his dates. There is also no

SYDNEY-In his role as the new

managing director of MCA Music

Australia, Peter Hebbes plans to ex-

pand the company's control over

MCA publishing interests through-

Festival Music Publishing, Hebbes

was appointed last month to the posi-

tion vacated by long-time MCA Music

prominent members of the Austra-

lian music industry. He is the current

vice chairman of APRA, the Austral-

asian Performing Right Assn. and

the chairman of AMCOS/AMPAL,

the Australian mechanical copyright

owners' society. He recently was ap-

pointed by the Australian govern-

ment to the Music Industry Advisory

Council to represent copyright own-

Hebbes, 51, is one of the most

Australia chief Chris Gilbey.

The former managing director of

out the Pacific Rim and South Asia.

BY GLENN A. BAKER

guarantee the venue will be available

The track, about 45 minutes by train from central Hong Kong, is owned and operated by the Hong Kong Jockey Club. Although no races run in the summer, the jockey club needed weeks of convincing to allow the use of its park for the con-certs, and is now "discussing whether it is possible to accommodate any changes" says David Yau, club director.

The scheduling hitch is one more question surrounding Hong Kong's biggest-ever music show. The twoday visit will cost between \$8 million-\$10 million. With capacity seating able to generate only \$5.5 million-\$6 million, many wonder how the organizers will make money.

The concerts bring together an unusual mix of promoters. Lead promoter Arena Group is wellversed in organizing international (Continued on page 49)

Irish Groups Call For Own Rights Body PRS Problems Fuel Demand For Autonomy

BY KEN STEWART

DUBLIN-Leading songwriters and publishers here are adding their voices to the call for an independent performing rights body for Ireland.

In the wake of problems at the U.K.'s Performing Right Society, many writers are demanding that the Irish Music Rights Organisation (IMRO) be granted full independence and autonomy. IMRO was formed in 1989 as a col-

lecting agent for the U.K.-based PRS

Ireland is the only European country, apart from Luxembourg, without its own performing rights society. The issue has been debated within the Irish music industry for years, but the recession and PRS's problems with the aborted \$12 million PROMS computer system have added urgency to the call for independent rights collection in Ireland.

The PRS says it is currently consulting with its membership about the possible development of IMRO as

an independent society. U2 manager Paul McGuinness, for long a sharp critic of the PRS, regards IMRO as "twice as good as the PRS. They collect far more money [as an agent of the PRS in Ireland], and far more efficiently, pro rata, than PRS do."

Brendan Graham, chairman of IMRO, claims, "We have quadrupled [performing rights collection in Ireland] to the benefit of songwriters worldwide. We've now leapfrogged to the head of the European league of societies in terms of improved collection performance in the last two years.

"But we're still only halfway there. There remains a large potential customer base we're not getting to. An underdeclaration of the use of music is a massive problem.

"Ireland is awash with all kinds of music. Irish directors, writers, and publishers who live here know that. PRS directors in London could not know

Graham cites several factors in support of IMRO becoming an inde-



Gazell Jumps With Warners. Swedish music publisher Gazell Music recently activated its own record company, Gazell Records, and signed a licensing deal with Warner Music Sweden for Scandinavia. The first release on the label is "We Take Care" by the Breeze. Pictured, from left, are Warner Sweden MD Hans Englund; Gazell Music chairman Dag Haeggqvuist, Gazell Music MD Rune Ofwerman, Breeze members Woodgrove and Staffan Ofwerman; and Warner Sweden A&R manager Bo Frolander

Bulgaria Gets C'right Law Rome. Geneva Conventions Next

BY CHAVDAR CHENDOV

SOFIA—After almost a year of debate, the Bulgarian Parliament adopted a new copyright law, which comes into force Aug. 1.

The law offers protection in line with western European copyright laws and is compatible with the Berne Convention for the protection of literary and artistic works, accordng to legal experts here.

Velizar Sokolov, chairman of Bulgarian copyright law specialists Arsis Consulting, says, "The new law pro-

vides, for the first time in this country, protection for performers and producers of sound recording. Producers shall enjoy exclusive rights of reproduction, distribution (including rental), public performance, and importation and exportation for commercial purposes of copies of a recording.'

Producers will enjoy a 50-year term of protection.

To fight widespread piracy in Bulgaria, the law provides for increased fines for copyright and neighboring rights infringement. An IFPI group (Continued on page 50)

pendent performing rights society. 'First, there's the economic imperative. Unless we have such a society quickly, creators of music worldwide will lose out. IMRO lacks credibility because we have no members and are seen merely as 'landlord's agents, and the landlord is Britain, with all the negative historical connotations.

"This perception is particularly alive in rural Ireland. A recent provincial newspaper article compared IMRO with Dick Turpin, the English highwayman. An Irish membership (Continued on page 49)

No Sleep For Virgin On **Sunday Trading**

BY EMMANUEL LEGRAND

PARIS-Virgin's Paris Megastore came up with a smart response to authorities withdrawing permission to trade on Sundayit didn't close on Saturday night!

Last year the Megastore on the Champs-Elysées was granted a probationary license to trade on Sunday by the local prefect, Christian Sautter. The decision, after months of pressure from Virgin, was made on the grounds that the store was in a tourist area.

Sautter was replaced early July by Claude Aurousseau, whose first decision, July 9, was to say he would not renew Virgin's "derogation" or special dispensation.

The Megastore's response was prompt, in the form of a well-publicized "Megasunday.

Patrick Zelnik, president of the Virgin stores, first secured shopworkers unions' approval, and then kept all four French stores open all Saturday and Sunday night. "It solves the problem of opening on Sunday as we haven't closed on Saturday," says Zelnik.

The results exceeded expectations. According to Megastore's marketing director Diane Attali, some 10,000 people visited between 1-8 a.m., with revenues from that part of the night exceeding \$130,000. Of the 100,000 visitors to all four French stores that weekend, 20,000 signed a petition in favor of Sunday trading.

While the cheeky stunt brought headlines and smiles, Zelnik also made serious threats to cease investment in the planned Louvre gallery store if nothing changed, as well as freezing future plans. Industry body SNEP backed

the action in a statement, saying: 'Access to cultural goods on Sundays, whether books or records, is a measure to fight against the ever-diminishing supply of culture."

ers

cords/Music in Australia for 15 years and, before that, was A&R director in London with Festival International for five years. During this period, he signed and recorded such acts as Labi Siffre, Glenn Cardier, Tony Cole, and Olivia Newton-John, for whom he also worked as tour manag-

Hebbes has been with Festival Re-

Hebbes says his most pressing task will be "re-establishing the pro-file of MCA in this territory" after a decade in which the company was billed as MCA/Gilbey. His other priority is to take over the South Asian and Pacific Rim MCA territories from Europe, which he sees as "a natural association" for his office.

"Through my involvement with various industry councils and after 20 years with an aggressive independent record and publishing company like Festival, I think I (Continued on page 49)

French Label Emerges From Chrysalis

BY EMMANUEL LEGRAND

PARIS—Two years after it was folded into EMI France, the Chrysalis label has re-emerged here, with its own promotion and marketing structure.

Heading the new label will be Hervé Defranoux, former EMI international director.

Gilbert Ohayon, president of EMI France, sees the rebirth of Chrysalis as a way to increase EMI's market share, to maximize its international catalog, and develop local acts.

"This change is a reflection of the state of the company," he says. "During the past two years, EMI has been set back on its feet. Our market share is honorable, our financial results are good, so it's about time to change gear. I think we have reached the ceiling of what our current team and structure can handle. We had to look for a new organization. "I was not keen on splitting the company into two big labels as some of my competitors did. I preferred to give birth to a small structure with a limited team. It gives more flexibility to nurture new talent and be more efficient with established acts. Besides, Chrysalis—like Island—is an historic label, and has always been associated with quality and originality."

As director of Chrysalis, Defranoux will report directly to Ohayon. Defranoux has been, for the past three years, director of the international repertoire of EMI France. Previously, he worked for CBS in France and Sony Music International in London.

The Chrysalis staff includes the respected Jean-Michel Canitrot, formerly with Island and Virgin, as head of promotion, assisted by Nathalie Devigne (press) and Jerome Favier (radio). Marketing will be handled by Olivier Lebeau (label manager).

The local A&R of the label will be under the direct supervision of Jean-Jacques Souplet, A&R director of EMI, and, within his team, newcomer from Virgin Christophe Leblanc will be in charge of the Chrysalis local roster. Ohayon confirms that this roster will be modest, with three to five acts that fit into the image of U.K. and U.S. rosters. The first signing is the rock band Blonde Amer.

The re-creation of Chrysalis has led (Continued on page 50)



BY MARC MAES

BRUSSELS—Rumors that video chain Super Club is to axe its core video rental business have been denied by the company's managing director and European executive VP Peter Fitters.

The news came as the Beneluxbased Super Club opened the first of its "Home Entertainment" stores in the Flemish city of Antwerp, July 9.

Says Fitters, "What we do want to launch are the HE stores, located in major cities in Belgium, where existing Super Club stores will become entertainment onestops, offering the full range of audio/visual sell-through entertainment, ranging from video to CD-I and DCC. Those HE stores will stop all rental operations. Although sell-through makes out more than half of our annual turnover, we don't plan to abandon the rental department." Sega and Nintendo computer games also will feature as part of the mix.

Super Club, founded as a video rental business in 1983 by Maurits De Prins, was taken over by Philips in 1991. Fitters was appointed managing director, and together with financial director Mark Sevenans radically altered the group. In Belgium, the chain closed down a number of video stores, leaving 99 stores open today, which between them command 10% of the total market in Belgium. A franchising operation was launched as Cinerent and added six more stores to the Belgian chain. The company has had its Super City multiplex (7 theaters— 1,800 seats) in Louvain, Belgium, for sale for more than a year.

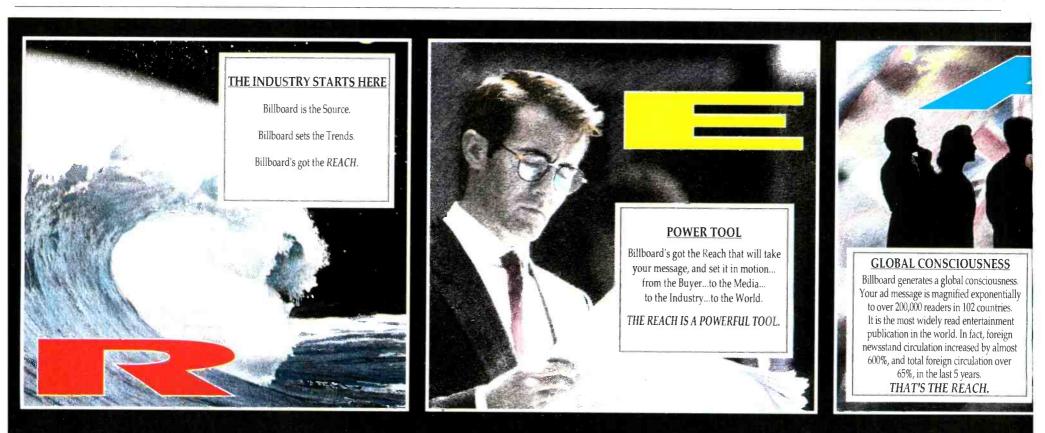
In Holland, the group now has 230 points of sale through Cinerent franchising and Videoland stores.

Fitters also axed the company's film production commitments and closed down the Mister Video vending machines. But a further move to restructure part of the Super Club video stores into "Home Entertainment Stores" has led to observers jumping to conclusions, says Fitters.

Rumors have been fueled about Super Club pulling out of rental by a flagging rental market, but Belgian Video Federation chairman Serge Couvreur says Belgium is still one of Europe's healthiest (Continued on page 50)



Wandering Jagger. EastWest Records in Germany hosted a reception in Hamburg for Mick Jagger to present him with a gold album recognizing sales of 250,000 copies of his current solo release, "Wandering Spirit." Joining Jagger, left, is Jürgen Otterstein, managing director of EastWest Records.



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IRISH GROUPS CALL FOR OWN RIGHTS BODY

(Continued from page 47)

society could more effectively counteract that kind of thinking." Graham says the needs of some

Graham says the needs of some 1,100 writer-publisher PRS members resident in Ireland have to be catered to through London, but that an Irishcontrolled body could provide a more efficient and rapid response.

"Initial costing exercises indicated

JACKSON TOUR

(Continued from page 47)

concerts, but Yin Wing Entertainment and the small Artists World are taking their first step away from the safety of Cantopop idols and making family entertainment shows.

The potential income from an artist with Michael Jackson's status was the main attraction. But the presence of Allan Zeman, a newcomer to the concert scene after tying up with Andrew Bull's ICP outfit, and some heavyweight sponsors were other factors. Lead sponsor for the entire tour is Pepsi-Cola; others include HBO and American Express.

"No one is going to make a fortune, but that's not the goal," says Zeman, a well-respected fixture in the colony's garment business. "The most important thing is to bring Hong Kong some notoriety as a concert [venue]." that we could probably do the job cheaper than PRS but, to my mind, the most important consideration is the question of sovereignty. This island, which has had a global influence on music way out of proportion to its size, does not have its own voice at any international gathering of membership societies."

Artist Chris de Burgh credits the PRS with having done a good job for him internationally.

"But it's becoming evident that all is not well within the PRS, which is why people are looking for an alternative," de Burgh says.

"In the past, I have been, and continue to be, closely associated with the PRS because I have no choice. If there were a choice, I would look at them both competitively. I think there should be an Irish-based society. For 15 or 20 years there has been a significant output from Irish songwriters on an international basis and it's absolutely high time they had a serious voice of their own."

Not everyone shares such opinions. Enya's manages and record producer, Nicky Ryan, comments, "It would largely depend on who was running the society before I would sanction it," he says.

"I feel the PRS is so well-regulated and that they're hugely professional. The last word on it would be to look at your royalty statement at the end of the year and see what you got from Ireland after the new society took over."

Songwriter Paul Brady shares "the general concern coming from most quarters in relation to current problems in the PRS. I very much support the principle of an autonomous society because I feel that each country should have its own system, simply from the point of view that members in each country should have closer contacts. And it's very difficult for Irish members to have a real and meaningful contact with the PRS London office.

"Each territory should look after its own members," Brady continues. "If you're an appendage at the end of some other country's organization, you will not really get the attention you should.

"But, for all its problems, the PRS has a huge wealth of experience and I would like to see any moves towards independence proceed with real cool, clear heads."

John D'Ardis, chairman of the Irish Assn. of Songwriters & Composers (IASC), stresses creative differences between Ireland and the U.K.

"Ireland has a living folk culture very different from the U.K. that leads to difficulties with existing titles when they're being inputted by people unfamiliar with that type of music.

"The IASC position would be very supportive of an independent structure for IMRO, provided the interests of writers were suitably safeguarded," D'Ardis says. "In setting up a board, we would prefer the European system, in which writers are in the majority."

Peter Bardon, managing director of publisher Bardis Music, is concerned about dual-currency transactions.

"If you get an RTE radio play, RTE pays IMRO in Irish pounds, the PRS converts them into sterling, and then make their distribution in sterling, after which it's converted back into Irish pounds. The only people gaining money are the banks. It is the wish of the vast majority of PRS members living in Ireland that we should have our own society, but it is not in the interest of the U.K. publishing industry to allow Ireland to be an independent territory.

"My writers and I have so many problems with the way the PRS run their operation that we would welcome anything to improve the situation."

The Irish Competition Authority is said to be examining the relationship between the PRS and its Irish members vis-à-vis the membership agreement, and that this may prove to be a significant factor in hastening the formation of an independent membership society.

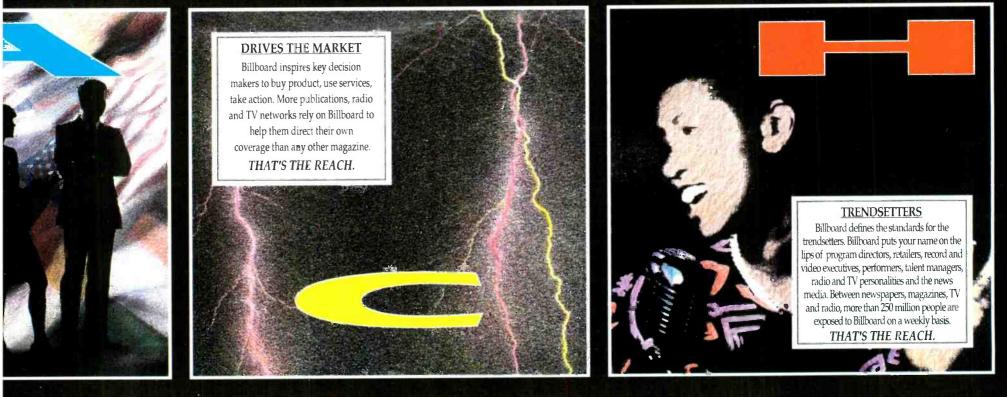
Asked to comment on the situation, the PRS issued the following statement from chairman Wayne Bickerton: "There is a committee comprising IMRO directors and PRS directors discussing the development of IMRO and its possible viability as a membership society.

"There has been a meeting of this committee in London June 30. There will eventually be a consultation process with the PRS membership."

MCA PACIFIC EXPANSION (Continued from page 47)

have a very good understanding of our neighboring areas and how to deal with people in those countries," says Hebbes. "As we move into the '90s, we must consolidate our traditional forms of income and look forward to alternative avenues of exploitation through new technology in growing markets, ensuring that the rights of the composer and publisher are paramount and will always be promoted and protected. Sound carriers change, but basic copyright doesn't."

After two decades with Festival, Hebbes' move to MCA has surprised many in the industry. However, he was urged by Festival chairman Allan Hely to take up a role that will see him control the third-largest song catalog in the world, in the world's fastest-growing region.



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FRENCH LABEL EMERGES FROM CHRYSALIS

(Continued from page 48)

(Continued from page 47)

BULGARIA

ture

to a reshuffle at EMI: Olivier Chanut, label manager for EMI Records U.K. replaces Defranoux, while Holly Diener takes over Chanut's position and Brigitte Philibert, who was Chry-salis/EMI U.S. and SBK label manager, becomes label manager for

to be formed within weeks, will play

an active part in controlling piracy.

But the first step will be creating the

special department of intellectual

property under the Ministry of Cul-

Now that the new copyright law is

adopted, Bulgaria is making plans to

join the Rome Convention for the pro-

tection of performers, producers of

Capitol, EMI, SBK, and Impact. All appointments were effective July 1. Chrysalis has operated throughout

the past 10 years as a licensed label to Ariola, Phonogram, and BMG and was set up as an independent structure by its then label manager Chris-

phonograms, and broadcasting orga-

nizations, and the Geneva Convention

for producers of phonograms. IFPI's legal adviser for Eastern

Europe, Bianka Alicia Kortlan, wel-comes the move, but points out, "It's

a step in the right direction, but it

also depends how well it is enforced,

how efficient the courts are, as to

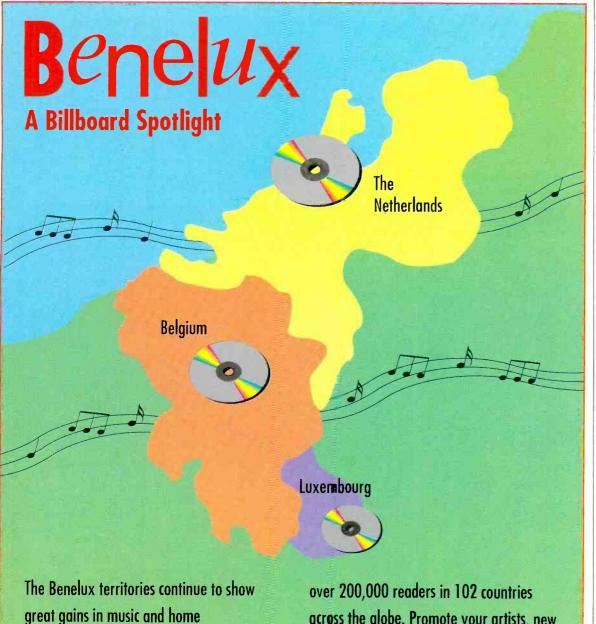
how effective it is.'

tophe Magny in the late '80s while still distributed by BMG. When the acquisition of Chrysalis by EMI was completed, the label was folded into EMI and most of its staffers were let go, including Magny.

SUPER CLUB

(Continued from page 48)

rental markets. "Although we still await the exact figures for 1992, there's no need for panic," Couv-reur says, "and I think that Super Club is following a healthy policy in diversifying its operations. I wouldn't advise them to stop rental because despite competition of both TV and new technology, the rental market is still very healthy here."



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Apache Indian In India; GRP Adds To Int'l Scope

HOME &

HAILED AS the first U.K. pop star from Britain's Asian-Indian community when his hit "Arranged Marriage" broke through on the singles chart earlier this year, Apache Indian has taken the idea of returning to his roots further than most musicians.

In the wake of acclaim for his debut album "No Reservations" on Mango/Island Records, with its mix of black hip-hop, reggae, and the Asian-Indian rhythm called bhangra, Apache Indian recently completed a 14-day promotional tour of India.

"MTV Asia picked up on the video for 'Arranged Marriage' and played it to death," says Phil Cooper, international direc-

tor with Island in London, noting what preceded Apache Indian's visit during June. As a result, manager

Mambo Sharma says, the artist's reception in the market was "mindblowing." Apache Indi-an played to 20,000 people at a concert in Bom-bay and 15,000 in New Delhi. Thanks to 120 print interviews during his stay, and visits with government dignitaries,

by Thom Duffy Apache Indian was "on the front page of every paper in ev-

ery city every day," says Sharma. The most telling impact, howev-

er, has been felt by PolyGram's affiliate, Music India, with legitimate sales of "No Reservations" approaching 210,000, the triple-platinum level in the market. Apache Indian is expected to return to India in October, when there is talk of him opening for a U.S. artist touring the region, Michael Jackson,

AS THE NO. 1 JAZZ LABEL in the U.S. for the past four years running (measured by Billboard's year-end combined tally of the Top Jazz and Top Contemporary Jazz Albums charts), it is no wonder that GRP Records is looking worldwide to continue its growth through the '90s.

A year after opening its new London office, with former Sony Music International marketing director Frank Hendricks as director of operations for Europe, GRP recently promoted Hendricks to senior director of international, responsible for all markets outside the U.S. Hendricks takes over a post previously held by Jim Fishel in New York.

Hendricks' promotion comes at a time of two other noteworthy developments affecting GRP worldwide. One is the announcement by MCA, which has owned GRP since 1990, that it expects to develop a network of its own new international affiliates in as many as a dozen countries, beginning with France, Spain, and Italy in the coming year (Billboard, May 15). That effort will be directed by Jorgen Larsen, the newly named president of MCA

Music International, based in London, and the former president of Sony Music Europe. The MCA Group, including MCA Records, Geffen, and GRP, is currently distributed internationally by BMG.

The other development is the signing by GRP of two young British artists, flutist Phillip Bent, whose debut album is titled "The Presand guitarist Tony Rémy, sure, whose debut disc, "Boof!," arrives in September. Both artists lean in a jazz-dance direction and display a new stylistic direction for GRP.

"We are clearly diversifying the roster to some extent," says Hendricks, who notes that upcoming priorities for GRP in the U.S. and over-

seas also include the soundtrack for "The Firm" by Dave Grusin, a new release from **Chick Corea's Elektric** Band II, "Paint The World," and a new album from blues vocalist/ guitarist Robben Ford. While Bent and Rémy

were signed direct to GRP in the U.S., "they came our way via con-tacts in Europe," says Hendricks. "One of the things I'm really excited about enjoying is hearing about a lot of acts in

Europe, the U.K., and elsewhere," acts GRP may pursue. "A good source of artists for us is the inter-national market."

BORDER CROSSINGS: "What month is it?" asked a bemused Neil Young as a chilly London rain fell on the opening of his Finsbury Park show July 11. At his first U.K. date in four years, backed by Booker T. & the MG's, Young looked and sounded every bit the Godfather of Grunge as he headlined one of the strongest U.S. and U.K. bills of London's summer concert season, with solid sets by Pearl Jam, James, Teenage Fanclub, and 4 Non Blondes. Although his European tour coincides with the release of his "Unplugged" album, Young's howl-ing electric guitar was anything but-a marvelous sound for the ages ... The vocal quintet Zap Mama's "Adventures In Afropea" album (Luaka Bop) has commanded the No. 1 spot on the Top World Music albums chart for the past two months as the group sweeps through European festivals. Zap Mama plays a five-night stand in Amsterdam July 26-31 before heading to Belgium, where the group's Crammed Discs album has recently gone gold.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 071-323-2314.

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EDITED BY DAVID SINCLAIR

GREECE: Haris Alexiou is probably the country's biggest-selling female singer. For the past 20 years she has based her success on a rhythmic, passionate brand of bouzouki-based local repertoire that uses scales dating back to the Byzantine Empire. Her latest album, "Di'Efhon" (PolyGram), is



named after an ecclesiastical phrase, reflecting the current revival of interest in ethnic and Greek Orthodox sentiment. Slow-moving and solemn, unlike Alexiou's more traditional material, the title track of "Di'Efhon" combines the minor key of a Mediterranean ballad with traces of Orthodox chant cadences. "I haven't compromised [with Western music] this time," Alexiou said in a recent newspaper interview. The album has

been well received in France and Germany and is at the forefront of a continuing effort to gain acceptance for ethnic Greek music in the broader European market. JOHN CARR

POLAND: Current estimates suggest that there are more than 50 reggae acts operating here. At the Zlota Skala (Gold Rock) studio in Warsaw, groups including Asunta, Stage Of Unity, Bedzie Dobreze, and veteran act Bakszysz have lined up to record albums over the years. The reggae-influenced Brygada Kryzys—one of the most inventive acts to emerge from the Solidarity revolution of the '80s—will perform a showcase at this year's New Music Seminar in New York. The intense and widespread attachment to reggae in a country with no black population confirms reggae's enduring

force as a natural music of protest. Its popularity dates from the mid-'70s, when the international rise of Bob Marley coincided with the explosion of punk in Poland. Almost every band from that era included at least one of Marley's hits in their repertoires—the most important being "Get Up, Stand Up." Even before martial law was declared in 1980, reggae was banned from the radio, and translation of the lyrics was strictly forbidden. But the more the authorities tried to



stamp it out, the more the underground reggae scene thrived. There were reggae festivals and a new crop of bands emerged, notably Izrael, Daab, Instytucja, and Gedeon Jerubbal. In 1985, as the grip of the military regime was beginning to weaken, Izrael released its second album, "Na I Faj" (Fill The Pipe). With songs like "Equal Rights," "Nation Must Be Free," "Don't Give Up," and "Freedom," Izrael became the voice of a generation. Despite continual harassment from the authorities, the group's concerts became a focus for rebellion and dissent, contributing significantly to the mood of defiance which eventually ushered in the "velvet revolution" of 1989. Now freed from restrictions, radio and TV stations are playing more and more reggae, and the recording studios are again full of reggae bands savoring the fruits of their hard-won freedom.

MARCIN MILLER

BARBADOS: The Crop Over Festival—nominally a celebration of the end of the island's sugar harvest—was founded in 1974 as an equivalent to Trinidad's world famous Carnival, and it has grown into a popular and colorful attraction. This year the dominant sound of the festival is "dancehall soca," a blend of Jamaican reggae from the north and Trinidadian soca from the south, which the local calypsonians and dub DJs have teamed up to produce. Adonijah and Gunny Ranks are ruling the airwaves with the summer anthem "Soca In De Dancehall," while top local act Splashband, featuring rising Jamaican DJ Glamour Murphy, is making waves with its song "Gimme Some Ah Dat." Both cuts are available on Rainbow WIRL, which has released five albums, featuring 20 acts, to coincide with the festival. DAVID SINCLAIR

INDIA: Songwriter and producer Biddu is hoping to repeat the success of "Disco Dewane," a worldwide hit in 1980-81 which he composed, arranged, and produced for the brother and sister duo of Nazia & Zoheb Hassan (Billboard, October 31, 1992). The London-based Biddu, formerly Biddu Appaiah of '60s Bombay pop group the Trojans, will compose the music for Hindi pop singer Shweta Shetty's album to be recorded and released later this year by Magnasound. Biddu plans to use Indian melodic progressions and instruments, which will help to boost sales elsewhere, but (as with the Nazia & Zoheb record) its success at home may hinge, paradoxically, on whether the album has enough of an "international feel."

JERRY D'SOUZA

Traditional Print Ads Lose Favor As Labels Seek Alternative Ways To Break Acts

BY LARRY LEBLANC

TORONTO—Canadian-based record companies that spend an estimated \$20 million (Canadian) annually in advertising are moving beyond traditional, retailer-sparked print campaigns to target potential consumers.

Alternatives include increased demographically specific radio and TV buys, third-party tie-ins, and in-store promotions. "Most labels are afraid they're overpaying on their co-op and are not getting full bang for their buck," explains Doug Chappell, president of Virgin Records Canada.

Stan Kulin, president Warner Music Canada, agrees, saying that the recording industry today can little afford to take a slack attitude toward co-op advertising. "As margins are shrinking, with consumers saying they're not prepared to pay higher prices, and with radio cutting back as a method of exposing our music, we all have to sharpen our practices. Today, it's not a question of spending the money—it's a question of if you spend the money, what are you getting back for it?"

Notes Randy Lennox, VP sales at MCA Records Canada, "Labels are [putting] more dollars into institutional [ads] and 'set-up' of new releases with trending toward TV, but concurrently, accounts are demanding we spend far above our normal two or three percent co-op allotment. The frequency of traditional print mini-advertising is probably down 40% in this industry. That's been at the accounts' initiation but, coincidentally, it happens to be the labels' wish, anyway," he says.

LACK OF CREATIVITY

"Traditional retail advertising of a bunch of postage-stamp size album covers, with a price point and the retailer's name in a newspaper is virtually worthless, yet it is still the predominant form of coop spent," says Paul Alofs, president of HMV Canada. "Co-op money isn't being efficiently spent and it's both the record companies' and retailers' fault for the poor quality of creativity that goes into it."

"We're trying to entice our customers to stay away from weekly print ads," says Don Oates, senior VP of sales at Sony Music Entertainment Canada. "We're dealing with a product which has an audio and visual message, and you lose both in print. Graphics and price point only stimulate sales if the graphic has become an identifiable piece of goods to the consumers. It's not a way to break and develop

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"One thing we're pushing is that we want three or four lines of copy about albums in the ad," says Al Mair, president, Attic Music Group. "When people haven't heard it on the radio or seen the video on Much-Music [national video network], it's our only chance of telling them something about the record other than it has a pretty cover."

While aiming product at specific demographic groups is widespread today, with the fragmentation of radio and the shrinking marketplace, record companies are finding they must use existing advertising budgets to cover a broader media base. To help cover costs, there's been a growing trend in

'Labels are afraid they're not getting bang for their buck'

this country in labels seeking third-party involvement promotions on new release launches.

"A shotgun [advertising] approach, if it ever worked, certainly is minimal today," says Bill Ott, executive VP of marketing/sales at A&M/Island Records of Canada. "You have to be more targeted, more specific in terms of the vehicles you're using but, in making that choice, your cost of doing business goes up. Increasingly, we're looking for partnerships that aren't harmful to the artists. If carefully put together and if everybody is sensitive to the artist's needs, it can work very well for all parties."

"[Third-party involvement] helps to defray marketing costs and our business is sexy enough it attracts a great number of these third-party people," adds Lennox.

"With the splintering of musical tastes and genres, and the more militant stance of the genres, you're not getting the crossover action that used to happen," says Jason Sniderman, VP of Roblan Distributors Ltd., which operates the national Sam The Record Man retail chain.

"Something we've been trying to do for the last seven years is to focus advertising of music genres, including jazz and classical, as opposed to just top 40, on certain age groups. It's been very effective. We've also found that fliers are very effective because they get right into people's homes. It's awfully expensive, but the returns can be incredible."

Faced with a general lack of backsell, and with the high levels of "gold" in many radio formats, tag-oriented advertising overseen by the accounts themselves has grown in recent years. However, when picking up the tab, labels are demanding that such ads be demographically and format-specific for the product involved.

"We're advertising far more on radio but we're saying to our customers who come in and ask for coop dollars to be in the right marketplaces with the right radio stations," says Sony Music's Oates.

On their own, record companies are starting to test the waters on new releases with mass-market TV buys with mixed results.

"It's very expensive and I don't think we've got the formula down right yet," says Warners' Kulin. "The Dave Clark 5 ["Glad All Over/35 Solid Gold Hits" on Hollywood Records] is running right now, and although it's only been two weeks, I see by the retail orders coming in that's there's been an impact. Of course, we picked programs aimed at people who are 40-plus who would remember the Dave Clark 5."

"TV works well when you have a mass-market project but if you're using it to try to initiate a project, you're going to blow your brains out," says Ott,

Several accounts are not buying the record companies' contention that tagless TV advertising benefits all retailers. "If they want to sell product, they have to identify it to the consumer where they can buy the product," says Leonard Kennedy, president of Saturn Distributing Inc., which racks Zeller's and Hudson Bay stores nationally. "Generic, where the tag-line says, 'Available at fine record stores,' doesn't do anything for us. That defines a record retail outlet, not department stores or the mass merchants."

"[Generic] is like the Hamburger Corporation of America advertising hamburger but not telling people where to buy it," says Sniderman.

Those retailers alarmed by the increasing number of generic TV buys by labels might take comfort knowing there's also been an increased commitment recently from many companies toward instore promotions.

"I'm making more custom account-driven POP in '93 than I've done in the three previous years," says MCA's Lennox. "It positions our product well and tells the Music Worlds and Sam's that this is something fancy for those spontaneous purchases."

MAPLE BRIEFS

THIS MONTH two Canadian independent labels have birthdays. Toronto-based Attic Music Group, headed by Al Mair, is celebrating its 20th year in business, while Justin Time in Montreal, operated by Jim West, is celebrating its 10th anniversary.

DREW MASTER, publisher of Canada's metal magazine M.E.A.T, has announced the launch of a country magazine, Bullet, in September. The publication will be available free of charge via distribution in such national music retail stores as HMV and Music World.

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El	RO	CHART HOT 100 7/17/93 MUSIC & MEDIA	17		GIVE IT UP CUT 'N' MOVE ELECTROLA CAN YOU FORGIVE HER PET SHOP BOYS	1	NEW	ALBUMS ZARD YURERU OMOL B-GRAM	4	6	PATRICA KAAS JE TE DIS VOUS COLUMBIA DIRE STRAITS ON THE NIGHT VERTIGO
THE	LAST	SINGLES	19	17	PARLOPHONE NO LIMITS 2 UNLIMITED ZYX	2	NEW	THE BLUE HEARTS DUG OUT GARLAND.MMG	6	9	2 UNLIMITED NO LIMITS SCORPIO/POLYGRAM
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5 6	8	MR. VAIN CULTURE BEAT DANCE POOL	4	4	TOTEN HOSEN KAUF MICH VIRGIN 2 UNLIMITED NO LIMITS ZYX	8	3 NEW	T-BOLAN HEART OF STONE ZAIN CAMMA RAY INSANITY AND GENIUS NOISE/VICTOR	12	15	POW WOW REGAGNER LES PLAINES REMARK POLYGRAM
7	6	TWO PRINCES SPIN DOCTORS EPIC ENCORES DIRE STRAITS VERTIGO	5		BON JOVI KEEP THE FAITH JAMBCD/POLYGRAM	10		WANDS TOKINO TOBIRA TOSHIBAVEMI	13 14	8	LIANE FOLY LES PETITES NOTES VIRGIN JORDY POCHETTE SURPRISE SONY MUSIC
8 9	5	INFORMER SNOW EASTWEST AMERICA DREAMS GABRIELLE GO' DISCS	7		JANET JACKSON JANET. VIRGIN				15	11	JACQUES DUTRONC DUTRONC AU CASINO
10	15	WHEEL OF FORTUNE ACE OF BASE MEGA			TINA TURNER WHAT'S LOVE GOT TO DO WITH IT PARLOPHONE				16	19	COLUMBIA LENNY KRAVITZ ARE YOU GONNA GO MY WAY
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2 3	3	EROS RAMAZZOTTI TUTTE STORIE DDD DIRE STRAITS ON THE NIGHT VERTIGO	10	NEW	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC/SONY MUSIC	THIS	LAST	SINGLES	18 19	13 NEW	MICHEL SARDOU BERCY '93 TREMA LED ZEPPELIN REMASTERS/VOL 1 CARRERE
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6	5	EPIC ACE OF BASE HAPPY NATION MEGA	13		ABBA MORE ABBA GOLD POLYSTAR CULTURE BEAT SERENITY DANCE POOL/SONY MUSIC	3	1 4	ENCORE DIRE STRAITS VERTIGO WHAT IS LOVE HADDAWAY POLYGRAM		LAST	
7	6	ROD STEWART UNPLUGGED AND SEATED	15		DIRE STRAITS ON THE NIGHT VERTIGO ERIC CLAPTON UNPLUGGED DUCK/REPRISE	5	5	INFORMER SNOW CARRERE TRIBAL DANCE 2 UNLIMITED SCORPIO/POLYGRAM	WEEK 1	WEEK 1	SINGLES WHAT IS LOVE HADDAWAY COCONUT
8	7	JANET JACKSON JANET. VIRGIN	17	18	QUEEN A KIND OF MAGIC EMI	7	8	SING HALLELUJAH DR ALBAN ARIOLA	2	2	ALL THAT SHE WANTS ACE OF BASE METRONOME
9 10	8 NEW	HERBERT GROENEMEYER CHAOS ELECTROLA JAMIROQUAI EMERGENCY ON PLANET EARTH	18			8	NEW 9	JE SERAI LA JOHNNY HALLYDAY PHONOGRAM PARISIAN WALKWAYS GARY MOORE VIRGIN	3	3	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT DIG IT
-		ORENDA	20		ROD STEWART UNPLUGGED AND SEATED	10	19	CHRONOLOGIE JEAN-MICHEL JARRE DREYFUS/SONY	4	5 4	NORD SUD OVEST EST 883 F.R.I BATTITO ANIMALE RAF CGD
				<u> </u>		11 12	7 13	FALLING IN LOVE WITH YOU UB40 VIRGIN DES HAUTS. DES BAS STEPHAN EICHER BARCLAY/	6	8	TERAPIA RAMIREZ EXPANDED/DFC
AU	<u>Str</u>	ALIA (Australian Record Industry Assn.) 7/18/93	JA	PAN	(Music Labo) 7/19/93	13	NEW	POLYGRAM LES BOULES JORDY SONY	7	6 9	SWEAT U.S.U.R.A. TIME CAN YOU FORGIVE HER PET SHOP BOYS
THIS	LAST	SINGLES	THIS	S LAST	SINGLES	14	12	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CHRYSALIS	9	10	PARLOPHONE ENCORES DIRE STRAITS VERTIGO
1	1	CAN'T HELP FALLING IN LOVE UB40 VIRGIN	1	NEW	KOISEYO OTOME WANDS TM FACTORY/TOSHIBA EMI	15	20	WE ARE THE CHAMPIONS QUEEN EMI	10	7	DEVOTION DATURA IRMA/TRANCE
2 3	2	INFORMER SNOW WARNER THAT'S THE WAY LOVE GOES JANET JACKSON	2	1 5	DATTE NATSU JANAI TUBE SONY YUME WITH YOU YUJI HONJO INVITATION/VICTOR	16	10	IN THE DEATH CAR B.O.F. ARIZONA DREAM PHONOGRAM	1	1	ALBUMS 883 NORD SUD OVEST EST RTI MUSIC/F.R.I
4	4	VIRGIN CAN'T GET ENOUGH OF YOUR LOVE TAYLOR	4 5	2	HADASHINO MEGAMI B'Z BMG/ROOMS YURERU OMOI ZARD B-GRAM	17	NEW	UN AMOUR DE VANCANCES CHRISTOPHER RIPPERT BMG	2	NÊW 2	U2 ZOOROPA ISLAND
		DAYNE BMG	6	3	SETSUNASAWO KESEYA SHINAI/KIZUDARAKEWO	18	NEW	SOMEBODY TO LOVE GEORGE MICHAEL & QUEEN	4	7	EROS RAMAZZOTTI TUTTE STORIE DDD VARI FESTIVALBAR '93 MERCURY
5 6	5 8	OH CAROLINA SHAGGY VIRGIN THE HITMAN A.B.LOGIC WARNER	7	NEW	DAKISHIMETE T-BOLAN ZAIN ANATANINARA MIHO NAKAYAMA KING	19	17	PEUT-ETRE QU'EN HELENE AB/BMG	5	3 4	RAF CANNIBALI CGD MINA MINA CANTA I BEATLES PDU
7 8	12 6	FREAK ME SILK WARNER	8	10	SHIMAUTA (ORDINAL VERSION) THE BOOM SONY	20	NEW	IT'S MY LIFE DR. ALBAN ARIOLA ALBUMS	7	NEW	FIORELLO SPIAGGE E LUNE F.R.I
9	7	STONE COLD JIMMY BARNES MUSHROOM/FESTIVAL TWO PRINCES SPIN DOCTORS SONY	-		HATESHINAI YUMEWO ZYYG, REV, ZARD & WANDS ZAIN	1	4	MAGAZINE 60 MEDLEY 60'S SLOW POLYGRAM	8	NEW 6	VARIOUS NON E' LA RAI 2 RTI MUSIC DIRE STRAITS ON THE NIGHT VERTIGO
10 11	9 10	THE RIGHT KIND OF LOVE JEREMY JORDAN BMG TRIBAL DANCE 2 UNLIMITED LIBERATION/FESTIVAL	10	8	SABOTENNO HANA KAZUO ZAITSU PIONEER/LDC	2	1 3	STEPHAN EICHER CARASSONNE BARCLAY/POLYGRAM JEAN-MICHEL JARRE CHRONOLOGIE DREYF/SONY	10	5	VASCO ROSSI GLI SPARI SOPRA EMI
12	11	DEEP EAST 17 POLYDOR					5	JEAN-MICHEL JARKE CHRONOLOGIE DREYF/SONY			
13 14	13 15	FUNKY JUNKY PETER ANDRE MELODIAN/FESTIVAL BELIEVE LENNY KRAVITZ VIRGIN/EMI							NE	THE	RLANDS (Stichting Nederlandse 40) 7/17/93
15	14	A WHOLE NEW WORLD (ALADDIN'S THEME) PEABO BRYSON & REGINA BELLE COLUMBIA								LAST	
16	17	KILLING IN THE NAME RAGE AGAINST THE			ITS OF TH				WEEK 1	1	SINGLES CAN'T HELP FALLING IN LOVE UB40 VIRGIN
17	18	MACHINE EPIC ALMOST UNREAL ROXETTE EMI							2	3 4	WHEEL OF FOTUNE ACE OF BASE METRONOME MR. VAIN CULTURE BEAT DANCE POOL
18 19	19 20	NEVER MISS YOUR WATER DIESEL EMI NO LIMITS 2 UNLIMITED LIBERATION/FESTIVAL	_		© 1993, Billboard/BPI Communications (Mu	sic Wee	k∕ © CIN	V/compiled by Gallup) 7/17/93	4	2	TWO PRINCES SPIN DOCTORS EPIC
20	NEW	HOLY GRAIL HUNTERS AND COLLECTORS	THIS	LAST	SINGLES		LAST	ALBUMS	5	7 NEW	EVERYBODY HURTS R.E.M. WARNER BROS BLIJF BIJ MIJ RUTH JACOTT & PAUL DE LEEUW
		MUSHROOM/FESTIVAL	1	NEW	PRAY TAKE THAT RCA	1	NEW	U2 ZOOROPA ISLAND	7	10	DINO LIEFDESLIEDJES DE JAZZPOLITIE VAN
1	NEW	U2 ZOOROPA PHONOGRAM	2	1 2	DREAMS GABRIELLE GO! DISCS WHAT IS LOVE HADDAWAY LOGIC/ARISTA	2	1	JAMIROQUAL EMERGENCY ON PLANET EARTH SONY	8	6	WHAT IS LOVE HADDAWAY JIVE
2 3	1 2	LED ZEPPELIN REMASTERS WARNER JANET JACKSON JANE.T VIRGIN	4	3 8	TEASE ME CHAKA DEMUS & PLIERS MANGO WHAT'S UP? 4 NON-BLONDES INTERSCOPE	3	NEW 2	BJORK DEBUT ONE LITTLE INDIAN ROD STEWART UNPLUGGED AND SEATED	9 10	5 NEW	DO YOU SEE THE LIGHT SNAP LOGIC CLUBHOPPING ROB 'N' RAZ WEA
4	4	SPIN DOCTORS POCKET FULL OF KRYPTONITE	6	7	ONE NIGHT IN HEAVEN M PEOPLE DECONSTRUCTION	5		WARNER BROS			ALBUMS
5	6	JIMMY BARNES HEAT MUSHROOM/FESTIVAL	7	5	I WILL SURVIVE (REMIX) GLORIA GAYNOR POLYDOR		3	SPIN DOCTORS POCKET FULL OF KRYPTONITE	1 2	2	EROS RAMAZZOTTI TUTTE STORIE DDD 2 UNLIMITED NO LIMITS BYTE
6	8	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN	8	4	CAN'T HELP FALLING IN LOVE UB40 DEP INTERNATIONAL	6	6 NEW	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS. MICHAEL BALL ALWAYS POLYDOR	3	4 3	DIRE STRAITS ON THE NIGHT VERTIGO
7 8	9	ERIC CLAPTON UNPLUGGED WARNER MUSIC BELL BIV DEVOE HOOTIE MACK MCA	9	11	WILL YOU BE THERE MICHAEL JACKSON EPIC	8	5	STING TEN SUMMONER'S TALES A&M	5	5	JANET JANET JACKSON VIRGIN
9	5	2 UNLIMITED NO LIMITS LIBERATION/FESTIVAL	10	6	HAVE I TOLD YOU LATELY ROD STEWART WARNER BROS	9	4	BARBRA STREISAND BACK TO BROADWAY	6	6 10	ERIC CLAPTON UNPLUGGED REPRISE PAUL DE LEEUW PLUGGED VARAGRAM
10	11	ROLLING STONES HOT ROCKS 1964-1971 POLYDOR	11	9 16	TWO PRINCES SPIN DOCTORS EPIC IF I CAN'T HAVE YOU KIM WILDE MCA	10	NEW	4 NON-BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE	8	NEW	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER
11 12	16 12	SOUNDTRACK THE BODYGUARD ARISTA THE CRUEL SEA THE HONEYMOON IS OVER RED	13	10	ALL THAT SHE WANTS ACE OF BASE METRONOME	11	7	TINA TURNER WHAT'S LOVE GOT TO DO WITH IT	9 10	7 NEW	BON JOVI KEEP THE FAITH JAMBCO/MERCURY SPIN DOCTORS POCKET FULL OF KRYPTONITE
		EYE/POLYGRAM	14	18	CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYNE ARISTA	12	11	GLORIA ESTEFAN MI TIERRA EPIC			EPIC
13 14	10 14	KENNY G BREATHLESS ARISTA RICK PRICE HEAVEN KNOWS COLUMBIA	15	NEW NEW	THIS IS IT DANNII MINOGUE MCA SUNFLOWER PAUL WELLER GO! DISCS	13 14	89	NEIL YOUNG UNPLUGGED REPRISE 2 UNLIMITED NO LIMITS PWL CONTINENTAL			
15	15	ROD STEWART UNPLUGGED AND SEATED WARNER	17	15	IN ALL THE RIGHT PLACES LISA STANSFIELD MCA	15	16	BON JOVI KEEP THE FAITH JAMBCO	CA	NAD	(The Record) 7/12/93
16	7	ANTHONY WARLOW BACK IN THE SWING POLYDOR	18	13	NOTHIN' MY LOVE CAN'T FIX JOEY LAWRENCE	16 17	10 NEW	THE STEREO MCs CONNECTED 4TH+B'WAY EAST 17 WALTHAMSTOW LONDON	THIS	LAST	
17	13	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC	19 20	12 14	BELARUSE LEVELLERS CHINA I WANNA LOVE YOU JADE GIANT	18 19	19 13	ERIC CLAPTON UNPLUGGED DUCK/REPRISE JANET JACKSON JANET, VIRGIN	WEEK	WEEK 1	SINGLES CAN'T HELP FALLING IN LOVE UB40 VIRGIN/CEMA
18 19	17 18	SOUNDTRACK ALADDIN LIBERATION/FESTIVAL SOUNDTRACK SINGLES EPIC	21	NEW	HANG YOUR HEAD (EP) DEACON BLUE COLUMBIA	20	15	DINA CARROLL SO CLOSE A&M	2	2	OH CAROLINA SHAGGY VIRGIN/CEMA
20	NEW	MARGARET URLICH CHAMELEON DREAMS	22 23	26 19	STAY KENNY THOMAS COOLTEMPO SWEAT (A LA LA LA LONG) INNER CIRCLE	21	NEW	DAVID SYLVIAN & ROBERT FRIPP THE FIRST DAY VIRGIN	3	3 4	SHOW ME LOVE ROBIN S ATLANTIC/WEA HAVE I TOLD YOU LATELY ROD STEWART WARNER
	1	COLUMBIA	24	17	MAGNET	22 23	22 17	KENNY G BREATHLESS ARISTA	5	5	BROS-/WEA
CF	RMA	(Der Musikmarkt) 7/6/93	25	NEW	WEST END GIRLS EAST 17 LONDON BREAK FROM THE OLD ROUTINE QUI 3 MCA.			LENNY KRAVITZ ARE YOU GONNA GO MY WAY			SLEEPING SATELLITE TASMIN ARCHER CAPITOL/ CEMA
_			26	NEW 20	I WANT YOU UTAH SAINTS LONDON EVERYBODY DANCE EVOLUTION DECONSTRUCTION	24 25	12 31	PAUL RODGERS MUDDY WATERS BLUES LONDON ERIC CLAPTON THE CREAM OF ERIC CLAPTON	6	6	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN/CEMA
EEK 1	LAST WEEK	SINGLES MR. VAIN CULTURE BEAT DANCE POOL	28	34	CHEMICAL WORLD BLUR FOOD	26	NEW	MICHAEL JACKSON DANGEROUS EPIC	7	NEW 7	BREAK IT DOWN TEARS FOR FEARS FONTANA/PLG COME UNDONE DURAN DURAN CAPITOL/CEMA
2	7	CAN'T HELP FALLING IN LOVE UB40 VIRGIN	29	40	THE KEY THE SECRET URBAN COOKIE COLLECTIVE PULSE 8	26 27	14	MANIC STREET PREACHERS GOLD AGAINST THE	9	NEW	KNOCKIN' DA BOOTS H-TOWN ATTIC/LUKE
3	2 3	TRIBAL DANCE 2 UNLIMITED ZYX WHAT IS LOVE HADDAWAY COCONUT	30 31	31 29	ZEROES & ONES JESUS JONES FOOD SWEAT USURA DECONSTRUCTION	28	38	SOUL COLUMBIA TAKE THAT TAKE THAT AND PARTY RCA	10	8	REGRET NEW ORDER POLYDOR/PLG ALBUMS
	4	WHEEL OF FORTUNE ACE OF BASE METRONOME	31	29	THE POWER ZONE (EP) THE TIME FREQUENCY	29	21	DONALD FAGEN KAMAKIRIAD WARNER BROS.	1	1	ROD STEWART UNPLUGGED AND SEATED
4 5	12	TWO PRINCES SPIN DOCTORS EPIC LOVE SEE NO COLOR U96 POLYDOR	33	NEW	INTERNAL AFFAIRS	30 31	1 8 23	GREEN JELLY CEREAL KILLER SOUNDTRACK ZOO VAN MORRISON TOO LONG IN EXILE EXILE/POLYDOR	2	2	WARNER BROS, WEA
4 5 6	6	INFORMER SNOW EASTWEST	34	23	BIG GUN AC/DC ATCO	32 33	NEW 26	NEW ORDER SUBSTANCE 1987 FACTORY/LONDON	3	3	VIRGIN/CEMA
4 5 6 7 8	6 7				THREE LITTLE PIGS GREEN JELLY ZOO		26	CHAKA DEMUS & PLIERS TEASE ME MANGO UTAH SAINTS UTAH SAINTS FERR	4	3	JANET JACKSON JANET. VIRGIN/CEMA SPIN DOCTORS POCKET FULL OF KRYPTONITE
4 5 7 8 9	6 7 10	THAT'S THE WAY LOVE GOES JANET JACKSON	35 36	25 35	RIDDIM US3 FEATURING TUKKA YOOT BLUE NOTE/	34			1 7 1	4	
4 5 7 8 9	6 7 10 14	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN SOMEBODY DANCE WITH ME D.J. BOBO EAMS	36	35	CAPITAL	35	20	BILLY IDOL CYBERPUNK CHRYSALIS	5		EPIC/SONY
4 5 7 8 9 10 11 12	6 7 10 14 8 9	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN SOMEBODY DANCE WITH ME D.J. BOBO EAMS OH CAROLINA SHAGGY VIRGIN SING HALLELUJAH! DR. ALBAN LOGIC	36 37 38	35 38 NEW	CAPITAL RUNAWAY TRAIN SOUL ASYLUM COLUMBIA DREAM OF ME OMD VIRGIN	35 36 37	20 32 25	BILLY IDOL CYBERPUNK CHRYSALIS ABBA GOLD - GREATEST HITS POLYDOR TEARS FOR FEARS ELEMENTAL MERCURY		4 5 9	EPIC/SONY AEROSMITH GET A GRIP GEFFEN/UNI VARIOUS ARTISTS SLIVER ORIGINAL
4 5 6 7 8 9 10 11 12 13 14	6 7 10 14 8	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN SOMEBODY DANCE WITH ME D.J. BOBO EAMS OH CAROLINA SHAGGY VIRGIN	36 37 38 39	35 38 NEW 37	CAPITAL RUNAWAY TRAIN SOUL ASYLUM COLUMBIA	35 36	20 32	BILLY IDOL CYBERPUNK CHRYSALIS ABBA GOLD - GREATEST HITS POLYDOR	5	5	EPIC/SONY AEROSMITH GET A GRIP GEFFEN/UNI VARIOUS ARTISTS SLIVER ORIGINAL SOUNDTRACK VIRGIN/CEMA VARIOUS ARTISTS LAST ACTION HERO COLUMBIA/
4 5 7 8 9 10 11 12 13 14	6 7 10 14 8 9 11 13 15	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN SOMEBODY DANCE WITH ME D.J. BOBO EAMS OH CAROLINA SHAGGY VIRGIN SING HALLELUJAH! DR. ALBAN LOGIC CAT'S IN THE CRADLE UGLY KID JOE MERCURY DO YOU SEE THE LIGHT SINAP LOGICARISTA ALL THAT SHE WANTS ACE OF BASE METRONOME	36 37 38	35 38 NEW	CAPITAL RUNAWAY TRAIN SOUL ASYLUM COLUMBIA DREAM OF ME OMD VIRGIN GIMME LUV (EENIE) DAVID MORALES MERCURY DO YOU SEE THE LIGHT SNAP FEATURING	35 36 37 38	20 32 25 28	BILLY IDOL CYBERPUNK CHRYSALIS ABBA GOLD - GREATEST HITS POLYDOR TEARS FOR FEARS ELEMENTAL MERCURY NEW ORDER REPUBLIC CENTREDATE CO/LONDON THE WATERBOYS DREAM HARDER GEFFEN RAGE AGAINST THE MACHINE RAGE AGAINST	5 6	5 9	EPICSONY AEROSMITH GET A GRIP GEFFEN/UNI VARIOUS ARTISTS SLIVER ORIGINAL SOUNDTRACK VIRGIN/CEMA VARIOUS ARTISTS LAST ACTION HERO COLUMBIA/ SONY
4 5 7 3 9 0 1 2 3 4	6 7 10 14 8 9 11 13	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN SOMEBODY DANCE WITH ME D.J. BOBO EAMS OH CAROLINA SHAGGY VIRGIN SING HALLELUJAH! DR. ALBAN LOGIC CAT'S IN THE CRADLE UGLY KID JOE MERCURY DO YOU SEE THE LIGHT SNAP LOGIC/ARISTA	36 37 38 39	35 38 NEW 37	CAPITAL RUNAWAY TRAIN SOUL ASYLUM COLUMBIA DREAM OF ME OMD VIRGIN GIMME LUV (EENIE) DAVID MORALES MERCURY	35 36 37 38 39	20 32 25 28 40	BILLY IDOL CYBERPUNK CHRYSALIS ABBA GOLD - GREATEST HITS POLYDOR TEARS FOR FEARS ELEMENTAL MERCURY NEW ORDER REPUBLIC CENTREDATE CONLONDON THE WATERBOYS DREAM HARDER GEFFEN	5 6 7 8 9	5 9 7 6 8	EPIC/SONY AEROSMITH GET A GRIP GEFFEN/UNI VARIOUS ARTISTS SLIVER ORIGINAL SOUNDTRACK VIRGIN/CEMA VARIOUS ARTISTS LAST ACTION HERO COLUMBIA/

L I Hits Of The World is compiled at Billboard/London by Julie Boodhoo. Contact 71-323-6686, fax 71-323-2314/2316.

Retail

Power Of Tower: Calif. Chain Gets Aggressive

BY ED CHRISTMAN

WEST SACRAMENTO, Calif.—With many well-heeled imitators copying its superstore home-entertainment concept, Tower Records/Video management used its company convention here to prime its troops to take the marketshare fight directly to its competitors.

The convention, held at the Radisson Hotel on June 26-30, carried the theme "Go Get 'Em."

In his opening address, Russ Solomon, president of the 120-unit worldwide company, also based here, said, "For years, we didn't have any competition. The chain stores in the mall and the racked discount department stores weren't in our business [of deep catalog], so we thought we had no competition.

'You should know the competition and what they are doing so you can combat them'

"But now times are changing," he continued. "There are a number of large competitors coming into the industry and bringing big money in with them. They are stealing our ideas and throwing them back at us."

But, he added, "I am a strong believer in understanding the competition. You shouldn't be preoccupied with them, but you should know who they are and what they are doing so you can combat them."

Among the competitors he cited were Minneapolis-based Best Buy, Stamford, Conn.-based HMV, Los Angeles-based Virgin, and Richmond, Va.-based Circuit City.

Also, he noted that two mall retailers, Albany, N.Y.-based Trans World Music Corp. and Minneapolisbased The Musicland Group, are moving out of enclosed shopping centers and building bigger stores.

Trans World is building superstores in free-standing and strip center locations, as well as putting large, discountoriented record departments inside the Incredible Universe, an electronics superstore concept launched by Radio Shack. Musicland is testing a superstore concept called Media Play, which combines music, video, books, computer games, and other home entertainment product in a 40,000-squarefoot space.

Tower, which also runs 15 book stores, also is beginning to see its competitors in the book industry move into music, he said. In Ann Arbor, Mich., Border's, which is owned by K Mart, has added a music department. Also, he said, "Another book chain to watch is Barnes & Noble. They are opening huge book stores, and they are beginning to make noise that they want to get back into the record business."

After detailing all the chains that have invaded Tower's turf, he said those retailers are part of the "them" in the slogan "Go Get 'Em."

Although he termed all merchants getting into the deep catalog business formidable competitors, he clearly indicated that Tower did not fear them, when he said, "Of course, with our panache, we will open right next to them."

Indeed, throughout the remainder of his speech and in an interview with Billboard, Solomon made it clear that Tower was aggressively moving to increase its market share.

In the interview, he pointed out that in 1993, Tower will generate about \$700 million in sales, up from the \$650 million it did last year. Of that, in excess of \$500 million are sales from U.S. operations, while the company's Asian business will chalk up \$120 million, and its U.K. stores are bringing in about \$50 million.

In the U.S. Tower runs 77 record and video stores, four outlets, 15 book stores, and three art galleries. In Asia it runs 16 stores and a wholesaler, while in the U.K. and Ireland, the chain has five stores.

Of the U.S. business, the company's book operation accounts for about 5% of sales, while the video rental and video sales bring in about 10% of the company's business.

During his address, he said that Tower has a number of stores in the planning stages, which would help the company retain its No. 1 position in the market (see story, this page).

In addition to expansion, Solomon said the company was very active in improving its existing stores as well.

Fifteen months ago, he noted, the chain had combined its music and video rental businesses, so that most locations stores had one GM overseeing both businesses. That move increased Tower's efficiency, as well as its ability to cross-merchandise, he said.

The chain also is aggressively moving to expand its merchandise offering, he added. "We are bringing in more computer games and more CD-I/CD-ROM titles. Also, we have been in books for over 30 years, but now we will get more aggressive in that business."

In one of its more innovative—and risky—moves, Tower is entering the clothing business. In moving into clothing, it is going beyond selling T-shirts bearing a logo or the picture of a popular music act. The chain has hired a designer, and has contracted with highquality apparel manufacturing plants to produce its own designer brand of clothes, including jackets, shorts, and shirts, all with a small, strategically placed Tower insignia. That business, which is headed by Liz Galindo, will try to capitalize on the Tower customer, many of whom are fashion conscious as well as being music buffs. So far, Tower has rolled out its clothing line in about 25 stores.

Also, with all of its branching out, Tower has not forgotten the music business, Solomon said. The chain plans on installing more stores-withina-store departments. Already, most Tower stores have a walled-off classical department, which now will be expanded into adult music rooms. But the chain will add to that concept by building loud rooms, which will stock and play heavy metal, alternative rock, hiphop, rap, and dance. The chain is also making a big push with listening stations, Solomon noted. About 25 stores each have at least four listening stations, and by October, the entire chain will have listening posts. During that time and afterward, Tower will continue to add listening posts to the stores, raising it beyond the initial four. In fact, in one store in Japan, Tower has 60 listening stations.

While all that is going on, Tower is working to complete the rollout of its point-of-sale system (dubbed ISP, for in-store processing). That will be a valuable tool for the buyers and the managers in the stores, Solomon said, but it won't be tied into a central computer. Tower will use the ISP POS system to enhance its system of decentralized (Continued on page 58)

Tower Rising To New Heights, And Sites *Chain Details Its Intensive Expansion Plan*

WEST SACRAMENTO, Calif.—Tower Records/Video may be facing plenty of competition that is opening superstores all around it, but the chain, based here, is not exactly standing still waiting for them.

At the company's convention (see story, this page), held June 26-30 at the Sacramento Radisson here, chain founder and president Russ Solomon outlined the company's plans for the next couple of years.

In New York, Tower just opened a 23,000-square-foot store on the Upper East Side, Solomon said. "It will be a dynamite store, with 14 listening booths," he said. And he pointed out that it is only a block from an HMV superstore.

Also in New York, the company plans to connect its video and book stores on the Lower East Side, which will make for a store with a total space of 20,000 square feet.

In Midtown, Tower is involved in negotiations to open a 7,000-squarefoot store in the base of Trump Tower.

On Long Island, N.Y., Tower will open its second store, a 12,000square-foot outlet in Massapequa, and is looking to do an additional store on the island. In addition, Tower will move just out of the New York City metropolitan area to open a store in Rockland Country, around the Tappan Zee Bridge area.

Heading southward in his speech, Solomon said the chain will enlarge its Tyson's Corner, Va., store, as well as open a new one in nearby Alexandria.

In the South, Tower will open a bookstore in Nashville, which will free up the space devoted to books in the record/video store there. In Gwinnett County, near Atlanta, the chain will open a 10,000-square-foot outlet, while in an Atlanta suburb, it will open a 15,000-square-foot store.

Out in the Midwest, in the Chicago area, Tower will open a store in Bloomington, Ill., which Solomon termed a prototype for the direction in which the company is moving. That store will have music, video, and a bookstore combined into one, as well as a cafe. In Schaumberg, Ill., the chain will open a store that will start at 17,000 square feet, and be expanded to 23,000 square feet.

Also in the Midwest, Tower will enlarge its Ann Arbor, Mich., store and is thinking about doing a store in East Lansing, Mich. Out West, Tower will enlarge its

Out West, Tower will enlarge its Larkspur, Calif., store from 2,800 square feet to 10,000 square feet. In addition, the chain is talking about doing stores in Glendale and La Jolla, he said. The chain also will open a store in a San Jose suburb.

In Costa Mesa in Orange County, Tower will try out a new concept called The Lab. It is opening a 5,000square-foot store that will be devoted to alternative music. "We will have a lot of fun seeing what to put into it," he said. He also noted that Tower already has one store in that market and that Virgin was planning to open its second U.S. store there as well.

Still on the topic of California, he said, "We will open a large 10,000square-foot outlet store in Vacaville. We have done very well with the outlet stores [which sell only cutouts and budget product]. We started them by accident but we will now expand [that concept] slowly." The company currently has four outlet stores.

Going further out west, Tower will open a third store in Hawaii.

In the same morning that Solomon addressed the company, his son, Michael, VP and general counsel, also spoke of the chain's plans outside the U.S.

In the U.K., Tower operates four stores and it just opened a fifth outlet in Dublin. In a joint venture, the chain will open a 5,500-square-foot store in (Continued on page 59)







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Retail

Arrow Aims For Market Share: Sounds & Video Fades Out?

ARROW ADDS ACTION: As volatile and competitive as the one-stop action is of late, count on another player going after market share once Arrow Distribut. ing gears up its subsidiary, Arrow Tele-Marketing. Or so advises Doug Harvey, president/CEO at the firm in suburban Cleveland, which will soon double its size to 72,000 square feet and, at the end of July, move nine miles away to Streetsboro, Ohio.

When Arrow makes that move, its onestopping arm, known as ATM, will benefit as well with an increase in space and inventory. Also, Arrow has been aggressive in adding staff to ATM, with the goal of expanding its business further.

Until now, Arrow has been known primarily for its rackjobbing operation, rather than its one-stop business. But Harvey sees a real

chance to enlarge the 21/2-year-old ATM, which is now headed up by Steve Simone, president, who comes from **Prior**ity Marketing. One-stop com-

petition in the Cleveland marketplace is heating up, according to industry observers there. In August, Galaxy Music Distributors, a Pittsburgh-based one-stop, will open a satellite branch there in an effort to snare that market's will-call business (Billboard, July 17).

by Ed Christman

In response to Galaxy's move, ATM will open a satellite office in downtown Cleveland, also aiming to snare the willcall business

In moving forward, one of the main tactics ATM will use to achieve growth will be to chase the urban music business more aggressively. Harvey says, "Look at the markets we're right in the middle of. The [majors] tell us 25% of all urban product is moved out of the their Midwest branches." In order to enhance ATM's stature in that area of music, Harvey just appointed Koko Collier. formerly of Virgin, as head of urban marketing and merchandising.

Even more of a feel for one-stops comes via another recent hiree, Jeffrey Boyd, one of the founders of Vinyl Vendors, the operation that flamed out in Kalamazoo, Mich. Boyd is joining Arrow as director of sales and marketing.

Also new at Arrow is Ken Quick, a name familiar to all the vendors who dealt with Target and Lieberman. "Ken worked with me at both [of those] places,"says Harvey of his new VP of merchandising and product control.

On the rackjobbing side of the business, Arrow has seen its business grow thanks to the addition of some new accounts. In April, it added 46 stores from Ames, the Connecticut-based discount chain, to the racking roster. In May, Arrow landed the entertainment software racking business for Sun TV & Appliances, a 32-unit electronics chain, and is just completing that rollout.

In preparing for its expansion, Arrow is hard at work upgrading its systems, which it already touts as among the best in the business. "We're fourth-genera-tion language in our systems," he says. "In fact, we've quadrupled our computer capacity. We create a new program almost daily.

AST STOP: Sounds & Video, the Milwaukee-based one-stop owned by Noel Gimbel, apparently has gone out of business. Gimbel, who bought the business from Radio Doctors, couldn't be reached for comment. Some of the one-stop's employees already have found gigs working as the sales force for a satellite office set up by Santa Ana, Calif.-based Abbey Road.

AMPLIFICATIONS: An article on Garth Brooks getting involved in the used-CD controversy (Billboard, July 10) needs amplification to explain the difference between Hastings' Books, Music & Video and Western Merchandisers. Both companies share the same headquarters facility in Amarillo, Texas, share some senior

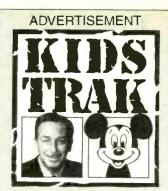
officers, and, at one time, were both under the same ownership umbrella-that of Marma-Sam duke, the company's founder. But about two

years ago, Marmaduke sold off the wholesaling/racking arm, known as Western Merchandisers, to Wal-Mart, retaining the Hastings retail chain. As reported in the story, Brooks' threat, if he decides to follow through on it, to withhold the CD shipment of his next album from retailers in the used-CD business would affect only the Hastings chain, which is selling used CDs in at least one of its locations. The wholesaling operation, and its racked accounts like Wal-Mart, would be shipped the CD. Is that all straight in your mind now? ... Another story that ran in Billboard on Spec's Music incorrectly suggested that SoundScan provided that chain with its market share for the South Florida market. In fact, Spec's, using its own data and SoundScan information on that market, extrapolated its own market-share estimate, says Mike Fine, president of SoundScan. SoundScan doesn't provide retailers with their market-share numbers, he states

SPEAKING OF the used-CD business (and nowadays what's a Retail Track column without mentioning that subject?), Portland, Ore.'s Music Millennium apparently decided to stage a little media event to protest Garth Brooks' involvement in the used-CD controversy. Terry Currier, the store's GM, threw a barbecue recently, under the banner "Bar-B-Q for Retail Freedom," according to the July 10 issue of The Oregonian. The featured food was "Garth Burgers" as Currier threw a CD of "The Chase" on the grill, cooked it up, and placed it on a hamburger bun. Bon appetit!

UN THE MOVE: Larry DeVuono has been appointed president and chief operating officer of Sight & Sound Distributors. DeVuono, who recently was elected to the Video Software Dealers Assn., was previously senior VP for that company, a video distributor based in St. Louis.

Assistance in preparing this column was provided by Earl Paige.



Mystery Solved

WHEN WE LAST LEFT store manager Mr. Sales R. Mylife, he had just discovered that his full display of the new Mickey Mystery Audio Kits was missing. He called both suspects, Clerk A and Clerk B, into his office and demanded to know Whodunnit!



Clerk A broke into tears. "I know you told me to keep the children's audio in the back of the store near the fire exit, she sobbed. "But I thought if families could find it more easily, they would buy it. I'm guilty of putting it up front, but I didn't steal it!"



Clerk B declared, "Don't look at me. When I saw the display up front it was empty, so I tossed the thing out. You know, we don't restock that kids' stuff."



After checking sales reports, Mr. Mylife discovered that the Mickey Mystery Audio Kits were not stolen but had sold-out in hours! "Merchandising them up front is brilliant!" he exclaimed. Clerk A was promoted. Clerk B was demoted for not restocking the display and sent to the Nome, Alaska, store. He has not been heard from since.



Lucy's Record Shop Caters To Nashville's Alternative Scene

BY JIM BESSMAN

NEW YORK-Record retail can be a dog's life, especially at Nashville's vinyl-oriented Lucy's Record Shop. which owner Mary Mancini named after her 15-month-old Weimaraner pup

"It was orig-



Per Minute, but a month later I realized people that were coming to the store just to see

her." says Mancini, whose 600square-foot shop has become a haven for Nashville's alternative music set. "Some even brought their puppies in to visit her. It was really sick

But it was also easier for Mancini's clientele to say, "Let's go to Lucy's" than "Let's go to Revolutions Per Minute." So she renamed the store after the "celebrity with the huge ego," with no objections from Jack, the stray black Lab Mancini adopted, who's not at all the jealous type.

Pets aside, Lucy's main attraction is its inventory. While the tiny space carries only 500-odd titles, the stock "caters to people other stores ignore," says Mancini.

"Most of it falls between do-ityourself stuff and major labels, so it has a hard time finding a home. The main focus is on indie labels and distributors who are still deep in vinvl Also 45s and other 7-inch [viny] product], which are a more inexpensive alternative for a lot of bands than CDs or full-length alhums and are making a tremendous comeback, with really beautiful, elaborate packaging and colored vinylcollectors' things



Lucy guards the record shop named after her

While much of the product falls under the broad alternative-rock rubrie, Maneini adds that Luey's also services Nashville's dance music scene. "We're the only importer of dance music 12-inches here, as well as techno, hip-hop, trance, and the other dance subgenres." she says. "We also take care of the regular import people. It's a three-tier store."

Musically, that is. A fourth tier involves merchandise such as T-shirts, fanzines, and comic books-"all subjective, since there's not enough space or money, so I buy the things I like to read."

These include the comprehensive Re/Search publications, especially Modern Primitives," which examines body piercing and tattooing, and "Incredibly Strange Music." which offers plenty of examples. Comics carried are suitably of the alternative variety, such as "Yummy Fur" and the ever-popular "Hate." The fanzines have taken on a localized bent, Mancini notes, as more and more Nashvillians are putting them out and bringing them to the store.

Local artists are represented there, too, with paintings hung on the wall along with chalk drawings by musicians.

"It's an eclectic mess," continues Mancini, who sells "leaded only" coffee to those who come just to hang out, or to consider such accessories

as T-shirts by local groups like the controversial Sister Nagsters or the Tennessee Abortion Rights organization, whose shirts Mancini sells on consignment. She also has sundry hoodoo perfumes and cleaners, and she's the "exclusive Southeast distributor" of illustrator J. Otto Siebold's "Jottoworld" product, especially his Jottoworld Airport club shot glasses.

A big Elvis fan. Mancini offers a wonderfully tacky poster highlighting important Elvis moments from cradle to grave. Then there's the Elvis shrine, featuring Elvis 8-

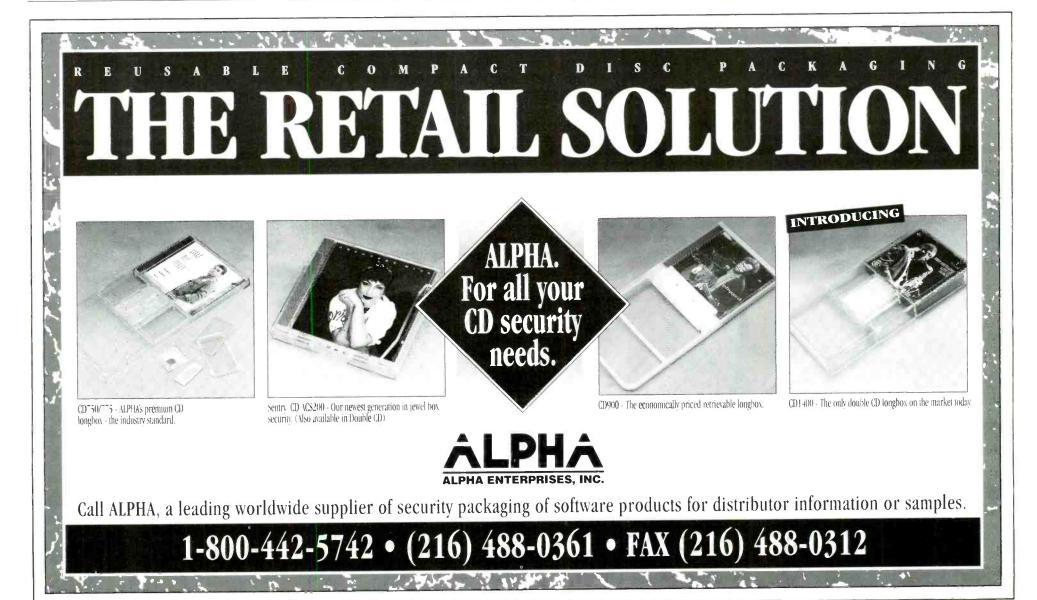
tracks, clock, rare photos, playing cards, and candle, as well as a Jesus head.

But Lucy's Elvis connection runs deeper, since the store opened last Aug. 16-the 15th anniversary of Presley's death. It was almost a year after Mancini moved to Nashville from New York, where she had been an A&R assistant at Elektra Records.

"New York was driving me a little crazy, and I wanted to get into the business down here because it's slower-paced and a nicer place to (Continued on page 59)



The Elvis shrine at Lucy's



Album Reviews

POP

ORCHESTRAL MANOEUVRES IN THE DARK Liberator PRODUCER: Andy McCluskey Virgin 88225

Brit techno-pop group's comeback and label switch are turning out to be a success story. based on early chart performance of the album and modern-rock response to first single, "Stand Above Me." That track also is making inroads at top 40 and-in a remixed rave version-in clubs. A similar fate awaits other cuts from the album, especially "Everyday," "Dollar Girl," and "Heaven Is." Fans whose memories go back further than the early '80s might appreciate OMD's cover of Velvet Underground's 'Sunday Morning" and its reworking of Barry White's "Love's Theme," with The Man himself behind the boards.

MATTHEW SWEET Altered Beast PRODUCERS: Matthew Sweet & Richard Dashut Zoo Entertainment 11050

Sequel to last year's commercial breakthrough, "Girlfriend," is a tougher, but even more dazzling exercise in pop-rock perfection. Again, Sweet benefits from a solid hand of backup players: Guitarists Richard Lloyd and Robert Quine return, and Ivan Julian, Nicky Hopkins, Greg Leisz, Fred Maher, Pete Thomas, and Mick Fleetwood join in. "The Ugly Truth" (heard in rock and countrified versions) is a great leadoff; "Life Without You," "Dinosaur Act," and "In Too Deep" are boldest of the rest. High-quality set should put Sweet over the top at last.

► JEFF BECK & THE BIG TOWN PLAYBOYS Crazy Legs PRODUCER: Stuart Colman Epic 53562

The masterful axe wielder's latest project is a radical departure from his trademark screaming style. Here, he and the celebrated British R&B outfit pay tribute to Gene Vincent & His Blue Caps, the pioneering American rockabilly group most famous for the 1956 hit "Be-Bop-A-Lula" (absent from this record). So faithful is Beck's reproduction of Blue Cap guitarist Cliff Gallup's super-clean, tape-delayed, hollowbody sound that listeners won't know it's Beck unless they're told. A fitting tribute to a founder of rock'n'roll, albeit out of sync with the rockabilly revival of the '80s

PATTI SCIALFA Rumble Doll

PRODUCER: Mike Campbell Columbia 44223

Listeners picking for references to Scialfa's alliance with Bruce Springsteen will find more than a few, but what's far more meaningful about this debut project is the artist's talent for crafting introspective, sometimes haunting, and always beautiful rock tunes. Foremost among them are the Pretenders-styled "Lucky Girl," the seemingly autobiographical "Come Tomorrow," and the entrancing "Big Black Heaven." Also of note is the lead single, "As Long As I (Can Be With You)," which-like most of these tracks-offers potential aplenty for album-rock venues

► TODD RUNDGREN/TR-I

No World Order PRODUCER: Todd Rundgren Forward 71266

In his effort to concoct a multimedia concept album, the ever-talented Rundgren may have given short shrift to the most important part of it: the music. Much of the record consists of repetitive, techno-infused passages accompanied by contrived rhymes that are rapped unconvincingly. Fortunately, album-rock and alternative programmers can salvage tracks like "Property" and sections of the multipart "No World Order" and "Worldwide Epiphany," which stand on their own as potential hits.

SPOTLIGHT



Sweet Relief/A Benefit For Victoria Williams PRODUCERS: Various Thirsty Ear/Chaos/Columbia 57134

Project to benefit singer/songwriter Williams, stricken last year with multiple sclerosis, is a musically winning all-star affair. Contributors include Soul Asylum, Lucinda Williams, Pearl Jam, Michael Penn, Lou Reed, Maria McKee, Matthew Sweet, the Jayhawks, the Waterboys, Giant Sand, and Michelle Shocked; all hands ably perform various eccentric and touching Williams compositions. This isn't just a noble helping hand-it's also a real monument to a unique performer's art.

ROBIN ZANDER

PRODUCERS: Jimmy Iovine & Robin Zander, James Earley & Matt Oyke, Mike Campbell, Mick MacNeil Interscope 92204

Cheap Trick vocalist waltzes off on his own in a well-sung solo debut that unfortunately suffers from underambitious writing and song selection. The best tracks here have the snap of Zander's finest work with his band; "Reactionary Girl," "I've Always Got You," and duets with Maria McKee ("Show Me Heaven," from the "Days Of Thundes" cound then by and Christian Thunder" soundtrack) and Christina Amphlett ("Boy") will play easily on the air, but much of the remainder just doesn't match the quality of the singing.

SUICIDAL TENDENCIES Still Cyco After All These Years PRODUCERS: Mark Dodson & Mike Muir Epic 46230

Latest from L.A. thrash pathfinders is a compare-and-contrast gambit, since the majority of the record is a remake of Suicidal's 1983 Frontier debut album. The remodeled sound here is beefier and perhaps more radio-friendly, but anyone who has the original "Institutionalized" engraved on their brainpan may want to step out for a Pepsi, since this is basically a redundant exercise.

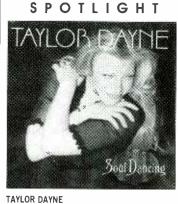
CASEY SCOTT

Creep City PRODUCER: Thom Panunzio Signal/Capitol 99897

If the road of excess leads to the palace of wisdom, then this debuting singer/ songwriter rates as positively Solomonic. Obviously steeped in the rock and verse of Patti Smith, Scott flails wildly in every direction here, backed by a steely but underrecorded band. When matters come together, as on "7th Of November," some heat is generated, but a somewhat frenetic messiness prevails throughout. However, Scott could develop into a provocative talent with sufficient focusing of her obviously massive energies.

K.T. SULLIVAN Crazy World PRODUCER: Hugh Fordin DRG 91413

Sullivan is among the New York cabaret standouts whose voice is as suited to an operetta setting as to a more intimate nightclub environment. Here, she focuses



Soul Dancing PRODUCERS: Various Arista 18705

More than three years since her last record, Dayne is finally back, sounding assertive as ever and at times uncannily like Tina Turner. Aided by savvy production from the likes of Shep Pettibone, Clivilles & Cole, Rick Wake, and Narada Michael Walden, Dayne threatens to score with top-40-suited tracks such as first single "Can't Get Enough Of Your Love," the infectious "I'll Wait," and the rocking "Dance With A Stranger." On the softer side, ballads like "Send Me A Lover," "The Door To Your Heart" (a duet with Keith Washington), and "If You Were Mine" are AC hits waiting to happen.

on underexposed yet worthwhile repertoire including Jerome Kern-Leo Robin's "In Love In Vain," Arthur Schwartz & Dorothy Fields' "This Is It," and Schwartz & Howard Dietz's sly "Blue Grass." If this is not the night out, Sullivan will do very well at home.

JAZZ

GEORGE BENSON Love Remembers PRODUCERS: Various Warner Bros. 26685

The mellifluous veteran delivers yet again with a discful of typically lustrous contemporary jazz/AC tunes, some vocal, some instrumental. accompanied by such notable collaborators as Bob James, John Patituci, Kirk Whalum, Hubert Laws, and Randy Brecker. Early chart signs confirm impressive caliber of project, and Benson's reputation as a masterful modern jazz guitarist and vocalist should continue to generate results.

GONZALO RUBALCABA Suite 4 Y 20 PRODUCER: Gonzalo Rubalcaba Blue Note 80054

VITAL REISSUES

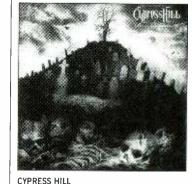
SAM & DAVE

Sweat'N'Soul/Anthology (1965-1971) COMPILATION PRODUCERS: Steve Greenberg & Bill

Inglot Rhino 71253

Incessantly soulful Stax duo of Sam Moore and the late Dave Prater created a flood of hot R&B hits during the '60s, and marvelous two-CD collection, boxed with a handsome booklet, deals out the cream of their work together. The 50 tracks here (which include some little-heard Moore solo numbers, cut after the bellicose duo split up) feature crack playing by ace Memphis backup bands, sharp wordsmithing, and, of course, the crackling interplay of Moore and Prater's gospel-fed voices. Soul nirvana.

SPOTLIGHT



Black Sunday PRODUCER: DJ Muggs Ruffhouse/Columbia 53931 (original), 57296 (edited)

West Coast hard rap combo's second work draws from the same vein as its breakthrough album of late '91. With self-explanatory titles like "I Wanna Get High," "Hand On The Clock," and "We Ain't Goin Out Like That," almost every cut here addresses street violence, racial tension, and marijuana use. While the album's bleak content (at least in the unedited version) is likely to preclude massive air time, the group's wide fan base is getting exactly what it has been waiting for, setting the stage for a good run at the cash register.

pianist consists of trio and quintet tracks, often featuring elder bassman Charlie Haden. This understated, reflective set quietly challenges the conventions of Latin jazz, with Rubalcaba's subtle tonalities sometimes sounding closer to Bill Evans than Michel Camilo. Highlights are such original themes as the lyrical "Transparence" and the the the light-fingered, uptempo "Siempre Maria." Intriguing cover choices include the Beatles' "Here, There And Everywhere" and romantic standard "Perfidia."

LATIN

* NARCISO MARTINEZ Father Of Conjunto PRODUCER: Chris Strachwitz Arhoolie 361

Label once again assembles a fine historical compendium documenting Marinez's polkafied, accordion-powered conjunto sound that dominated Texas and much of the Southwest in the '30s. 40s, and '50s. Polka and waltz instrumentals are nicely complemented with tender vocal tracks from legendary Lydia Mendoza, her sisters Juanita and María, plus Carmen

JOHNNY SHINES & ROBERT LOCKWOOD

PRODUCER: no Paula 14

Stan Lewis' blues and soul label has been culling some top-flight catalog material from other labels in recent years; latest reissue set includes marvelous Robert Johnson-inspired performances recorded for Chicago's JOB by Johnson's one-time sidekick Shines (who died earlier this year) and the blues legend's stepson Lockwood, who would later distinguish himself as a soloist and house band member for Chess. Indelible works like "Brutal Hearted Woman" and "Dust My Broom" belong in any complete collection.

MOZARIBE

Apurando El Paso PRODUCERS: Frantoni Santana, Carlos Jaquez Nelson 1001

This 19-person outfit-most of which performs with the Dominican Republic's National Symphonic Orchestra—bows with a romantic merengue/bachata effort that sounds at times like Grupo 4.40 airbrushed with classical string fills. That means radio likely will bite on upbeat tracks such as the title cut and "El Indio De La Charca," plus slower-paced numbers "Piedrecitas De Oro" and "Rocio De Tus Labios.

COUNTRY ► RONNIE MILSAP

True Believer PRODUCERS: Ronnie Milsap, Rob Galbraith Liberty 80805

Milsap veers in and out of the middle of the road on this formidable first release for new label. From the slide-guitar-driven country rock of the title track to the smooth crooning of "A Million Years 'Til Then," the singer sounds rejuvenated throughout. He never could resist a standard, and "These Foolish Things (Remind Me Of You)" gets the full Milsap-y treatment.

CLINTON GREGORY

Master Of Illusion PRODUCER: Ray Pennington Step One Records 0075

The uncrowned king of indie-label country cuts a wide stylistic swath on this slightly uneven effort. It's on ballads like the Skip Ewing-penned "If I Were A Painting" that Gregory really shows his stuff. His clipped phrasing and understated-yet-expressive singing also work wonders on other slow numbers like "Wish You Were Here" and Buck Owens' "The Arms Of Love." And he displays a fine, fiddler's flair for a Texas swing tune with "Ladies' Choice." But when Gregory tries to cut loose on the hackneyed "Rocking The Country," he falls flat.

CLASSICAL

GRIEG: PIANO CONCERTO (ORIGINAL VERSION); 25 SMALL PIANO PIECES Love Derwinger, Piano, Norrkoping Symphony Orchestra, Hirokami BIS CD-619 (Qualiton)

One of the more intriguing releases issued during the Grieg sesquicentennial year. Main interest centers on the concerto, offered here in an early version that differs in significant detail from the composer's final edition. (A summary of the differences is listed in the liner notes to inform the curious.) Derwinger is a convincing advocate in this premiere recording of the concerto in this form, as well as in the short and often charming "Small Pieces," also heard on disc for the first time.

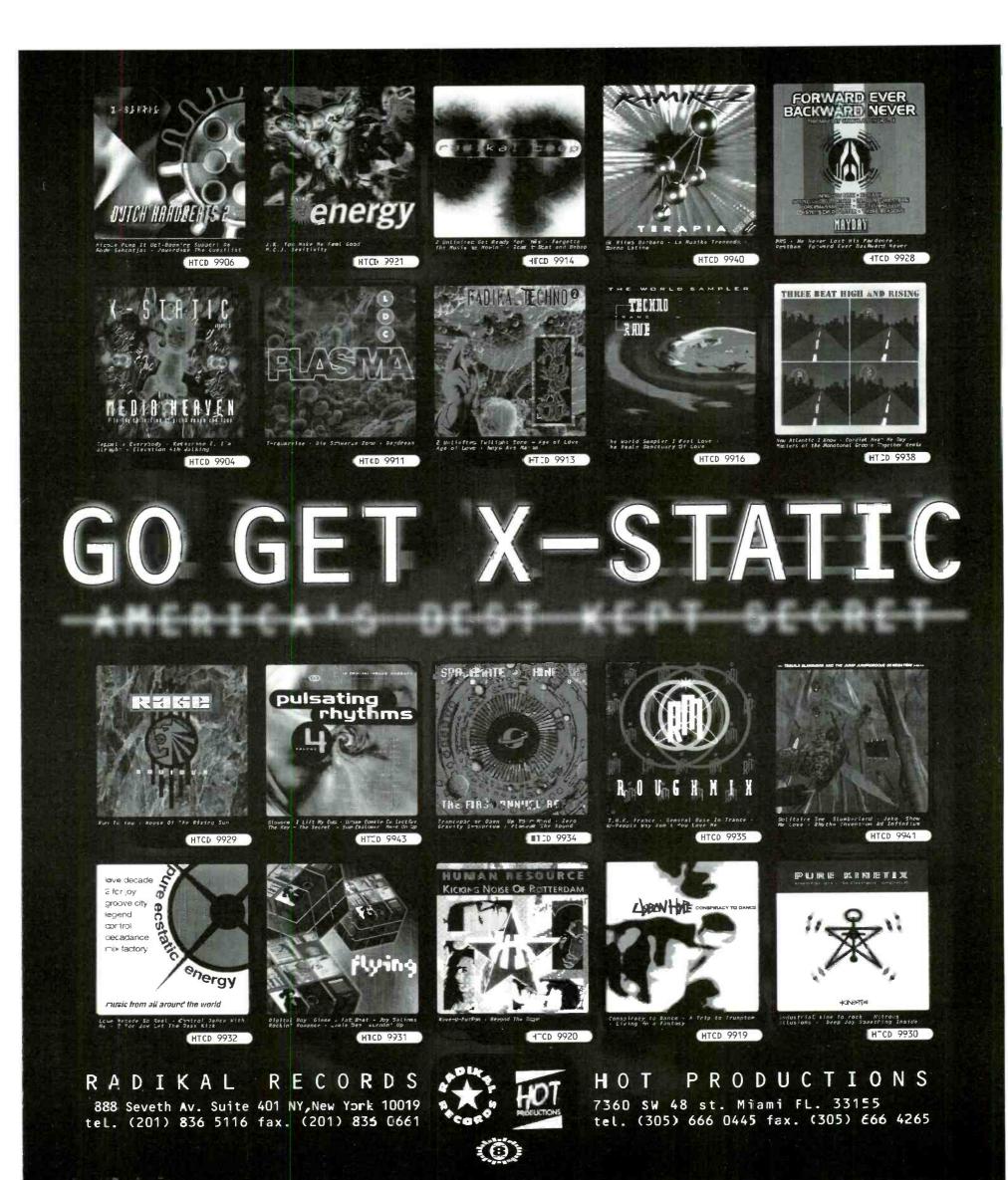
STRAVINSKY: DUMBARTON OAKS CONCERTO; SCENES DE BALLET; AGON Orchestra of St. Luke's, Craft MusicMasters 67113

Some of the composer's most accessible works are grouped together in this package, the fourth volume in longtime Stravinsky colleague Robert Craft's continuing cycle. Again, he exhibits total security in finely judged readings that are framed this time in excellent sound. Among additional works on the disc are a "Happy Birthday" arrangement, a choral version of the "Star-Spangled Banner," and "Circus Polka," as choreographed by Balanchine for 50 elephants.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (*): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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Retail

Fearing Classical Peak, Allegro Looks To Build On New Terrain

BY JIM BESSMAN

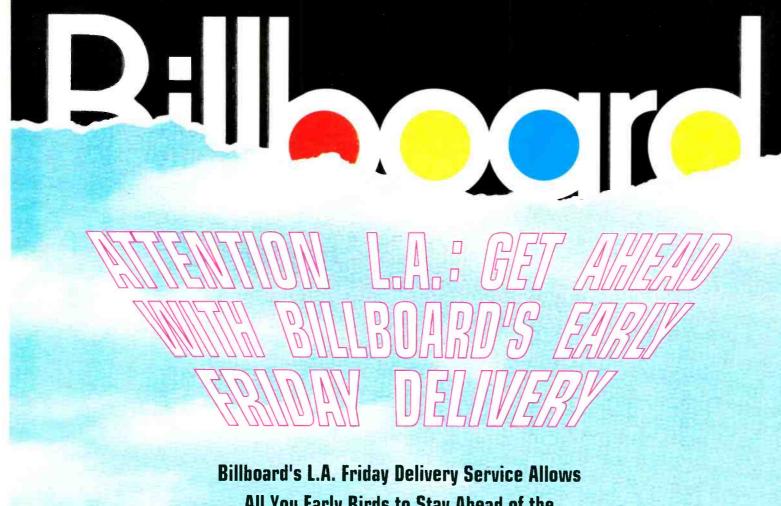
NEW YORK—Faced with a perceived peak in the classical music business, top classical music indie distributor Allegro Corp. is looking to expand its merchandise and account base.

The Portland, Ore.-based company, which like its competitor Koch International lays claim to being the No. 1 independent classical distributor. is heading into distribution of video, children's audio, books on tape, and CD- ROM product. It's also establishing custom classical labels for retail chains, as well as readying classical programming for radio syndication.

"As dealers automate their inventory controls and management functions, the ability to add value to the distribution process diminishes." explains Allegro president Joseph Micallef, "Distribution just isn't that complicated. So we see ourselves over time becoming less a distribution company and more a marketing company." Facilitating the shift, Micallef says, is Allegro's heightened role in catalog exploitation via special product.

"Historically, that's been the domain of the majors because they had vast catalog, and indies would license tracks. But we see a much more important role for us here: We work closely with 100 classical indie labels, and represent a catalog of over 5.000 titles. We can produce custom product and tap into a marketplace we wouldn't get into otherwise." Allegro is currently compiling a 25title custom classical label for a major national retailer—the identity of which Micallef wouldn't disclose—with other chains possibly to follow. According to Micallef, the "private" house line features standard classical repertoire and old warhorses, and is "branded" with the chain's name.

At the same time, Micallef adds, Allegro is increasingly a source of classical programming, rather than solely being a "vendor of finished goods to re-



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tail." Already a programmer of classical tracks to airlines, Micallef says several radio programs are in the works for fall syndication via NPR and other outlets.

More significantly, though. Allegro is broadening its traditionally distributed finished goods with an eye to future retail trends.

"We're trying to position ourselves to also be the biggest indie distributor of spoken-word product," says Micallef. "We just made a deal with Dove Audio-the biggest indie producer of books on tape-for exclusive distribution into over 1,000 record stores. Dove's children's product gives us an especially important base, because children's product is the natural entree into interactive educational product and children's CD-ROM is the first example of the new world of print, audio/ video, and computer software coming together into the mass market. So we're able to get in on the ground floor

Gearing up for the future, Allegro has comprehensive bar coding in both music and nonmusic product, domestic and foreign. It is introducing an electronic ordering/invoicing capability, and supplying its sales force with scan guns for tying in with their personal computers—streamlining operations by cutting down on time and paperwork.

Micallef also boasts a 100,000 mailorder base, accounting for 10% of his annual sales, which he declines to specify. Two-thirds of his business is with record stores, with the rest in nonmusic outlets. All told, Allegro services 6,000 "billed to" accounts.

The company has 22 people in the head office, and 21 sales reps in the U.S. and Canada. It has an in-house art department for point-of-purchase, and also handles most of its radio and media promotions in-house. Its annual Allegro Label Conference, Micallef notes, has evolved from a "labels educating the retailers" forum to vice versa.

An investor in the business of acquiring underperforming companies or fast-growing ones in need of management expertise, Micallef, along with brothers Vincent and Rico, took on the then-7-year-old Allegro in 1989. While most of its distributed labels are classical, it also carries some jazz and international music lines, with foremost vendors now including Denon, Pickwick International, Dorian, Collins, Savoy Jazz, DMP, Dove Audio, CBC Records, and Classics of Pleasure.

Allegro is expanding its capabilities beyond classical because of the state of that business today, Micallef says.

"It peaked four or five years ago, and has been relatively steady in dollar terms for the last three or four years," he says.

POWER OF TOWER

(Continued from page 53)

buying.

At the end of his speech, he reminded Tower staffers, "No company places more trust in its people than us. It's because you have shown that you are worthy of it. You know that the right things to do are take care of the customer, the business, and to kick the competition's ass, so, go get 'em."

Billboard®

FOR WEEK ENDING JULY 24, 1993

Retai

TOP POP. Catalog Albums_{TM} COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED. COMPILED AND PROVIDED BY SOUNDSCAN

WEEK	LAST WEEK	REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) TITLE	WKS. ON
1	1.	★ ★ NO. 1 ★ ★ ★ BOB MARLEY AND THE WAILERS ▲ 4 TUFF GONG/ISLAND 846210*/PLG (9.98/15.98) 10 weeks at No. 1	103
2	2	JIMMY BUFFETT A 2 SONGS YOU KNOW BY HEART MCA 5633* (7,98/11.98)	114
3	3	ERIC CLAPTON ▲ ³ TIME PIECES - THE BEST OF ERIC CLAPTON POLYDOR 825382* (7.98 E0/11.98)	114
		ENYA A 2 WATERMARK	91
4	6	REPRISE 26774/WARNER BROS. (10.98/15.98) JOURNEY & DURNEY'S GREATEST HITS	114
5	8	COLUMBIA 44493 (9.98 EQ/15.98) STEVE MILLER BAND▲ 6 GREATEST HITS	
6	4	CAPITOL 46101 (7.98/11.98) THE EAGLES ▲ 12 GREATEST HITS 1971-1975	114
7	5	ELEKTRA 105* (7.98/11.98) AEROSMITH ▲ 6 GREATEST HITS	114
8	7	COLUMBIA 36865 (5.98 EQ/9.98) JAMES TAYLOR ▲ 4 GREATEST HITS	112
9	9	WARNER BROS. 3113* (7.98/11.98) THE EAGLES • GREATEST HITS VOL. 2	114
10	10	ELEKTRA 602D5 (7.98/11.98) PINK FLOYD ▲ 12 DARK SIDE OF THE MOON	112
11	11	CAPITOL 46001* (9.98/15.98) U2 ▲ 5 THE JOSHUA TREE	114
12	18	ISLAND 842298*/PLG (9.98/16.98)	82
13	13	COLUMBIA 36183* (15.98 EQ/31.98)	114
14	12	METALLICA ▲ ³ AND JUSTICE FOR ALL ELEKTRA 60812 (9.98/15.98)	105
15	14	CREEDENCE CLEARWATER REVIVAL CHRONICLES VOL. 1 FANTASY 2* (11.98/18.98)	26
16	15	ELTON JOHN GREATEST HITS POLYDOR 512532*/PLG (7.98/11.98)	108
17	17	GUNS N' ROSES ▲ 10 GEFFEN 24148 (9.98/15.98) APPETITE FOR DESTRUCTION	114
18	16	MEAT LOAF ▲ 7 CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98) BAT OUT OF HELL	114
19	22	METALLICA ▲ 2 ELEKTRA 60396 (9.98/13.98)	99
20	21	THE DOORS ▲ ² BEST OF THE DOORS ELEKTRA 60345 (12.98/19.98)	103
21	20	METALLICA 2 MASTER OF PUPPETS ELEKTRA 60439 (9.98/13.98)	10
22	19	JANIS JOPLIN A 2 GREATEST HITS	73
		COLUMBIA 32168 (5.98 EQ/9.98)	30
23	45	ISLAND 811148 (7.98 EQ/11.98) MICHAEL JACKSON ▲ 21 THRILLER	26
24	25	EPIC 38112 (9.98 EQ/15.98) BEASTIE BOYS A 4 LICENSED TO ILL	1
25	27	DEF JAM 40238/COLUMBIA (7.98 EQ/11.98) PETER GABRIEL ▲ 3 SO	52
26	28	GEFFEN 24088 (9.98/13.98) CHICAGO ▲ GREATEST HITS 1982-1989	16
27	24	REPRISE 26080*/WARNER BROS. (9.98/15.98) DEF LEPPARD ▲ 10 HYSTERIA	10
28	29	MERCURY 830675 (10.98 EQ/15.98) BILLY JOEL 4 4 GREATEST HITS VOL. I & II	10
29	26	COLUMBIA 40121 (11.98 E0/28.98) GRATEFUL DEAD ▲ THE BEST OF SKELETONS FROM THE CLOSET	11
30	23	WARNER BROS. 2764 (7.98/11.98)	3
31	31	ELEKTRA 103 (7.98/11.98)	4
32	33	BON JOVI A 9 SLIPPERY WHEN WET	53
33	40	FLEETWOOD MAC GREATEST HITS	9
34	-	CONWAY TWITTY THE VERY BEST OF CONWAY TWITTY MCA 31238 (4.98/11.98)	3
35	37	THE POLICE A 3 A&M 3902 (9.98/15.98) EVERY BREATH YOU TAKE - THE SINGLES	9.
36	35	ENYA ENYA ATLANTIC 81842/AG (7.98/11.98)	6
37	34	VIOLENT FEMMES ▲ VIOLENT FEMMES SLASH 23845/WARNER BROS. (9.98/15.98)	4
38	30	THE BEATLES ▲ ⁸ SGT. PEPPER'S LONELY HEARTS CLUB BAND CAPITOL 46442* (9.98/15.98)	4
39	-	U2 UNFORGETTABLE FIRE	
40	41	LED ZEPPELIN ▲ 10 LED ZEPPELIN IV ATLANTIC 19129*/AG (7.98/11.98) LED ZEPPELIN IV	1
41	32	RIGHTEOUS BROTHERS ▲ BEST OF RIGHTEOUS BROTHERS	1
42	43	LYNYRD SKYNYRD A BEST - SKYNYRD'S INNYRDS	3
43	36	PATSY CLINE A 4 GREATEST HITS	1
		MCA 12* (4.98/10.98) MICHAEL JACKSON ▲ 6 ENC 40000 (0.08 E0/15.00) BAD	1
44	39	EPIC 40600* (9.98 EQ/15.98) LED ZEPPELIN ▲ 6 LED ZEPPELIN 2	1
45	38	ATLANTIC 19127/AG (7.98/11.98) SOUNDTRACK ▲ 5 TOP GUN	5
46	48	COLUMBIA 40323 (7.98 EQ/11.98)	3
47	-	WARNER BR05, 3103 (7,98/11.98) AC/DC ▲ 10 BACK IN BLACK	-
48	-	ATLANTIC 16018/AG (9.98/16.98) METALLICA ▲ KILL 'EM ALL	8
49	42	ELEKTRA 60766 (9.98/13.9B)	6
50		DON HENLEY ▲ ³ GEFFEN 24217 (9.98/15.98) Ins are older titles which have previously appeared on The Billboard 200 Top Albur	

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.

LUCY'S RECORD SHOP CATERS TO NASHVILLE'S ALTERNATIVE SCENE (Continued from page 55)

live. This is Music City—the next hub of the music industry."

A DJ friend from England came to town to visit, and the two went out record shopping—but found no place to buy new vinyl product.

"There are really great used record stores here, and Tower has some 12-inch, but nobody carries full-length albums or imports or 45s on vinyl, or local music as well. So there was a niche that needed to be filled, and I got tired of looking for a job."

So Mancini opened Lucy's Record Shop—then Revolutions Per Minute—in an industrial area on Church Street, across from the Meadow Gold Ice Cream plant and a few minutes from both Music Row and Vanderbilt. Of her 500 titles, 65% are in vinyl configurations. Indie product accounts for 40%, dance titles for another 40%, and imports 20%.

"Average sales are up to about \$100 daily," says Mancini. "When I first started making that consistenly, it was a shock."

Sales have doubled since she started holding weekly "Migraine Matinee" hardcore shows at the store last December. Lucy's is actually 2,400 square feet, and Mancini originally intended to use the remaining space as an art gallery. But she then became acquainted with House of Pain, a local production company/record company/fanzine publisher that had been staging regular hardcore concerts—but was in need of a new venue.

Now the only place in town for allages hardcore shows, Lucy's stages Migraine Matinees every Sunday afternoon. Each show stars two local bands, such as the Teen Idols, Uncle Daddy, and Fun Girls from Mt. Pilot, and one group from elsewhere that's heard about the store, such as Brainiac, from Ohio. Sister Nagsters, who were recently arrested for removing their shirts while pointing out different social standards for men and women, also did a monthlong performance-art run at

TOWER'S NEW HEIGHTS (Continued from page 53)

Israel. Tower may do a store in Spain as well, Michael Solomon said.

In Asia, Tower is well established, with 15 stores in Japan and one in Taipei, Taiwan. It plans to open a second outlet in Taipei, with others slated for Hong Kong and Singapore, and, he adds, "[Keith] Cahoon, [director of Far East operations] has his sights set on China."

Tower has just begun its push into South and Central America, too. Through a joint venture, it will open a 13,500-square-foot store in Mexico and is looking at São Paulo and Rio in Brazil and Buenos Aires in Argentina.

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Lucy's.

On July 17, Mancini held a private in-store "Friends Of Lucy's" party, in gratitude for all the community support during her first year in business.

"Ever since I got down here, people have been incredibly supportive and helpful, and I just wanted to say thank you. I have a core group of customers and friends and family, and that's priceless."

Future Lucy's objectives include getting the performance space "up to codes" in making it a "legitimate" club. Mancini also hopes to get Elvis to appear at her first-year anniversary.

sary. "There's a guy in Nashville who changed his name to Elvis Aaron Presley who looks and dresses just like him," Mancini says.



Lucy's owner Mary Mancini with store staff, Lucy (shown kissing Mancini) and Jack.







Retail

FOR WEEK ENDING JULY 24, 1993

Vincent's Revived Label Turns Up Aces; Book Plugs Newcomers Into Networking

ACE IN THE HOLE: Much to our delight, DI recently received a communiqué from Johnny Vincent, the owner and operator of the storied Ace Records.

In recent years, Ace has probably been best-known for foreign and domestic reissues of its R&B and rock'n'roll hits by such great talents of the '50s and '60s as Frankie Ford, Jimmy Clanton, Huey "Piano" Smith, Earl King, and Bobby Marchan. Only recently, Scotti Bros. issued two Ace hit compilations.

But Vincent doesn't want Ace to be remembered as just a top indie of the past. "If we can, we're gonna try to come with some crazy records," he says. "We've been putting out the old stuff, but about a year ago, we started cutting new stuff."

Vincent, who operates Ace out of Jackson, Miss., has high hopes now for "Let's Get Together," a superlative album by vocalist Willie Clayton. This R&B opus includes a fabulous single, "Three People," that will immediately remind listeners of Sam Cooke.

Acceptance of the Clayton album has been rapid in the South, according to Vincent. He adds Memphis, Tenn.-based indie distributor Select-O-Hits has taken orders for 12,000 units. (City Hall, Bassin, and MS are among other indies carrying Ace.)



by Chris Morris

Current Ace releases include albums by **Robert "The Duke" Tillman** and **Frank-O** and "America's Rhythm & Blues Hall Of Fame," a compilation of contemporary and classic Ace recordings. Vincent says future projects will include a new Frankie Ford album.

The irrepressible Vincent, who says he will continue operating Ace as an R&B-based imprint, adds, "We're gonna try to get in and give some competition to the majors."

Best of luck to this venerable label in its latest incarnation.

CONTACT!: Neophytes looking for some handy tips on making a dent in the music business should be directed to "Networking In The Music Industry," a handy new book written by Jim Clevo and Eric Olsen and published by Rockpress Publishing of San Diego. Billboard.

The tome includes a solid chapter featuring feedback from such indie label and distribution mavens as Greg Ginn (SST/Cruz, L.A.), Greg Werckman (Alternative Tentacles, San Francisco), Brett Gurewitz (Epitaph, L.A.), Woodrow Dumas (C'Est La Mort, Baker, La.), Daniel House (C/Z, Seattle), and Camille Sciara (Dutch East India Trading Co., New York).

The book also contains useful chapters on the press, radio, trade groups, video, corporate sponsorships, and important trade shows.

Judging from the phone calls we get from music-biz newcomers groping for some answers, "Networking" should serve a useful function for anyone trying to get their foot in a door that's often hard to budge.

FLAG WAVING: The music on the San Diego trio **Deadbolt**'s debut **Headhunter/Cargo** album, "Shrunken Head," is described by the group as 'voodoobilly." So what the heck is the difference between voodoobilly and the more familiar category of "psychobilly?"

"Well, psychobilly is sort of like rockabilly with a punk edge to it," says singer **Harley Davidson**. "Maybe you'll have a guy with a standup bass with a Mohawk or somethin'. Whereas voodoobilly we're kind of pioneers of the voodoobilly sound. It's a little creepier."

This may be a fine point—after all, Deadbolt's basic reverb-drenched style will be largely familiar to anyone conversant with the **Cramps**—but creepy "Shrunken Head" certainly is. The album's tales of bizarro lab experiments, voodoo dolls, phone calls from beyond the grave, and post office-induced psychosis will strike a merry chord with any neo-'billy freak.

Explaining band's genesis three years ago, Davidson says, "There was this watering hole called the Pink Panther, kind of like this strange place where all the punkers and the weird people would hang out. We all met down there and finally wound up living in the same place."

Adds bassist Rob MacLean, "Harley and [drummer] Les [Vegas] had this little duo, and they'd play at laundromats and parties." He says he played the band's first show "for a pack of Marlboros. The rest is history."

Deadbolt was in good company on its first single release: The 45, issued by **Standard Records** (an indie label run by **O**, lead singer of the fine San Diego band **fluf**), also featured current local heroes **Rocket From The Crypt**.

Davidson says the trio draws a strange crowd: "The promoters have put us together with a lot of young punk bands. We get like a weird crossover crowd."

As for trad rockabilly nuts, MacLean says, "They look at us kind of weird. We have several rockabilly fans that come down and check us out. In terms of traditionalist style, the closest we are to the '50s is, back then they really gave a show, they entertained. Deadbolt's motto is, "Thou shalt entertain.' You watch a Deadbolt show, you'll walk away a little disturbed, maybe have bad dreams, but it's a show you'll never forget."

~	0	CHART	Compiled from a national	I sample of retail store sales reports.
VEEK	S. AGO	ON C		sample of fortal store saids reports.
THIS WEEK	2 WKS.	WKS. 0	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIS
_		5	NEW AGE A	
				No. 1 * *
1	1	13	IN MY TIME O PRIVATE MUSIC 82106	7 weeks at No. 1
2	2	85	SHEPHERD MOONS ▲2 REPRISE 26775/WARNER BROS.	ENY
3	3	9	NARADA DECADE NARADA 63911	VARIOUS ARTIST
4	4	17	MRS. CROWE'S BLUE WALTZ RELATIVITY 1162	ADRIAN LEG
5	6	216	WATERMARK A2 REPRISE 26774/WARNER BROS.	ENY
6	5	23	CURTAIN CALL MOULIN D'OR 932	DANNY WRIGH
7	7	19	THE LONDON CONCERT VARESE SARABANDE 5399	CHRISTOPHER FRANK
8	14	3	CELTIC ODYSSEY NARADA 63912	VARIOUS ARTIST
9	8	15	LINK WINDHAM HILL 11123	OYSTEIN SEVA
10	9	7	MONTEREY NIGHTS GTS 4570	JOHN TES
11	10	11	BLUE NIGHT INOVATIVE COMMUNICATION 51582	BLUE KNIGHT
12	11	169	NOUVEAU FLAMENCO HIGHER OCTAVE 7026	OTTMAR LIEBER
13	13	67	SOLO PARA TI EPIC 47848	OTTMAR LIEBERT + LUNA NEGR
14	NE	WÞ	ACOUSTIC HIGHWAY HIGHER OCTAVE 7050	CRAIG CHAQUICO
15	24	3	HOW THE WEST WAS LOST SILVER WAVE 801	PETER KATER WITH R. CARLOS NAKA
16	19	91	SUMMER • WINDHAM HILL 11107	GEORGE WINSTON
17	16	9	2002 HIGHER OCTAVE 7051	CUSCO
18	18	11	BEYOND THE MIND'S EYE MIRAMAR 2902	JAN HAMMER
19	21	7	ETCHED IN STONE SILVER WAVE 709	FOWLER AND BRANCA
20	23	7	SPANISH ANGEL LIVING MUSIC 272	PAUL WINTER CONSORT
21	12	15	THE ELEVENTH HOUR REAL MUSIC 0022	MARS LASAF
22	17	5	CHRONICLES NARADA 64007	DAVID ARKENSTONE
23	22	25	THROUGH THE RAINDROPS HIGH HARMONY 1000	ROBERT BONFIGLIC
24	NEV	VÞ	VISOM: BRAZIL WINDHAM HILL 11128	VARIOUS ARTISTS
25	NEV		220 VOLT LIVE	TANGERINE DREAM

Top Adult Alternative

* * No. 1 + + ADVENTURES IN AFROPEA 1 1 15 ZAP MAMA 1 9 weeks at No. 1 LAM TORO MANGO 9925/ISLAND BAABA MAAL 2 9 4 GLOBAL MEDITATION ELLIPSIS 00171/RELAXATION VARIOUS ARTISTS 3 2 25 4 3 ANAM ATLANTIC 82409/AG CLANNAD 15 A MEETING BY THE RIVER WATERLILY ACOUSTICS 29 RY COODER/V.M. BHATT 5 5 17 BANBA ATLANTIC 82503 6 14 CLANNAD 3 7 WEAVING MY ANCESTORS' VOICES REAL WORLD 2322/CAROLINE 9 15 SHEILA CHANDRA THE WORLD SHOULD KNOW 8 7 11 BURNING SPEAR MYSTICAL TRUTH MESA 79044/RHINO 9 6 17 BLACK UHURU WAKE UP QUALITY 19121 10 BIG MOUNTAIN 8 17 VICTIMS SHANACHIE 45008 11 LUCKY DUBE NEW PUTUMAYO: WORLD MUSIC VOL. 1 12 VARIOUS ARTISTS 12 5 THE SOURCE 13 NEW ALI FARKA TOURE 1375/RYKO SELENIKO GREEN LINNET 4006 VARTTINA 14 10 7 THE NEXT DREAM BACHIR ATTAR 15 15 3

● 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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Deutsche Grammophon Goes On Mad Classical Promo Spree

BY CATHERINE APPLEFELD

WASHINGTON, D.C.-In its bid to encourage a wider array of consumers to give classical music a shot, Deutsche Grammophon has adopted a new mandate: Why get even when you can get mad?

Beginning this month, the Poly-Gram-owned label is doing just that, with its new "Mad About" series of composer-and-categoryspecific compilations and an accompanying promotional campaign custom-made to hook American buyers who are curious about the genre but have shied away out of intimidation or lack of knowledge.

"We are looking for the person who doesn't necessarily have any education in classical music," says Peter Munves, who heads catalog development at the label and crea-ted the "Mad About" concept. "The person who was exposed to the music through the media by going to the movies, watching TV There are many millions more of them than those who have a formal education."

"In general, we in the classical business are concerned about frightening the audience away,' proffers David Weyner, president of Deutsche Grammophon. "Some of the promotions for classical music through the years have been conducted in a stuffy, staid fashion The trick is to get the music into the consumer's home. Once the music is before him, as packaged in a user-friendly fashion, we have a much better chance.

With "user-friendly" as its guiding principle, the DG team went to work to create a concept that would succeed not only in the classical specialty shops but also in the mass-appeal domain of mall outlets, chains, and racked stores.

For starters, the "Mad About" titles, 10 of which were released July 13 with 10 more set to follow in mid-August, all are mid-priced: \$10 suggested list for CD and \$7 for cassette. They also are all-digital and each contains more than 70 minutes of music.

But to hone in specifically on the U.S. market, Deutsche Grammophon, the oldest continuously operating record label in the world, faced a greater challenge.

"This is the first attempt from any of the PolyGram labels to put together a comprehensive line strictly designed for the American



markets," explains Greg Barbero. DG director of marketing. "We realized [Americans] were put off a little bit by the European look There are an awful lot of foreign names and German spellings on the covers.

Not so with the "Mad About" titles. To give the albums a contemporary visual flair, Deutsch Gram-

'Classical promotions through the years have been stuffy. The trick is getting music into the consumer's home'

mophon called in New Yorker cartoonist Roz Chast to create the covers, which depict scenes of ordinary people going, well, mad about classical music. The cover for "Mad About Beethoven," for example, shows a man chipping away at a giant bust of the composer. The "Mad About Guitars" cover depicts a man sharing a candlelight dinner with his guitar, and "Mad About Mozart" features a woman watching M (for Mozart) TV and reading fanzines about the composer.

Another important facet of the series is easy-to-understand liner notes, overseen by DG manager of press and artist relations Albert Imperato. "One of the misconceptions about classical music is that people perceive that it will take tons of time before they get it," says Imperato. "Americans are very busy and they want to get a sense very quickly of what it is they are going to spend their time doing.

In that light, the "Mad About" albums contain two helpful components: "Inside Story," a brief explanation of the album's contents, and "Did You Know," a box containing a fun fact about a specific composer, artist, or genre. "I tried in looking for the fun facts to make a connection between the artist, composer, and America," says Imperato. "For example, with the music of Beethoven, people think of something so German, so European. But when you really know just a little bit about Beethoven's music, he was really a child of the age that gave us the American Revolution. It was a time people were beginning to talk about democracy, freedoms.'

While the series initially is being released only in the U.S. and Canada, Barbero says the series may be brought to European and Latin American markets in the future. "There is the possibility of interpreting the covers into, say, a Spanish or German phrase that would be equivalent to 'Mad About, " he says, noting the immediate focus is definitely the U.S.

Without citing specific figures, Weyner says that for the first 20 "Mad About" titles, the initial number of albums shipped will be "in the hundreds of thousands— by no means typical of this genre."

To generate a buzz among the retailers, Barbero says, the label last month sent teams to outlets and PolyGram Group Distribution branch offices nationwide to make a one-hour presentation about the new series. In addition, the record company is providing a plethora of marketing tools, including posters, a promotional videoclip and special dump bins. TV and radio spots also are being eyed. "All the retailers I've been in

touch with very much understand what the message of the line is, says Barbero, who notes the series "probably will top out at about 30 or 40 titles." He says most stores plan to place the titles in their pop sections, with some even planning to target children. He notes interest is keen among stores like Hastings, Target, places that we've never even come close to getting a lot of representation. There certainly is more interest in this one than there ever has been in any of our other projects."



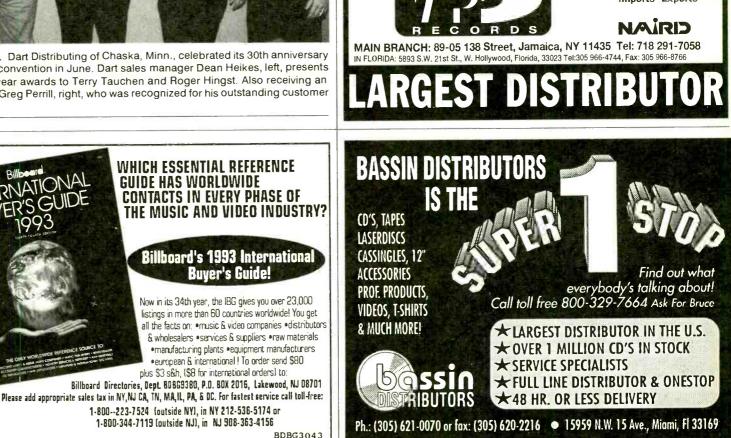
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GUIDE HAS WORLDWIDE

NASHVILLE'S 'GHERMS': A HEALTHY PART OF BOOMING BIZ?

(Continued from page 1)

of Arnold's new "Then And Now" CD boxed set. Overhearing complaints about the baking temperatures outside, she turned and said she hadn't been hot all week. Then added with a devilish grin, "Except when I touched Eddy Arnold!"

SPECIAL BREED OF FANS

There is a Nashville word for obsessive country music fans. That term is gherm. (The "h" ensures the hard "g" and the correct pronounciation: "gurm.") "A gherm is just a fan who will not leave you alone," says singer Joe Diffie. "It's a cross between a germ and a fan," adds one Nashville talent booker.

Even though nearly every Music Row employee is familiar with the phrase—outside Nashville, the expression met with blank stares few can pinpoint its exact origin. (Neither the Dictionary of American Regional English nor the New Dictionary of American Slang offers a definition.)

By most accounts, the inside-industry phrase was coined by artists and roadies who became fed up with the handful of die-hard fans who would not take no for an answer. "Instead of, 'They're a pain in the ass,' it just became, 'Those goddamn gherms won't leave me alone,'" explains Reggie Mac, president of Nashville-based The Talent Agency. He says he first heard the phrase when he arrived in Music City in 1972.

The word is versatile, taking the form of noun ("Look at those gherms hanging around the bus") and verb ("She's getting ghermed to death") (Note: If ghermdom is a state of mind, it can only be achieved at Fan Fair.)

Regardless of its origin, the word is now potentially loaded, with debate centering on whether it is a nasty putdown or simply a colorful adjective. Those differences become clear when asking various music industry players what gherm means to them: Fan club members cringe, label staffers chortle, and most artists—after a quick laugh of their own deftly distance themselves from the phrase for fear of insulting fans.

It is sometimes tough for artists to hide their bemusement at the fans' behavior, though. During a recent concert, Mark Chesnutt handed a guitar pick to a woman at the foot of the stage. Soon, hordes more requested pieces of plastic and Chesnutt tossed handfuls into the hungry crowd, muttering with a smile, "Y'all're crazy as hell."

On one hand, Mac suggests gherm has evolved from a derogatory slap targeted at hangers-ons into a more general catchphrase describing serious country music fans, including those who take their week's vacation to drive to Nashville and collect autographs during Fan Fair. Singer Collin Raye says gherm doesn't have to be an acid-tongued insult. "It's kind of loving, in a way."

Others, though, disagree. Singer Aaron Tippin, upon hearing "gherm," becomes agitated and insists, "People who know me and are around me just don't say that [word]. I don't appreciate disrespect." Tippin, who clearly considers gherm akin to a racial slur, asks rhetorically, "Would you call your mom and dad that?" Country Music Association executive director Ed Benson concurs, saying, "I think it's an unfortunate term." Gherm strikes such a chord with

some because country music enjoys support from an active fan base that remains unparalleled in other popular music circles. And to cast aside that traditional support with a flippant term is seen by some as the ultimate in shortsightedness. And worse, it constitutes a sin of the pop music world: treating loving fans with cool, distant contempt. for years Bob Seger's lead guitarist and now front man for the newly formed country act Gibson/ Miller Band, points out, in the rock world performers keep a certain distance from fans on purpose. That space "helps create a mystique and aura that rock performers seem to like, and fans, too," says Miller, who participated in his first Fan Fair this year.

GENRE'S INTIMACY

The intimacy between performers and fans dates back to the earliest days of country music, when artists and fans shared a sameison, more polite and respectful than their pop counterparts.) Humility is that important. Fans demand it. And what country fans want, country fans get. When Reba McEntire's fan club—40 000strong—began offering backstage passes to all its members, other clubs had to scramble to keep pace with the new incentive. Adds Diffie, "If you don't like signing autographs, you're in the wrong business."

Graeme Lagden, McEntire's tour manager, says the reason artists respond to fans—besides genuine appreciation and affection—is



Sights From Fan Fair. Top left: Ronnie Dunn of Brooks & Dunn reaches out to the fans during the duo's performance. Top right: A lifelong fan shows his pride while making the rounds at the Tennessee State Fairgrounds. Bottom left: Garth Brooks makes his entrance at Fan Fair, mobbed by an excited yet obedient crowd. Bottom right: Moments later, with Brooks safely inside, a crowd gathers around the star's empty pickup (Billboard photos).

Country music fans are unlike any others. Their relationships with the stars—the loyalty they maintain and the accessibility they enjoy—goes unmatched among other music devotees. "Country music belongs to the fans, more than any other music," says Tippin, echoing a Nashville truism.

Incorporating fans as active participants in the musical equation, rather than relegating them to paid bystanders, is a long-standing country tradition. That heritage manifests itself in many way today, from the stars' endless autograph sessions, to the \$12 fan club initiation fees that provide members perks such as the chance to go backstage every time the fan club artist plays in town.

And then there's Fan Fair. Where else and in what other genre, first-time visitors can't help wondering, could fans, for the price of a \$75 ticket, attend more than a dozen star-studded outdoor shows and see, close up and off the stage, virtually every star imaginable (There's Garth! There's Reba!) during a weeklong festival? Trying to imagine that taking place anywhere in the pop or rock world is laughable. As Blue Miller, ness, according to Jo Walker-Meador, who served as executive director of the Country Music Association for 30 years. "The people who made the music in the early days were like everybody else." They just happened to have a particular talent, she says.

Walker-Meador is amazed that country music, which has erupted in popularity during the last three years and attracted a whole new pool of fans, has been able to maintain its accessibility. "It's pretty phenomenal."

Robert Oermann, feature writer and former music critic for The Tennessean in Nashville, agrees. He says that early country music had its roots firmly entrenched in the working-class culture. And that over the years, when American society mocked the sights and sounds of country, dismissing it as ignorant hillbilly musings, artists and performers closed ranks.

Today, tradition calls for stars to reach out to their fans. As Oermann puts it, performers are expected to have humility. And if they don't, "fake it," he

And if they don't, "fake it," he instructs. (Collin Raye notes that country stars, most of whom are raised in the south, are, by comparthat "once you get a fan in the country music business, you've pretty much got them for life."

This active base of fans provides performers with plenty of incentive. Along with remaining loyal for years to come, fans also support artists by snatching up new releases the day they hit the streets, by religiously requesting new singles on radio, and by badgering record store managers into stocking more catalog product.

MUTUAL ADMIRATION

The mutual admiration between artists and fans is expressed in many small ways. For instance. country music concerts usually begin on time. Making fans sit through 90-minute delays is not part of the normal country concert experience. Scores of newly converted New York City fans attending a Wynonna and Clint Black double bill recently discovered that the hard way when they arrived, by all Gotham standards, well within the realm of fashionable lateness, only to discover Wynonna, at 8:45, was already halfway through her set.

In general, most in the industry

would agree with Patty Loveless' definition of gherm: "They just want to be around you."

On paper, gherms, who are constantly trying to score personal time with the stars (by pestering publicists, managers, anyone), sound a lot like rock'n' roll groupies. And while it is possible to find touring country stars who have little trouble cashing in fame for late-night companionship, hardcore country fans in general do not try to seduce the stars. (Also, on average, gherms are much older than groupies.) That's not to say fans don't crave their favorite singers. During the Alan Jackson Fan Club breakfast held during Fan Fair in Nashville, female members pleaded for the seated Jackson to stand up and turn around. When it seemed he might comply, scores of women whipped out their cameras and held their fingers on the trigger, ready to snap a shot of the tall Georgian's backside.

Instead of trying to bed them, fans become immersed in the lives of the stars. If Topps sold country music trading cards, these fans would collect them. Lagden, describing the kind of devotion usually associated with young teen idol worshipers or Elvis Presley devotees, recalls with wonder a fan who showed off photos of her house, which included a "Reba Room" fully furnished with McEntire paraphernalia.

"For some people it's their life. It's amazing to me," says Carson Chamberlain, tour manager for Jackson, who is constantly struck by the fans' mastery of Jacksonrelated facts and figures. (At the same Jackson Fan Club breakfast, audible groans filled the ballroom when a member, picked at random, was quizzed and could not name Jackson's first No. 1 hit.)

GARTH SURROUNDED

For the most part, country fans—gherms included—are an excitable, yet polite bunch. Those traits were evident the afternoon at Fan Fair when Garth Brooks made a high-profile entrance by driving his pickup through parts of the fairgrounds on his way to a signing session. As Brooks made his way, a sea of fans quickly fell in line behind his slow-moving pickup.

By the time he arrived at the exhibit hall, the crowd had swelled to several hundred, and although no barricades had been set up, when Brooks climbed out of the truck he was never in danger because the fans politely made way for him. Rather than pressing in on the star, the fans seemed more interested in saying hello and snapping shots for their albums.

Brooks soon squeezed his way through the door of the hall as the pack of amateur paparazzi flashed away, leaving the lunchtime crowd outside with just Brooks' truck to ponder. "Take a picture!" shouted one woman, half in jest, to her friend. Sure enough, within minutes a line—in the best Fan Fair queuing tradition—dutifully formed at the driver's side door and stretched past the truck's bed, as fans began approaching and taking photos of the pickup's empty cab.



Store Monitor: Supercomm Meets Press 64 Video Previews: Lucky Dube67

Child's Play: Mailbox Roundup 69



WAITING GAME: Direct-to-sellthrough pickings looked slim at VSDA. Although wholesalers did not have great expectations coming into the show, there was a glimmer of hope MCA/Universal might let loose "Jurassic Park" in late Novemberearly December at \$24.95 list, less cross-promotional rebates. In fact, one scenario has the studio agreeing to mass-merchant demands for a Thanksgiving rollout, rather than waiting until first-quarter 1994 (never mind director Steven Spielberg's control over video release).

Two days into VSDA, "it's defi-nitely not 'Jurassic Park," said one rackjobber, heading home. As far as he was concerned, the studio can't move fast enough in July to get the several million copies on the street by late fall. He said MCA/Universal did "all right" getting out "Beethoven," its 1992 sell-through hit announced at last year's VSDA, but lacked sufficient support material, such as instore displays, on street date.

The other factor working against "Jurassic Park" is duplication capacity. Rank Video Services America, which dubs MCA/Universal cassettes, hasn't received word to begin preparing for a manufacturing run; fall delivery would require an almost immediate startup. There isn't much in the way of excess capacity, either. Rank is still working on "Home Alone 2" and has started cranking out the 8 million-10 million copies of the Paramount titles included in the fall McDonald's promotion. The heavy tread of "Jurassic Park" would make the duplicator "nervous," according to one source. Outside of theaters and merchandise, "the only 'Jurassic Park' you'll see this year is this," said a Uni Distributing rep, handing out a dinosaur lapel pin at MCA/Universal's VSDA booth.

Are there any other candidates? Not many, said our rack executive, who admitted having "Sleepless In Seattle" on his short list. Columbia TriStar's "Last Action Hero" had been a sell-through shoo-in until it flopped theatrically. The studio now has Arnold Schwarzenegger down for rental, also the likely price category for **Paramount's** PG 13-rated "The Firm." The consensus is Para-mount, hitless for so long, covets the \$30 million-\$35 million generated by a rental campaign delivering 500,000 units.

(Continued on next page)

Food Marts Redefine Rural Video Non-VSDA Stores Grab Market Share

BY TRUDI MILLER ROSENBLUM

NEW YORK-While retailers and suppliers debate just how many specialty stores populate the video universe, another sector of the market continues its rapid, largely unrecognized growth.

Video departments in groceries, supermarkets, and convenience stores outside urban and suburban centers and outside the Video Software Dealers Assn.—are grabbing a bigger share of the rural trade. These hinterland accounts are serviced by equally anonymous rackjobbers who don't have the clout to buy direct and must purchase from name wholesalers.

Bob Alexander of Alexander & Associates estimates there are approximately 20,000 of these locations, accounting for about 12% of rental dollar volume, worth about \$1.3 billion annually, he says. (He has not calculated video sales.) "They don't belong to VSDA; they may not get major video industry magazines," he says. "Except to consumers, grocery stores are among the least visible outlets. But I think they're powerful buyers.

Many of these outlets are supplied by rackjobbers, who generally ship to 50-300 stores with anywhere from 300 to 4,000 titles. The numbers are grow-

"The days of 75 tapes on a rack by the door are gone," says Tom Bahr, general manager of Video Enterprises in Kirksville, Mo., which racks 200 supermarkets. "Now a grocery store has to have a large, nice-looking department. If the grocery's in a small town and has 2,000 tapes, it virtually becomes the video store for that town. People have to do their grocery shopping anyway, it's one trip, why drive somewhere else?'

Jack Schrauth, owner of Dixon, Ill.based TriState, agrees. "Outside of a large city, there's no reason the gro-cery store shouldn't be the dominant force.

Some of the racks belong to VSDA, but others do not, preferring grocery trade shows over video industry conventions. "Really, there's not that much [at video conventions] for somebody who's doing grocery stores," says Schrauth. "They're mostly aimed at video stores. The things I face aren't the same things they face."

Corey Egner, owner of Portland, Ore.-based Entertainment Plus, agrees. "For example, a mom-and-pop video store is concerned when, say, Paramount has a McDonald's promotion-whereas a grocery would like to be involved. It wants to get involved in video cross-promotions with M&M/ Mars candy, Crest toothpaste, etc., a natural for grocery and convenience stores.'

The largest video departments tend to be found in chain stores, such as 7-11, Farm Fresh Stores, Foodland, Convenience Food Mart, and Giant Eagle. The video departments are primarily rental, but sell-through is becoming increasingly common, particularly of family-oriented and children's titles. Many of the departments offer used tapes.

The biggest advantage of the supermarket or grocery is the customer traffic. "If you have a 50,000 or 60,000square-foot combo store-that is, a combination drugstore/supermarketyou're talking 15,000 to 25,000 customers a week," notes Paul Davidson, VP of Hillside, Ill.-based Selectrak. "People come in once or twice a week to buy food. So you've got tremendous potential for impulse rentals. If you have a supermarket and put in a video department with 1,500 or 2,000 tapes, you almost don't care who moves in, competition-wise. Whereas with a video store, you have to find some way to draw people to the store.

The disadvantage of the grocery is lack of space. As a result, "our driving force is new releases," says Greg Re-diske, president of Video Management Co. of Tacoma, Wash. "But the better we can do with catalog promotions, the more successful we can be. We've been getting more heavily into peripheral categories-westerns, foreign films, classics. And of course we do as good a job as we possibly can with the family section, because most of the supermar-(Continued on page 65)

U.K.'s VCI Bows Fall Line, Sets Sights On Charts

BY PETER DEAN

LONDON-Los Angeles-based Strand Home Video has a role model: its U.K. parent Video Collection International.

Sell-through pioneer VCI unveiled its autumn and Christmas catalog to key retail buyers attending the annual sales conference in Portugal with the aim of dominating the British retail scene in the final quarter. Backed by a marketing budget of 2 million pounds (approximately \$3 million), it intends to account for five of the top 10 best-selling videos of the year and, in comedy alone, is looking for sales of 26 million pounds (\$40 million).

Under the tag "Life's A Beach . And Then You Buy!," the conference was an opportunity for managing director Colin Lomax to also confirm that VCI has inked an output deal with top independent (Continued on page 68)



Late Night Eyeful. BMG Video got some network exposure for its "Beyond The Mind's Eye" when Jan Hammer, center, who composed the music for the computer-animated cassette, sat in with Branford Marsalis, left, and the band on 'The Tonight Show With Jay Leno." Jay looks like he enjoyed what he heard. The title is BMG's top-selling release to date.



For the second year in a row, Playboy Home Video has been honored with VSDA's Homer Award for best instructional how-to video. Stock up now on this year's recipient, 101 Ways to Excite Your Lover. While you're at it, pick up a few of last year's winner, Secrets of Making Love to the Same Person Forever, too. © 1993 Playboy. All Rights Reserved.

Supercomm Meets Press; The Buzz On Laennec

KEEPING TRACK: Rentrak and pay-per-transaction pioneer Ron Berger are still leading the pack, but the folks at Supercomm Inc.—VP Des Walsh, in particular—believe they are closing the gap. Walsh spoke at a press conference at the 12th annual Video Software Dealers Assn. convention, held July 11-14 at the Las Vegas Hilton. After the media briefing, Walsh

said privately, "We think once we crack 1,000 stores, it'll start to make sense with studios on A titles." He claims dealer cost is "between \$7 and \$10" with

\$7 and \$10" with distributors getting varying amounts.

While Supercomm shows the familiar reluctance to name distributors or grocery chains it's involved with, some dealer identities are disclosed: Videotyme's 17 stores in Las Vegas; C&M Video with 22 units in central Illinois; and Gary Messenger's scaled-down operation after reorganization.

Jack Silverman, president, seems to be making all the right moves. For one thing, the firm has hired veteran publicist Lois Whitman again, countering Rentrak's longtime employment of Richard Gersh. Walsh boasts a competitive price, a start-off of \$895 for store No. 1, then \$395 subsequently. Supercomm offered a \$100-off show special.

GAMES PEOPLE PLAY: The Laennec Group continues as a buzz, detractors arguing that the idea exchange adhoc meetings are nothing but an ego trip for founder Wayne Bailey and a sales pitch for his tip sheet. Others take exception. Both Jim Salzer, prominent Ventura, Calif., dealer, and lowprofile Vince Shimala, continue to support Bailey. Shimala has 42 Box Office Video stores in Indiana, where the next Laennec is set. Salzer says, "After I went to \$1 on games and started bar-coding the instructions instead of the games themselves, it took off. I have 250 of

my total 1,200

that are the old

8-bit games and

even they are

out every weekend," he says, in

nart crediting



by Earl Paige

Laennec discussions. "The whole key is the bar code on the instructions, which customers stall in bringing back. That's good. It just keeps the \$1 late-charge meter going. They catch on."

AT THE MEETING: VSDA chapters still debate how to maintain interest, says James Dunn, a leader with North Texas and head of Movies-N-Records. Others are bullish. One is South Florida, where Tom Forbes of Video Supermarket boasts of taking a top honor in Las Vegas, with strong backer Joe Mazon of Video Distributors of Florida beaming satisfaction.

Still other VSDA chapter stalwarts talk of those who have grown weary or discouraged, like **Bucky Kohnke**, once a booster of Wisconsin Chapter. Others, like **Linda Plaks** in California, have had to stay on because the chapter has been unable to elect new leaders, she said, though still hopeful.

(Continued on next page)

PICTURE THIS

(Continued from preceding page)

Studios need net sales of 3 million units to guarantee a profit. Anything less doesn't pay, in this racker's view, but force-feeding the market much more runs the risk of repeating Paramount's experience with "Wayne's World."

That concern weighs heavily these days on titles except for feature-length cartoons such as **FoxVideo's** "Once Upon A Forest." It's due Aug. 21 at \$24.98 with a \$5 rebate tied to the purchase of the studio's "Home Alone," "FernGully," or "Dr. Doolittle." FoxVideo also is offering a plush doll for \$3. FoxVideo anticipates selling through close to 3 million cassettes.

NO CHANGE: Columbia TriStar is spreading the word to distributors that it has no plans to change its returns policy. The effort is in response to the National Assn. of Video Distributors' call for a 30-day limit as a way of getting quick credit for unsold goods. It was recently adopted by Warner (Billboard, July 17). Columbia says analysis of returns data shows it's delivering refunds in 60 days—quicker than wholesalers believe. "We've been remiss" in not explaining the situation, says top sales executive David Pierce. Columbia also is testing inventory-tracking method electronic data interchange (EDI) with some retail accounts. "It's absolutely the way of the future," Pierce adds. "It's another service we've got to supply."

MOR IS MORE: Visual Expressions, the rackjobber launched at the 1992 VSDA convention, has landed Phar-Mor's kid-vid account, previously serviced by Levy Home Entertainment. Phar-Mor, which has closed stores and tightened purchases as it attempts a Chapter 11 reorganization, isn't the powerhouse it once was, but still ranks as a major buyer. Visual Expressions' breadand-butter are the 150 Toys 'R' Us stores with expanded video departments.

HETURN: Fox Lorber home video head Michael Olivieri has acquired the Forum label he created several years ago and then sold to MCEG, which went bust shortly thereafter. Forum reappears next month with two martial arts rereleases (Embassy Home Entertainment had them first) at \$39.95 each. Olivieri says he's looking for other "targets of opportunity" from other Fox Lorber acquisitions. Distributor Ingram Entertainment earlier reclaimed the actionadventure Monarch label that Fox Lorber had marketed.

<u> </u>		7						
THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NA	TIONAL SAMPLE OF RETAIL STORE RENTAL REP Copyright Owner,	Principal	Year of Release	Rating	
⊒				Manufacturer, Catalog Number	Performers	Re	Ra	
1	1	4	FOREVER YOUNG	★ ★ NO. 1 ★ ★ ★ Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG	
2	4	2	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R	
3	NE	WÞ	A FEW GOOD MEN	Columbia TriStar Home Video 27893-5	Tom Cruise Jack Nicholson	1992	R	
4	7	3	BODY OF EVIDENCE	MGM/UA Home Video M102987	Madonna Willem DaFoe	1993	NR	
5	2	7	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51573	Craig Sheffer Brad Pitt	1992	PG	
6	3	9	THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Hollywood Home Video 1716	Eddie Murphy	1992	R	
7	13	2	JENNIFER 8	Paramount Pictures Paramount Home Video 32495	Andy Garcia Uma Thurman	1992	R	
8	6	6	HOWARDS END	Merchant Ivory Productions	Emma Thompson	1992	PG	
9	5	6	HOFFA	Columbia TriStar Home Video 26773 FoxVideo 1991	Anthony Hopkins Jack Nicholson	1992	R	
10	NE	₩►	LEAP OF FAITH	Paramount Pictures	Danny DeVito Steve Martin	1992	PG-13	
11	+			Paramount Home Video 32792	Debra Winger			
	8	6		FoxVideo 1992 Warner Bros. Inc.	Robin Williams	1992	PG-13	
12	9	13	PASSENGER 57	Warner Home Video 12569	Wesley Snipes	1992	R	
13	16	3	DAMAGE	Jeremy Irons Juliette Binoche	1992	NR		
14	12	14	UNDER SIEGE	Steven Seagal	1992	R		
15	10	12		Walt Disney Home Video 1585	Emilio Estevez	1992	PG	
16	11	7	GLENGARRY GLEN ROSS	Alec Baldwin Al Pacino	1992	R		
17	NE\	~	MATINEE	John Goodman Cathy Moriarty	1993	PG		
18	15	6	USED PEOPLE	FoxVideo 1993	Shirley MacLaine Jessica Tandy	1992	PG-13	
19	14	14	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kevin Kline Mary Mastrantonio	1992	R	
20	27	3	BEST OF THE BEST 2	FoxVideo 3380	Eric Roberts Christopher Penn	1993	R	
21	17	12	HERO	Columbia TriStar Home Video 51563	Dustin Hoffman Geena Davis	1992	PG-13	
22	31	3	THE LOVER	MGM/UA Home Video M102935	Jane March	1993	NR	
23	26	14	THE PLAYER	New Line Home Video	Tim Robbins	1992	R	
24	22	3	KNIGHT MOVES	Columbia TriStar Home Video 75833 Republic Pictures Home Video 2200	Greta Scacchi Christopher Lambert	1993	NR	
25	28	21	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Skerritt Tom Hanks	1992	PG	
26	24	3	THE CEMETERY CLUB	Touchstone Pictures	Geena Davis Ellen Burstyn			
27	21	14	RESERVOIR DOGS	Touchstone Home Video 1781	Olympia Dukakis Harvey Keitel	1993	PG-13	
28	21	20		Live Home Video 68993	Tim Roth Robert Redford	1992	R	
29				MCA/Universal Home Video 81276 Paramount Pictures	Dan Aykroyd	1992	R	
30	19	10		Paramount Home Video 32290 Universal City Studios	Brendan Fraser Bill Paxton	1992	PG-13	
	18	9	TRESPASS	MCA/Universal Home Video 81218	Ice-T	1992	R	
31	29	18	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	
32	20	10	ENCHANTED APRIL	Miramax Films Paramount Home Video 15114	Miranda Richardson Joan Plowright	1992	PG	
33	NEV	VÞ	PETER'S FRIENDS	Samuel Goldwyn HBO Video 90832	Kenneth Branagh Emma Thompson	1992	R	
34	36	2	EDEN 2	Barbara Alyn Woods Jack Armstrong	1993	NR		
35	32	15	CAPTAIN RON	TAIN RON Touchstone Pictures Kurt Russell Touchstone Home Video 1586 Martin Short				
36	33	10	BOB ROBERTS	Tim Robbins Giancarlo Esposito	1992	R		
37	30	4	SHADOW OF THE WOLF	Epic Home Video Columbia TriStar Home Video 59893	Lou Diamond Phillips	1992	PG-13	
38	35	21	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13	
39	NEV	VÞ	HEXED	Columbia TriStar Home Video 51583	Arye Gross Claudia Christian	1993	R	
40	NEV	VÞ	PREHYSTERIA	Moonbeam Entertainment Paramount Home Video 83092	Brett Cullen Colleen Morris	1992	PG	
				Paramount Home video 83092				

Ton Video Rentals

◆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. ◎I 1993, Billboard/BPI Communications.

Home Video

SUPERMARKET VIDEO (Continued from page 63)

ket customers are women."

Even so, "the idea of someone coming in and getting 'Ben Hur' and 'The Sound Of Music' the way they would in a video store, that's not going to happen," says Schrauth. "We just have to concentrate on new releases in as much depth as we can, then try to just fill in with a large selection of family and Disney, and some oddball stuff-musicals, B movies-and rotate the titles a lot."

At least one independent supplier, Hemdale Home Video, is actively targeting supermarkets with promotions. Director of marketing Susan Isaacs has done a number of sneak previews, in-store contests, coupons, and raffles to promote "Little Nemo." For example, Hemdale has rented movie theaters on a Saturday morning for a special screening of the film for customers of Pennsylvania supermarket chains Giant Eagle and Turkey Hill, then given the audience discount coupons to buy the video.

Hemdale also did a charity fundraising event with Price Chopper supermarkets in upstate New York, and currently is doing coloring contests and costumed character appearances at K mart and Target, with prizes including autographed animated cels worth \$300, Colorforms, and activity books. Hemdale also supports the promotions with local TV and print advertising. "I came here from MGM, and I saw that doing exclusive support programs for key retail accounts makes a real difference and helps them promote our titles in the store," says Isaacs.

Generally, the grocery or supermarket supplies the space and labor, while the rackjobber provides the videos, merchandising displays, and, in some cases, computer systems and training for the employees. Most of these racks obtain their product from distributors such as Ingram Entertainment, Major Video Concepts, and Sight & Sound.

STORE MONITOR

(Continued from preceding page)

CANDID CAMERA: Ted Trout and the rest of the shift at Orland Video 2 in the Chicago suburb of Orland Park are getting a lot of inquiries about a security system they didn't know they had. It's Perfect Shot, a kiosk-type service machine for converting customers' home camcorder movies to stills. It's also a unique prototype model.

As the veteran video store operator explains, an incredible 108,000 possible photos can fit on one hour of VHS tape. Perfect Shot allows swift review of the video picture and, through a one-day digital process, conversion to finished color or B&W prints. But Trout converted his own store security tapes after being hit repeatedly by a clever shoplifting gang.

As it turned out, the staff spotted the thieves from all the "wanted" shots Trout had plastered around the store.

"These guys are good," Trout says. Without something like this, I don't think we could have stopped them," he says of the alleged culprits.

Now banks and other businesses are inquiring about the machine, which Trout is most reserved in publicizing until details with the manufacturer are concluded.

Kathy Smith knows how to firm up your sales! introducing

GREAT BUNS AND THIGHS STEP WORKOUT *

SUGGESTED LIST PRICE: PRE-ORDER DATE: August 24, 1993

STREET DATE: September 8, 1993

CATALOG NUMBER: 50446-3

24 COUNT FLOOR/COUNTER DISPLAY AVAILABLE CATALOG NUMBER: 50484-3 PRICE: \$47895

48 COUNT FLOOR DISPLAY CATALOG NUMBER: 50485-3 PRICE: \$95795

ORDER DUE DATE: August 24, 1993

AS ASSEMBLED

Front te Back

Weigh

SHIPPING DIMENSIONS FOR ALL DISPLAYS: 18 1/ x 15" x 9 1/2"

For more information, contact your local WEA representative. Approved by the BodyVision Advisory Board

Display & Carton-

One Million+

-34 lbs (tapes 96 oz)

A PROVEN SELLER

"Body Basics'

AS ASSEMBLED

Heigh

- "Ultimate Video Workout" 750.000+
- "Fat Burning Workout" 500,000+
- "Ultimate Stomach" 500,000+
- · More best selling fitness videos than anyone on Billboard's charts
- With 39 weeks on the Billboard chart, Kathy Smith's "Step Workout" surpassed Richard Simmons, Cher and Buns Of Steel

RUNNING TIME: 60 minutes

GREAT ADVERTISING & PROMOTIONAL SUPPORT

Look for extensive national consumer advertising and publicity support for the release of "GREAT BUNS & THIGHS."

Self, People, Entertainment Weekly, Working Woman and Martha Stewart Living.

SELF RECEIPE Entertainment WORKING WOMAN ELIVING

Kathy is featured in REEBOK'S \$10 million national TV & Print Bodywalking campaign.



As America's leading fitness expert, Kathy Smith has

created an all new workout that will let you profit from

the most popular trend in fitness-STEPPING.

Kathy's "GREAT BUNS & THIGHS STEP WORKOUT"

features everything customers need to know to burn off fat,

improve their cardio-vascular system and to be on the way

to tighter, firmer buttocks and thighs.

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ybog

FOR WEEK ENDING JULY 24, 1993

Billboard® Top Video Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	
1	1	161		* * No. 1 * * *				
2	2	8	PINOCCHIO PLAYBOY PLAYMATE OF THE YEAR	Walt Disney Home Video 239 Playboy Home Video	Animated Anna Nicole Smith	1940	G	
3	3	37	1993 BEAUTY AND THE BEAST	Uni Dist. Corp. PBV0734 Walt Disney Home Video 1325		+		┝
_			PLAYBOY CELEBRITY CENTERFOLD:	Playboy Home Video	Animated	1991	G	-
4 5 17 PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN F 5 6 8 STAR TREK VI: THE UNDISCOVERED F				Uni Dist. Corp. PBV0729 Paramount Pictures	Jessica Hahn William Shatner	1993	NR	
-				Paramount Home Video 32301	Leonard Nimoy	1991	PG	-
6	4	10	FRIEND LIKE ME PLAYBOY 1993 VIDEO PLAYMATE	Walt Disney Home Video 1845	Animated	1993	NR	
7	9	9	REVIEW	Playboy Home Video Uni Dist. Corp. PBV0736	Various Artists	1993	NR	Ļ
8	7	12	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	
9	17	5	OZZY OSBOURNE: LIVE & LOUD	Epic Music Video 29V-49151	Ozzy Osbourne	1993	NR	ŀ
10	8	22	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	
11	14	15	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	
12	10	66	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	t
13	13	14	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	t
14	11	24	BLADE RUNNER: THE DIRECTOR'S	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	t
15	15	9	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	t
16	16	11	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	t
17	12	6	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	Various Artists	1993	NR	t
18 19		9	PLAYBOY: THE GIRLS OF THE CABARET ROYALE	Playboy Home Video	Various Artists	1993	NR	19
10	18	21	CABARET ROYALE BARNEY'S MAGICAL MUSICAL ADVENTURE	Uni Dist. Corp. PBV0737 The Lyons Group 98091	Various Artists	1992	NR	╞
20	26	23	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.9
21	24	7	VALLEY OF THE DOLLS					19
22	21	20	GREEN JELLY: CEREAL KILLER	Zoo Pecerdo				
23	27	20		Green Jelly Joe Pesci	1993	NR	16. 19	
23	NEV			FoxVideo 1876 Universal City Studios	Marisa Tomei	1992	R	-
_		_	TARANTULA PLAYBOY 1993 VIDEO PLAYMATE	MCA/Universal Home Video 45026 Playboy Home Video	Mara Corday	1955	NR	-
25	30	27	CALENDAR	Uni Dist. Corp. PBV0720	Various Artists	1992	NR	
26	NEV		THE DEADLY MANTIS	MCA/Universal Home Video 81593	Craig Stevens William Hopper	1957	NR	
27	40	11	PENTHOUSE: SATIN & LACE II	Penthouse Video A*Vision Entertainment 50371-3	Various Artists	1993	NR	
28	25	11	THE FREDDIE MERCURY TRIBUTE CONCERT	Hollywood Records Music Video 1780	Various Artists	1993	NR	
29	23	11	PENTHOUSE: KAMA SUTRA	Penthouse Video A*Vision Entertainment 50686-3	Various Artists	1993	NR	
30	RE-E	NTRY	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	Michael Jordan	1993	NR	
31	20	21	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	
32	RE-E	NTRY	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	:
33	RE-E	NTRY	PLAYBOY: 101 WAYS TO EXCITE YOUR LOVER	Playboy Home Video Uni Dist. Corp. PBV0711	Various Artists	1993	NR	1
34	29	87	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	1
35	22	7	BEYOND THE VALLEY OF THE DOLLS	FoxVideo 1101	Dolly Read Edy Williams	1970	NC-17	1
36	NEV	VÞ	THE MOLE PEOPLE	Universal City Studios MCA/Universal Home Video 81594	John Agar Hugh Beaumont	1956	NR	
37	39	2	NEIL YOUNG: UNPLUGGED	Warner Reprise Video 3-38354	Neil Young	1993	NR	1
38	33	17	PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video	Various Artists	1993	NR	1
39	NEV	VÞ	HOUSESITTER	Uni Dist. Corp. PBV0730 Universal City Studios	Steve Martin	1992	PG	1
40	35	2	MAKING F#*!ING VIDEOS: PART II	MCA/Universal Home Video 81280 Geffen Video	Goldie Hawn	1332	14	1

● 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. FIA platinum certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ◎ 1993, Billboard/BPI Communications.

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The Wonder of The Solar System Reaches New Dimensions

PATAICK STEW

PLAN

Patrick Stewart, best known for his starring role in TV's "Star Trek. The Next Generation®," has an incomparable voice known@o millions. His voice brings a new and exciting dimension to the acclaimed Malibu Video program, "The Planets." Described by U.S.A. Today as "Factual, fascinating beautiful and just[®] plain fun.", Patrick Stewart parrates "The Planets" for

narrates "The Planets" features Isao Tomita's soundtrack as a stunning backdrop to actual outerspace photography taken by U-S- and Soviet spacecraft, fantastic computer animation and

dazzling special effects

collector laserdisc Include if Brand series Appea Specia Stateanimat Dolby \$16.98 VH \$29.98 LAS Running Ti STREET DA ORDER DA PATAICK S"EWAAT

Video Previews EDITED BY CATHERINE APPLEFE

MUSIC

Lucky Dube, "Live In Concert," Shanachie Entertainment (201-579-7763), 90 minutes, \$24.95. South Africa's most popular singer has built a formidable following on the reggae circuit with his live shows including appearances at the traveling Reggae Sunsplash extravaganza and other festivals. With this performance video, the reggae artist's first longform, viewers who haven't experienced him firsthand have a chance to find out why. Clad in camouflage fatigues, Dube delivers the high energy and Rastafarian joie de vivre his fans have come to expect. Accompanied on stage by a larger-than-usual incarnation of his band, the Slaves, including three female backup singers, Dube delights with such numbers as "The Hand That Giveth," an extended "Together As One," intercut with scenes of Dube frolicking on the beach, and "Don't Cry." The evening builds to a dramatic conclusion with the powerful "Truth In The World," infused with a pounding drum solo. Buzz on Dube's new studio album, "Victims," as well as his just-launched tour of the U.S., should spread the word.



Bill Monroe. "Father Of Bluegrass Music," Original Cinema (800-467-5675), 90 minutes, \$19.95. Bluegrass progenitor Monroe, whose banjo picking is the stuff of American legend, is given a thorough tribute in this carefully constructed musical documentary directed by Steve Gebhardt ("Ladies & Gentlemen The Rolling Stones). the program opens with musicians such as Jerry Garcia and country stars Marty Stuart, Emmylou Harris, and Ricky Skaggs discussing the influence Monroe has had on their music, and segues into performance clips, interviews with Monroe and a host of artists, and footage from various stages of Monroe's career. Footage of Roy Acuff reminiscing about the Grand Ole Opry and Monroe's early contributions adds a special touch. One to savor

The Rippingtons, "Live In L.A.," GRP Video (212-424-1000), 59 minutes, \$19.95. **Russ Freeman-led** contemporary-jazz

ensemble consistently has been sliding out studio albums since its formation in 1986. And in this concert video, filmed last year, the six-piece band celebrates with nine selections from its considerable catalog.



"Indian Summer," "Curves Ahead," "Tourist In Paradise," and "Weekend In Monaco," the title cut from the Rippingtons' latest studio project, are among the highlights of the show Guest shots by label mate David Benoit and Carl Anderson highlight Freeman's guitar genius, while the other band members, notably sax man Jeff Kashiwa and keyboardist Mark Portmann, make the proceedings a true group affair. Filmed in the letterboxed format to offer justlike-being-there dimensions, the high-definition "Live In L.A." is a treat for the eyes and ears. Video is packaged in a brightly colored box that matches its CD companion. A truly smooth operator:

HEALTH/FITNESS

"Hip-Hop Aerobics," Goldstar Video (908-577-8277), 30 minutes, \$7.99. Packaged together with Goldstar's more advanced "Hip-Hop Boxing," this cardiovascular workout definitely moves to a street beat. Created by the hypercharismatic M.C. Cash, who runs a fitness center in Southern California where DJs spin records during classes, the program is fast-moving without being too complicated, and thus is suited for beginner and intermediate-level exercisers. At times, however, Cash lapses into some stage antics and appears to be putting on a show rather than leading a class. Still, his workout is fun and engaging, and may strike a chord with those intimidated by more structured exercise classes.

DOCUMENTARY

"Lost Fleet Of Guadalcanal," National Geographic Video/ Columbia TriStar Home Video, 110 minutes, \$19.95. Columbia TriStar's latest gem from the National Geographic treasure chest is another winner. A hi-tech

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.

search to locate the ruins of ships that met their fate in the fighting surrounding Guadalcanal island frames this look back at one of the most brutal battles of World War II. Black-and-white archival footage of such war stories as the bloody battle for Henderson Field is laced with interviews with survivors from both sides plus footage of the expedition to recover the ships. A particularly poignant moment finds a former American and Japanese soldier aboard the National Geographic vessel, comparing notes on the horrors of war. Production values are exquisite, particularly the spectacular underwater shots. Introduced by George Bush from the deck of the battleship Texas, "Guadalcanal" also is available as part of the three-title Lost Ships Collection, along with "Secrets Of The Titanic" and "Search For Battleship Bismarck," at a retail price of \$79.95.



EDUCATIONAL

"Waking Up From Dope!,' Athena Productions (406-848-7411), 40 minutes. Former rock drummer Jevon Thompson is a much more welcome debriefer of the drug culture than the cartel of former drug czar William Bennett. Perhaps the White House, which has given its stamp of approval to this project, has finally woken up to a more realistic way to reach youngsters. Filmed educating a group of teens and twenty somethings in California, Thompson uses a combination of humor, diagrams, and street talk as he runs through the evils of narcotics, including nicotine and alcohol. And Thompson should know. A former substance abuser himself, he lost his alcholic mother when he was a young child and more recently his brother to heroin. Energetic and compelling, Thompson's message pulls no punches.

INSTRUCTIONAL

"Intro To Playing Rock Guitar: Vol. I," Backstage Pass Productions (818-786-2222), 60 minutes, \$29.95. Amiable Guitar Institute of

Technology grad Scott

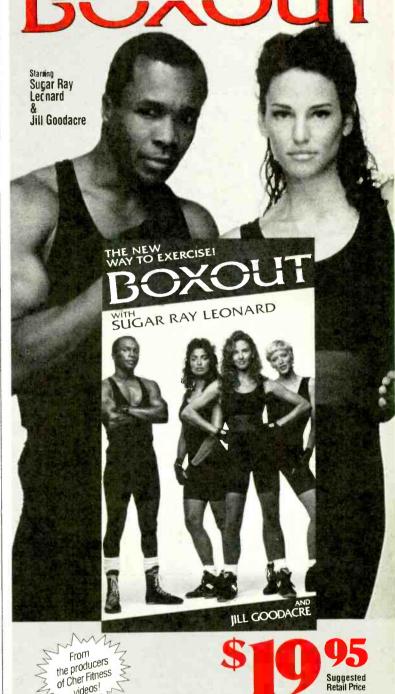
Graves guides wannabe guitar heroes through the fundamentals of rock guitar in this straightforward program. Beginning with the basic tasks of selecting a suitable electric guitar and equipment and finding a comfortable place to practice, Graves shows as well as tells as he offers advice on basic musical concepts, tuning instruments, and more. He also stresses practicing (30 minutes a day, five days a week, when possible) as the main key to sharpening skills. As such, this video and companion Vol. 2 are arranged in segments that build on one another. Particularly helpful in the fretboard segments are diagrams of notes, with arrows pointing out finger positioning; Graves also gives a handy method to remember the order of the strings. While not germane to the instruction, this video features some nifty computer graphics, which add a touch of drama for the MTV crowd.

"How To Find Employment In The '90s," In The Black Productions (212-864-0318), 90 minutes, \$19.95. Unemployment is a touchy

subject nowadays. As the effects of the recession linger, finding a job often can be a daunting task that weighs on a person's confidence. Although clearly targeted toward the African-American sector, this video imparts knowledge pertinent to anyone caught in the web of unemployment or just ready to move on from his or her current job. A plethora of material is condensed into categorical segments—job hunting, the interview, advice for teenagers and recent graduates, etc.-and presented in a nonthreatening manner via interviews and informational monologs. Material runs the gamut from the basic (e.g., structuring a resumé, negotiating a salary) to the often overlooked (e.g., always have fresh breath at an interview). Also included are facts about job discrimination and employee/employer rights.



Charts appearing at the end of each section are helpful in disseminating information, but the inclusion of on-screen writing during the segments is distracting. At times viewers may feel they are reading a manual rather than watching a video.



THE NEW WAY TO EXERCISE!

Boxout - It's the new way to exercise!

videos!

Sugar Ray Leonard's training methods earned him many championship belts in the sport of boxing. His championship fights against Roberto Duran and Thomas Hearns are considered two of the Top 10 fights of all time. To become the great competitor that he was during his career, Sugar Ray Leonard developed a training regimen that was designed to give him upper body strength and toning, as well as lower body development and increased coordination. The Boxout workout produces superior levels of fitness and a great all around body shape- especially in the legs, stomach, arms and buns. Boxout is a workout that is easy to follow, challenging and produces fantastic results for both women and men.

Ray's prize student during the workout is Supermodel Jill Goodacre, known for her work with Victoria's Secret and numerous magazine covers.

KNOCKOUT CONSUMER AWARENESS

PolyGram Video will spend hundreds of thousands of dollars in consumer advertising on Boxout in its first three months of release and advertisements will run in the following magazines: Shape, Self, New Woman, New Body, Us, Elle, Mademoiselle and Allure. A national television buy will run on the Lifetime cable network.

Street Date: August 17, 1993

Running Time: Approximately 60 Minutes Selection Number: 440 087 749-3 10 Count Self-Shipper Number: 440 060 1044



PolyGram Video

@ 1993 POLYGRAM RECORDS, INC



A biweekly guide to lesser-known rental-priced video titles.

"The Positively True Adventures Of An Alleged Texas Cheerleader-Murdering Mom" (1993), R, HBO Video, prebooks Aug. 11.

Holly Hunter adds another twitchy, neurotic Southern woman to her repertoire with this portrayal of Wanda Holloway, the housewife who sought a hit man to help her daughter's chances of becoming a cheerleader. Here, sequential depiction alternates with fauxverité interviews with Hunter's prim, petty Wanda-the dark side of the modern Texan matriarch. Sharp turns also come from Beau Bridges as Terry Harper, the lowlife former brother-inlaw Wanda asks to assist in her proposed mom-icide, and Swoosie Kurtz as Terry's unbalanced girlfriend. With very funny moments detailing the small-town cops' low-tech surveillance gear-as well as the town's two-fisted money-grab when tabloid TV comes to call-it's a deadpan satire on suburban parental competitiveness and its camcorder-wielding combatants. This fine postmodern TV-exploitation flick should have little trouble finding its cynical audience.

"Volere Volare" (1993), R, New Line Home Video, prebooks Aug. 3.

This live-action-and-animation comedy stars delightful comic actress Angela Finocchiaro as Martina, a world-weary prostitute whose imaginative clients prefer nutty role-playing games to actual sex. A cartoon soundeffects artist, Maurizio (co-writer/codirector Maurizio Nichetti), stumbles into Martina's life with a comic clumsiness that suggests Jacques Tati, Charlie Chaplin, and Woody Allen rolled into one. Because of occasional, fairly blasé Euronudity, the film is being tagged as a partly animated sex comedy, which is far too mundane a description for such a clever film. Its box art does a less-than-credible job of selling this offbeat title, evoking "Who Framed Roger Rabbit" and "Cool World," although "Volare Volare" has considerably less animation, but a much more sophisticated sense of humor. Intelligent toon-heads and internationalists alike will enjoy this sweet, subtitled romantic fantasy

"Boiling Point" (1993), R, Warner Home Video, prebooks Aug. 4. Although most viewers would have

preferred it to be a culinary cop movie

starring Julia Child, "Boiling Point" is just another cop movie starring Wesley Snipes as just another obsessed, divorced cop-actually, a U.S. Treasury agent. (One unique thing about a Weslev Snipes film: you know that the black good guy isn't going to have to die in the arms of the white good guy again.) Its slight plot revolves around a dimwitted mad-dog killer (Viggo Mortensen) and his manipulation by a down-and-out con artist (Dennis Hopper). Leaving little to do for able costars Dan Hedaya, Lolita Davidovich, and Valerie Perrine, the suspenseless script only wants to pound home points about the similarities between Snipes' and Hopper's personal lives. Actually, the only one imbued with a real personality is Hopper's ex-con con-manwhose bunco skills don't even seem up to hoodwinking the citizens of Mayberry. Recommended to hard-core Snipers only.

"Chaplin" (1992), PG-13, LIVE Home Video, prebooks Aug. 3.

Robert Downey Jr. does an excellent job of portraying comedian/writer/director Charlie Chaplin, the first global superstar of the electronic media. Unfortunately, director Richard Attenborough does a bad job justifying the film's existence. While exploring Chaplin's fame, it shows little of what made Chaplin so unbelievably funny, and it soon becomes more entertaining to gawk at the endless caravan of talented co-stars, including Kevin Kline, Nancy Travis, Marisa Tomei, Diane Lane, Paul Rhys, Kevin Dunn, Penelope Ann Miller, Dan Avkrovd as slapstick comedy king Mack Sennett, and Geraldine Chaplin as her own real-life grandmother. Although seeming to go somewhere with Chaplin's prescient attack on Hitler in "The Great Dictator" and his pointless harassment by the FBI, "Chaplin" ultimately has as little to say as The Little Tramp himself. Biopic mavens will love it, but look hard for anyone else.

'The Temp'' (1993), R, Paramount Home Video, prebooks Aug. 5.

Cookie-company executive Timothy Hutton had a brief bout of paranoia, but he's back at work and his barely competent assistant goes on leave. Hutton's temporary aide is leggy, enticing Lara Flynn Boyle, who reorganizes his office while quite possibly bumping off his hierarchical enemiesor maybe not. Fave Dunaway reprises (Continued on next page)

VCI BOWS FALL LINE

(Continued from page 63)

TV company Hat Trick, which produced many of the U.K.'s most-watched "New Wave" comedy shows, including the Emmy-winning "Drop The Dead Donkey" and shows by the likes of Paul Merton, recently voted Britain's most popular comic.

'If you calculate that the retail market will be worth roughly 500 million pounds (\$750 million) this year and comedy is 10%, which is a realistic figure, that means we're aiming to sell over half the U.K.'s comedy tapes in the final quarter," says Lomax. "Comedy is still a massive growth area because it's the one genre outside of kids' product which is very good value for money because it's so repeatable.

Despite a relatively meager release schedule in 1992, VCI still managed to take a major slice of last year's total, trailing sell-through champ BBC Video by just .2%, according to the Gallup charts. It hopes to make up the difference with a wide-ranging package that includes full-price Rank movies, such

as "Strictly Ballroom," new and re-promoted kid vids like "Thomas The Tank Engine," comedy and music titles, and extensive packages across its four budget Club labels.

Last year, for example, VCI had revenues of 15 million pounds (\$22.5 million) from shipments of 2.5 million cassettes. To maintain a healthy margin and stay in tune with the competition, VCI has also announced a price hike on its Cinema Club titles from 5.99 pounds (\$9) to 6.99 pounds (\$10.50), in line with Warner Home Video and the BBC sports tapes, all at 6.99 pound suggested list.

Among the key titles in the final quarter campaign will be two new episodes of Rowan Atkinson's "Mr. Bean," Cliff Richard's "Oh Boy," "The Best Of The Blues Brothers," and "Mike Reid Live II," a sequel to last year's surprise runaway success.

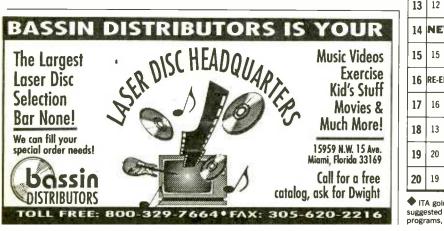
The Mike Reid videos are examples of homegrown comedy productions using a household TV name in an uncensored standup act. Another popular

U.K. comic, Frank Carson, is also "Live And Uncensored," and Spitting Image's "Having It Off-The Bonker's Guide" is the TV show's "unbroadcastable" sex education video spoof. They're all examples of VCI's strategy of co-producing from the script for video.

"Unlike our competitors, we don't have a steady product flow from the U.S., we don't have a steady product flow from our music division as with PolyGram, and we don't have archives to exploit like VVC Video. We're expert marketeers in back catalog and we're inventive when it comes to releasing new titles," says Lomax.

With the relative disappointment of Pickwick Video's Cindy Crawford tape in the U.K., VCI conducted research into what women wanted to see from a fitness tape. The result was the 185,000-unit seller, "The Shape Challenge." Launched in January, it showed real housewives before and after a slimming regime.

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) Special Int	e	p	C	S	t	Video Sales	TM
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1	2	9	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98		1	1	39	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
2	1	19	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98		2	3	65	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99
3	3	55	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	9,98	1	3	4	77	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.99
4	4	80	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98		4	9	65	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99
5	5	21	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98		5	15	9	BUNS OF STEEL 7 WITH TAMILEE WEBB The Maier Group TMG159	9.95
6	7	5	LT PolyGram Video 4400863893	19.95		6	8	23	RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2 GoodTimes Home Video 9304	19.99
7	11	89	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98		7	2	35	CHERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577	19.98
8	14	29	PRO FOOTBALL'S HOTTEST CHEERLEADERS PolyGram Video 4400854853	19.95		8	10	117	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111	9.99
9	10	53	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98	1	9	5	9	THIGHS OF STEEL WITH TAMILEE WEBB The Maier Group TMG158	9.95
10	9	3	THE INDIANAPOLIS 500: RACE TO GLORY PolyGram Video 4400866413	14.95		10	7	149	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊ Warner Home Video 616	19.98
11	6	125	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98		11	11	55	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901	19.98
12	RE-EN	VTRY	FOOTBALL FOLLIES PolyGram Video	19.95		12	13	17	ARMS AND ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG142	9.95
13	12	192	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173	19.98		13	14	165	BEGINNING CALLANETICS MCA/Universal Home Video 80892	24.95
14	NE\	NÞ	WHEN IT WAS A GAME 2 HBO Video 90843	14.98		14	16	25	LEGS OF STEEL WITH TAMILEE WEBB The Maier Group TMG141	9.95
15	15	43	NFL ROCKS PolyGram Video 0853793	19.95		15	12	47	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
16 F	RE-EN	ITRY	WHEN IT WAS A GAME HBO Video 90538	19.98		16	6	81	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
17	16	3	WIMBLEDON 1992, NOT JUST RACKETS AND BALLS A*Vision Entertainment 50384-3	19.95		17	20	5	JACLYN SMITH: WORKOUT FOR BEAUTY AND BALANCE FoxVideo (CBS/Fox) 5782	19.98
18	13	87	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98		18	19	7	BUNS OF STEEL 5 WITH TAMILEE WEBB The Maier Group TMG138	9.99
19	20	72	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98		19	18	19	CORY EVERSON'S TOTAL BODY WORKOUT Barr Entertainment 60006	19.95
20	19	5	MARCH OF THE TAR HEELS FoxVideo (CBS Video) 5773	19.98		20	RE-E	ITRY	BUNS OF STEEL STEP WORKOUT The Maier Group TMG1140	29.95



ITA gold c suggested retail for nontheatrical titles. Q ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail tor theatrically released programs, 25,000 units or \$2 million at retail for nontheatrical titles. Q ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. Q ITA platinum certification for sale of 250,000 units or \$2000 units or \$2 million at suggested retail for nontheatrical titles. Q ITA platinum certification for sale of 250,000 units or \$2000 units or \$2 million at suggested retail for nontheatrical titles. Q ITA platinum certification for sale of 250,000 units or \$2000 units or \$2 million at suggested retail for nontheatrical titles. Q ITA platinum certification for sale of 250,000 units or \$2000 units or \$2 million at suggested retail for nontheatrical titles. Q ITA platinum certification for sale of 250,000 units or \$2000 units or \$2 million at suggested retail for nontheatrical titles. Q ITA platinum certification for sale of 250,000 units or \$2000 units or \$2 million at suggested retail for nontheatrical titles. Q ITA platinum certification for sale of 250,000 units or \$2000 units or \$2 million at suggested retail for nontheatrical titles. Q ITA platinum certification for sale of 250,000 units or \$2000 units or \$2 million at suggested retail for nontheatrical titles. Q ITA platinum certification sale of 250,000 units or \$2000 units or \$2 million at suggested retail for nontheatrical titles. Q ITA platinum certification sale of 250,000 units or \$2000 units or \$2000 units or \$2000 units or \$2 million at suggested retail for nontheatrical titles. Q ITA platinum certification sale of 250,000 units or \$2000 un

Disney Bonanza: Winning Pooh Sets, 'Incredible' Home Vid

NOTES FROM AN exceptionally bulging mailbox:

Walt Disney/Buena Vista Home Video have been characteristically prolific. For starters, Walt Disney Home Video is packaging Winnie the Pooh plush characters Piglet, Eeyore, Tigger, and Pooh with their corresponding "Mini-Classic" videocassettes, at \$15.99 each. Titles involved are "Winnie The Pooh And The Honey Tree," "... And Tigger Too," "... And A Day For Eeyore," and "... And The Blustery Day," each 25 minutes.

Feature movies "Honey I Blew Up The Kid" and "Newsies" have been released at the sell-through price of \$19.99. For a limited time, purchasers of "Honey I Blew Up The Kid" or its predecessor, "Honey I Shrunk The Kids" receive a free 5-by-7-inch photo enlargement from participating Kodalux film processors. Animal epic "Homeward Bound: The Incredible Journey," which brought in \$40 million theatrically, will be released for sellthrough Aug. 13 at \$22.99. Also out that day are four new titles

Also out that day are four new titles in Walt Disney's Studio Film Collection, priced at \$19.99: "Escape To Witch Mountain," "The Shaggy Dog," "Herbie Rides Again," and "That Darn Cat."

Another Aug. 13 debut is a new video line culled from **The Disney Channel's** "Avonlea" series. Called "Tales From Avonlea," each \$19.99 videocassette contains two episodes from the TV series, which is based on children's literature classic "Anne Of Green Gables." Consumers purchasing two "Avonlea" cassettes receive an offer for a free keepsake box.

Coming Sept. 10 under the Disney Presents banner is the video debut of "Spot," the popular canine character whose books, by author Eric Hill, have sold more than 22 million copies worldwide. Two titles, "Where's Spot?" and "Spot Goes To The Farm," are the first to bow, priced at \$14.99. Cassette packaging—a booklet cover—features the same type of lift-the-flap graphics as the books, which are aimed at children under 5. Spot-licensed merchandise, including toys and tableware, will be available for the first time in North America, via Ede Toys.

Marketing plans include print ads in parents' magazines, and trailers and inserts in upcoming Disney home video releases. P.O.P. material includes a 24unit prepack.

O_N AUG. 17, A&M Video will release four new titles in its platinum-plus "Lamb Chop's Play-Along" series, each priced at \$9.95: "Let's Make Music," "Do As I Do," "On Our Way To School," and "Jump Into The Story." An array of product displays is available. Previous Shari Lewis/Lamb Chop titles "Lamb Chop In The Land Of No Manners" and "Don't Wake Your Mom" have been repriced at \$12.95.



by Moira McCormick

IVE HOME VIDEO'S Family Home Entertainment imprint has a passel of new releases, including the "Tell Me A Story" series (27-28 minutes, \$9.98 each), consisting of animated adaptations of "Goldilocks And The Three Bears," "Little Red Riding Hood," "Thumbelina," and "Tom Thumb." HBO musical specials "A Child's Garden Of Verses" and "Ira Sleeps Over" (26-27 minutes, \$12.98) were produced by acclaimed animator Michael Sporn. FHE's animated se-ries "Clifford The Big Red Dog," comprising six titles at \$12.98 each, is now packaged with free sets of Clifford cards; a 12-piece counter display and 48-piece floor display are available. Also new from FHE are the animated 'Tubby The Tuba" and "Banjo, The Woodpile Cat"; upcoming Aug. 18 is a new series, "Robotech," based on Japanese sci-fi animation. Consumers can purchase a \$15 "Robotech" T-shirt with \$5 and two proofs of purchase

MARQUEE VALUES

(Continued from preceding page)

her role as the boardroom barracuda from "Network," while the rest of the characters snarl like corporate carnivores left over from the go-go '80s. As each one is more avaricious and slimy than the next, viewers may hope they all get sucked into some fax-machinegone-berserk—which the film makers probably should've considered. A broader sense of humor is one thing that would give "The Temp" a more lasting impact with renters.

CDIW

"The Naked Country" (1985), R, Hemdale Home Video, prebooks Aug. 11.

Set on Australia's desolate outback, this drama pits Aussie ranchers against aborigines out to defend their sacred land. (Not to minimize the issue, but could there be *one* native person in a movie who does something besides defend their sacred land?) When bigoted, sexist rancher Lance Dillon (John Stanton) realizes that his wife

- 10

(Rebecca Gilling) and a local cop (Ivan Kants) are fooling around, he flips out as if on a vegemite OD, takes to the woods, and starts killing off abos like John Wayne down under. The film's serious points about the coexistence of disparate cultures are lost in a plodding plot, and despite utterly fraudulent box art that depicts a topless woman with an aborigine peeking at her from a distance, there is practically no sex in this film whatsoever. This will probably enrage skin-oriented viewers, however reluctant they'll be to admit it.

"TC 2000" (1993), R, MCA/Universal Home Video, prebooks Aug. 4.

Jason Storm and Zoey Kinsella (Billy Blanks and Bobbie Phillips) are future cops, living below a scorched earth left over from some eco-apocalypse while fighting the vicious (but colorfully clad) miscreants that roam the wastes above. After being set up by a superior officer, Zoey is killed but brought back to life as a gymnastic, bionically enhanced, leather-bedecked heavy-metal killing machine-Bimbo-Cop, let's call her. Really a martial arts film in SF attire, "TC 2000" features the Korean powerhouse Bolo Yeung, who joins Blanks against the heavily mascaraed bad guys. (A good archcriminal never leaves the house without finding time to "do his face.") This story's uncannny resemblance to so many other movies leaves the characters with one horrifying realization: they're never getting out ... they're trapped in ... UnOriginalWorld! Only martial-arts or SF die-hards (who perpetually visit UnOriginalWorld) will have no complaint.

from any of the series' 10 volumes.

ATEST FROM Wood Knapp Video is the Crash Dummies' "Ask Any Dummy, Seat Belts Make Sense" (20 minutes, \$7.98). Starring dummies Vince and Larry from the best-selling toy line, the program illustrates the importance of wearing seat belts. Wood Knapp's most recent releases in the Children's Circle line, which is based on classic children's literature, are "Max's Chocolate Chicken," "The Ezra Jack Keats Library," "More Stories For The Very Young," and "The Emperor's New Clothes," each \$14.95... Children's Circle parent company Weston Woods, Weston, Conn., has

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released the documentary "Beatrix Potter: Artist, Storyteller, And Country Woman." Lynn Redgrave narrates the life story of Peter Rabbit's creator.

ACTRESS/PRODUCER and children's entertainment maven Shelley Duvall and international children's media company Enchanté, Santa Rosa, Calif., have formed a corporate partnership in Duvall's Studio City, Calif.-based Think Entertainment. Their goal: "to produce high-quality programs, films, books, records, software, and other products that educate and enlighten, as well as entertain all ages," according to a statement released by Duvall last month.

FOR WEEK ENDING JULY 24, 1993

T	DĮ		Kid Video.		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			* * * NO. 1 * * *		
1	1	194	PINOCCHIO♦ Walt Disney Home Video 239	1940	24.99
2	3	37	BEAUTY AND THE BEAST Walt Disney Home Video 1325		24.9
3	2	9	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME Walt Disney Home Video 1730	1993	12.9
4	5	13	BARNEY'S BEST MANNERS The Lyons Group 99021	1993	14.9
5	7	21	BARNEY IN CONCERT The Lyons Group	1992	14.9
6	4	5	BARNEY RHYMES WITH MOTHER GOOSE The Lyons Group 99031	1993	14.9
7	8	65	101 DALMATIANS Walt Disney Home Video 1263	1961	24.9
8	6	21	BARNEY'S MAGICAL MUSICAL ADVENTURE The Lyons Group 98091	1992	14.9
9	9	27	ROCK WITH BARNEY The Lyons Group 98081	1992	14.9
10	12	19	LITTLE NEMO: ADVENTURES IN SLUMBERLAND Hemdale Pictures Corp./Hemdale Home Video 7140	1992	24.9
11	11	27	BARNEY'S BIRTHDAY The Lyons Group 99011	1992	14.9
12	13	11	X-MEN: ENTER MAGNETO Saban Entertainment/PolyGram Video 4400866593	1993	9.9
13	10	25	BARNEY GOES TO SCHOOL The Lyons Group 98061	1992	14.9
14	15	13	THE LITTLE ENGINE THAT COULD MCA/Universal Home Video 80929	1993	12.9
15	16	25	BARNEY'S THREE WISHES The Lyons Group	1992	14.9
16	14	115	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.9
17	19	11	X-MEN: DEADLY REUNIONS Saban Entertainment/PolyGram Video 4400866613	1993	9.9
18	18	11	PETER, PAUL & MOMMY TOO Warner Reprise Video 3-38339	1993	14.9
19	25	240	CHARLOTTE'S WEB	1973	14.9
20	RE-ENTRY		NTRY AN AMERICAN TAIL Amblin Entertainment/MCA/Universal Home Video 80536		19.9
21	20	67	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.9
22	RE-ENTRY		FANTASIA Walt Disney Home Video 1132		24.9
23	RE-I	ENTRY	ALICE IN WONDERLAND♦ Walt Disney Home Video 36	1951	24.
24	RE-I	ENTRY	WINNIE THE POOH AND TIGGER TOO Walt Disney Home Video 64	1974	15.9
25	NE	wÞ	THE ALL NEW TROLLIES MUSICAL ADVENTURE Peter Pan Video 674	1993	12.9

●11A gold certification for a minimum of 125,000 units or a oblar 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. ◇1TA 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.

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	The Firm (Paramount)	17,937,098	2,393 <i>7,496</i>	1	73,748,070
2	Jurassic Park <i>(Universal)</i>	15,313,050	2,565* <i>5,970</i>	4	236,429,385
3	In The Line of Fire (Columbia)	15,269,388	1,903 <i>8,024</i>	_	15,269,388
4	Sleepless in Seattle (TriStar)	10,156,964	1,622 <i>6,262</i>	2	59,031,582
5	Rookie of the Year (20th Century Fox)	9,122,714	1,460 <i>6,248</i>	_	12,518,863
6	Snow White (Buena Vista re-release)	6,014,589	1,831 <i>3,285</i>	1	18,629,721
7	Dennis the Menace (Warner Bros.)	5,513,179	2,085 <i>2,644</i>	2	35,486,508
8	Son-in-Law (Buena Vista)	4,833,541	1,406 <i>3,438</i>	1	14,817,608
9	Weekend at Bernie's II (TriStar)	4,004,668	1,334 <i>3,002</i>	—	4,004,668
10	What's Love Got To Do (Buena Vista)	3,342,380	1,038 <i>3,220</i>	4	26,871,258

Pro Audio



NRG Surge. NRG Recording Services in North Hollywood, Calif., has unveiled its new Studio II, boasting minimalist design by studio bau:ton and hosting two classic Neve 8068s ganged into one 48-input console with Flying Faders automation. Seated at the console is the studio owner, producer/engineer Jay Baumgardner. Standing is George Newburn, a partner in studio bau:ton.

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

THE U.K.

B&H PRODUCTION SERVICES has been awarded a three-year contract to provide a sound amplification and enhancement system for the Royal Albert Hall, London. B&H has supplied Meyer systems for speech and medium-level sound reinforcement at the venue for two years, with them normally configured as center clusters using Meyer UPA or MSL enclosures driven by Crest and QSC amps.

THE NETHERLANDS

THE TECHNICAL COMMITTEE for IBC94, which will be held Sept. 16-20 in Amsterdam, has stated it will maintain the practical workshop sessions at next year's convention and introduce a series of panel sessions in which invited experts will make presentations on various issues

GERMANY

GERMAN BROADCASTER Sudeutscher Rundfunk has ordered the first Calrec T-Series digitally controlled analog console for its Production Studio 4 in Stuttgart.

BRITISH AIRWAYS has chosen Sennheiser HD25 headphones as part of a refit of its Concorde supersonic aircraft to partner in a CD inflight CD system.

OPERA LEIPZIG, which celebrates its 300th anniversary this year, has installed an AMS Logic 2 desk in its sound control room. The Finnish Opera in Helsinki has installed a Logic 2 for its auditorium sound and another for its sound studio. Meanwhile London facilities house Tele-Cine has installed a Logic 2 fitted with a 16-output AudioFile Plus in its new dubbing theater. This is the 11th U.K. Logic installation.

PA SYSTEM MANUFACTURER D&B Audiotechnik has made management changes at its Backnang HQ, with former administration manager Kay Lange appointed a managing director. Former managing director of external affairs Uli Mall will now concentrate on sales and marketing, while co-founder Jurgen Daubert will concentrate on research and development, having previously been in charge of internal affairs.

"The company grew substantially in 1992, with turnover increasing by 50%," explained Lange. "Uli and Jurgen began to find that their time was increasingly occupied with administrative matters. As a result of joint considerations and decisions we felt it was necessary to reorganize to meet the requirements of increased business activities.

FRANCE

CLAIR IN PARIS and Arri-Contrast in Berlin have become the latest film laboratories equipped to make Dolby SR.D prints. The first French film productions in the format were Andre Techine's "Ma Sai-son Preferee" and Philomene Esposito's "Toxic Affair."

Sony Mans MiniDisc Master Stations Pilot Program Gives Engineers Control

BY MARILYN A. GILLEN

NEW YORK-MiniDisc is making a move into mastering houses across the country as part of a pilot program initiated by Sony, creator of the format, to support the production of MD master tapes.

Initial participants in what has been dubbed the MiniDisc Mastering Station Program are Bob Ludwig's Gateway Mastering Studios, Portland, Maine; Georgetown Masters, Nashville; Sterling Sound, New York; and Bernie Grundman Mastering, Hollywood, Calif.

On its home turf, Sony also will offer in-house MD premastering capabilities at its new state-of-art studio complex in New York. Sony Music Studios, which opened in May, is a 25-room complex designed for the

exclusive use of artists on Sony Music labels.

The Sony MD mastering studio will be equipped with an MD format converter, the company says, allowing its engineers to preview MD sound in a high-quality acoustic environment.

Likewise, for the MD Mastering Station Program, the Sony K-1216 MD format converter will be installed in each participating studio, Sony says. The converters allow engineers to preview the MiniDisc sound in "real-time" monitoring conditions-and adjust accordingly, as needed, to achieve the optimum sound in the format.

"The idea is that you'll know what effect going to this format is going to have on your CD," says Denny Purcell, president of Georgetown Masters. "And then hopefully we can change it so that it won't lose what it might have lost had it just been transferred to MD at the plant.

"That's the whole thing," he adds. "Instead of being factory work, which it's not, the producer gains control of his product again."

Purcell, who had taken delivery of his MD encoder "just over a week ago," already had found some unique attributes. "It changes with the music; that's the most important thing I've learned about it so far," he says. "Different styles of music require different work to be done to come out with a similar-sounding product."

Completed premasters are sent to an MD replication facility for final mastering and replication. "Although MiniDisc can be proc-

(Continued on page 72)

Dead Aunt Thelma's Comes To Life Oregon Studio Features All The Comforts Of Home

NEW YORK-Dead Aunt Thelma might approve. Her nondeparted relatives could be another matter.

"We haven't told them yet," songwriter/producer Scott Parker admits of his new studio, designed by Russ Berger and named for a departed great aunt. "Most of them are out east anyway.

Back west, in Portland, Ore., Dead Aunt Thelma's came to life in February. The opening was spurred by Parker's perception of an unserved niche there between top-flight recording studios and increasingly popular home setups; the name was spurred by Aunt Thelma's poundcake.

"We were working in my original basement studio back when I was putting it in and Caryl [Mack, Parker's wife and business partner] brought down some poundcake,' Parker says by way of attempted explanation. "Somebody said it was great, and I said it was my dead Aunt Thelma's recipe. For some reason, the phrase stuck. It's haunted us ever since."

The basement studio was, and remains, a key inspiration for Parker, who attempted to re-create that cozy environment on a larger, more professional scale.

"The basement space started as my own private-use studio, for my writing demos and production projects, but then it kind of ran amok with my friends and other producers coming in," he says. "It struck me one day that there was a real niche here when I was down there with a buddy of mine who does a lot of national ad work, and he was there with some top account executives from San Francisco and New York-and they're all sitting on my basement floor with the dogs yap ping and the laundry going!

I told him they could rent a more kosher room somewhere to work.

but he said, 'No, they love getting out of that environment.' It keyed something in my mind that people really like the comfort factor and they just didn't want the corporate, sterile kind of vibe."

THE COMFORT VIBE

Dead Aunt Thelma's is anything but, from its multicolored entryway walls (a painting mishap, Parker says, that struck everyone's fancy) to the 1964 G.I. Joe Spaceman suit suspended from the studio ceiling. "We tried to create from the entryway, from the moment you walk in. that casual feel, like it's OK to mess up here, it's OK to screw around a little bit, and it's OK to have fun," he savs.

Contributing to the comfort vibe is the location-in a circa 1913 icecream parlor in a "funky" part of town, the Sellwood Antique District. "I had been looking for the right space for about a year," he says,

"and I knew this was it when I saw it. It was a concrete shell and around it was solid 8-inch concrete walls and inside were old cedar timbers. After the ice-cream years, it had been a beauty parlor since around 1965. In fact, there's still a lot of older ladies that will come up here and peer in, wanting to get their hair done.

Parker had what he calls a "broad vision" for the site-to create a comfortable studio space-and turned to the Russ Berger Design Group, in Dallas, to help him translate that vision into reality.

SMALL SCALE, BIG LEAGUE

"I really didn't think I could af-ford him," Parker adds. "But when I explained to him what I wanted to go for, he caught the vision of it, although when I told him my budget he just kind of shook his head. I mean, he just did Sony Studios.'

Berger took the job. "It's a com-(Continued on next page)



Dead Aunt Thelma's, a new studio in Portland, Ore., boasts a side-oriented control room, with a wall of glass between it and the session room.



Bennett Takes A Holiday. Sony Music producer David Kahne and Danny Bennett have returned to Clinton Recording's Studio A for a new project with Tony Bennett & the Ralph Sharon Trio. Following the Grammy-winning "Perfectly Frank," a tribute to Frank Sinatra, Bennett now is paying homage to the late Billie Holiday. Engineer David Leonard captured the magic through a classic Neve 8078 onto the Studer A800 using Dolby SR. The album is due later this year from Sony. Pictured in the back row, from left, are Sharon and Danny Bennett. In front, from left, are Leonard, Tony Bennett, and David Kahne.

DEAD AUNT THELMA'S COMES TO LIFE

(Continued from preceding page)

mon misperception that we only do gigantic facilities," he says. "My background is as a studio owner-I've owned three studios myself, and had one in my house. The main thing is we like working with people. That's kind of why I got into this business, to help people build their dream studios. It's fun to make music, and it's fun to be creative in spaces like that."

The space that confronted Berger was only about 1,000 or 1,200 square feet in total, of which Parker says every square inch was put to use, though with an overall sense of airiness

The approximately 300-squarefoot studio includes a skylight, lowfrequency diffusing series along one wall, and a large wall of glass between it and the adjacent control room

The 400-square-foot control room with adjoining machine room was designed with angled front walls to establish a reflection-free zone, Berger says. Both rooms feature hardwood floors to create a sense of flow

The most notable design feature is the side-oriented control room, an approach Berger champions. "What has sort of brought this on," he says, "is the

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need for surround sound and the computerization of equipment-these hard-disc recording consoles with automation. Those things all require video monitors and program monitors, and if you're mixing surround, then you have to have a subwoofer and a third monitor speaker or center channel speaker . All of which means there is no room left in the front of the control room for

glass. Echoing Parker's chief concern, he adds, "It's also just a much more

friendly way of working-the players out in the studio can see the producer and the engineer, all of them. With the other setup, all the poor talent in the studio sees is a disembodied head floating over a console.

'BOUTIQUE' STUDIO

Describing his as a "boutique" studio, Parker says he caters to a fairly small circle of independent producers, and does a good deal of work on national ad accounts as well as numerous demos for songwriters with publisherprovided budgets.

"We've developed relationships with about six or seven independent producers," he says, "and they use this as a virtual room to augment their production needs. A lot of them work up from their home studios, or they'll work down from the more expensive rooms. They'll come here to do all their tracking or whatever. It's real tempting for me, because I'm such a gear head, to keep adding things, but we've tried to stay in that niche of filling that gap between the big expensive rooms and the home studio. And that's kind of what's happening in the industry todaythese guys are doing what they can at home, and then filling in elsewhere.

The bottom line, says Parker, is that even though there's serious business to be done, it's a business that should be enjoyed to the greatest extent possible. Just, Aunt Thelma might add, like a good piece of poundcake.

MARILYN A. GILLEN

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BRADUCTION CRE	DITC FOD BILLRO	APD'S NO. 1	SINGLES (WEE	K ENDING JULY	7 17, 1993)	

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-SALES
rITLE Artist/ Producer (Label)	WEAK SMV/ B.A.Morgan (RCA)	WHOOMP! (THERE IT IS) Tag Team/ Tag Team (Life)	CHATTAHOOCHEE Alan Jackson/ K.Stegall (Arista)	CRYIN' Aerosmith/ B.Fairbairn (Geffen)	MORE AND MORE Captain Hollywood Project/ M.Eisele D.Stehle (Imago)
RECORDING BAM JAM STUDIO(S) (Sacremento,C Engineer(s) Larry Funk		MCMIX (Atlanta,GA) Harry O'Brien Andy Metcalf Don Mcinzie		LITTLE MOUNTAIN (Vancouver,B.C.) Ken Lomas	DMP (Hamburg, GERMANY) Dietmar Stehle
RECORDING Soundcraft CONSOLE(S)		Neotech 56 Custom	SSL 4056G	SSL 4048E/G	Soundtracks 3L 3632
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI Jh 24	MCI,Protools Sound Design	Studer A820	Studer A800	Tascam 16
STUDIO MONITOR(S)	Tannoy	Tannoy	UREI 813	Yamaha NS10	JBL Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 456	Ampex 499	3M 996	
MIXDOWNAMERAYCANTUDIO(S)(Los Angeles)ngineer(s)Larry Funk		KALA (Atlanta,GA) Jim O'Neill	THE CASTLE Nashville) John Kelton	CAN AM (Los Angeles) Brendan O'Brien	UNIQUE (New York) Tony Garcia Guido Osorio
CONSOLE(S) SSL 6000G		Trident Series 65	SSL 4056G	SSL 4000E G Computer	Trident 24
MULTITRACK/ Studer A827 2-TRACK Mitsubishi X-850 RECORDER(S) (Noise Reduction)		Sony MCI JH24	Mitsubishi X-880	Studer A820	Otari MTR80
STUDIO TAD MONITOR(S)		Gauss Custom	Yamaha NS10 UREI 813	Yamaha NS10	UREI 813 Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 456	Ampex 499	Ampex 456	Ampex 456
MASTERING HIT FACTORY (ALBUM) Herb Powers Engineer		QUADIM Guy Costa	MASTERMIX Hank Williams	MASTERDISK Greg Fulginiti	FRANFORD WAYNE Rick Essig
PRIMARY CD DMI REPLICATOR (ALBUM)		Nimbus	DMI	Uni Manufacturing	DMI
PRIMARY TAPE Sonopress DUPLICATOR (ALBUM)		American Multimedia	Sonopress	Uni Manufacturing	Sonopress

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SONY MANS MINIDISC MASTER STATIONS

(Continued from page 70)

essed directly through an encoder, this premastering stage is going to be added to allow for that final tweaking to occur," a Sony spokesman explains. "This is a partnership program that allows top engineers to get comfortable with the format and experience it first-hand. It also allows them to reinforce their role as being the leaders in their field."

Adds Bob Sherwood, VP of new technology for Sony Software Corp., "From the beginning, Sony has recognized that the total involvement of the music industry would be key to MiniDisc success. This program is yet another example of our continuing commitment to the producers and engineers who are the foundation of our creative community."

Participating mastering houses also will be provided, on request, a DOS-based character-information editor developed by Digital Audio Disc Corp. The editor allows the user to set up character and text mode information for each MiniDisc title offline from the format converter itself. Participants also have access to assistance from Sony Professional Audio representatives, and will receive regular updates on MD developments.

A limited supply of MD format converters also will be made available through Sony Professional Audio to other mastering houses on request, Sony says.

"I believe that the MiniDisc is the portable medium for the future," says Gateway's Ludwig. "That's why I want to offer my clients the ability to maximize their artistic intent on the MD format, by using the Mini-Disc mastering system." Echoes Purcell, "It's another ser-

Echoes Purcell, "It's another service to offer my clients, which, unless I had it, would get done at a plant, where the producer would have no input. That's the main reason I have it, and I think that's very important, because the producer always has been able to control the sonic integrity of his product. And if it was just sent to a plant and encoded, that would not happen."



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<u>Update</u>

LIFELINES

BIRTHS

Girl, Grace Caroline, to **Geoff** and **Kathleen Bywater**, May 22 in Los Angeles. He is senior VP of marketing and promotion for Fox Records. She is owner of Playground Entertainment Marketing.

Girl, Nina Katherine, to Michael Goldman and Karen Falk, June 11 in New York. She is archivist for Jim Henson Productions.

Boy, Andrew Paul, to Vince and Kris DiLaura, July 1 in Horseheads, N.Y. He is a manager of Sam Goody No. 4527.

MARRIAGES

Steven Bolster to **Lauri Rank**, June 12 in Minneapolis. He is product manager for K-tel International there.

David Forman to Susan (Shashana) Saldivar, July 10 in Bel Air, Calif. He is national adult contemporary promotion director for Columbia Records in Santa Monica. She is an actress and public affairs director for KKGO/KJQI Los Angeles.

DEATHS

Norman Hathaway, 80, of Alzheimer's disease, June 24 in Los Angeles. Hathaway worked at radio station WLW Cincinnati from 1940-73 as music director and music librarian. He was also a musician. He is survived by his son, Larry Hathaway, national sales manager for Concord Jazz.

James (Son) Thomas, 66, of a stroke, June 26 in Greenville, Miss. Thomas was a Mississippi delta

GRAMMY FESTIVAL

(Continued from page 8)

ner-city high school and college students and concerts by the American Jazz Philharmonic and featured soloists under the direction of Grammy Awards musical director Jack Elliott. The education and performance tour, which will cover the same eight cities as the Grammy concerts, will be underwritten by more than \$280,000 in donations from American Express to the NARAS Foundation and local NARAS chapters.

Special guests joining the American Jazz Philharmonic will include Arturo Sandoval in New York and Washington, D.C.; Gerry Mulligan in Philadelphia; and Tom Scott in Los Angeles. In addition, Connick will conduct a special master class in conjunction with his appearance at the Kennedy Center in Washington, D.C.

In exchange for underwriting the master classes and American Jazz Philharmonic concerts, American Express will get to offer preferred seating to the festival events to its gold card members.

Other cities on the tour include Miami, Chicago, and Boston. MELINDA NEWMAN blues singer and guitarist. He first became known via his appearances in films made by the Center for Southern Folklore in the '60s. He played in numerous clubs throughout his career, and made recordings in international locales including France and the Netherlands. In the '80s, he often performed with harmonica player Walter Liniger.

Lenard Pearlman, 42, of leukemia, July 7 in Houston, Texas. Pearlman began his career in Chicago, building an 8-track studio with Bruce Swedien. He then went to work in the audio department at Editel's postproduction facility in Chicago, where he rose to the position of general manager and then president. He later established audio consulting company Pearlman and Associates. Among his projects was consulting in the redesign of Oprah Winfrey's Harpo Studios in Chicago. Pearlman was president of SPARS in 1985-86 and chairman of the board in 1986-87. He is survived by his wife, Carol; son, Brandon; and daughter, Carly. Donations in his memory may be made to the Cancer Wellness Center, 5150 W. Golf Rd., Skokie, Ill. 60077, or to the American Cancer Society, 1618 Orington Ave., Evanston, Ill. 60201.

Mia Zapata, 27, found strangled, July 7 in Seattle. Zapata was lead vocalist for the Gits, whose first album, "Frenching The Bully," was released on Seattle label C/Z Records last fall. The band had spent the last month in the studio recording its second album and was scheduled to perform at the New Music Seminar this month, to be followed by a Rock For Choice tour with 7 Year Bitch and Hammerbox and a national and European tour this fall. The Gits formed almost seven years ago in Ohio and relocated to Seattle four years ago. Donations in Zapata's memory may be made to Women's Action

Coalition (WAC), 1202 E. Pike, No. 1057, Seattle, Wash. 98122.

Mario Bauzá, 82, of cancer, July 11 in New York. Bauzá was an instrumentalist and band leader who helped introduce Latin music to the U.S. and create the influential fusion of Afro-Cuban and jazz. He first performed with the Havana Philharmonic, but came to New York in the '30s and worked with Cuban composers Antonio Machin and Don Azpiazu. He then joined Chick Webb's band as trumpeter and soon became orchestra director. Bauzá also helped launch the career of Ella Fitzgerald, whom he discovered at Harlem's Apollo Theater and introduced to Chick Webb. After leaving Webb's band in 1938, Bauzá played with a number of big jazz bands. In 1939, he teamed up with Cab Calloway and brought Dizzy Gillespie into that band. Bauzá and Gillespie began formulating a synthesis of Afro-Cuban music and jazz. A year later, Bauzá left Calloway and ioined his brother-in-law, Francisco Perez Gutierrez (known by the stage name Machito). Their band Machito & the Afro-Cubans popularized the Afro-Cuban jazz fusion, which influenced not only jazz and Afro-Cuban but also pop music. The band also popularized many dance crazes, including the cha-cha, the mambo, and the rhumba. In 1975 Bauzá was reunited with Dizzy Gillespie on "Dizzy Gillespie Y Machito: Afro-Cuban Jazz Moods" (Pablo), which was nominated for a Grammy. Shortly before his death, Bauzá released the album "Mario Bauzá And His Afro-Cuban Jazz Orchestra: My Time Is Now" (Messidor). He is survived by his wife, Lourdes, and daughter, Maria Lamattina.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

WORTH SAVING: On July 31, the Save The Earth Foundation is hosting a benefit at L.A.'s Irvine Meadows Amphitheatre. The burner, with the Steve Miller Band and Paul Rodgers & Co., benefits the Univ. of California, Los Angeles' Environmental Science and Engineering Program. VIP tickets can be obtained directly from the Save The Earth Foundation by calling 310-337-7075. For more info, contact Ken Margolis at the same number.

CHARITY FESTIVAL: The Los Angeles Community Festival is set for Aug. 22 at the Shark Club in downtown Los Angeles. Proceeds will benefit the Los Angeles Mission, which serves more than 35,000 meals a month to the needy. Highlighting the event will be a black-tie benefit concert and celebrity auction featuring memorabilia from Janet Jackson, Guns N' Roses, and Aerosmith, among others. For more info, contact Michael Wyman at 818-764-4070.

H EALING SONGS: In an effort to rebuild Los Angeles areas devastated by last year's riots, more than 12,000 songwriters have responded to the Musicians Institute's call to "Help Heal L.A. ... Through Music." The final winners will be announced in October. For more info, contact Christi Mottola at 714-851-6964 or 310-821-7291.



Piano Kid. GRP executives congratulate 12-year-old jazz pianist Sergio Salvatore after his performance at B. Smith's in New York celebrating the release of his self-titled debut album. Shown, from left, are Mark Wexler, GRP senior VP of marketing and promotion; Sergio and his father, Luciano Salvatore; and Carl Griffin, GRP VP of A&R.

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.

JULY

July 20, "Become A Personal Manager In The Entertainment Industry," seminar presented by the Learning Annex, location to be announced, Los Angeles. 310-478-6677.

July 20-24, New Music Seminar '93, Sheraton New York. 212-473-4343.

July 22, "Droppin' Science," seminar on starting and running a record label and independent music production, sponsored by Music Career Services, Hip-Hop National Ltd., and BeatDown Newspaper, Eighth Ave. Studios, New York. New Music Seminar badges honored. Antonio Martinez, 212-996-9590.

July 27, "How To Make It In The Music Business," seminar presented by the Learning Annex, location to be announced, Los Angeles. 310-478-6677.

July 28, "The Music Business: Contracts, Managers & Copyrights," presented by entertainment lawyer Laurence H. Rudolph of Rudolph & Beer, Learning Annex, New York. 212-570-6500.

July 31, Second Annual Jammi Awards Competition, presented by Huntingdon Street Music, Mandell Theater, Philadelphia. 800-821-9834.

AUGUST

Aug. 3, "Sound Advice: How To Make A Star A Star," seminar presented by the Washington Area Music Assn., Levine School of Music, Washington, D.C. 202-338-1134. Aug. 4-5, NARM/VSDA Operations Com-

mittee Meeting, Sahara Hotel, Las Vegas. 609-596-2221. Aug. 6-8, Music Symposium (East) '93,

Aug. 6-8, Music symposium (cast) 5., Yearwood Center, Stamford, Conn. 203-352-3569.

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 Summer 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, location to be announced, 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 Academy of Popular Music, Lone Star Roadhouse, New York. Bob Leone, 212-319-1444.

Sept. 9-11, Foundations Forum '93, Burbank Hilton, Los Angeles. 212-645-1360.

Sept. 9-11, **Mississippi River Music Fes**tival, various locations, St. Louis, Mo. 512-467-7979.

Sept. 11-13, Focus On Video '93, Canadian Exposition and Conference Centre, Toronto. Shane Carter, 416-564-1033.

Sept. 11-15, In The City International Music Convention, Holiday Inn Crowne Plaza, Manchester, England. 011-44-61-234-3044.

Sept. 19-21, NARM Retailers Conference, Peachtree Conference Center, Atlanta. 609-596-2221.

Sept. 20-25, Georgia Music Festival And 15th Annual George Music Hall Of Fame Awards, George World Congress Center, Atlanta, Reba Lacks, 404-656-5095.

Sept. 29, 27th Annual Country Music Assn. Awards, Grand Ole Opry House, Nashville. 615-244-2840.

FOR THE RECORD

In the July 10 issue in the story on alternative marketing companies, Target Music Marketing president Bette Hisiger's name was spelled incorrectly.



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Radio

AM Outlets Buck Syndication Trend *Stations Keep Ties To Springfield, Mass.*

BY ERIC BOEHLERT

NEW YORK—The recent plight of AM stations—particularly AM music outlets—is well-documented. In an effort to reduce operating costs, many cash-starved owners have scrapped live programming in favor of satellite-delivered music or wall-towall syndicated talkers. Or, in the case of countless AM/FM combos across the country, many simply si-

AM RADIO 560

mulcast the FM on the AM.

In one New England market though, three AM stations, all with healthy FM sisters, are bucking that trend by maintaining successful local programming, with doses of music included. Impressively, two of the three are among the market's top six stations in the 12-plus Arbitron ratings. The third ranks No. 13.

In Springfield, Mass., AC WHYN-AM (9.0), adult standards WMAS-AM (7.2), and AC WHMP-AM (2.1) have all been broadcasting local, musicbased programs since the '50s or earlier. Clearly, with those sort of ratings, there are no plans to pull their plugs anytime soon. But why have those stations been able to maintain vital bases when the audiences for so many other AM audiences have wilted away?

Without exception, those involved with the Springfield stations say maintaining strong community ties (along with being owned by largely debt-free companies over the years) has been key not only to survival, but to outright success.

By going on the air in 1948, WHYN-AM had the benefit of becoming the market's heritage station, says station PD Bill Hess. Over the years the AM has evolved from top 40 to its current full-service AC approach, complete with a strong news image as a result of local news updates broadcast every half hour. The station's original owners, who also owned a local TV station, sold WHYN-AM to Wilks-Schwartz

WHYN-AM to Wilks-Schwartz Broadcasting in 1980. Currently, Wilks-Schwartz has an agreement to sell the station to Radio Equity Partners, headed up by WIN Communications' George Sosson. That transaction is expected to close in September.

Hess points out that unlike many AM-FM combos, WHYN-AM is promoted and marketed just as aggressively as the WHYN-FM. (A former top 40, the FM has been AC since 1987.)

Although Hess stresses the station's commitment to local goings-on, WHYN-AM recently made the plunge into the syndicated talk pool when it signed on Rush Limbaugh.

"There was hesitation about turning our daytime hours over to syndicated programming," says Hess, who adds that the decision to proceed was the turning point in the station's evolution "to an adult station that's fun to listen to." (Weekends are still music-intensive.)



When it comes to WHMP-AM-FM, located 15 miles north, in Massachusett's Pioneer Valley, station GM Rick Heideman tells a tale almost identical to Hess'. The AM, which debuted in 1950, once belonged to a local media powerhouse (the newspaper's owners), and evolved from a pop format to a more conservative, adult-oriented AC format, complete with lots of local color, such as highschool sports play-by-play. And, like WHYN-AM, WHMP-AM just dipped into the daytime, syndicated waters, picking up Larry King. (WHMP-AM, too, will soon be sold, along with Springfield's country leader WPKX,

to Multi-Market Radio, Inc., headed by radio investor Robert Sillerman.)

WHMP-AM is able to survive because it makes nearly as much money as its top 40 sister station, WHMP-FM, according to Heideman. In terms of revenue shares, Heideman says the FM pulls in roughly 55% of the overall revenues and the AM pulls in approximately 45%. He and AM PD Ted Baker suggest the AM could even make it as a standalone station if it had to. "People respond to local radio," says Baker.

While both WHYN-AM and WHMP-AM center on a more full-service AM approach (news, info, music), (Continued on page 79)



Getting A Lift. After KIIS Los Angeles ND Ellen K. lost her bet to morning host Rick Dees that the women would win the "Battle Of The Sexes" feature on his show, she had to run an obstacle course in full Los Angeles Police Department S.W.A.T. team gear. Pictured assisting Ellen, from left, are Dees; romance novel hunk Fabio; and KIIS's Vic "The Brick" Jacobs.

Programmers Are Now Working Weekends New Emphasis Placed On Bringing In Listeners

BY CARRIE BORZILLO

LOS ANGELES—Programmers seem to be taking weekend programming more seriously these days. Many are using weekends to attract new listeners and build cume instead of considering them a throwaway or merely using them to fulfill the station's community-service obligations.

PDs have two main philosophies when it comes to weekend programming. One is to be as consistent as possible with the station's weekday programming. The other is to use weekends to experiment with different kinds of music to attract a broader audience.

In the latter camp is AC KOSI Denver OM/PD Scott Taylor, who strays dramatically from the format on Saturday nights by programming a disco show. Years ago, the station ran an oldies show in that daypart, which he then considered a throwaway shift. But in the summer of 1990, the station introduced the disco show, counting on finding an audience among 30-35 years old AC listeners who grew up on disco.

up on disco. "We got six and seven shares on Saturday nights, then when we introduced the disco show we dropped to a .2 share," says Taylor. "At first I thought, 'Oh, my God. What have we done?" ... We finally started getting six and seven and eight shares. It's like a cult following."

Not only does the disco show address the core AC audience, it's bringing in listeners in their twenties as well, according to Taylor.

For album rock KLOL Houston, research showed that the station's listeners simply want uninterrupted music on the weekends, according to PD Ted Edwards. KLOL has been programing its "Shut Up And Rock Weekend" format for the past few years.

"We're a big personality station," says Edwards. "That's hard to do on weekends with part timers."

KLOL gives listeners a variety of ways of listening to its music on weekends: live acoustic sets, a new Texas music show, and a feature album of the week played in its entirety. It also airs a two hour alternative rock show at midnight.

PICKING UP THE TEMPO

Urban WKKV (V100) Milwaukee simply picks up the tempo on the weekends as its listeners' lifestyles become more active. WKKV PD/OM Tony Fields sees weekend programming as a very important part of the urban format because of the fact that it is so lifestyle-focused.

Some programmers are using weekends to direct their listeners to the weekday programming. Album rock WCMF Rochester, N.Y., PD Stan Main uses weekends partially to draw listeners to the weekday morning man, Brother Wease, by playing the "Worst Of The Wease" feature.

Urban KMJM St. Louis expands its weeknight rap and hip-hop programming to Saturdays and Sundays, where it plays that music all day.

KOSI's Saturday night disco show drives listeners to the station's afternoon drive feature, "Forgotten Favorite," which features a song from the '70s.

Among those programmers in the "consistent is better" camp, is coun-

try WWWW Detroit director of programming operations Barry Mardit, who says, "Weekends are very important here... They afford people more leisure time and more opportunity to catch the radio station when they might not have been able to during the week. Because of that, we don't want to do anything that is too different from what we do during the week. Many use weekends to sample our station. It's a good way to get new listeners."

AC KKCW Portland, Ore., OM Bill Minckler is another programmer taking the consistent route and taking advantage of the "time spent listening" opportunities weekends have to offer.

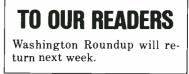
"If listeners expect one thing, we can't just give them something different on weekends," he says.

The station is completely consistent with its weekday programming with the exception of two syndicated shows, "Dick Clark's Rock, Roll, & Remember" and "Countdown America," both offered by Unistar Radio Networks. The only other time KKCW varies from its format is on Saturday nights when it goes a little softer.

Most programmers surveyed say they don't air many specials or syndicated programs any more, with the exception of a countdown show or occasional special.

Country WAMZ Louisville, Ken., PD Coyote Calhoun sees a trend toward fewer specialty shows on weekends. He says that there was a "backlash for a while, especially when I came here in '80, that if you ran specials all the time the uniqueness of it wore off and people didn't want them anymore."

Public affairs programming continues to be a mainstay of weekends, (Continued on page 79)



WWUS Makes Waves With Music Festival

BY GERRY WOOD

BIG PINE KEY, Fla.—The coral reefs were alive with the sound of music July 10 as WWUS (U.S. 1) broadcast its signal both over the water and beneath the Atlantic Ocean. An estimated 100 boats and 1,000 scuba divers and snorkelers took to the waters off the Florida Keys for the station's ninth annual Underwater Music Festival.

Sponsored by the Big Pine Key station that garners the top ratings here, the 10 a.m.-2 p.m. event featured nautically inspired music ranging from Jimmy Buffett's "Fins" to the Beatles' "Octopus' Garden." As the participants explored the coral reef and its assortment of tropical fish and flora, they were serenaded by an eclectic programming mix that started with Lyle Lovett's "If I Had A Boat" and ended with the Ink Spots' "My Prayer." New age and classical works also were beamed down by the station.

Reef protection and diver awareness promos were interspersed with the music four times an hour during the commercial-free program.

Specially designed speakers from Lubbell Labs in Columbus, Ohio, were lowered 10 feet beneath the surface in different locations, covering an ocean area of approximately 2,000 feet. Eight boats captured the signals and relayed them underwater, using 35 watts of power each. The speakers worked effectively since sound travels five times faster in water.

Bill Becker, WWUS ND and festival organizer for the Crain Communications station, says great pains were taken not to negatively impact the fragile, living coral reef. "We have an attentive audience

"We have an attentive audience both underwater and on top of it, and this gives us the chance to provide them with conservation messages about taking care of the reef while enjoying it," he says.

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FOR WEEK ENDING JULY 24, 1993

	Dİ	A		ult Contemporary
Compile	d from a	national	sample of	airplay supplied by Broadcast Data Systems' Radio Track service. 52 adult contemporary station irs a day, 7 days a week. Songs ranked by number of detections.
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	2	5	11	★ ★ NO. 1 ★ ★ I DON'T WANNA FIGHT VIRGIN 12652 URGIN 12652 URGIN 12652
2	3	3	11	BY THE TIME THIS NIGHT IS OVER
3	1	1	22	I'LL NEVER GET OVER YOU (GETTING OVER ME)
4	4	2	30	HAVE I TOLD YOU LATELY ROD STEWAR WARNER BROS. 18511
5	5	4	14	HERO + DAVID CROSBY & PHIL COLLIN:
6	8	11	8	FIELDS OF GOLD + STING
\bigcirc	7	7	13	DON'T TAKE AWAY MY HEAVEN ARNO NEVILL
8	6	6	25	LOVE IS GIANT 18630 VANESSA WILLIAMS & BRIAN MCKNIGH
9	9	10	14	EVEN A FOOL CAN SEE PETER CETER.
10	11	15	6	RUN TO YOU
(11)	13	16	6	I'M FREE ♦ JON SECAD.
12	10	8	25	I SEE YOUR SMILE EPIC 74847
13	12	9	23	IF I EVER LOSE MY FAITH IN YOU
14	14	12	22	TELL ME WHAT YOU DREAM • RESTLESS HEART/W. HIL
(15)	15	13	27	ANGEL SUCOS DEVENDENCE ANGEL JON SECAD SBK 50406/ERG
16	16	17	12	THAT'S THE WAY LOVE GOES
(17)	18	19	8	CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYN
18	17	14	25	SIMPLE LIFE
(19)	30	_	2	WHEN I FALL IN LOVE PPIC SOUNDTRAX 77021/EPIC CELINE DION & CLIVE GRIFFII
(20)	23	32	3	CAN'T HELP FALLING IN LOVE
21	19	23	8	COME UNDONE
22	20	21	15	CAPITOL 44918 CAN'T DO A THING (TO STOP ME)
23	21	24	19	REPRISE 18604 THAT'S WHAT LOVE CAN DO NEXT PLATEAULONDON 857 024/PLG ♦ BOY KRAZ
(24)	25	22	13	SLEEPING SATELLITE
25	22	25	13	EMI 50426/ERG MOMENTS OF LOVE CATHY DENNI DOLVDO BED OF LOVE CATHY DENNI
(26)	38	-	2	POLYDOR 859 054/PLG WILL YOU BE THERE MULEUS SOUNDEAU TAGEO/Egic MULEUS SOUNDEAU TAGEO/Egic
27	26	31	4	MJ/EPIC SOUNDTRAX 77060/EPIC TWO PRINCES SPIN DOCTOR
28	27	33	3	EPIC 74804 WIDE RIVER STEVE MILLER BAN
(29)	31	26	10	SALLOR 859 194/POLYDOR WALK THROUGH THE WORLD
30	28	30	5	RUNNING ON FAITH CLAPTO DUCK ALBUM CUT/REPRISE
(31)	NE	WÞ	1	I'M GONNA BE (500 MILES)
32	29	29	17	CHRYSALIS 24846/ERG A SONG FOR YOU MANNER DOOD NOT
33	32	34	19	WARNER BROS. 18611 WATER FROM THE MOON CELINE DIO
34	33	28	15	EPIC 74809 HARBOR LIGHTS PCA 6247 BRUCE HORNSE
35	36	39	3	RCA 62487 LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND 862 024/PLG
36	34	35	3	GEE STREE ITSLEND BOZ 024/PLG LITTLE MIRACLES EPIC 73945
37	35	37	17	IFI COULD COLUMBIA 74864
38	NE	WÞ	1	TOMORROW'S GIRLS DONALD FAGE
<u>(39)</u>	39		2	COLORS OF LOVE LISA FISCHE
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Billboards DD Affective Charlie Kendall WQMA Clarksdale, Miss.

JOHN LEE HOOKER once said, "The blues tell the story of a man and a woman, and as long as that's a story worth telling, there will be an audience for my music." Veteran broadcaster Charlie Kendall believes the same is true of his all-blues radio station, WQMA Clarksdale, Miss.

Known as "Delta Blues Radio," WQMA is one of only two full-time blues stations in the country, along with WYOR Nashville. WQMA, an AM daytimer, is owned by Kendall and his cousin, Ted Kelly. Kendall also serves as GM, PD, account executive, and voice talent.

As if that didn't keep him busy enough, he also continues to run his successful radio production business, Kendall Energies, from his studio in Marks, Miss., and hosts MJI Broadcasting's syndicated "Metalshop" show, which he has been hosting for almost ten years.

One listen to the station, where LaVern Baker segues into the B-52's "Love Shack," is enough to prove that Kendall's definition of "blues" is rather broad. The spots are equally quirky, with ads for faith healer Sister Ann ("the lady with the miracle power") squeezed in among Texaco Express Lube and Tri State Delta Chemical spots.

Kendall describes the musical mix as "blues and funky stuff," adding, "as a programmer, that eclecticism makes me very happy. I really enjoy the freedom."

As for his definition of blues, Kendall says, "it's more of a feeling and attitude ... If you really get down to it, anything with a horn in it is a blues sound. 'Just A Gigolo' or 'Walk The Dinosaur,' by Was Not Was, have blues horn patterns. There has to be a thread of blues in it, but that is surprisingly easy to find."

Here's a recent afternoon hour: Aerosmith, "Big Ten Inch"; Denise LaSalle, "Don't Jump My Pony"; Wilson Pickett, "Midnight Hour"; B.B. King & Lowell Fulson, "Little By Little"; Allman Brothers, "Stand Back"; Ray Charles, "What'd I Say"; Tina Turner, "Rock Me Baby"; Wilbert Harrison, "Kansas City"; Van Morrison, "Good Morning Little Schoolgirl"; Junior Walker & the Allstars, "Pucker Up Buttercup"; Muddy Waters, "King Bee"; and Bonnie Raitt, "Love Me Like A Man."

His target audience is as wide as his musical boundaries. Kendall describes it as ranging from 6-60 year olds, adding "if they can dance, they can listen. There's a lot of young people who like blues because it's a departure from what they're actually used to hearing."

Because the blues audience is assumed to be male, Kendall includes artists like the B-52's and Bonnie Raitt to appeal to females as well.

"The main thing I try to do here is keep what comes out of the speakers fun to listen to, which is a big thing

missing from radio these days," he says.

In addition to Kendall, the other full-time jock is Howard Stovall, whose blues credentials include a grandfather who owned Stovall Plantation, the inspiration for the Muddy Waters song of the same name.

The station is affiliated with ABC Radio Networks and Mississippi Network for news, and runs Mississippi State and Univ. of Mississippi sports along with local and regional high school sports and agricultural reports.

Kendall began his radio career in his home town of Clarksdale in 1964 at the age of 14. He was offered his first MD job just six years later at WVBF Boston. After four years there, he moved on to WMMS Cleveland as MD/morning man. That was followed by an MD/morning stint at KZEW Dallas.

In 1978, he returned to Boston for his first PD job at WBCN. After two years there, he moved to WMMR Philadelphia. Three and a half years later, he was transferred to sister WNEW New York. After a final programming stint at WSHE Miami, he returned to Philadelphia and started Kendall Energies.

He purchased WQMA a year ago, but the license approval was mired in FCC red tape until last December. By the time it was approved, Kendall was in the throes of a voice problem that left him with laryngitis for seven months, so after just a short time on the air, he was forced to shut the station off. Finally, on April 28, with FCC and vocal problems behind him, Kendall launched WQMA full time.

With Kendall's strong album-rock background, it is not surprising to hear liners on the air at WQMA like "locked and loaded with the blues."

Kendall says owning the station gives him "a completely different motivation and energy." Having grown up in the area is also a bonus since, Kendall says, "I know almost every business owner and banker here. We grew up together."

The Clarksdale market includes three FMs (one automated urban, one satellite-delivered country, and one live religious) and one other AM, WROX, which programs automated AC music during the day and turns loose jock Early Wright to host a blues show at night after WQMA shuts off. Wright has been playing the blues at WROX since the late '40s.

Thus far, there has been no marketing or promotions for WQMA, although Kendall says there will be eventually. He has done a bit of call-out research, but prefers to talk to listeners in person at clubs and concerts.

"After two months, we're running it very lean and mean," he says. "It looks like we may turn a profit here by the end of July." PHYLLIS STARK

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.

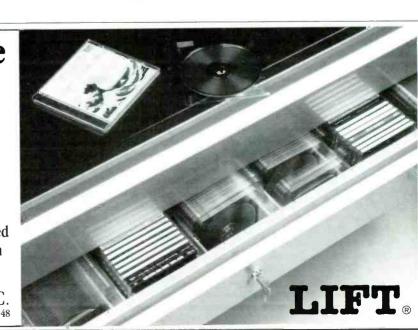
HOT ADULT CONTEMPORARY RECURRENTS

1	I		2	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
2	2	-	2	I HAVE NOTHING ARISTA 1 2527	♦ WHITNEY HOUSTON
3	4		2	FAITHFUL EMI 50411/ERG	♦ GO WEST
4	3		2	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
5	5	_	2	NEVER A TIME ATLANTIC 87411	GENESIS
6	6	-	2	JUST ANOTHER DAY SBK 07383/ERG	♦ JON SECADA
7	7		2	WALKING ON BROKEN GLASS ARISTA 1-2452	♦ ANNIE LENNOX
8	8	=	2	ORDINARY WORLD CAPITOL 44908	◆ DURAN DURAN
9	10		2	TAKE THIS HEART CAPITOL 44782	♦ RICHARD MARX
10	9	_	2	LAYLA REPRISE 18787	◆ ERIC CLAPTON

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34 35 - 2 SECRET WORLD PETER GABRIEL 35 - 2 SECRET WORLD PETER GABRIEL GEFFEN 35 NEW ▶ 1 TWO STEPS BEHIND 'LAST ACTION HERO'SOUNDTRACK DEF LEPPARD COLUMBIA 36 33 24 19 BLACK GOLD GRAVE DANCERS UNION ♦ SOUL ASYLUM COLUMBIA 37 20 18 3 ZOOROPA	33	32	22	8	TOMORROW'S GIRLS	DONALD FAGEN
35 NEW ▶ 1 TWO STEPS BEHIND TLAST ACTION HERO'SOUNDTRACK DEF LEPPARD COLUMBIA 36 33 24 19 BLACK GOLD GRAVE DANCERS UNION ◆ SOUL ASYLUM COLUMBIA 37 20 18 3 ZOOROPA U2 ISLAND/PLG 38 34 38 4 LONG MAY YOU RUN UNPLUGGED ◆ NEIL YOUNG REPRISE 39 NEW ▶ 1 EDGE OF THORNS EDGE OF THORNS ◆ SAVATAGE ATLANTIC	(34)	35	_	2	SECRET WORLD	PETER GABRIEL
36 33 24 19 BLACK GOLD GRAVE DANCERS UNION GRAVE DANCERS UNION ◆ SOUL ASYLUM COLUMBIA COLUMBIA 37 20 18 3 NUMB ZOOROPA ◆ U2 ISLAND/PLG 38 34 38 4 LONG MAY YOU RUN UNPLUGGED ◆ NEIL YOUNG REPRISE 39 NEW ▶ 1 EDGE OF THORNS EDGE OF THORNS ◆ SAVATAGE ATLANTIC	\leq	NEW			TWO STEPS BEHIND	DEF LEPPARD
37 20 18 3 ZOOROPA COLUMBIA 38 34 38 4 LONG MAY YOU RUN UNPLUGGED 				19	BLACK GOLD	◆ SOUL ASYLUM
38 34 38 4 LONG MAY YOU RUN UNPLUGGED 				-	NUMB	♦ U2
39 NEW ► 1 CAN'T HAVE YOUR CAKE VINCE NEIL 40 NEW ► 1 EDGE OF THORNS ◆ SAVATAGE					LONG MAY YOU RUN	NEIL YOUNG
Image: Second	_				CAN'T HAVE YOUR CAKE	REPRISE VINCE NEIL
EDGE OF THORNS ATLANTIC					EDGE OF THORNS	WARNER BROS

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.

			ALE	BUM ROCK RECURRENT	TRACKS
1	1	2	6	TWO PRINCES POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC
2	2	1	6	BLACK TEN	PEARL JAM
3	3	7	24	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	GEORGE THOROGOOD EMI/ERG
4	9	5	29	JEREMY TEN	PEARL JAM EPIC
5	4	6	41	EVEN FLOW TEN	PEARL JAM EPIC
6	5	3	27	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC
7	6	9	12	DREAM ON AEROSMITH	AEROSMITH COLUMBIA
8			39	REMEDY THE SOUTHERN HARMONY AND MUSICAL CO	THE BLACK CROWES DEF AMERICAN/REPRISE
9	10	8	7	ENTER SANDMAN METALLICA	METALLICA ELEKTRA
10	—	—	10	MORE THAN A FEELING BOSTON	BOSTON EPIC

Radio

Mkting. Firm Offers Avenue For Publicity; **KJAZ Goes Nat'l; Music One Set To Bow**

LOS ANGELES-If a label can't get artist exposure on a syndicated radio program, there is another option: It can pay for the shows itself. Nashville-based Tim Riley & Associates has been doing national country radio specials for labels for the past five years.

President Tim Riley considers the company more of a marketing furn than a radio syndication company. "This is just one piece of the label promotion and marketing department's puzzle," he says. "We time the shows so that they air close to the album release date. Our philosophy is that we supply programming tools, not syndication.

Each show, hosted by Charlie Chase of The Nashville Network's Crook and Chase, is paid for by the featured artist's record label at no cost to radio stations. Affiliates can include local spots.

In most cases, Tim Riley and Associates' syndication arm, American Network Radio, mails the shows on CD to every country outlet in the U.S. and Canada, although labels also do the mailing. Judging by the amount of reply cards returned, Riley estimates approximately 1,200 stations carry each program.

In addition, Riley works with Voice Of America for its international distribution. VOA translates each show into 38-40 languages in 129 countries. The Armed Forces Radio Network also picks up the shows

So far, the 90-minute specials have featured such top country names as Dolly Parton, Garth Brooks, and Billy Ray Cyrus. A Sawyer Brown special is to air Aug. 20.

Riley carefully chooses the subjects for specials. He says, "If we don't have passion for the music, we don't do it. There has to be a certain amount of enthusiasm or it's just not fun.'

Unlike most syndicated or network programs, these specials often air on multiple stations in each market.

NEW JAZZ NETWORK

KJAZ (Voice Of Jazz) San Francisco is taking its jazz format to the national level on radio and cable channels via the National Jazz Radio Network. The 24hour network debuted June 30 on KRML Monterey, Calif., and on seven cable systems including TCI in San Jose, Calif., Viacom in San Francisco, and Coaxial Cable in Columbus, Ohio. The network is offered on a barter basis or for a yearly fee, and is available in entirety and by dayparts.



25

(26)

(27)

28

29 27

30 29

NEW

NEW

12

21

23 22 12

1

1

13

2

2

SHE KISSED ME

NO RAIN

YOUR TOWN

MARY XMESS

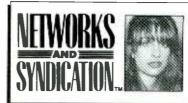
SOMEDAY I SUPPOSE

CAN'T HELP FALLING IN LOVE

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

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by Carrie Borzillo **AROUND THE INDUSTRY**

Another network premiering soon is Music Channel One, a top 40/hot AC format set to debut Aug. 2. The format airs from 6 p.m.-6 a.m. during the week and 24 hours weekends. The flagship station is KMCK Fayetteville, Ark.

MJI Broadcasting has changed its "Classic Cuts" program from weekly to daily and changed "Rock Today" into "Today's Rock Fax," a music news fax and actuality service. In addition, MJI

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has picked up broadcast rights for the Sept. 2 MTV Music Video Awards show.

ABC Radio Networks has re-signed Shadoe Stevens for another year of "American Top 40," for, sources say, much less than his past contract. This fall, Stevens will star in "Dave's World," an NBC sitcom with Harry Anderson. The show airs Monday nights.

Also at ABC, Linda DeVito has been promoted to associate director of research and Kerry Casey is upped to associate research manager. De Vito was previously research manager. Casey was senior research analyst CBS Radio Networks ups Sina DeVito from assistant manager of communications to manager of communications.

After only 2½ months of syndication, Unistar Radio Networks' "The G. Gordon Liddy Show" is up to 100 affiliates.

FOR	WEEK	ENDING	JULY	24,	1993

N	10	d	Bh	n Rock Tra	CKS _{TM}
×	. ×	(S	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE (BROADCAST DATA SYSTEMS' RADIO TRA	
THIS	LAST WEE	2 WKS AGO	WKS CHAI	ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	2	8	* * NO. 1 BREAK IT DOWN AGAIN 1 week a ELEMENTAL	★ ★ ★ t No. 1 ◆ TEARS FOR FEARS MERCURY
2	1	1	10	PETS PORNO FOR PYROS	 PORNO FOR PYROS WARNER BROS.
3	3	3	3	NUMB ZOOROPA	♦ U2 ISLAND/PLG
4	7	8	6	WORLD CLASS FAD 14 SONGS	PAUL WESTERBERG SIRE/REPRISE
5	8	10	7	STAND ABOVE ME LIBERATOR	O.M.D. VIRGIN
6	12	19	4	THE UGLY TRUTH ALTERED BEAST	◆ MATTHEW SWEET
7	4	7	10	DREAM ALL DAY FROSTING ON THE BEATER	◆ THE POSIES
8	6	5	15	CREEP PABLO HONEY	RADIOHEAD CAPITOL
9	5	4	15	REGRET REPUBLIC	NEW ORDER QWEST/WARNER BROS.
10	15	20	4	WORK FOR FOOD HI-FI SCI-FI	DRAMARAMA CHAMELEON
11	10	13	8	BELIEVE ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
(12)	26	—	2	HUMAN BEHAVIOUR	BJORK ELEKTRA
13	11	11	13	I'M GONNA BE (500 MILES) SUNSHINE ON LEITH	THE PROCLAIMERS CHRYSALIS/ERG
14	9	9	16	PLUSH	◆ STONE TEMPLE PILOTS ATLANTIC
(15)	18	17	9	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WI	◆ THE CRANBERRIES
16	19	21	4	BROTHER AND SISTERS	ZIGGY MARLEY VIRGIN
17	17	16	6	RAIN JUNK PUPPETS	AN EMOTIONAL FISH
18	22	_	2	SWEET LULLABY	DEEP FOREST EPIC
19	16	6	14	WALKING IN MY SHOES SONGS OF FAITH AND DEVOTION	 DEPECHE MODE MUTE/SIRE/REPRISE
20	13	15	11	RUNAWAY TRAIN GRAVE DANCERS UNION	SOUL ASYLUM
(21)	NEV	VÞ	1	CHERUB ROCK SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
(22)	25	29	3	SISTER HAVANA	◆ URGE OVERKILL GEFFEN
23	14	14	9	HAYFEVER	THE TRASH CAN SINATRAS GO!DISCS/LONDON/PLG
(24)	NEV	VÞ	1	OUTBREAK OF LOVE	♦ MIDNIGHT OIL

BLIND MELON

DEACON BLUE

♦ UB40

SUN 60

◆ TERENCE TRENT D'ARBY

◆ THE MIGHTY MIGHTY BOSSTONES MERCURY

Radio

SPRING '93 ARBITRONS

12-plus overall average quarter hour shares, (=) indicates Arbitron market rank. Copyright 1993, Arbitron Ratings (°o. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Sp '92	Su '92	Fa '92	W '93	Sp '93	Call	Format	Sp '92	Su '92	Fa '92	W '93	Sp '93
	NEW YOR		-(1	<u> </u>			WGN	N/T	7.6	6.8	8.5	6.5	6.7
NDKC		5.6	6.6	6.5	5.8	5.8	WBBM-FM	top 40/rhythm	5.7	5.6	4.6	5.0	5.7
WRKS	urban						WUSN	country	5.5	4.3	5.7	6.2	5.7
WLTW	AC	5.2	5.1	5.2	5.3	5.2	WLIT	AC	3.4	3.6	3.7	4.6	4.0
NABC	N/T	3.4	4.2	4.2	3.8	4.8	WBBM-AM	N/T	3.9	4.0	3.9	4.2	3.8
NCBS-FM	oldies	5.0	5.0	4.2	4.8	4.8	WLS-AM-FM	N/T	3.0	2.8	3.5	4.3	3.0
₩BLS	urban	4.3	4.4	4.4	4.4	4.7	WJMK	oldies	3.3	2.8	3.1	2.2	3.5
NXRK	cls rock	4.5	4.7	4.4	3.8	4.1	WJJD	adult std	37	4.0	3.0	3.5	3.
NPL	top 40	3.1	3.2	3.4	3.7	4.0	WNUA	adult alt	3.1	2.6	3.5	3.4	3.
NHTZ	top 40	4.0	3.6	3.6	3.8	3.8	WVAZ	urban AC	4.4	4.2	2.8	3.2	3.
NQHT	top 40/rhythm	3.6	3.3	3.6	3.7	3.6	WCKG	cis rock	2.8	2.3	2.2	2.4	3.1
NOR	N/T	3.2	3.8	3.3	4.0	3.5	WMAO	N/T	2.9	2.7	2.5	2.7	2.
WINS	N/T	3.7	3.8	3.6	4.0	3.4	WKOX	modern	2.0	2.8	2.9	2.8	2.8
WMXV	AC	3.8	3.4	3.1	3.2	3.4	WWBZ	album	4.6	3.7	3.4	3.3	2.
NCBS	N/T	3.0	3.2	3.4	3.7	3.0	WLUP-FM	album	3.1	3.2	3.0	2.6	2.
WFAN	sports	3.0	29	2.5	2.3	2.8	WPNT	AC	2.3	2.2	2.0	2.6	2.
WNEW	album	3.1	3.6	2.9	3.5	2.8			3.3	3.5	2.0	2.0	2.
WOCD	adult alt	2.2	24	28	29	2.8	WXRT	album	2.9	3.5	3.0	2.3	2.
WPAT-FM	easy	3.7	3.1	3.3	3.0	2.7	WLUP-AM	N/T	2.9	3.5	1.7	1.7	1.
NSKO-FM	Spanish	2.7	2.4	2.4	2.2	2.1	W010	Spanish					
NYNŶ	country	2.8	3.1	2.7	2.4	2.1	WSCR	sports	1.2	1.4	1.6	2.0	1.
NADO	Spanish	1.6	17	1.5	1.7	1.6	WNIB	classical	1.7	1.3	1.3	1.9	1.
NOEW	adult std	.1	.1	.2	1.4	1.5	WTMX	AC	1.7	2.1	1.5	1.7	1.
NÓXR	classical	1.5	1.4	1.6	1.4	1.5	WFMT	classical	.8	1.4	1.5	11	1.
WLIB	N/T	1.1	1.4	1.7	1.9	1.4	WGCI-AM	oldies	.9	1.5	1.5	1.0	1.
WNCN	classical	1.2	9	1.3	1.4	1.2	WAIT	adult std	7	.7	.6	.9	1.
WSKO	Spanish	1.2	1.3	11	.9	1.0	WJPC-AM	urban	_	.3	.4	.7	1.
						1.0	WJPC-FM	urban AC	.3	.5	.7	.7	1.0
	OS ANGE		_(2)	7.0	6 7	NASS/	AU-SUFFO	LK.	N.)	((14	1)
KLAX	Spanish	.7	2.0	53	7.2	5.7	WALK-AM-FM	AC	5.5	4.8	6.1	\$5.9	5.
KOST	AC	5.0	5.2	5.1	5.5	5.1	WXRK	cls rock	5.0	5.2	4.6	4.3	5.3
KPWR	top_40/rhythm	4.2	4.4	51	5.0	5.0	WABC	N/T	2.8	3.7	4.6	3.9	5.
KFI	N/T	2.9	2.7	37	4.3	4.5	WBAB	album	4.5	43	4.3	4.3	4.
KROQ	modern	3.1	40	3.8	3.9	4.3	WEAN	sports	31	3.3	4.0	29	4
KIIS-AM-FM	top 40	4.5	4.2	4.2	4.3	4.0	WBLI	AC	5.2	4.0	44	43	4
KLOS	album	4.0	3.6	3.2	3.8	3.9	WCBS-AM	N/T	41	3.7	3.3	4.0	4.
KRTH	oldies	4.1	3.9	4.4	3.7	3.9	WOR	N/T	3.0	3.4	2.6	4.6	4
KABC	N/T	44	3.7	3.5	3.9	3.7	WCBS-FM	oldies	5.0	4.7	5.2	4.2	3.
KLSX	cls rock	3.3	40	3.6	3.8	3.6	WPLJ	top 40	29	3.4	3.3	4.0	3.
KLVE	Spanish	4.4	3.5	3.4	2.4	3.5	WHTZ	top 40	4.0	3.9	3.7	4.2	3.
KBIG	AC	40	30	37	3.5	3.2	WLTW	AC	2.8	2.8	2.2	29	3.
KFWB	N/T	2.9	27	26	2.9	3.2	WYNY		38	37	3.3	2.7	3.
ККВТ	urban	3.8	3.8	3.1	3.4	3.1		country	2.0	26	3.3	2.7	3.
KYSR	AC	3.7	3.5	2.6	3.0	3.0	WQHT	top 40/rhythm	2.0	2.0	2./	2.2	2.
KNX	N/T	2.5	2.6	2.7	2.7	2.2	WMXV	AC			21		2.
KTWV	adult alt	21	2.8	2.5	2.3	2.2	WRKS	urban	2.8	26		2.2	
KZLA	country	2.0	1.8	2.4	2.1	2.2	WHLI	adult std	2.0	3.1	2.4	3.0	2.
KTNO	Spanish	32	36	2.8	2.2	2.1	WKJY	AC	2.5	2.3	3.0	2.7	2.
KCBS-FM	oldies	20	20	19	1.7	1.7	WPAT-FM	easy	2.8	3.1	2.1	25	2.
KKHJ	Spanish	2.2	2.1	1.6	14	1.6	WINS	N/T	2.2	2.3	2.2	21	2.
KWKW	Spanish	3.4	1.9	13	1.1	1.5	WNEW	album	2.2	3.6	3.9	2.4	2.
KKGO	classical	1.6	2.1	1.9	1.7	1.4	WQCD	adult alt	2.2	2.1	2.0	2.1	2
KXED	Spanish	.6	.4	1.5	8	1.4	WŇJC	AC	2.1	2.1	1.4	25	2
KXEZ		2.3	2.3	1.7	1.4	1.0	WDRE	modern	2.1	1.5	1.2	17	1.
NALL	AC			1.7	1.4	1.0	WGSM	adult std	2.1	20	3.7	2.7	1.
	CHICAG	0	(3)				WBLS	urban	1.7	1.5	2.1	1.5	1.
		7.3		7.6	74	6.9				1.0	1.0	1.2	1.

AM OUTLETS BUCK TRENDS

(Continued from page 76)

WMAS-AM, with its adult standards format, is far more music-intensive. As one of Al Ham's original "Music Of Your Life" outlets, WMAS-AM has been programming big-band sounds locally since the late '70s, when Bob Lappin, of Lappin Communications, purchased the station. A former Connecticut Pepsi franchise owner, Lappin is now conductor for the Palm Beach [Fla.] Pops. He still owns WMAS-AM-FM, along with West Palm Beach, Fla.'s WOLL.

WMAS-AM-FM PD Tom Holt says the fact that Lappin helped put the "Music Of Your Life" format on the air back in 1978, and is a fan of the music, no doubt goes a long way toward insuring that WMAS-AM will not fall by the wayside like so many other music AMs.

WMAS-AM debuted in 1932 and over the years has bounced around musically from, among others, easy listening and country, before settling on adult standards where it began to secure a large, loyal, elderly audience.

From his perspective, Hess at WHYN-AM-FM thinks that, rather than being the exception, Springfield should serve as the rule when it comes to viable, music-based AMs: a heritage station backed up by a couple of niche outlets. "Too often, though," he says, "owners give up on the AMs."

PROGRAMMERS WORKING WEEKENDS (Continued from page 76)

where it is most often aired during the "garbage" shifts. Up until 1981, the FCC had strict guidelines on how many hours of public affairs programming a licensee had to carry. Now, stations are free to carry as much or as little of that programming as they want.

While most of the programmers surveyed stick in a half-hour or hourlong show early Sunday mornings and aren't concerned with listenership or ratings for that period, others try to be more creative in an attempt to not lose listeners.

"Instead of doing a block of public

BILLBOARD JULY 24, 1993

affairs, we sprinkle it throughout the week in the form of 60-second segments. That way we don't lose listeners for a long amount of time," says

KKCW's Minckler. WWWW's Mardit goes one step further. Instead of doing Sunday morning public affairs programming, "we pride ourselves with coming up with things to do all year long that connect with the community, on-air and off," he says. "You have to do something that matters instead of burying it in your programming."

		Sp	Su	Fa	W	Sp			Sp	Su	Fa	W	S
Call	Format	'92	'92	'92	'93	'93	Call	Format	'92	'92	'92	'93	'9
MONN	IOUTH-OCE	EAN	. N	J.–	-(4	4)	WMMR	album	1.5		1.7	_	1.
WXRK	cls rock	6.3	_	6.6	<u> </u>	6.0	WRKS	urban	1.6	_	.8	_	1.
WADB	easy	5.2	_	6.6	_	5.7	WNCN	classical	.7	—	.6	_	1.
WOBM-FM	AC	5.8	_	4.8	_	5.7	WPST	top 40	.4		_	—	1.1
WABC	N/T	3.3		4.0	_	5.4	WRDR	adult std	.9	_	2.4	—	- 1.
WPAT-FM	easy	3.6	_	3.5	_	4.7	BRI	DGEPORT,	CON	JN.	(95	<u>۱</u>
WPLJ	top 40	3.6	_	3.8	_	4.4	WICC	AC	13.5		12.9		13.
WJLK-FM	AĊ	4.7	_	4.1		3.7	WEZN	AC	10.8	_	12.6	_	11.
WNEW	album	5.0	_	2.7	_	3.5	WEBE	AC	8.7	_	8.3	_	7.
WKXW	oldies	3.0	_	4.6	—	3.4	WKCI	top 40	5.1		6.9	_	6.
WFAN	sports	3.8	_	4.3	—	3.3	WPLR	album	8.7	_	8.2	_	6.
WCBS	N/T	3.1		4.0		3.2	WFAN	sports	4.8	_	5.5	_	5.
WOHT	top 40/rhythm	2.5	_	2.0	_	3.0	WRKS	urban	1.5	_	2.5	_	3.
WÔR	N/T	5.3	_	4.2	_	2.8	WRKI	album	2.0	_	2.6	_	3.
WLTW	AC	1.4	_	2.7		2.5	WCBS	N/T	3.6	_	2.9	_	2.
WHTG-FM	modern	1.3	_	2.2		2.4	WEFX	cls rock	3.5	_	2.0	_	2.
WJRZ-FM	cls rock	1.6	_	3.2	—	2.3	WWYZ	country	2.6	_	3.4	_	2.
WYNY	country	3.5	_	3.3	—	2.3	WABC	N/T	2.0	_	2.2	_	2.
WHTZ	top 40	3.6		1.7	—	2.2	WABC	top 40/rhythm	2.1	_	1.8	_	2.
WCBS-FM	oldies	3.3	_	1.6	_	2.0	WGSM	adult std	2.1	_	1.0	_	1.
WZVU	oldies	1.9	_	2.2	_	2.0	WGSM	oldies	2.4	_	.0	_	1
WQCD	adult alt	1.1		2.0	_	1.7	WYNY	country	1.4	_	1.7	_	1
WŴXV	AC	1.7		2.0	_	1.6	WXRK	cls rock	1.4		.8	_	1.
WOBM	adult std	1.2	_	1.3	_	1.5	TANK N	UIS TOUR	1.5		.0		1.

SPRING BOOKS

(Continued from page 3)

Spanish KLVE apparently picked up some of KLAX's losses. That station rose 2.4-3.5, bringing it back to the ratings it had last summer before KLAX's dramatic "worst to first" breakthrough.

AC KOST remained in second place in Los Angeles, but was off 5.5-5.1. Top 40/rhythm KPWR (Power 106) remained flat at 5.0. N/T KFI was up 4.3-4.5. Modern rock KROQ moved from a sixth-place finish in the winter book to crack the top five in the spring with a 3.9-4.3 gain. Top 40 KIIS was off a bit (4.3-4.0).

Album KLOS rose 3.8-3.9, while rival classic rocker KLSX was off 3.8-3.6. In Chicago, top 40/rhythm WBBM-

FM (B96) had a great book, posting a 5.0-5.7 gain and taking the station back to where it was in the ratings a year ago. B96's success came partially at the expense of urban WGCI-FM, which remained the market leader, but dipped 7.4-6.9.

N/T WGN (6.5-6.7) remained in second place in Chicago, followed by B96, country WUSN (6.2-5.7), and AC WLIT (4.6-4.0).

Chicago's other N/T powerhouses lost audience shares. WBBM-AM was off 4.2-3.8, and WLS was off 4.3-3.6. N/T WLUP-AM, which recently lost PD Jack Silver, was off 2.7-2.0.

STING IS JUDGED TOO HOT

(Continued from page 11)

An incredulous Sting flew into Rome July 12 to meet journalists at a hastily improvised press conference.

"If a police chief can have the power to suppress the right of artistic expression, then you run the risk of becoming a repressed nation," Sting told journalists. "This is what happened in Yugoslavia before war broke out."

Adrian Berwick, director general of Polydor Italy, says he wonders if Carnevale had stepped into a time warp. "Sting's records are light years away from heavy metal or hard rock. Just three months ago Sting was performing alongside Pavarotti."

Sting, a prominent pacifist, undermined the tragicomic dimensions of the affair: "There are violent scenes in the opera Tosca, but no one has dreamed of accusing Pavarotti of inciting violence."

Italian artist Gianna Nannini says, "Only in Italy are rock artists treated as wandering minstrels or Oldies WJMK rose 2.2-3.5. Classic rock WCGK was up 2.4-3.0, and album WWBZ was off 3.3-2.8.

THE MORNING NEWS

Howard Stern remained the toprated morning man in both New York and Los Angeles. Although he was up 7.7-8.0 in New York, where he is heard on WXRK, his ratings dipped from the winter at L.A. affiliate KLSX (6.3-6.1). In Chicago, where Stern is heard on WLUP-AM, he was also off 2.0-1.9.

Shannon and Todd Pettengill took WPLJ from a 3.3 to a 3.6 in mornings, once again besting Z100, where Ross Britain and Gary Bryan were off 4.2-3.9. WNEW's new morning man, Pat "Paraquat" Kelly, failed to increase the ratings in his first book. That station was off 2.8-2.5 in morning drive.

In L.A., KLOS morning men Mark Thompson and Brian Phelps were up 5.4-5.7, and KIIS' Rick Dees was off 5.4-4.9. KPWR's Jay Thomas, who was fired toward the end of the book, was off 3.9-3.8.

Chicago's top five morning shows were WGN (11.1-11.4), WGCI-FM (6.8-6.6), WBBM-AM (6.4-6.1), WUSN (5.3-5.4), and B96 (5.3-4.9).

Complete 12-plus ratings information appears on this page.

second-class citizens with no rights."

Ironically, the mayor of Catanzaro, embarrassed by the unwelcome publicity his city has received, invited Sting to accept honorary citizenship of the city in which he was banned from playing.

The cancellation has highlighted problems other bands face in touring Italy. U2's manager, Paul McGuinness, says Italy has the worst record for concert bans in Europe. "Stadiums are public property [in Italy] and the state creams off revenue from ticket sales. It is a democratic principle to be valued when 40,000 people want to get to-gether and hear music." Last year, U2's gig at Assago near Milan was given a last-minute reprieve after the mayor of the town tried to stop the concert, saying that fans might bring disorder to his town. This year there were complaints about "backpacking" rock fans and deafening decibels after concerts by Vasco Rossi and U2 in Rome.



Satellite Testing Disrupts Music Network; Mad Mag Roots For Rush; 2 Upped On Hill

TECHNICAL PROBLEMS plagued **Satellite Music Network** the weekend of July 10-11, with satellite transmission interference reported on eight of the network's ten formats. The problem was traced to testing being conducted on an adjacent satellite.

SMN's comment on the matter was a terse, three-sentence statement that read, in part, "we located the company that was interfering with our signal and immediately contacted them to cease and desist. Currently, we are working with the satellite companies to assure it will never happen again."

In other news, readers of Mad magazine have selected syndicated talk host **Rush Limbaugh** as "the celebrity most deserving of unnecessary root canal work," according to USA Today. Limbaugh beat out comedian **Gilbert Gottfried**, who placed second, and Barney the Dino-

saur, who came in third. The story will be published in Mad's October issue. The Chicago Sun-Times reports

that local attorney Alex Seith has sold his three Illinois stations, WSDR/ WSSQ Sterling and WZZT Morrison, for \$3.2 million to a new company, LH&S Communications, launched by former television executives Larry Sales and Howard Murphy. Seith holds a minority interest in the new venture.

When Mark Montana (aka Brad LaRock) left his job as PD/morning man at KHEY-FM El Paso, Texas, to move across town to KSET, all was well. KHEY GM Rob Burton says the two agreed that La Rock would not use the Montana tag at KSET. But when KSET began airing a "rename the former Mark Montana" contest, KHEY managers, claiming the name was theirs and was synonymous with their morning show, obtained a court order to nix the contest.

PROGRAMMING: WPGC UPS TWO

WPGC-FM Washington, D.C., PD Jay Stevens is upped to OM and GSM Sam Rogers is upped to station manager. Ben Hill, president of parent company Cook Inlet, continues to handle GM duties at WPGC. Also, WPGC promotion coordinator Bonnie Smith has been named promotion director at WBLS New York. She has not been replaced at WPGC. WBLS night jock Vaughn Harper, who recently exited, returns to the station.

Allan Hotlen joins KOIT San Francisco as PD, replacing Suzy Mayzel. Hotlen was OM at the old KXEZ Los Angeles ... Ex-WLUP-AM Chicago PD Jack Silver lands the PD job at KCLX-FM San Diego, replacing Dave Parks.

KYYS (KY102) Kansas City, Mo., PD Larry Moffitt relinquished his PD duties to concentrate on his morning show. APD Scott Souhrada is acting PD ... WEEP/WDSY/WXRB Pittsburgh PD Gerry McCracken exits and has not been replaced.

WSM-AM-FM Nashville OM Kevin O'Neal exits to concentrate on his consulting business, the Nashvillebased KO Consulting ... WYHY (Y107) Nashville PD Kris Earl Phillips exits and is looking for a new opportunity. Reach him at 904-761-5103. Former WZPL Indianapolis OM/ PD Don London has been named PD at WWDE Norfolk, Va., assuming duties previously handled by Dick Lamb, who remains managing director and co-owner of parent company MAX Radio ... KDON Monterey, Calif., APD Ken Richards joins KKXX-FM Bakersfield, Calif., as PD, replacing Steve Wall, now at XHTZ (Z90) San Diego.

Oldies KLTD Austin, Texas, flips to Satellite Music Networks' "Z-Rock" format with the new calls KUTZ. Most of the KLTD staff, including PD Don Miller, is out. Mal-



by Phyllis Stark with Eric Boehlert & Carrie Borzillo

colm Ryker, last at KSAQ San Antonio, Texas, is the new PD... Program supplier Superadio has changed its name to Major Network and relocated to Chicago. Look for an announcement of a new hard-rock format shortly. WKHK Richmond, Va., has taken

WKHK Richmond, Va., has taken over WSVS Crewe, Va., moved it into the market, and renamed it WKIK-FM ("The Bear"). The duopoly controls country in Richmond. Former WKHK midday man Hank Matthews is WKIK's PD, while WKHK's MD Rick Campbell handles duties for both. Most notable in the new lineup is morning man Scott Stevens, a longtime staffer at crosstown WRVA.

Tom O'Brien moves from the PD job at WSYR/WYYY Syracuse, N.Y., to become PD at WOFX Cincinnati. He replaces Lee Douglas, who left to start his own consultancy. Alan Furst, OM at the Syracuse stations, adds PD duties... Bill Conway is the new PD at KSMG San Antonio, Texas, which flipped from oldies to AC last week. He replaces Tim Fox. Conway arrives from WWMG/WXRC Charlotte, N.C.

The once-dark **KWIC** Beaumont, Texas, following rap and rock stunts, is back on the air as tejano outlet **KXTJ**, under new owners **El Dorado Communications. Gilbert Quintan**nila, from **KXTN** San Antonio, is KXTJ's new PD/afternoon jock. **Bo Corona**, also from KXTN hosts mornings, along with Jessica Reyna, followed by **Gil Romero**, from **KQQK** Houston. Two more KQQK alumni, **Rudy Flash** and **Sam Herrera**, fill out the lineup.

Greg Mozingo becomes the new PD at WCOS-AM-FM Greenville, S.C., where APD/MD John Landrum moves into the PD slot and Tommy Gentry returns to the station from WGTR Myrtle Beach, S.C., as APD/ MD.

KRZZ Wichita, Kan., MD/midday jock Greg Bergen adds PD stripes, replacing Sherman Cohen, now at XHRM San Diego... Former WAZU Dayton, Ohio, PD Brad Hardin lands the PD job at WVRK Columbus, Ga., replacing Jim Gallagher, who steps down to concentrate on his morning shift.

WZPK Portland, Maine, PD Jack O'Brien adds GM duties.

PEOPLE: KZLA'S NEW MORNINGS

Former KIIS Los Angeles weekender John Murphy and former KFRG Riverside, Calif., morning man John Garabo (aka Johnny Jumpster) join KZLA Los Angeles for mornings, beginning Monday (19). They replace Ken Cooper.

KFI Los Angeles weekend talk host Barbara Whitesides exits for the evening shift at KMOX St. Louis. KFI morning newsperson Tracey Miller leaves that shift to do entertainment reporting for the station. Morning show newsperson Terri-Rae Elmer remains. Bill Handel moves from nights to mornings. Daryl Gates moves from afternoons to nights, and

Weathering The Storm *Midwest Stations Get News Out*

NEW YORK—Like their Midwest listeners, who continue to take a pounding from unrelenting flood waters, stations located along the banks of rising rivers are also waiting for a respite from the rain.

For some that relief has already come. Walt Schlaugat, GM at WPRE Prairie du Chien, Wis., north of besieged Iowa, reports that station staffers no longer have to drive to a designated location and be ferried to work by boat.

KCPS Burlington, Iowa, located two blocks from the Mississippi's edge, had flood waters in its basement, but has been able to continue broadcasting. It did have to contend with the fact that scores of staffers live on the other side of the river and for days the bridge was closed, leaving the station short-handed.

In waterlogged Des Moines, Iowa, KIOA was supposed to move from its studio on a hillside just outside the city into a new location downtown just as the city's two rivers, the Des Moines and the Raccoon, overflowed. The move was delayed. Instead, the station, like scores of others, became a full-service outlet with steady news updates. That became increasingly important when the Des Moines Register ran into problems getting its daily editions out.

newsline...

BONNIE STONE joins KAJZ/KBJZ Los Angeles/Riverside, Calif., as GM. She was previously an AE at KBIG Los Angeles and, prior to that, was sales manager at crosstown KLAC/KZLA.

SARAH TAYLOR has been named VP/GM of WLTT Washington, D.C., replacing Don Davis, who exits. She was station manager at crosstown WASH,

STEVE HUMPHRIES is the new group president of Heritage Broadcast Group, as well as GM at the group's WWNC/WKSF Asheville, N.C., Humphries, last executive VP of TK Communications, replaces Heritage's Stephen Godofsky, who has been named VP/GM at Entercom's WYUU (U92) Tampa, Fla. Godofsky replaces Deborah Porte-Bobier, who exits.

REX TACKETT joins WLMX-AM-FM Chattanooga, Tenn., as GM, replacing Mark Bass. Tackett previously was GM of KTOK Oklahoma City. Also, WLMX morning jock Bill Burkett adds PD duties, replacing Danny Howard, now at crosstown WDEF.

SONDRA LEE has been elected president of American Women In Radio And Television, succeeding Sallie Forman. Lee is executive VP of SA Communication Services in Louisville, Ky.

 $JOHN\ McCONNELL,$ former OM of KGO San Francisco, has been named VP/ news at ABC Radio Networks. He replaces Bob Benson.

STATION SALES: KSOL (Wild 107) San Francisco from United Broadcasting to Arthur Velasquez, owner of WOPA Chicago, for \$13.5 million; WYAI Atlanta from NewCity Communications to Cox Broadcasting for \$8 million.)

NICKY RUSSELL, PD/morning man at WVWI Charlotte Amalie, Virgin Islands, is upped to station manager. He will continue to host mornings.

John Kobylt and Ken Chiampou pick up an extra hour. They're now on from 3-7 p.m.

KACE/KAEV Los Angeles/Riverside, Calif., PD Rich Guzman takes over afternoons, replacing David Michaels ... Controversial former WKBQ St. Louis morning men Steve Shannon and D.C. Chymes are now doing mornings at KAZY Denver.

WTMX Chicago morning man Ron Britain exits ... The Chicago Sun Times reports that WMAQ morning sports anchor Tom Greene and reporter Otis Buchanan were let go for economic reasons.

Former WCAO Baltimore jock Johnny Dark joins WBIG Washington, D.C., for weekends ... Brian Jones, who joined XTRA-FM (91X) San Diego last week in an unspecified capacity, will handle the 4-7 p.m. shift.

WEHM Long Island, N.Y., midday host Devera Lynn adds promotion director duties, and night jock Peter Elia is upped to MD/afternoons. P/T jock Henry Maxwell is upped to nights ... Dave-O joins the morning show at WBOB Minneapolis from KIOA Des Moines, Iowa.

David Hall joins WRLT Nashville for afternoons from crosstown WGFX. He replaces MD Michael Parks, who is now hosting the 9 a.m.noon shift ... KQPW Fresno, Calif., morning jock Kevin Musso joins crosstown KSKS for morning news.

Former CFUN Vancouver, British Columbia, morning hosts Fred Latremouille and Cathy Baldazzi join crosstown CKKS for that shift ... WEBN Cincinnati midday host Kat Thomas comes off the air to concentrate on her promotion director duties. 1-3 p.m. host Steve Cage expands his shift to 10 a.m.-3 p.m.

Former KQMQ Honolulu morning man Michael Qseng follows former PD Kimo Akane to crosstown KGUY, which has applied for the calls KGMZ and will change from satellite classic rock to live AC at the end of the month. Qseng brings his entire morning crew with him to KGUY, including Kari Steele, John Berger, Blanche Du-Bois, Chris Chang, and Dr. Sports ... KIKI-FM Honolulu morning team Rory Wild and Danielle Tucker exit.

WWDB Philadelphia morning man Paul Smith adds duties as host of the weekday interview program "Focus" at WJR Detroit... Former WIOQ Philadelphia swing jock Erik West joins crosstown WBEB-FM for afternoons, replacing Christopher Caldwell, now at KVRY Phoenix.

Andrea Rainey joins the Radio Advertising Bureau as director of research while Lisa Brumme is upped from research analyst to associate director of research. Rainey, who was previously with Arbitron, replaces Jane Shapiro, now with ABC Radio Networks.

Dan Gaffney joins WAKR Akron, Ohio, for the 9 a.m.-noon shift, replacing Bill Hall. Gaffney was previously PD/morning man at WGMD Ocean City, Md.... WDPN Canton, Ohio, morning man Bob Brubaker is out, apparently as a result of his three-day on-air audition at WWWE Cleveland.

Kathleen Marple joins WCFR Springfield, Vt., as ND. She was previously news editor at KDKA Pittsburgh ... Clayelle Dalferes joins WQXR New York for weekends. She was previously with crosstown WNCN.

Legendary Richmond radio personality Alden Aaroe, 75, died of cancer July 7. He was morning man at WRVA for 47 years, where he at times enjoyed 30 shares and was No. 1 virtually without interruption. He left the station last spring.

Single Reviews EDITED BY LARRY FLICK

POP

BILLY JOEL The River Of Dreams (4:10) PRODUCER: Dan WRITER: B. Joel

PUBLISHER: Impulsive, ASCAP Columbia 5277 (c/o Sony) (cassette single) There's gospel fire, street heat, and a transcendent beauty to this soulful rock lullaby by Joel. The title track from his forthcoming album, it features gliding, swooping singing from Billy, simmering gospel quartet-style vocal backup, and a neat interplay of ringing keyboards and rolling percussion. In a career noted for instant standards and immediately memorable song craft, this effort represents another eloquent peak. A decade from now, people will still be concocting their dreams

to the tempo of this inspirational classic.

H-TOWN Lick U Up (5:37) PRODUCER: Bishop "Stick" Burrell WRITERS: Shazaam, Dino, GL, Stick PUBLISHERS: Pac Jam/Wreckshop, BMI Luke 400 (cassette single)

Now that this charismatic trio has finished "knockin' boots," get ready for the real treatment. A slow and grinding groove is the setting for an amorous and harmonious urban ballad, describing the various ways of enjoying physical pleasure. Flexing vocals and warm production are the main ingredients for a track that is primed and ready for instant multiformat radio saturation. From the album "Fever For Da Flavor." Contact: 305-757-1969.

SHANICE It's For You (3:40)

PRODUCER: Michael Angelo Saulsberry, Eric Kirkland WRITERS: S. Wilson, M.A. Saulsberry, E. Kirkland PUBLISHERS: Shanice 4 U/Hee Bee Dooinit/Warner-Chappel/UVA, ASCAP Motown 1106 (c/o PGD) (cassette Single)

First shot from the soundtrack to "Meteor Man" places Shanice's crystalline voice inside a romantic pop/R&B shuffle tune. Complemented by Brett Bouldin's understated rap, singer strikes a more mature and soulful stance than on recent efforts. Tightly woven background harmonies create a soothing and dreamy mood. Top 40 and urban radio programmers have already begun to embrace this sparkling jewel of a single. A summery delight

KRIS KROSS Alright (4:04)

maine Dupi

PRODUCER: Jernianie Copie WRITER: J. Dupri PUBLISHERS: EMI-April/So So Def, ASCAP Ruffhouse/Columbia 5301 (c/o Sony) (cassette single) What happens to an act when it starts

getting too old to be precocious and cute? Kick as hard and adult as possible. Young men who wooed folks last year with "Jump' are back with deeper voices and far more worldly rhymes (which reflect some of their experiences since the onset of fame). Loping, sample-happy funk environment clicks with jazzy guitars and a spirited toasting turn by Super Cat. The road to street juice is long, but duo seems ready to take it.

► ROBERT PLANT 29 Palms (3:37)

PRODUCERS: Chris Hughes, Robert Plant WRITERS: Plant, Blackwell, Jones, Boyle, Johnstone PUBLISHERS: EMI-Virgin Esparanza/Atlantic 5097 (cassette single)

Vibrant electro-acoustic guitar figures lead into one of the most beguiling vocal performances of Plant's career: sexy, moody, masterful. Brilliantly produced, with a percussive grandeur that includes skillful use of snare, tom-toms, and timpani. This is richly emotive rock with strong, spellcasting power and the multiformat appeal of a new perennial.

SPIN DOCTORS How Could You Want Him

(When You Know You Could Have Me?) (4:59) PRODUCERS: Spin Doctors WRITERS: Spin Doctors PUBLISHERS: Sony Songs/Mow B'Jow, BMI Epic Associated 74910 (c/o Sony) (cassette single) Quartet should have little trouble firmly establishing itself as a mainstream pop entity with this wriggling rocker. Sensitive and literate lyrics whirl around jangly

guitar riffs and a springy, live beat. The hook should be undeniably infectious to top 40, album-rock, and alternative pundits. Another good reason to dip into the band's current album.

AIMEE MANN Say Anything (4:05)

PRODUCER: Jon Brion WRITERS: A. Mann, J. Brion PUBLISHERS: You Can't Take It With You/Lilyac, ASCAP Imago 28061 (c/p BMG) (cassette single)

The second single from Mann's acclaimed "Whatever" album is, characteristically, a niftily arranged union of lyric grace and rhythmic grit, with lots of great touches that enhance a gleaming hook. The CD single also features several exclusive bonus tracks: a gripping acoustic rendition of "Say Anything," a touching, whimsically titled outtake called "Jimmy Hoffa Jokes," and a cover of Pete Ham's "Baby Blue." (The latter track, along with the previously unreleased "Take It Back"—one of Mann's finest efforts— was also a bonus on the preceding "I Should've Known" CD single.) Wise fans will grab copies of both CD releases.

REMEDY Tiniest Grain Of Sand (3:59) PRODUCER not listed WRITER: not listed PUBLISHER: not listed

PUBLISHER: not listed Third Rail 10353 (cassette single)

Photogenic Latin male trio takes another shot at top 40 success with a glossy, funkfortified ditty. Sweet harmonies breathe youthful depth to the song's festive, singalong chorus. Glistening, synth-anchored arrangement should do the trick in bringing gleeful young girls to the fold. Teen idols in the making? Could be.

RAY GUELL Can U Feel (4:50)

PRODUCERS: Sergio Hevia, Kiki Quin WRITER: not listed PUBLISHER: not listed Ex-It 171 (CD single)

The drama of Latin freestyle is married to techno to intriguing effect. Guell's performance is sadly lost in an echo chamber, while shiny synths spiral around him. A cleaner remix to bring out the song's catchy melody and punch up the rhythm base would be nice, and pushing Ray's voice further up front also would be good. The potential for a crossover hit is there with a little sprucing up. Contact: 305-883-7881.

NEW & NOTEWORTHY

PLAN B Life's A Beat (4:20) PRODUCERS: Mark Plati, Gareth Jones WRITER: J. Haeusler

PUBLISHER: Allegro Imago 28056 (c/o BMG) (CD single) German quartet deftly combines elements of techno and acoustic pop on this breezy romp from the band's self-titled U.S. debut. The cut opens with a coarse, effect-ridden guitar lick, and adds skipping, hip-hop-derived beats splashed with acidic synths and an underscore of light-handed strumming. Anthemic chorus, layered with quasichoral backing vocals, is the finishing touch on a track that will sound great blasting from alternative radios. A variety of remixes should open doors at top 40 and club formats.

ROBERT JAMES WALLER The Madison County

Waitz (4:07) PRODUCER: Arif Mardin WRITER: R.J. Waller PUBLISHER: not listed Atlantic 5184 (CD promo) Lead radio cut from the musical adaptation of Waller's phenomenally successful novel, "The Bridges Of Madison County," offers a poetic view of the book's characters. The 53-year-old writer's simple and seemingly untrained voice is well-suited to the track's pleasing, neo-country arrangement. AC and adult-alternative programmers will find this an easy playlist addition.

R & B

REGINA BELLE Dream In Color (4:11) PRODUCER: Nick Martinelli WRITERS: A. Lang, S. Peiken PUBLISHERS: Hidden Pun/Sushi Too, BMI; JDM Songs, ASCAP Columbia 5156 (c/o Sony) (cassette single)

Belle never fails to thrill, taking even the most sugary material and tweaking it into a soul-stirring revelation. Although this song is not the strongest she has ever lent her voice to, Regina and producer Nick Martinelli work their magic to marvelous effect. Track has the kind of booming, gospel feel that adult-oriented urbanites dig, though Belle conjures up an earnest tone that could appeal to younger minds. A nice reminder to pick up her current "Passion" project.

+ D-INFLUENCE Good Lover (3:50)

PRODUCERS: D-Influence WRITERS: D-Influence WRITERS: D-Influence PUBLISHERS: BMG/I. Wedgeworth/G. Worthy, ASCAP; Little Charles, BMI REMIXER: Neliee Hooper EastWest 5142 (c/o Atlantic) (cassette single)

Sorely underrated English outfit continues its bid for U.S. approval with another gem from its debut album, "Good 4 We." Nellee Hooper's golden ear is strongly evident on several solid remixes, which smooth out some of the track's obscure edges with a silky pop/R&B touch. He maintains the butt-shaking percussion of the original version, while injecting a muscular bassline Sarah Webb's unusual voice smartly remains the song's focal point, as is the song's intricately crafted melody Programmers, please take heed!

COUNTRY

► DARRYL & DON ELLIS 10 Minutes 'Till (3:28) PRODUCERS: Doug Johnson, Ed Sean WRITERS: B. Jones, R.M. Bourke, C. Black PUBLISHERS: Polygram International/MCBec/Songs De Burgo/Chappell & Co. Inc. /Serenty Manor, ASCAP Epic 74951 (c/o Sony) (7-inch single)

A tense, damn-that-traffic-jam musical race to the airport with a thumping beat is driven home nicely by Don Ellis' blue-eyed soulful singing. The most convincing effort thus far from this pop/country duo.

DOLLY PARTON Full Circle (3:22) PRODUCERS: Steve Buckingham, Dolly Parton WRITERS: D. Parton, M. Davis PUBLISHERS: Velvet Apple/Songpainter, BMI Columbia 77083 (c/o Sony) (7-inch single)

Love stands the test of time on this pleasant, midtempo offering from an artist who's done the same. No young country dancefloor gimmicks here, just Dolly doing what she does best.

McBRIDE & THE RIDE Hurry Sundown (3:34) PRODUCERS: Steve Gibson, Tony Brown WRITERS: K. Stegall, D. Henson, B. Mason PUBLISHERS: Warmer Tamerlane/ Willesden, BMI; WB/ Denny Henson, ASCAP MCA 54688 (c/o Uni) (7-inch single)

Terry McBride's mournful singing fuels this soothing, blue-collar ballad, and the vocal blend upon which this band was built has never worked better. Their uptempo success last time out should set this one up as a nice one-two punch at radio.

DANCE

▶ PET SHOP BOYS Can You Forgive Her? (6:00) PRODUCERS: Pet Shop Boys WRITERS: N, Tennant, C. Lowe PUBLISHER: Virgin, ASCAP REMIXERS: Stephen Hague, Marc "MK" Kinchen, Rollo EMI/ERG 56279 (c/o CEMA) (12-inch single) First peek into PSB's new set, "Very," shows 'em hanging on the cutting edge of the trance/rave movement—a logical progression from their synth/pop salad days. Neil Tennant's distinctive "chat' singing is still oozing with deadpan charm, and partner Chris Lowe's penchant for quirky keyboard effects also remains intact. Euro-flavored remix by Rollo is a juicy spine-tingler, though Marc "MK" Kinchen's version has more house DJ play in mind. Both are quite festive.

+ NICK SCOTTI Get Over (8:05) MICK SCUTT GET VER (8:05) PRODUCERS: Madonna, Shep Pettibone WRITERS: M. Ciccone, S. Bray PUBLISHERS: WeboWWBlack Lion, ASCAP REMIXERS: Shep Pettibone, Todd Terry, Roger S. Reprise 40711 (c/o Warner Bros.) (12-inch single) Armed with a hook-lined dance/pop tune produced by Madonna and Shep Pettibone, Scotti is poised for a much-deserved breakthrough hit. Track is ably remixed by Todd Terry, Roger Sanchez, and Pettibone, skirting several trend-conscious club moods. Nick aggressively proves his vocal prowess, belting with ease alongside La M herself. Record should have nice long legs, given the right promotional commitment from the label

* MAHOGANY BLUE Affair (6:55)

PRODUCERS: Scott Parker, Louis Brown III WRITERS: L. Brown III, S. Parker, P. Henderson PUBLISHER: not listed REMIXERS: Daryl James, David Anthony MCA 2795 (c/o Uni) (12-inch single)

Remixers Darryl James and David Anthony transform act's funk/R&B cut into plush. underground-smart romp. A thick'n'chewy house bassline is molded to firmly support spicy female vocals and frame a wellstructured song that could kick at several

★ UBQ PROJECT FEATURING TERENCE FM

Now I Know I Love U (7:45) PRODUCERS: Aaron Smith, Terry Hunter WRITERS: A. Smith, T. Hunter, T. Ferguson PUBLISHERS: UbiquityMulti-Media-13, ASCAP REMIXERS: Maurice Joshua, Joey "The Don" Donatello, Eric "E" Encource" Millor.

One of Chicago's enduring production/

PRODUCERS: Ernest Kohl, Linda Imperial, David Freilberg WRITER: B. Russell PUBLISHERS: Rutland Road/WB, ASCAP Megatone 192 (12-inch single) Enduring hi-NRG/disco siren accomplishes transforming a spare Oleta Adams ballad into a convincing dancefloor contender. Her soprano range is in excellent shape, and it is surrounded by sparkling keyboards and retro-sounding percussion. NRG purists will

ROCKTRACKS

BASEHEAD Split Personality (2:33)

PRODUCER: Michael Ivey WRITER: M. Ivey PUBLISHER: Colored Folks/Imago, ASCAP Imago 25044 (c/o BMG) (cassette single) Hard-to-peg act continues to challenge the

brain with this clever and intelligent diatribe on the difficulty of reaching for the American dream when you are black. Laid atop a densely produced quasi-hip-hop/rock arrangement, lyrics like "my heroes all must sing or dunk/my history only gets one month" are a searing indictment on the double standard that still exists on many levels. Heady, but essential. CD single also has a new mix of the previous single, "Do You Wanna Fuck."

THE STORY So Much Mine (4:04)

PRODUCERS: Alain Mallet, Ben W WRITER: J. Brooke PUBLISHER: Dog Dream, ASCAP Elektra 8775 (CD promo)

An intricately constructed acoustic/rock musical forum works well for female duo's angst-filled reading of a love lost. Track builds to a satisfying emotional conclusion, with the vocals building to a bracing, but not overpowering point. A subtle, skipping rhythm moves things along nicely. Would be of equal interest to album-rock and AC subscribers

GEORGE LYNCH The Beast (7:43) PRODUCER: John Guniberti WRITERS: G. Lynch, M. Lion PUBLISHERS: Sacred Groove, ASCAP; Lion Elektra 543 (CD promo)

With the aid of singer Mandy Lion, axeman Lynch concocts a metal epic, fraught with all the production excess and clenched fists required to lure adolescent boys to the arena. Lion snarls with appropriate animalistic abandon, while Lynch's nimble fingers create loads of fun, cinematic atmosphere. Clocking in at nearly eight minutes, track will have trouble rising above metal-show cult status, though it has heavy street appeal, and will probably generate interest in Lynch's solo debut, "Sacred Groove."

THE CHANCE See Me As You See Yourself (4:09)

PRODUCER: Chris Johnsor WRITER: not listed PUBLISHER: not listed Skydoor 1001 (CD single)

Band scores a direct musical hit with this crunchy, guitar-driven rocker. Crisp, livesounding production has appeal for adultminded programmers, and a gruff metallic edge that will connect with the younger set. Here's a group with the chops to throw down live. Look for 'em on the road. Contact: 800-553-3915.

SKIN DIVER Janie Can't Wait (3:30)

PRODUCERS: Jonah Koslen, Tony DiBenedetto WRITER: T. DiBenedetto, J. Koslen PUBLISHER: not listed Avion 01 (CD promo)

Cleveland act plods through pop-metal motions on this live track, which combines licks, sounds, and lyrics that are a patchwork of influences that have been handed down to the act from their forebears through MTV. Singer's syrupy vocal turn proves something a bit speedier might serve the band's purposes better. Contact: 818-506-6458

RAP

★ NEW KINGDOM Good Times (3:17) PRODUCERS: The Lumberjacks, Scott Harding, New Kingdom WRITER: J. Furnow, S. Laws PUBLISHERS: Gee Street/PolyGram International, ASCAP Gee Street 572 (c/o Island) (12-inch single)

There is an dark, ominous vibe permeating this slow and grinding jam. It's derived primarily from the boom'n'clang of the groove, though throaty, white-knuckled rap delivery adds to the track's intensity. OK, so this doesn't sound like every other record crowding the street right now, which may hurt it on a commercial level. Creatively, though, track has the potential to open a few minds to a somewhat different sound by an act that aims to do more than grab its crotch.

DRED SCOTT Nutin' Ta Lose (4:12)

PRODUCER: Dred Scott WRITER: D. Scott PUBLISHER: Sway Jay, ASCAP Tuff Break/A&M 8172 (c/o PGD) (cassette single) There's no escaping that harsh and ringing beat, which is cushioned by sinewy retro sax sample. Scott has an assertive style of phrasing and turns rhymes with a quick, confident stride. After he pounds home the point that he's one reckless rapper, flip the record over and investigate the more lyrically taxing "Duck Ya Head." Could be the start of a cool new career.

JUST US Mic Check (no timing listed) PRODUCER: Shoquil-Lamar Luckett WRITER: not listed PUBLISHER: not listed Verbal Assault 0001 (cassette single)

Midtempo cut is chock full of cool contrasts. A slinky percussive beat is offset by ambient flutes, while simplistic rapping is goosed by coarse toasting. Stew of influences may keep listener interest, though a somewhat more focused stance would increase odds of success. Still, this unusual, creative track is well worth investigating. Contact: 202-544-8707

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.

levels.

"E-Smoove" Miller Vibe 003 (12-mch single)

songwriting cliques switches indie labels for a slammin' house track. They are joined by the formidable Terence FM (last heard on the Reese Project's "I Believe"), whose sensual baritone will remind many of early Teddy Pendergrass. With an insinuating bassline and a fully realized tune, record is primed to steamroll over the competition with ease. Hot mixes are turned in by Maurice Joshua and Eric "E-Smoove" Miller. Contact: 312-271-9926.

LINDA IMPERIAL Get Here (6:10)

what appeared to be impossible: be in heaven, though runway queens with a flair for pouty drama should lend an ear, too. Contact: 415-621-7475.

VSDA OPENS ARMS TO MULTIMEDIA

(Continued from page 1)

Ross. Suncoast already is prepared to stock product "in some stores," and Ross does not see any problem carrying the two-disc packages that would be required for a full-length movie on MPEG-1, which can accept a maximum of 79 minutes per side.

Hardware discussions with manufacturers are under way; Garvin thinks they will result in a unit, probably complete with a changer, in a year.

A West Coast chain executive thinks Ross is on the right track; however, like many retailers attending VSDA, he is not committing shelf space to multimedia until he gets some direction from consumers. "Right now, they're confused as hell," he says.

Consumers are not alone. Video dealers, used to renting cassettes, are not certain how to treat digital media. Copyright laws protect computer programs against copying, a step made easier if the software is rented. VSDA now is telling members they can rent CD-ROM titles available through a few distributors. primarily Major Video Concepts. According to executive VP Don Rosenberg, association attorney Charles Ruttenberg has determined that the volume of data contained in a CD-ROM makes it highly unlikely anyone would make copies on conventional floppy discs. Movies captured on noninteractive digital formats that are not considered computer programs, such as the Nimbus video CD, can be treated just like VHS cassettes, Rosenberg adds.

Features were definitely the message at VSDA. A survey of some 1,000-1,500 retailers who attended VSDA's New Technology Super Session, showed 32% considered noninteractive movies on CD as "the most immediate retail opportunities."

But other formats got respect as well: Philips' 5-inch interactive CD-I disc drew a 24% favorable response, CD-ROM computer software 20%, Pioneer's interactive 12-inch Laser-Active disc system 14%, and the pending interactive 5-inch 3DO disc 10%.

Laserdisc was the only format on

NEW MEDIA. OLD GRIPES

(Continued from page 5)

the defensive at VSDA. Even supporters acknowledge LD, with barely 1 million players installed after 15 years on the market, is threatened to be swamped by the publicity surrounding multimedia.

The first step is to resuscitate the Laser Disc Assn., which has a new executive director, Judy Anderson. She replaces Margaret Wade, a Time Warner employee who had been spending most of her time tending to Warner music business. LDA, previously located in the Time Warner building in New York, has moved to Anderson's home in the Los Angeles area; she is devoting 20 hours a week to LDA activities.

Pioneer LDCA, a key disc supplier and distributor, has taken one step to improve disc penetration, slicing 5% from dealer costs of Paramount titles. "We need a more favorable arrangement with [retailers]," says LDCA's David Wallace.

On the product side of things, "interactive" turned out to be a lot more than "vaporware"—at least when it came to CD-I and CD-ROM.

So frenetic were new interactive product announcements, for example, that Playboy Home Video literally closed a deal for two Philips CD-I titles on the show floor Tuesday (13).

"In all the years I've been coming to VSDA," said Jeff Jenest, senior VP of home video for Playboy and project manager on the Philips deal, "I've never seen anything that has captured the imagination of the show more than interactive."

The Playboy CD-I titles being developed include "40 Years Of Playboy," and one tied to the company's couples videotape called "Complete Massage."

The first title will allow users to access photos of Playmates, create their own music videos using the photos, and will contain a database spanning 40 years of the magazine's history.

At the same time, Playboy Magazine has pacted with IBM to release an interactive CD-ROM featuring 350 Playboy "interviews" along with 1,000 photographs.

Like other third-party software

suppliers, Playboy will see Philips distribute its CD-I software along with the manufacturer's hardware. Philips, however, announced at VSDA that it was beginning to change its policy by "splintering" hardware and software distribution. Tower, for example, recently began carrying CD-I software in selected stores, according to the chain's John Thrasher. The chain also carries CD-ROM titles in some of its outlets.

"This is the future of the entertainment business," added Jenest, who noted that when an industry is young, consumers "look to brand names such as a Playboy. That also applies to an industry that becomes mature. Eventually, accounts which carry our video line will carry our interactive products."

Republic Pictures also became the second major Hollywood studio to join the Philips CD-I camp with a VSDA move. Paramount Pictures recently announced movies on CD-I, while Capital Cities/ABC Video Productions has announced previously that it is developing multimedia programs with Philips Interactive Media Of America.

Glenn Ross, Republic senior VP, said the studio will team with San Francisco's PF Magic to create a CD-I game based on Republic's "Cliffhanger" serials from the '30s and '40s. A fall release is slated.

Also in the fall, Philips is set to debut a \$250 add-on module to its \$500 CD-I unit that would enable it to play discs with full-motion video based on MPEG-1.

Maryland-based Discovery Home Entertainment was also on hand as an exhibitor demonstrating its first interactive CD-ROM title called "In The Company Of Whales."

Distribution is being targeted at home video stores, said the company's VP, Thomas Porter, who added that one new CD-ROM title will be introduced each quarter.

Echoing the thoughts of many attendees, Tom McGrew, VP of Compton's New Media, a leading interactive company with a high-profile display at the show, said, "This whole industry is changing. Those home video dealers and record/tape/video combo stores who are willing to take the risk are the ones who will benefit. In fact, those dealers have the ability to own this business if they want to. It's not a lot of money to invest at the outset, maybe \$500-\$600."

Ron Castell, a senior executive at Blockbuster, said his chain "will be in new media in a much more significant way as soon as the business begins to grow." He notes that CD-I has been tested in more than 100 California Blockbuster locations. The plan, he says, is to expand Blockbuster's "Game Zone" video game sections with interactive product.

PHILIPS TO PUT SUPER CLUB ON THE BLOCK? (Continued from page 5)

four video chains: Video Towne, Vestron, MovieTime/Alfalfa, and Movies At Home—into one company in 1991 (Billboard, July 20, 1991).

Philips is said to be trying to sell its video business as one unit. In addition to its rental chain, Super Club Video owns PlayBack, a used-tape brokerage; Best Distributing, a video distributor; and rackjobber AVI.

Sources are unclear on the status of negotiations with Solomon. While they agree that negotiations began sometime in June, some describe the talks as preliminary, while others say a deal is imminent. In fact, sources say Solomon already is looking to unload one of the video operations, possibly the Play-Back division.

Solomon and executives from Philips, Super Club, and First Boston either were unavailable for comment or did not return phone calls by press time.

On the music side, sources speculate that First Boston sent Super Club books to large retail chains such as The Musicland Group, Trans World Music Corp., Wherehouse Entertainment, and W.H. Smith.

In addition, Blockbuster likely will

CONVENTION CAPSULES

never publicly acknowledged it, there is widespread speculation that the two companies discussed a deal for Super Club sometime between the fourth quarter of 1991, when Philips invested about \$66 million in Blockbuster stock, and the fourth quarter of 1992, when the retail giant bought the Music Plus and Sound Warehouse chains.

get both music and video books.

While Philips and Blockbuster have

Assistance in preparing this story was provided by Earl Paige and Seth Goldstein.

Following is a roundup of news, notes, and quotes from the Video Software Dealers Assn. convention, July 11-14 in Las Vegas.

NTERACTIVE DEAL: The Chicago-based Tribune Co. reached an agreement to acquire Compton's Multimedia Publishing Group from Encyclopedia Britannica Inc. of Chicago during the VSDA confab. Carlsbad, Calif.-based Compton's, best known for its multimedia encyclopedia, publishes 31 CD-ROM and 16 floppy disc titles, and has rights to 185 more from leading publishers. A source close to the transaction said the purchase price was \$57 million.

EXECUTIVE TURNTABLE: This VSDA coincided with quite a few company promotions and appointments. Among them: David Bishop, formerly senior VP/GM of LIVE Home Video, was named president and COO; Mitch Perlis, former Music Plus and Image Entertainment executive, is now VP of marketing at Strand Home Video; George Krieger, former president and CEO of CBS/Fox Video, is rejoining Fox Inc. to head up new business opportunities; Wendy Moss, former Image executive, is now at Sony Wonder as VP of marketing (story, page 8); Larry DeVuono was on hand as the newly promoted president/COO of Sight & Sound Distributing in St. Louis; and Jeff Baker was on hand as the newly promoted senior VP of GoodTimes Entertainment Co.

UVERHEARD AT CHIN'S: A waiter at one of the more popular eateries for the video trade at VSDA told at least one table of rival—and surprised—studio executives that MCA's "Jurassic Park" was going sell-through in November at \$24.95. MCA/Universal Home Video would not comment on or off the record about the prospect. "Ultimately," said one source close to MCA, "[film director Steven Spielberg] will pull the trigger on that decision."

BESTIAL DELIGHT: Everyone agreed that Walt Disney outdid itself once again at the studio's opening-night dinner extravaganza. Pegged to the release of "Aladdin," the stage show was a multimedia event that alternated between clips from the movie and live action. On hand were an elephant, a camel, a Bengal tiger, two horses, an ostrich, a monkey, and at least 100 human performers. Disney's **Bill Mechanic** wouldn't say how much it all cost, but he did concede "this was the first year I felt good about spending all that money."

No STOPPING THEM: Stop & Shop Supermarket Co. announced at VSDA it would open its first Stop & Shop Super Video Center in Westport, Conn., July 31. The 6,000square-foot store, adjacent to the Westport Stop & Shop, will carry 10,000 rental cassettes and a wide sell-through selection, as well as video games. The chain expects to open four to five additional centers this year and 12-20 throughout 1994, all next door to supermarkets. Fiftythree of Stop & Shop's 77 superstores now carry a total of 265,000 cassettes and 21,000 games.

OFFICER AND GENTLEMEN: **Dawn Wiener** of Home Video Plus in Austin, Texas, is the new president of VSDA. She had been secretary of the trade group. **Gary Ross**, president of Suncoast Motion Picture Co., was elected VP. He had been on the national board of directors. **Tom Warren** of Video Hut in Fayetteville, N.C., was reelected treasurer. And **Ken Dorrance** of the Video Station in Alameda, Calif., was elected secretary. He had been on the national board of directors.

UNE LINERS: 3DO's **Jim Gregg** on multimedia: "Up to now it's been a *zero*-million-dollar industry" ... Celebrity chairman **Steve Martin** on his special award from VSDA: "I accept this not just for myself, but for millionaire comedians everywhere" ... Featured speaker retired **Gen. Norman Schwarzkopf** on his favorite video: "I dearly love the movie 'Jeremiah Johnson' because that's what I really want to be—a mountain man" ... VSDA executive VP **Don Rosenberg** on his video habits: "I have to make an admission: I've only rented a movie once in my life."

Convention Capsules were reported by Jim McCullaugh, Seth Goldstein, Earl Paige, and Ken Schlager.

ative end. They don't approve the script or get into how the film should

be marketed. It's handed to them as a used theatrical product," said Lasky. "The synergism between theatrical

and home video on the Paramount lot is something progressive video dealers have sought for years," Lasky adds.

Paramount Home Video VP Alan Perper agreed. He also did not sense the bitterness of dealers in Las Vegas, saying, "In one of the round tables, I had to ask them what they felt. It wasn't brought up by them."

"McDonald's doesn't want to get into the video business. They look to deals like these to drive incremental cash register transactions. We're harnessing that energy. There is so much out there fighting for the consumer's attention in the fourth quarter. If they [the consumer] can have a positive experience and start collecting movies after visiting a McDonald's, then it's worth every penny," Perper said.

Meanwhile, other VSDA observers look beyond the immediate strains to the effects of the trade group's changes in staffing.

"VSDA is in a state of flux during

this move out west," said a key insider." There are so few who have any experience in running a convention that Don [Rosenberg] is going to have to hire a professional convention producer."

Rosenberg said VSDA's relocation to Los Angeles continues to progress.

Several people have been hired, he said, including Mary Greiner, formerly with Atlantic Releasing, as director of membership sales; Florida home video retailer Barry Freilich as manager of regional chapters; Ann Oliver, a nonindustry executive who "has a background in trade programs," as manager of membership services; and Andrew Leigh as manager of communications.

A full-time public relations director also has been hired and will be officially named later. Rosenberg adds that he expects to have a staff of 20-22 people in Los Angeles, "about the same as it was back East."

Rosenberg also says he's "narrowed down" a Los Angeles building location in the west San Fernando Valley region and "we should be up and running in late September."

Dates for the 1994 VSDA convention will be July 24-27 in Las Vegas.

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FUNDING CRUNCH CUTS NPR ARTS COVERAGE

(Continued from page 1)

cuts and insist the changes will bring more and better coverage in the future.

However, staffers insist that as the network seeks to overcome funding problems and programming competition at member stations by strengthening its news and economic coverage, NPR has slashed the amount of music, arts, and culture coverage by half or more this past year, with news-related pieces taking their place.

Since January, when NPR revised its editorial structure, dedicated arts segments have been dropped or folded into an overall editorial mix. Previously, such items were allocated a slot at the end of a broadcast hour by individual program producers. Under the new editorial structure, arts and culture stories are funnelled through a newly appointed culture desk editor, who began making changes in April.

NPR gets one-third of its budget from fund-raising and underwriters. Member stations receive some of their budget through the federally funded Corporation for Public Broadcasting, but also rely heavily on outside funding.

John Vernile, national promotion manager for Windham Hill Records and a former NPR station manager explained that "the situation has been an ongoing debate there" for years.

"It all comes out of the fact that more and more local stations were cutting away from the network during the 'soft' music and arts segments at the end of the hour, and this is an attempt to stop that," says Vernile.

Labels that rely on NPR to expose their music say they are aware of the dip in coverage and airtime, which some feel could wither an important source for exposing such noncommercial music. However, others say that the changes have had little affect on their business.

"I've noticed there are fewer [music and arts] pieces on the air," says Vernile. "I wish there were more."

Yet, Jamie Canfield, roots and world music marketing manager at Rykodisc, says in his "personal listening" he noticed less airtime devoted to arts and music pieces, although in his label dealings with NPR "I haven't noticed much of a change. and we still have a good relationship with them.

Wayne Martin, executive VP of A&R at Shanachie Records says, "I haven't noticed any real problems with NPR; they've been very re-sourceful with us." He adds that he's only been at the label a year, "so I can't compare my experiences to what was going on before.

Andy Wallace, associate director of the National Council of Traditional Arts, worries that the change might "mean less diversity out there and fewer alternatives for people interested in music that's not top 40.'

NPR's arts staffers also are concerned that, under the new structure. the decisions to air the remaining "folded in" arts-related stories are made by editors and producers with news backgrounds whom, they say, have limited knowledge and interest in the arts.

"They have a distrust of arts stories and subjects they don't know about," says long-time NPR freelance contributor Lars Hoel, who also runs a newsletter for independent radio producers, "Especially the ones that involve new, curious, or nonmainstream subjects or topics. They're always worried that if they don't know about the subject, they might air a story that's not 'important.

A prime example, NPR staffers say, occurred when modern-jazz pioneer and trumpet giant Dizzy Gillespie died Jan. 6.

According to several sources, a producer for All Things Considered, NPR's well-known afternoon program, had to "ask around the building" to determine if Gillespie "was important enough" to merit an obituary on that day's program.

Similar reactions have befallen a growing number of stories, sources say, including a feature/profile celebrating the 90th birthday of Aaron Copland, America's best known (then-living) composer, and an obit on William Schuman, also widely regarded as one of America's greatest composers.

Program producers, the sources claim, were either uninterested in the pieces or did not know enough about the subjects to form a confident judgment

1992 MEMO WARNED OF CHANGE

The decision to axe dedicated arts segments followed a September 1992 memo from NPR's news and information VP to member station GMs and program and news directors. The memo outlined the possible policy changes that were intended to boost

NPR's news reputation and funding, and to deal with member stations turning from NPR to alternative programming during the arts segments. Since January, culture and arts stories for the first time have gone to the culture desk editor, who vies with other beat desks to pitch stories to morning, afternoon, and weekend show editors and producers.

However, with arts stories "integrated into the editorial mix," as the September memo put it, critics of the new editorial structure said often there are only three or four arts pieces a week.

Sharon Green, the new culture desk senior editor, says "Culture and arts stories are no longer going to be sidebars

Green, formerly NPR's administrative manager of the news and information division and longtime news producer and newscaster, savs her mandate is to make sure "culture and context is essential to every story. whether it's about religion or community or race or the arts. Art for art's sake is wonderful, but as far as the pieces are concerned, we want to know why they're newsworthy and important, and by that I don't mean necessarily popular."

Green says she "can't promise" there will be more stories relating to the arts. "I can't leap into the assumption [that there are now fewer stories] is true.'

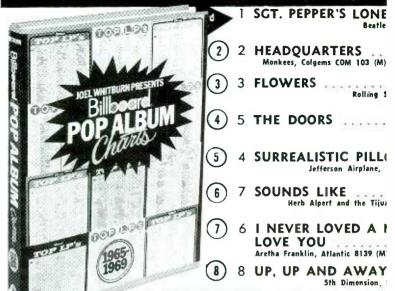
NPR public affairs spokesperson Mary Morgan denies that cultural and arts coverage has diminished, but says the demise of dedicated arts segments might lead to that perception.

Morgan also says that, in discussions with member stations, she learned that some listeners felt that NPR's arts and culture-oriented stories were "too esoteric and inaccessible." That perception was also shared by several arts-oriented former employees

However, affected staffers disagree with the perception: "What might be esoteric or inaccessible to somebody into hard news or politics and economics might be just fine or even profoundly wonderful to a listener that's into music or theater," says a contributor in the New York office.

An NPR reporter bristled at Morgan's assessment that there is no loss of arts coverage. "Just looking at the [programming log] sheets would tell them that '

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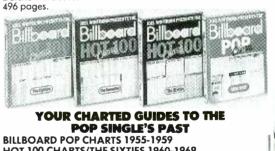
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NEW CHIEF. VID UNIT FOR SONY CLASSICAL

(Continued from page 11)

Tanglewood next summer to be hosted by Wynton Marsalis.

Gelb is in the process of moving from Columbia's offices to Sony's New York headquarters. He says he eventually will transfer CAMI's eight full-time staffers over to Sony. CAMI averaged four or five productions a year. However, Gelb says he does not yet know how many productions or home video releases will come from Sony Crescendo annually. Sony's current home video/laserdisc catalog has approximately 75 titles. Several new projects are in the works.

Other than "The Three Tenors" and a few selected other programs, classical music has yet to really make an impact on the home video market, whether it be on VHS or laserdisc. However, Gelb believes there is room for growth. "The fact that 'Fantasia' sold 20 million copies is one reason to believe the field can expand," he says. "The fact that there are millions of people who really are interested in classical music and watch it on PBS indicates there is the potential market for home video. It's really a question of marketing and figuring out new techniques. I still believe it's really a question of finding the right formula.'

As far as interactive implications, Gelb savs he needs to learn more about the technology before delving further, "The Marsalis/Tanglewood series could have an interactive element, but I want to learn more about interactive applications first.'

Sony Crescendo also plans to produce theatrical releases. "I will have a development budget at my disposal to develop ideas for feature films," Gelb says. Any such projects would go through Sony's Columbia Pictures or TriStar Pictures. As president of Sony Classical USA, Gelb will report to Guenther Breest, the Hamburg-based president of Sony Classical. Larry Golinski remains VP/GM of Sony Classical USA. His plans for the U.S. division are not yet firmed. "The Sony Classical USA operation is really an arm of Sony worldwide. I see my role, as do Guenther Breest and [Sony Music Entertainment chairman] Mickey Schulhof, as enhancing what's already been done rather than changing things.

In addition to his work with Sony, Gelb is current working on Disney's sequel to "Fantasia," for which he is the executive music producer. He also has served as the executive producer of the Metropolitan Opera television program for the past six years and will continue to do so on a free-lance basis.

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WEEI	T WEEK	KS ON	TITLE		WEEK	F WEEK	KS ON	TITLE
THIS	LAST	WEEKS	ARTIST (LABEL/DISTRIBUTING LABEL)		Î	LAST	WEEKS	ARTIST (LABEL/DISTRIBUTING LABEL)
			* * NO. 1 * *	3	8	44	4	OÓH CHILD DINO (EASTWEST)
1	1	13	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN) 10 weeks at No. 1	3	9	37	2	DON'T TAKE AWAY MY HEAVEN AARON NEVILLE (A&M)
2	3	11	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)	4	0	32	4	GET IT UP TLC (LAFACE/EPIC SOUNDTRAX)
3	2	17	WEAK SWV (RCA)	4	D	56	3	INSANE IN THE BRAIN CYPRESS HILL (RUFFHOUSE/COLUMBIA)
4	4	15	I'LL NEVER GET OVER YOU EXPOSE (ARISTA)	4	2)	47	2	EVEN A FOOL CAN SEE PETER CETERA (WARNER BROS)
5	5	18	SHOW ME LOVE ROBIN S (BIG BEAT ATLANTIC)	4	3)	52	2	IT'S FOR YOU SHANICE (MOTOWN)
6	8	8	I DON'T WANNA FIGHT TINA TURNER (VIRGIN)	4	4	41	14	GIRL U FOR ME SILK (KEIA/ELEKTRA)
7	7	13	HAVE I TOLD YOU LATELY ROD STEWART (WARNER BROS.)	4	5	46	17	SIMPLE LIFE ELTON JOHN (MCA)
8	6	16	COME UNDONE DURAN DURAN (CAPITOL)	4	6	58	3	WILL YOU BE THERE MICHAEL JACKSON (MJJ EPIC)
9	10	14	KNOCKIN' DA BOOTS H-TOWN (LUKE)] [4	D	54	2	BREAK IT DOWN AGAIN TEARS FOR FEARS (MERCURY)
10	9	19	LOOKING THROUGH PATIENT EYES P.M. DAWN (GEE STREET ISLAND PLG)	4	8)	48	12	TELL ME WHAT YOU DREAM RESTLESS HEART WARREN HILL (RCA)
1	12	9	WHOOMP! (THERE IT IS) TAG TEAM (LIFE BELLMARK)	4	9	42	18	CONNECTED STEREO MC'S (GEE STREET ISLAND/PLG)
12	11	25	TWO PRINCES SPIN DOCTORS (EPIC)	5	0	40	12	IN THESE ARMS BON JOVI (JAMBCO MERCURY)
13	14	8	I'M GONNA BE (500 MILES) THE PROCLAIMERS (CHRYSALIS ERG)	5	D	53	10	WHOOT, THERE IT IS 95 SOUTH (WRAP ICHIBAN)
14)	15	7	IF I HAD NO LOOT TONY' TONI' TONE' (WING MERCURY)	5:	2	51	3	PLUSH STONE TEMPLE PILOTS (ATLANTIC)
15)	19	8	LATELY JODECI (UPTOWN MCA)	5	3	50	4	VERY SPECIAL BIG DADDY KANE (COLD CHILLIN' REPRISE)
16)	16	32	DON'T WALK AWAY JADE (GIANT)	5	4)		1	RAIN MADONNA (MAVERICK SIRE WB)
17)	28	7	ONE WOMAN JADE (GIANT)	5	5	43	13	WANNAGIRL JEREMY JORDAN (GIANT)
18	17	27	FREAK ME SILK (KEIA ELEKTRA)	56	6	49	16	TOUCH MY LIGHT BIG MOUNTAIN (QUALITY)
19	27	3	RIGHT HERE (HUMAN NATURE) SWV (RCA)	(5)	D	59	11	LOVE NO LIMIT MARY J BLIGE (UPTOWN MCA)
20)	22	8	FIELDS OF GOLO STING (A&M)	(58	B	65	3	HAPPY LEGACY OF SOUND FEATURING MEJA (RCA)
21)	21	5	I'M FREE JON SECADA (SBK ERG)	59	9	57	5	SOMETHING'S GOIN' ON UNV (MAVERICK SIRE WB)
22	13	14	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT (IMAGO)	60	0	55	3	STEP IT UP STEREO MC'S (GEE STREET ISLAND PLG)
23)	20	9	CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYNE (ARISTA)	61	D	62	2	WHEN I FALL IN LOVE CELINE DION & CLIVE GRIFFIN (EPIC)
24)	24	10	BY THE TIME THIS NIGHT IS OVER KENNY G PEABO BRYSON (ARISTA)	62	2)	_	1	ALRIGHT KRIS KROSS (RUFFHOUSE COLUMBIA)
25)	29	7	RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA)	6	3)	_	1	CHECK YO SELF ICE CUBE (PRIORITY)
26	23	9	SLAM ONYX (JMJ RAL CHAOS)	64	4	60	7	LOSE CONTROL SILK (KEIA 'ELEKTRA)
27	26	5	RUN TO YOU WHITNEY HOUSTON (ARISTA)	65	5	63	4	ANOTHER SAD LOVE SONG
28	25	12	DRE DAY DR DRE (DEATH ROW INTERSCOPE)	66	5)	_	1	THE WAYS OF THE WIND PM DAWN (GEE STREET ISLAND PLG)
29)	33	7	BABY I'M YOURS SHAI (GASOLINE ALLEY MCA)	67	D	73	3	WHAT'S UP DOC? FU-SCHNICKENS/SHAQUILLE O'NEAL (JIVE)
30)	71	2	IF JANET JACKSON (VIRGIN)	68	3	67	2	PETS PORNO FOR PYROS (WARNER BROS)
31)	34	7	HERO DAVID CROSBY & PHIL COLLINS (ATLANTIC)	69	Ð	70	15	LOVE ME THE RIGHT WAY RAPINATION & KYM MAZELLE (LOGIC/RCA)
32)	36	10	WHAT'S UP 4 NON BLONDES (INTERSCOPE)	70	ז	61	3	NUMB U2 (ISLAND PLG)
33	31	11	GIRL, I'VE BEEN HURT SNOW (EASTWEST)	(7)	D	_	3	BACK SEAT OF MY JEEP LL COOL J (DEF JAM RAL COLUMBIA)
34)	35	7	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)	72	2	64	18	WHO IS IT MICHAEL JACKSON (EPIC)
35	30	12	REGRET NEW ORDER (QWEST WARNER BROS)	(73	D		6	HUMPS FOR THE BLVD. RODNEY O & JOE COOLEY (PSYCHOTIC)
36)	39	17	I SEE YOUR SMILE GLORIA ESTEFAN (EPIC)	74	+	_	7	U DON'T HEAR ME THO' RODNEY O & JOE COOLEY (PSYCHOTIC)
37)	38	8	WHERE ARE YOU NOW JANET JACKSON (VIRGIN)	75	+	74	4	I LIKE IT JOMANDA (BIG BEAT ATLANTIC)
		is mo	oving up the chart with airplay gains. ©	199	3,	Billb	oard	

SONY WONDER IS READY FOR ACTION

(Continued from page 8)

recently. Moss was senior VP/GM of Image Entertainment: she also cofounded Hi-Tops Video and was senior VP/GM of Hanna Barbera Home Video.

Sony Wonder's New York-based liaison with Nickelodeon is Susan Jackson Rosenberg, senior director of Sony Wonder-Nickelodeon. Prior to joining Sony, Rosenberg was VP of marketing for GoodTimes Entertainment Home Video.

New York-based Linda Morgenstern, who had run Sony Kids' Music as director of children's programming, is now senior director of acquisitions for Sony Wonder. Morgenstern had formerly been an executive with Random House's home video division and Caedmon Records.

Sony Wonder already has released a pair of titles in its Storvteller Series. The \$8.98 book/cassette combos are based on the feature films "Last Action Hero" and "Free Willy. "They're read-alongs aimed at a higher age group" than most read-alongs, which target preschool and early grades, says Green. "There are a number of top films we're planning to put out as Storyteller packages. Plus, Sony Wonder and Landmark

Disc is a plus for everyone involved

a variety of labels currently support-

ing the format: Capitol/EMI, DMP,

Rykodisc, Sony Music, and Warner

Music. Artists include Bonnie Raitt,

10,000 Maniaes, R.E.M., Dwight Yoa-

kam, Wynton Marsalis, and Slaugh-

It is hoped that the coupon book-

lets will build consumer traffic at

stores over an extended period of

Sacramento, Calif.-based Tower Re-

cords/Tower Video, notes he

'doesn't expect this to be a doorbus-

ter," but applauds the generic cam-

paign as a step in the right direction.

says. "They have got to make the

public aware of this thing. To do that,

they've got to do these kinds of pro-

motions, and they've got to do lots of

Solomon says sales of MD titles,

which the chain carries in all of its 76

Tower Records stores, have been

'steady but low. It's not a significant

amount of merchandise being sold,

but then it can't be because there

aren't that many players out there.

Hopefully that will change, but it's

Sony, Aiwa, Sanyo, and Sharp al-

ready have introduced MD players;

Thomson is expected to launch an

RCA portable MD player in Septem-

ber at \$600 that will also include its

own MD sampler.

going to be a long, long process.

cess they have to go through,"

This joint push is part of the pro-

he

Russ Solomon, president of West

The sampler includes artists from

with MiniDisc."

time, Foschino says.

ter

them.

Entertainment have released "Camp California: Where The Music Never Ends," a recording of Beach Boys tunes and original songs "sung" by animated characters.

In the restructuring of Sony Wonder, and the incorporation of Sony Kids' Music into that entity, four of Sonv Kids' Music's six children's singer/ songwriters were dropped. The remaining two, Rory (who hosts cable television's "Ready, Set, Learn!") and Tom Chapin, will release future product under Sony Wonder. Let go were artists Tom Paxton, Dan Crow, Lois Young, and Kevin Roth. Some say such moves are indicative of the direction the major labels are taking regarding children's entertainment: that is, relying on licensed properties instead of children's singer/songwriters-who need a lot of time to get off the ground.

Green, however, says the compa-ny's divestiture of two-thirds of its performing roster is due to what he describes as a market shift. "Kids are more video-oriented than audio-oriented these days," he says. "Our feeling is that video is the way to go-if there's a trend there, we want to ride it." He adds, "Sony, being a music company, will continue to release children's audio products as well.'

The Aug. 31 Sony Wonder-Nickelodeon audio release, in fact, is music from "The Ren & Stimpy Show," ti-tled "The Ren & Stimpy Show-You Eediot" (\$9.98 cassette, \$13.98 CD). A Christmas Ren & Stimpy album, "The Ren & Stimpy Show: Crock O'Christmas," is due in September. Green says Ren & Stimpy product will also be worked at the college/alternative level, where the twisted cartoon duo's core fans are found.

The Sony Wonder-Nickelodeon video releases due Aug. 31 include four "Ren & Stimpy Show" titles, culled from the TV series: "The Classics," "The Stupidest Stories," "The Stin-kiest Shows," and "Holiday Tape: Have Yourself A Stinky Little Christmas" (each 40 minutes, \$14.98). Four titles from Nickelodeon's "SNICK" programming block will also be released, each containing episodes of "Clarissa Explains It All," "Round-' "Roundhouse," "Are You Afraid Of The Dark?" and "The Ren & Stimpy Show," separated by "The Adventures Of Pete And Pete" shorts. All are 80 minutes at \$14.98.

MINIDISC INTERESTS JOIN FOR PUSH (Continued from page 3)

Warehouse, Rose Records, and Record Bar. Musicland/Sam Goody will act as the fulfillment center for an 800 number set up to allow consumers in areas without a participating music retailer to call in and redeem their coupons via phone orders.

The promotion will be underscored with a national print advertising campaign slated to run this fall in a variety of magazines, as well as with a collection of point-of-purchase material touting the giveaway at retail stores.

"This is a unique approach to running a promotion," says Sony Electronics director of new technology Paul Foschino. "It allows participation at just about every level-the hardware makers, the software labels, the hardware retailers, and the software retailers. It also makes the consumer an active participant, because he can take the coupons and redeem them as he chooses. Everyone participates and everyone benefits.'

The sampler giveaway is not unique in the promotion of MiniDisc-Sonv's product comes packed with its own sampler, and other manufacturers have taken or will take similar approaches with their units-but the new campaign is the first such promotion not tied to any particular company's product. "This is not a Sony promotion with other people involved. It is an industry promotion of which Sony is a part," says Foschino.

Adds Thomson Consumer Electronics' Monroe Gordon, manager of marketing communications, "Anything that raises the profile of Mini-

MURDOCH BUYS STAKE IN MUSHROOM RECORDS

(Continued from page 8)

open Mushroom's new office in London.

"We really wanted to expand internationally and we were talking to nu-merous companies," says Ashley. "There have been overtures from many majors but we'd rather try to build something new and fresh that isn't part of the existing majors.'

Mushroom had gross sales in excess of \$50 million in its most recent fiscal year and has long had the goal of expanding into the U.K. and the U.S., savs Gudinski in a statement.

"The sale will enable us to achieve this," he says. "We certainly intend to fill the gap left following the sale of most of the significant independent record companies in the U.K. and the U.S.A. in the past five years.³

Mushroom's only previous venture in the U.S. came in the early '80s through an A&R deal with A&M, which subsequently expired. Although a new foray into the U.S. is not expected immediately, the company will soon announce new agreements for distribution of its product in Europe (outside the the U.K. where it goes through the Total Record Company, an independent distributor) and in Asia, including Japan.

An existing distribution agreement between Mushroom and BMG for Southeast Asia and other territories expires this year. There is strong speculation in Asia that Mushroom will team up with Pony Canyon, one of Japan's leading record companies. Ashlev did not dispute that speculation. but could not yet confirm the deal.

Those involved say the match between Mushroom and News Ltd. was natural for a number of reasons. "Our relationship with Mushroom Records stretches back over 20 years through our fully owned subsidiary, Festival Records, Mushroom's princi-pal distributor," says Ken Cowley, chairman and chief executive of News Ltd.

Ashley says Murdoch also was attracted to Mushroom because "we had talent based in Australia, where his roots are. "His interest in the record business is very high," says Ashley. His choices were to buy a major or build a company. And he's a builder.

In fact, this is not Murdoch's first venture into owning a record company outside Australia. In the late '80s, he recruited Aart Dalhuisen, then A&R chief with PolyGram in Holland, to launch a new label but the plans did not come to fruition.

Cowley at News Ltd. sees the Mushroom partnership as fitting into the company's overall strategy. "This new investment is in keeping with our commitment to provide first-class multimedia entertainment and information services," he says. "We also welcome the opportunity to participate in the export of Australian music talent.

HOT 100 RECURRENT AIRPLAY

1	1	3	LOVE IS V WILLIAMS/B. MCKNIGHT (GIANT)	14	13	29	JUST ANOTHER DAY JON SECADA (SBK/ERG)
2	-	1	I'M SO INTO YOU SWV (RCA)	15	14	7	COMFORTER SHAI (GASOLINE ALLEY/MCA)
3	2	2	DAZZEY DUKS DUICE (TMR/BELLMARK)	16	15	11	I'M EVERY WOMAN WHITNEY HOUSTON (ARISTA)
4	3	5	ANGEL JON SECADA (SBK/ERG)	17	22	25	END OF THE ROAD BOYZ II MEN (BIV 10/MOTOWN)
5	4	7	I'M GONNA GET YOU BIZARRE INC, ANGIE BROWN (COLUMBIA)	18	9	11	DITTY PAPERBOY (NEXT PLATEAU/FFRR/PLG)
6	6	10	ORDINARY WORLD DURAN DURAN (CAPITOL)	19	20	30	ALL I WANT TOAD THE WET SPROCKET (COLUMBIA)
7	5	3	IF I EVER LOSE MY FAITH IN YOU STING (A&M)	20	17	50	MY LOVIN' (YOU'RE NEVER) EN VOGUE (EASTWEST)
8	12	5	NUTHIN' BUT A "G" THANG DR. DRE (DEATH ROW/INTERSCOPE)	21	-	11	NEVER A TIME GENESIS (ATLANTIC)
9	7	14	DO YOU BELIEVE IN US JON SECADA (SBK/ERG)	22	19	12	FAITHFUL GO WEST (EMI/ERG)
10	8	9	THAT'S WHAT LOVE CAN DO BOY KRAZY (NEXT PLATEAU/LONDON)	23	18	6	HIP HOP HOORAY NAUGHTY BY NATURE (TOMMY BOY)
11	11	17	RHYTHM IS A DANCER SNAP (ARISTA)	24	16	11	MR. WENDAL ARRESTED DEVELOPMENT (CHRYSALIS)
12	10	7	I HAVE NOTHING WHITNEY HOUSTON (ARISTA)	25	_	7	WHEN SHE CRIES RESTLESS HEART (RCA)
13	—	1	DEDICATED R KELLY & PUBLIC ANNOUNCEMENT (JIVE)				itles which have appeared on the Hot 100 20 weeks and have dropped below the top 20

20.



by Kevin McCabe

"CAN'T HELP FALLING IN LOVE" by UB40 (Virgin) tops the chart, 11 weeks after it entered at No. 100. "Falling," the biggest overall point gainer on the entire chart, moves to No. 2 in sales and monitored airplay. Janet Jackson's "That's The Way Love Goes" (Virgin) remains No. 1 in airplay, and "Whoomp! (There It Is)," by Tag Team (Life/Bellmark), is the sales leader for a fourth week, although sales are at about 94,000, off from last week's peak. When all points are added, "Falling" comes up No. 1. With only three bulleted records in the top 10, expect UB40's single to enjoy a nice run at the top.

HE SECOND-BIGGEST GAINER is this week's Power Pick/Airplay. "One Woman," by Jade (Giant), leaps 28-17 in monitored airplay, fueling an 11-place jump overall to No. 22. It's particularly hot at the top 40/ rhythm-crossover stations, including No. 3 at Hot 102 Milwaukee, No. 2 at Hot 103 (KTFM) San Antonio, and No. 6 at Z90 San Diego. The third-biggest gainer is "Will You Be There" by **Michael Jackson** (MJJ/Epic Soundtrax/Epic), which wins the Power Pick/Sales. This first release on MJJ (Michael Jackson's new label) is receiving top 15 airplay at WVKS Toledo, Ohio., Z104 Norfolk, Va., and KRQ Tucson, Ariz. Also among the top five biggest gainers is the new double-sided release from SWV, 'Right Here (Human Nature)/Downtown'' (RCA). "Downtown" now is listed on the Hot 100 as the B side because it's also receiving top 40 airplay. However, "Right Here" has much more airplay, and, following the pattern of the group's No. 1 single, "Weak," it's exploding at the rhythm-crossover panel. Early No. 1 airplay includes KMEL San Francisco, WCKZ Charlotte, N.C., and KUBE Seattle.

WO SINGLES AMONG the 10 biggest gainers are especially strong at the top 40/adult stations that are now included in the monitored panel for the Hot 100. "I Don't Wanna Fight," by **Tina Turner** (Virgin), is top 10 in airplay at WPLJ New York, Mix 107.3 Washington, D.C., and Y100 Miami. Sting's "Fields Of Gold" (A&M) is receiving top 20 airplay at KHMX Houston, WNCI Columbus, Ohio., and WMTX Tampa. Main-stream top 40 airplay includes No. 1 at Star 94 Atlanta, No. 2 at WYCR Harrisburg, Pa., and No. 8 at WAPI Birmingham, Ala.

UUICK CUTS: Two groups make their Hot 100 bows this week: The Swedish producing team of Bag and Snowman is known as Legacy Of Sound Featuring Meja. "Happy" (RCA) enters at No. 86. Early top 15 airplay includes KHKS Dallas, WKSE Buffalo, N.Y., and KIIS Los Angeles. "Hey Jealousy" by the Gin Blossoms (A&M), a group from Phoenix, debuts at No. 94... Three album cuts that appear on the Hot 100 airplay chart are ineligible to chart because they are not available commercially: "Where Are You Now" by Janet Jackson (Virgin), "Plush" by Stone Temple Pilots (Atlantic), and "Numb" by U2 (Island/PLG)...Jodeci's "Lately" (Uptown/MCA) is locked at No. 11 for a third week. Despite big point gains, another record jumps over it into the top 10. This week it's "Slam," by Onyx (JMJ/RAL/Chaos), which leaps 12-7

	3	IJ	BBLING		V		ER HOT 100® SINGLES
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	18	2	CRYIN' AEROSMITH (GEFFEN)	14	15	5	BLAME IT ON YOUR HEART PATTY LOVELESS (EPIC)
2	-	1	ALRIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)	15	19	6	SEEMS YOU'RE MUCH TOO BUSY VERTICAL HOLD (A&M)
3	_	1	CHACK YO SELF ICE CUBE (PRIORITY)	16	24	2	PICTURE PERFECT MICHAEL W. SMITH (REUNION/RCA)
4	6	2	LET ME ROLL SCARFACE (RAP-A-LOT/PRIORITY)	17		1	REAL WORLD QUEENSRYCHE (COLUMBIA)
5	3	6	SPECIAL KIND OF LOVE DINA CARROLL (A&M)	18	12	3	IF I HAD A CHEATIN' HEART RICKY LYNN GREGG (LIBERTY)
6	7	4	SHOCK TO THE SYSTEM BILLY IDOL (CHRYSALIS/ERG)	19		1	IN MY NATURE NUTTIN' NYCE (POCKETOWN/ JIVE)
7	5	10	CAN'T DO A THING (TO STOP ME) CHRIS ISAAK (REPRISE)	20	—	1	LICK U UP H-TOWN (LUKE)
8	8	4	IBWIN' WIT MY CREWIN' YO-YO (EASTWEST)	21	22	11	AIN'T THAT LONELY YET DWIGHT YOAKAM (REPRISE/WB)
9	13	3	WHAT MIGHT HAVE BEEN LITTLE TEXAS (WARNER BROS.)	22	-	8	TELLIN' ME STORIES BIG BUB (EASTWEST)
10	-	1	IN THE HEART OF A WOMAN BILLY RAY CYRUS (MERCURY)	23	20	3	IT'S YOUR CALL REBA MCENTIRE (MCA)
11	16	3	DARK IS THE NIGHT A-HA (WARNER BROS.)	24	-	1	GOTTA GET MINE MC BREED (WRAP/ICHIBAN)
12	-	1	SWEAT (A LA LA LA LA LA LONG)	25	11	2	STAND ABOVE ME O.M.D. (VIRGIN)
13	9	4	WORK IT OUT LUKE' (LUKE)				er lists the top 25 singles under No. 100 t yet charted.

HOT 100 A-Z

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

Billboard.

- ABC-123 (Trycep, BMI/Willesden, BMI/Ramal, BMI/Cieveland's Own, BMI) CPP ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, 46 BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HI /WRM
- HL/WBM BABY I'M YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramses, ASCAP/MCA, ASCAP/Ethyl, ASCAP) Hi 47
- BACK SEAT (OF MY JEEP) /PINK COOKIES IN A PLASTIC BAG (OF MI BEEF) / FING COOKIES IN A PLASTIC BAG (DE/ Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Mari, ASCAP/Deep Technology, ASCAP) WBM BAD BOYS (THEME FROM COPS) (Mad House, BMI)
- 51 79 A BAD GOODBYE (Blackened, BMI) CPP BELIEVE (Miss Bessie, ASCAP/Henry Hirsch, ASCAP)
- BIG GUN (J.Albert & Son, ASCAP) BREAK IT DOWN AGAIN (EMI Virgin, BMI/Chrysalis,
- BMI) CPP/HL BY THE TIME THIS NIGHT IS OVER (Warner 27
- Tamerlane, ASCAP/Realsongs, ASCAP/New Nonpareil, BMI/Mr. Bolton's, BMI/Warner Chappell, PRS) WBM CAN'T GET ENOUGH OF YOUR LOVE (Unichappell 20
- BMI) HL CAN'T HELP FALLING IN LOVE (FROM SLIVER)
- (Gladys, ASCAP/Williamson, ASCAP) HL CHATTAHOOCHEE (Mattie Ruth, ASCAP/Seventh Son, 70
- CHATTAHOOCHEE (Mattie Ruth, ASCAP/Sevent ASCAP/Sony Cross Keys, ASCAP) H.//WBM CHIEF ROCKA (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP) COME UNDONE (Publisher Pending) HL CONNECTED (EMI Virgin, ASCAP/Harrick,

- CUNNELTED (EMT Virgin, ASCAP/Harrick, BMI/Longitude, BMI) WBM/HL CREEP (Warner Chappell, ASCAP/WB, ASCAP) WBM CRY NO MORE (II D Extreme, ASCAP) HL DAZZEY DUKS (Gigito Chez, BMI/Alvert, BMI/Tee Girl, BMI/Shakin' Baker, BMI) DON'T TAKE AWAY MY HEAVEN (Realsongs, ASCAP)
- 61 WBM
- WBM DONT WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL DRE DAY (Sony Tunes, ASCAP) HL DUR DUR DETRE BEBE! (Gavroche, SACEM) EVEN A FOOL CAN SEE (PPC, ASCAP/MCA, 35
- 68
- EVEN A FOUL CAN SEE (FPC, ASCAP/MCA, ASCAP/Fielded, BMI) WBM/HL FIELDS OF GOLD (Blue Turtle, ASCAP) HL THE FLOOR (Flyte Tyme, ASCAP) WBM FREAK ME (keith Sweat, ASCAP/EA, ASCAP/Saints Alive, BMI/WB, ASCAP/EMI Blackwood, BMI) WBM 23
- GET IT UP (Tionna, ASCAP) HL GIRL, I'VE BEEN HURT (Motor Jam, ASCAP/Green
- 28 ASCAP/M.C. Shan ASCAP) HI 29
- Snow, ASCAP/M.C. Shan, ASCAP) HL GIRL U FOR ME/LOSE CONTROL (Keith Sweat, BMI/C/A, BMI/WB, BMI/Saints Alive, BMI/EMI Blackwood, BMI) WBM HAPPY (BMG, ASCAP/Chrysalis, ASCAP)
- HAVE I TOLD YOU LATELY (Essential, BMI/Rightsong,
- BMI) HL HERO (Hidden Pun, BMI/Hit & Run, BMI/Philip Collins, PRS/Stay Straight, BMI) WBM HEY JEALOUSY (WB, ASCAP/East Jesus) HUMPS FOR THE BLVD. (Oliver & Cooley. BMI/Val-ie Joe, BMI/Exstra Foxx, BMI/Saja, BMI/Troutman,
- 15
- BMI) I DON'T WANNA FIGHT (Chrysalis, ASCAP/Bilu, BMI/Ensign, BMI) CPP IF I HAD NO LOOT (Polygram Înt'I, ASCAP/Day Toni Tone, ASCAP/LA, Jay, ASCAP/Big Will, ASCAP/Ghatti, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Street Knowledge, ASCAP) HL/WBM IF (Black Ice, ASCAP/Flyle Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) IGET AROUND/KEEP YA HEAD UP (GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) 16
- 57
- BMI/Troutman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) I LIKE IT (Jobete, ASCAP) CPP I'LL NEVER GET OVER YOU (Realsongs, ASCAP) WBM I LOVE THE WAY YOU LOVE ME (Gary Morris, ASCAP/Taste Auction, BMI) CPP I'M FREE (Estelan, ASCAP) CPP I'M FREE (Estelan, ASCAP) CPP 8 95
- 30
- 3
- 33
- 49
- I'M FREE (Estelan, ASCAP) CPP
 I'M GONNA BE (Warner Bros., ASCAP) WBM
 I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
 INSANE IN THE BRAIN (Cypress Funky, ASCAP/Sout Assasins. ASCAP/MCA, ASCAP/BMG, ASCAP) HL
 IN THESE ARMS (Polygram Int'I, ASCAP/Bon Jovi, ASCAP/Agressive, ASCAP/Moon Junction, ASCAP/Agressive, ASCAP/Moon Junction, ASCAP/Agressive, ASCAP/Moon Junction, ASCAP/Agressive, ASCAP/Moon Junction, ASCAP/EMI April, ASCAP) HL/WBM
 IT'S FOR YOU (Shanice 4 U, ASCAP/Hee Bee Dooinit, ASCAP, Yamer-Tameriane, ASCAP/U A, ASCAP/EMI April, ASCAP) WBM
 IT'S ON (T-Boy, ASCAP/Naughty, ASCAP/Eigy, BMI) KILLER/PAPA WAS A ROLLIN' STONE (MCA, BMI/Beethoven/Stone Diamond, BMI) CPP/HL 76
- 69
- KILLEN/PAPA WAS A ROLLIN STONE (MCA, BMI/Beethoven/Stone Diamond, BMI) CPP/HL KNOCKIN' DA BOOTS (Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM LATELY (Jobete, ASCAP/Black Bull, ASCAP) CPP 5
- 11 LITTLE MIRACLES (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL/WBM 89
- ASCAF/MCA, ASCAF/TIMINE MINET, ASCAF/MCA, LIVIN' ON THE EDGE (Swag Song, ASCAF/MCA, ASCAF/Beel Poppel, ASCAP) LOOKING THROUGH PATIENT EYES (MCA, ASCAF/Morrison Leahy, ASCAP/Chappell & Co, 59
- 25
- ASCAP) HL
- LOVE IS (WB,ASCAP/Pressmancherry, ASCAP/N.Y.M., 36 ASCAP/Warner-Tamerlane, ASCAP/Pressmancherrybiossom, ASCAP/Chekerman,
- ASCAP/Pressmancherrybiossom, ASCAP/Chekerman, BMI) WBM LOVE NO LIMIT (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP/ WBM MORE AND MORE (ICM, ASCAP/Edition, ASCAP/Get Into Magic, ASCAP/WB, ASCAP) WBM NUTHIN' BUT A C THANG (Ain't Nuthin' Goin' On But Fu-kin', ASCAP/Sony Songs, BMI) HL ONE LAST CRY (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI) HL DNE WDMAN (Gradington ASCAP/MCA. 21 40
- 22
- ASCAP/Rejoice, BMI) HL ONE WOMAN (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL OOH CHILD (EMI Unart, BMI/Sileeping Sun, BMI) CPP PASSIN' ME BY (Beetjunkye, BMI/EMI Blackwood, BMI/Crack Addict, BMI) WBM PETS (I'll Hit You Back, BMI/Virgin, BMI) HL RAIN (WB, ASCAP/Web Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) REGRET (Vitaliturn ASCAP/WB, ASCAP/C 53 64
- 52
- REGRET (Vitalturn, ASCAP/WB, ASCAP/Chrysalis, ASCAP) WBM/CPP 39
- 43 RIGHT HERE (HUMAN NATURE) /OOWNTOWN

www.americanradiohistory.com

nur	~				×	_	SoundScan
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			* * NO. 1 * *	38	48	2	GET IT UP TLC (LAFACE/EPIC SOUNDTRAX/EPIC)
1	1	10	WHOOMP! (THERE IT IS) TAG TEAM (LIFE) 4 weeks at No. 1	39	43	3	CHATTAHOOCHEE ALAN JACKSON (ARISTA)
2	3	9	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)	40	39	5	BIG GUN AC/DC (EASTWEST)
3	2	12	WEAK SWV (RCA)	41	34	16	LIVIN' ON THE EDGE AEROSMITH (GEFFEN)
4	7	9	SLAM ONYX (JMJ/RAL/CHAOS)	42	50	4	CREEP RADIOHEAD (CAPITOL)
5)	5	13	WHOOT, THERE IT IS 95 SOUTH (WRAP/ICHIBAN)	43	38	13	PASSIN' ME BY THE PHARCYDE (DELICIOUS VINYL)
6	8	7	LATELY JODECI (UPTOWN/MCA)	44	40	5	DUR DUR D'ETRE BEBE JORDY (COLUMBIA)
7	6	9	DRE DAY DR. DRE (DEATH ROW/INTERSCOPE)	(45)	59	4	I GET AROUND/KEEP YA HEAD UP 2PAC (INTERSCOPE)
8	9	29	DAZZEY DUKS	(46)	54	4	WHAT'S UP DOC? FU-SCHNICKENS/SHAQUILLE O'NEAL (JIVE)
9	4	16	NOCKIN' DA BOOTS	47	45	12	SIX FEET DEEP GETO BOYS (RAP-A-LOT/PRIORITY)
10	11	5	H-TOWN (LUKE) I'M GONNA BE (500 MILES) THE PROCLAIMERS (CHRYSALIS/ERG)	48	58	2	RUN TO YOU WHITNEY HOUSTON (ARISTA)
11	13	9	WHAT'S UP 4 NON BLONDES (INTERSCOPE)	(49)	57	3	CHIEF ROCKA LORDS OF UNDERGROUND (PENDULUM)
12	10	12	THAT'S THE WAY LOVE GOES	50	47	9	THE FLOOR JOHNNY GILL (MOTOWN)
13	12	11	JANET JACKSON (VIRGIN)	51	46	32	DITTY PAPERBOY (NEXT PLATEAU/FFRR/PLG)
14	16	14	ROD STEWART (WARNER BROS.)	52	44	17	LOOKING THROUGH PATIENT EYES P.M. DAWN (GEE STREET/ISLAND/PLG)
15)	18	5	EXPOSE (ARISTA)	53	52	36	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON (ARISTA)
16	15	14	TONYI TONII TONE! (WING/MERCURY) SHOW ME LOVE	54	55	9	LOVE NO LIMIT MARY J. BLIGE (UPTOWN/MCA)
17	14	12	ROBIN S. (BIG BEAT/ATLANTIC) BAD BOYS (THEME FROM "COPS")	55	49	24	I'M SO INTO YOU SWV (RCA)
18)	21	8	INNER CIRCLE (BIG BEAT/ATLANTIC) SOMETHING'S GOIN' ON	56	53	14	I LOVE THE WAY YOU LOVE ME JOHN MICHAEL MONTGOMERY (ATLANTIC
19	17	13	UNV (MAVERICK/SIRE/WB)	57	51	7	HERO DAVID CROSBY & PHIL COLLINS (ATLANTIC
20	20	7	A BAD GOODBYE	58	60	6	BY THE TIME THIS NIGHT IS OVER KENNY G PEABO BRYSON (ARISTA)
21	22	3	CLINT BLACK WITH WYNONNA (RCA)	59	62	3	RUFFNECK
22	19	20	CYPRESS HILL (RUFFHOUSE COLUMBIA) THREE LITTLE PIGS	60		1	MC LYTE (FIRST PRIORITY: ATLANTIC)
23	26	9	GREEN JELLY (ZOO) CRY NO MORE	61	56	28	MICHAEL JACKSON (MJJ/EPIC) DON'T WALK AWAY
24	23	10	II D EXTREME (GASOLINE ALLEY/MCA) GIRL, I'VE BEEN HURT	62	42	21	JADE (GIANT) FREAK ME
-	36	4	SNOW (EASTWEST) RUNAWAY TRAIN	63	61	16	SILK (KEIA/ELEKTRA)
25	33	-	SOUL ASYLUM (COLUMBIA) BABY I'M YOURS	64		1	STEREO MC'S (GEE STREET/ISLAND/PLG)
26) 27)	35	4	SHAI (GASOLINE ALLEY/MCA)	65	71	2	MADONNA (MAVERICK/SIRE/WB)
28	28	5	BRIAN MCKNIGHT (MERCURY) BACK SEAT/PINK COOKIES	66	72	2	SCARFACE (RAP-A-LOT/PRIORITY)
29	24	20	L.L. COOL J (DEF JAM/RAL/COLUMBIA)	67	64	3	STING (A&M)
_	-		ICE CUBE (PRIORITY)	68	66	21	TAP THE BOTTLE
30) 31	31 27	4	SILK (KEIA/ELEKTRA) ABC-123	69	69	25	YOUNG BLACK TEENAGERS (SOUL/MCA)
32	25	25	LEVERT (ATLANTIC)	70		1	SHAI (GASOLINE ALLEY/MCA)
33	32	5	DR. DRE (DEATH ROW/INTERSCOPE)		-	-	LITTLE TEXAS (WARNER BROS.)
~	-	-	TINA TURNER (VIRGIN)	72	65	1 21	BILLY RAY CYRUS (MERCURY)
(<u>34</u>) 35	37	3	TONI BRAXTON (LAFACE/ARISTA)	72	63	15	WHITNEY HOUSTON (ARISTA)
			CAPTAIN HOLLYWOOD PROJECT (IMAGO)		00		BOSS (DJ WEST/RAL/CHAOS) PETS
36	30	6	TAYLOR DAYNE (ARISTA)	(74) 75	68	1	PORNO FOR PYROS (WARNER BROS.)

(Warner-Tameriane, ASCAP/Interscope Pearl,

- (Warner-Lamerane, ASCAP/Interscope Pearl, BMI/Bam Jams, BMI/ATV, BMI/John Bettis, ASCAP/WB, ASCAP) HL/WBM RUFFNECK (Brooklyn Based, ASCAP/Top Billin', ASCAP/Smokin' Sounds, ASCAP/Quick Time, BMI/EMI April, ASCAP/Abdur Rahman, ASCAP) RUNAWAY TRAIN (WB, ASCAP/LER, ACAP) WBM RUNAWAY TRAIN (WB, ASCAP/LER, ACAP) WBM
- 31
- 83
- SLAM (JMJ, ASCAP/Chyskillz Muzik, ASCAP/Harris
- BMI/Warner-Tamerlane, BMI/Audible Arts, BMI/WB, ASCAP) WBM
- WBM STEP IT UP (Virgin, ASCAP/Virgin, BMI) HL TEDOY BEAR (Micon, ASCAP/AACI, ASCAP) THAT'S THE WAY LOVE GOES (Black Ice, BMI/Flyte
- Tyme ASCAP) WBM THREE LITTLE PIGS (Jello-R-Us, ASCAP/Schmemetone. ASCAP/C 55
- ASCAP/Schmemetone, ASCAP/Chrysalis, ASCAP) CPP TOUCH MY LIGHT (Euro Tec, BMI/RMI, BMI) TWO PRINCES (Sony Songs, BMI/Mow B'Jow, BMI)

U DON'T HEAR ME THO' (Oliver & Cooley, BMI/Saja, 98

FOR WEEK ENDING JULY 24, 1993

- 92
- U DUN'I HEAK ME THU' (UIVEY & COOLEY, BMI/Saja, BMI/Bridgeport, BMI) UNCONDITIONAL LOVE (Zomba, ASCAP/Art & Rhythm, ASCAP) CPP VERY SPECIAL (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP/At Home, ASCAP/Jeffix, ASCAP) WBM WALKING IN MY SHOES (EMI, BMI/EMI Blackwood, 85
- BMI) WBM BMI) WBM WANNAGIRL (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Large Giant, ASCAP/Prosthytumes, ASCAP/Tony Haynes, ASCAP/WB, ASCAP) HL/WBM THE WAYS OF THE WIND (MCA, ASCAP) WEAK (Bam Jams, BMI/Interscope Pearl, BMI/Warner-Tameriane, BMI) WBM WHAT'S UP 00C? (CAN WE ROCK) (Willesden, BMI/CPMK, BMI/Zomba, BMI/Scratch 'N' Source, ASCAP/Chrossie, BMI/ OPP 56
- 62
- ASCAP/Chrysais, BMI) CPP WHAT'S UP (Stuck In The Throat, ASCAP/Famous, ASCAP) CPP
- WHEN I FALL IN LOVE (Chappell & Co., 72
- ASCAP/Intersong U.S.A., ASCAP) HL WHO IS IT (Mijac, BMI/Warner-Tarmerlane, BMI) 81
- WBM WHOOMP! (THERE IT IS) (Alvert, BMI) WHOOT, THERE IT IS (Jamie, BMI/Koke, Moke & 14 Noke, BMI)
- WIDE RIVER (Sailor, ASCAP) WBM 66 WILL YOU BE THERE (FROM FREE WILLY) (Mijac, BMI/Warner-Tamerlane, BMI) WBM 45

- - RUNAWAT IRAIN (Wo, ASCAP/LR, ACAP) Wom RUN TO YOU (FROM THE BODYGUARD) (Music Corp. 0/ America, BMI/Nelana, BMI/PSO, ASCAP/Candielight, ASCAP) HL/CPP SHOW ME LOVE (Song-A-Tron, BMI/Champion, BMI) SIX FEET DEEP (N-The Water, ASCAP/Jobete, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI) CPP wBM
 - CPP/WBM

 - Onyx, ASCAP/EMI April, ASCAP) SLEEPING SATELLITE (EMI Virgin, ASCAP) SUEEPING'S GOIN' ON (Undercurrent, ASCAP/Maverick, ASCAP/Nomad-Noman,

STAY FOREVER (Joey Lawrence, BMI/Basha, BMI) 78

BILLBOARD	JULY 24, 1993	

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JON SECADA ONE LAST CRY MERCURY BRIAN MCKNIGHT THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG BOY KRAZY Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 1250 detections (mainstream) or 500 detections (rhythm) for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks. YES! SEND ME THE TOP 40 AIRPLAY MONITOR!

IP 40 AIRPLAY M

S RK	EK	WKS. ON CHART	TOP 40/RHYTHM-(ROSSOVER
THIS	LAST WEEK	WK	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			* * * NO. 1 *	**
1	1	16	WEAK RCA 6 weeks at No.	1
2	3	13	THAT'S THE WAY LOVE GOES VIRGIN	JANET JACKSON
3	2	13	KNOCKIN' DA BOOTS LUKE	H-TOWN
4	4	14	SHOW ME LOVE BIG BEAT/ATLANTIC	ROBIN S.
5	8	7		JODECI
6	5	8	WHOOMP! (THERE IT IS) LIFE/BELLMARK	TAG TEAM
$\overline{7}$	10	5	ONE WOMAN GIANT	JADE
8	12	2	RIGHT HERE/HUMAN NATURE RCA	SWV
9	6	7	IF I HAD NO LOOT WING/MERCURY	TONY! TONI! TONE!
10	7	12	DRE DAY DEATH ROW/INTERSCOPE	
	16	5		DR. DRE
12	10	7	CAN'T HELP FALLING IN LOVE (FROM "SLIVER") VIRGIN SLAM JMJ/RAL/CHAOS	UB40
12	9	26	FREAK ME KEIA/ELEKTRA	ONYX
14)	13	14	DAZZEY DUKS TMR/BELLMARK	SILK
-	17	7		DUICE
<u>15</u> 16	17	4	WHERE ARE YOU NOW VIRGIN GET IT UP (FROM "POETIC JUSTICE") LAFACE/EPIC SOUNDTRAX	JANET JACKSON
10		4		TLC
-	20		VERY SPECIAL COLD CHILLIN /REPRISE	BIG DADDY KANE
18 19	14 18	23 31	I'M SO INTO YOU RCA DON'T WALK AWAY GIANT	SWV
20	22	8	BABY I'M YOURS GASOLINE ALLEY/MCA	JADE
21	27	4	SOMETHING'S GOIN' ON MAVERICK/SIRE/WARNER BROS.	SHAI ★ ★ ★
22	19	6	ONE LAST CRY MERCURY	BRIAN MCKNIGHT
23	21	25	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
-			* * * AIRPOWER	the second s
24)	33	2	INSANE IN THE BRAIN RUFFHOUSE/COLUMBIA	CYPRESS HILL
~			* * * AIRPOWER	the second s
25)	35	2	IT'S FOR YOU (FROM "THE METEOR MAN") MOTOWN	SHANICE
26)	25	12	GIRL U FOR ME KEIA/ELEKTRA	
27	23	12	MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
28	24	25	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
29	29	10	LOVE NO LIMIT UPTOWN/MCA	MARY J. BLIGE
30)	NE	WÞ	CHECK YO SELF PRIORITY	ICE CUBE
31)	31	6	WHOOT, THERE IT IS WRAP/ICHIBAN	95 SOUTH
32	28	19	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
-		NÞ	IF VIRGIN	JANET JACKSON
33)	NE			
33) 34)	NE 34	5	TEDDY BEAR SCOTTI BROS	G-WI7
_			TEDDY BEAR SCOTTI BROS. GIRL, I'VE BEEN HURT EASTWEST	G-WIZ SNOW
34) 35	34 26	5 10		SNOW
	34	5 10	GIRL, I'VE BEEN HURT EASTWEST	
34) 35 36)	34 26 NEV	5 10	GIRL, I'VE BEEN HURT EASTWEST ALRIGHT RUFFHOUSE/COLUMBIA	SNOW KRIS KROSS R. KELLY & PUBLIC ANNOUNCEMENT
34) 35 36) 37	34 26 NEV 30	5 10 N > 21	GIRL, I'VE BEEN HURT EASTWEST ALRIGHT RUFFHOUSE/COLUMBIA DEDICATED JIVE/RCA	SNOW KRIS KROSS

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Radio Track service to Top 40 Airplay Monitor. 65 top 40/mainstream and 34 top Songs ranked by number of detections. © 1993, Billboard/BPI Communications. Inc **TOP 40/RHYTHM-CROSSOVER**

Broadcast Data Systems

DETECT

MMM



ARTIST

UB40

SWV

EXPOSE

P.M. DAWN

ROBIN S

JANET JACKSON

DURAN DURAN

ROD STEWART

SOUL ASYLUM

SPIN DOCTORS

TAYLOR DAYNE

CAPTAIN HOLLYWOOD PROJECT

NEW ORDER

TINA TURNER

JON SECADA

JADE

DINO

SHAI

SILK

STING SWV

SNOW

STEREO MC'S

MADONNA

INNER CIRCLE

H-TOWN

MICHAEL JACKSON

WHITNEY HOUSTON

STONE TEMPLE PILOTS

TEARS FOR FEARS

KENNY G WITH PEABO BRYSON

VANESSA WILLIAMS & BRIAN MCKNIGHT

BON JOVI

4 NON BLONDES

JEREMY JORDAN

TONY! TON!! TONE!

THE PROCLAIMERS

TOP 40/MAINSTREAM

* * * NO. 1 * * *

* * * AIRPOWER * * *

* * * AIRPOWER * * *

9 weeks at No. 1

WKS. ON CHART

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WEAK RCA

COME UNDONE CAPITOL

TITLE/LABEL/DISTRIBUTING LABEL

I'M GONNA BE (500 MILES) CHRYSALIS/ERG

HAVE I TOLD YOU LATELY WARNER BROS.

CAN'T GET ENOUGH OF YOUR LOVE ARISTA

SHOW ME LOVE BIG BEAT/ATLANTIC

RUNAWAY TRAIN COLUMBIA

REGRET OWEST/WARNER BROS

I DON'T WANNA FIGHT VIRGIN

IF I HAD NO LOOT WING/MERCURY

MORE AND MORE IMAGO

TWO PRINCES EPIC

I'M FREE SBK/ERG

WHAT'S UP INTERSCOPE

OOH CHILD EASTWEST

FREAK ME KEIA/ELEKTRA

FIELDS OF GOLD A&M

I'M SO INTO YOU RCA

PLUSH ATLANTIC

ANGEL SBK/ERG

KNOCKIN' DA BOOTS LUKE

BREAK IT DOWN AGAIN MERCURY

WANNAGIRL GIANT

DON'T WALK AWAY GIANT

BABY I'M YOURS GASOLINE ALLEY/MCA

IN THESE ARMS JAMBCO/MERCURY

GIRL, I'VE BEEN HURT EASTWEST

CONNECTED GEE STREET/ISLAND/PLG

RAIN MAVERICK/SIRE/WARNER BROS

LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT

RUN TO YOU (FROM "THE BODYGUARD") ARISTA

BAD BOYS (THEME FROM "COPS") BIG BEAT/ATLANTIC

BY THE TIME THIS NIGHT IS OVER ARISTA

WILL YOU BE THERE (FROM "FREE WILLY") MJJ/EPIC SOUNDTRAX/EPIC

CAN'T HELP FALLING IN LOVE (FROM "SLIVER") VIRGIN

I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA

LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG

THAT'S THE WAY LOVE GOES VIRGIN

VEEK AST

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29 12

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12

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Jul. 15 Las Vegas, NV Jul. 16 San Diego, CA Jul. 17 Santa Barbara, CA Jul. 19 Phoenix, AZ Jul. 21 Sacramento, CA Jul. 23 Vancouver Jul. 24 George, WA Jul. 25 Salem, OR Jul. 27 Concord, CA Jul. 28 Mtn. View, CA Jul. 30 Irvine, CA Aug. 1 Los Angeles, CA Aug. 2 Los Angeles, CA Aug. 3 Los Angeles, CA Aug. 6 Denver, CO Aug. 8 Dallas, TX Aug. 9 Tulsa, OK Aug. 11 Kansas City, MO Aug. 12 St. Louis, MO Aug. 13 Chicago, IL Aug. 15 Milwaukee, WI Aug. 17 Cincinnati, OH Aug. 18 Cleveland, OH Aug. 20 Indianapolis, IN Aug. 21 Detroit, MI Aug. 22 Toronto, ONT Aug 24 Rochester, NY Aug. 25 Philadelphia, PA Aug. 27 Atlantic City, NJ Aug. 28 Holmdale, NJ Aug. 29 Saratoga Springs, NY Aug. 31 Mansfield, MA Sept. 3 Wantaugh, NY Sept. 6 Columbia, MD Sept. 8 Raleigh, NC Sept. 9 Charlotte, NC Sept. 10 Atlanta, GA Sept. 11 Atlanta GA Sept. 14 San Antonio, TX Sept. 15 Austin, TX Sept. 17 Houston, TX Sept 18 Lafayette, LA Sept. 19 Birmingham, AL Sept. 21 Orlando, FL Sept. 22 Miami, FL Sept. 28 Rio De Janeiro, Brazil S∋pt 29 Sâo Paulo, Brazil Sept. 30 Sâo Paulo, Brazil Oct. 1 Sâo Paulo, Brazil Oct. 3 Rio De Janeiro, Brazil Oct. 5 Campinas, Brazil Oct. 8 Buenos Aires, Argentina Oct. 9 Buenos Aires, Argentina

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The Top-selling albums compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by

SoundScan

FOR WEEK ENDING JULY 24, 1993

				lboard 2					ТМ	FOR W JULY 2
WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST
		ł		* * * No. 1/Hot Shot DEBUT * * *		55	49	49	27	ЈОНИ МІС
1)	NE		1	U2 ISLAND 518047*/PLG (10.98/16.98) 1 week at No. 1 ZOOROPA	1	56	57	51	16	DWIGHT Y
2 3	2		2	BARBRA STREISAND COLUMBIA 44189 (10.89 EQ/16.98) BACK TO BROADWAY	1	57	52	44	30	REBA MCE
3	2	1	0	JANET JACKSON VIRGIN 87825 (10.98/16.98) JANET.	1	58	46	46	5	VAN MORI
4	9	54	3	SOUNDTRACK EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) SLEEPLESS IN SEATTLE	4	60	61	-	2	UNV MAVER
5	3	6	3	BILLY RAY CYRUS MERCURY 514758 (10.98/16.98) IT WON'T BE THE LAST	3	61	54	52	7	BOSS RAL/C
6	4	3	29	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98) CORE	3	62	62	55	41	ALICE IN C
7	5	2	7	ROD STEWART WARNER BROS. 45289 (10.98/16.98) UNPLUGGED AND SEATED	2	63	66	59	29	SHAI 🛦 GAS
8	6	5	30	DR. DRE▲ ² DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98) THE CHRONIC	3	64	58	47	7	ANTHRAX
9	8	7	5	SOUNDTRACK COLUMBIA 57127 (10.98 EQ/16.98) LAST ACTION HERO	7	(65)	69	72	12	PRIMUS IN
10	7	4	34	KENNY G ▲ 4 ARISTA 18646 (10.98/15.98) BREATHLESS	2	66 67	55 65	48	42	GARTH BR
11	10	10	27	SWV A RCA 66074 (9.98/13.98) IT'S ABOUT TIME	8	68	67	60	100	TRACY LAV
12	11	8	34	SOUNDTRACK & 8 ARISTA 18699* (10.98/15.98) THE BODYGUARD	1	69	48	-	2	BILLY IDO
13 14	13 12	9 12	56 7	SPIN DOCTORS ▲ ³ EPIC 47461 (10.98 EQ/15.98) POCKET FULL OF KRYPTONITE	3	70	70	68	34	ICE CUBE
14	12	12	12	SOUNDTRACK JIVE 41509 (10.98/15.98) MENACE II SOCIETY AEROSMITH & GEFFEN 24455 (10.98/16.98) GET A GRIP	11	71	81	87	11	95 SOUTH
16	16	15	17	4 NON BLONDES	1	72	78	90	21	2PAC INTER
17)				INTERSCOPE 92112/AG (9.98/13.98) BIGGER, BETTER, FASTER, MORE!	15	73	71	61	41	10,0 00 M A
	17	21	4	VIRGIN 88189 (10.98/15.98) WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17	74	74	65	35	SOUNDTR
.0	15 19	14	18 15	STING ▲ A&M 0070 (10.98/16.98) TEN SUMMONER'S TALES	2	(75)	91	128	3	JOHN AND
.0)	22	25	36	ONYX ● RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98) BACDAFUCUP SOUL ASYLUM ● COLUMBIA 48898* (9.98 EQ/15.98) GRAVE DANCERS UNION	17	76	83	81	42	JACKYL ●
1	20	18	20		20	77	76	69	20	NAUGHTY
2	21	20	18	DURAN DURAN ▲ CAPITOL 98876 (9.98/13.98) DURAN DURAN LENNY KRAVITZ ▲ VIRGIN 86984 (9.98/15.98) ARE YOU GONNA GO MY WAY?	7	78	82	63	16	P.M. DAW
3	18	13	6	LUTHER VANDROSS EPIC 53231 (10.98 EQ/16.98) NEVER LET ME GO	6	79 80	68 73	76 56	16 9	
1	26	38	3	TONY! TONI! TONE! WING 514933/MERCURY (10.98/15.98) SONS OF SOUL	24					SOUNDTRA
5	23	16	46	ERIC CLAPTON ▲ ⁶ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98) UNPLUGGED	1	81	80 72	71 58	54 17	MARY-CHA
;	24	23	82	PEARL JAM ▲ ⁵ EPIC 47857 (10.98 EQ/15.98) TEN	2	83	75	 77	17	GREEN JEL
\mathcal{D}	40	41	3	GLORIA ESTEFAN EPIC 53807 (10.98 EQ/15.98) MI TIERRA	27	84	86	64	10	INNER CIR
Ð	36	40	40	ALAN JACKSON ▲ A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20	8 5	95	70	85	BROOKS &
)	25	22	25	SNOW ▲ EASTWEST 92207/AG (10.98/15.98) 12 INCHES OF SNOW	5	86	84	84	25	DUICE TMR :
	30	26	4	NATALIE COLE ELEKTRA 61496 (10.98/16.98) TAKE A LOOK	26	87	85	78	11	JIMI HEND
D	42	74	3	VARIOUS ARTISTS TOMMY BOY 1074 (10.98/16.98) MTV PARTY TO GO VOLUME 3	31	88	89	99	3	MARK CHE
2	29	34	14	H-TOWN • LUKE 126* (9.98/16.98) FEVER FOR DA FLAVOR	16	89	77	57	9	NEW ORDE
	35	28	~ 6	SOUNDTRACK VIRGIN 88064 (10.98/15.98) SLIVER	23	90	87	86	5	LUKE LUKE 2
+	27 34	24 35	29 14	SILK & KEIA 61394/ELEKTRA (10.98/15.98) LOSE CONTROL YANNI O PRIVATE MUSIC 82106 (10.98/15.98) IN MY TIME	7	91	100	106	27	
	41	39	7	YANNI O PRIVATE MUSIC 82106 (10.98/15.98) IN MY TIME SOUNDTRACK MCA 10859 (10.98/15.98) JURASSIC PARK	24	92	102	113	5	STEVE MIL
+	32	31	36	SADE ▲ 2 EPIC 53178 (10.98 EQ/16.98) LOVE DELUXE	3	93	79	75	16	SIRE/REPRISE 4
	31	37	4	NEIL YOUNG REPRISE 45310/WARNER BROS. (10.98/16.98) UNPLUGGED	23	94	88	73	13	CHRIS ISAA
	37	33	43	GEORGE STRAIT A ² MCA 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	6	95	92	91	24	PAPERBOY
)	60	92	3	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/16.98) MTV PARTY TO GO VOLUME 4	40	(96)	114	120	13	GIN BLOSS
	33	27	7	DONALD FAGEN REPRISE 45230/WARNER BROS. (10.98/16.98) KAMAKIRIAD	10	97	99	111	12	AARON NEV
-	63	-		SOUNDTRACK EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98) POETIC JUSTICE	42				12	
_	38	30		BILLY RAY CYRUS A 7 MERCURY 510635 (10.98 EQ/15.98) SOME GAVE ALL	1	98	116	124	14	THE JERKY
	28	19		BELL BIV DEVOE MCA 10682 (10.98/15.98) HOOTIE MACK	19	99	96	83	7	ROBERT PL
	53 64	66 62		THE PROCLAIMERS CHRYSALIS 21668/ERG (9.98/13.98) SUNSHINE ON LEITH	45	100	93	80	36	BON JOVI
-	04 39	29		RADIOHEAD CAPITOL B1409 (9.98/15.98) PABLO HONEY JOHNNY GILL MOTOWN 6355 (10.98/15.98) PROVOCATIVE	46	101	101	94	43	
	47	67		JOHNNY GILL MOTOWN 6355 (10.98/15.98) PROVOCATIVE MICHAEL JACKSON ▲ ⁵ EPIC 45400* (10.98 EQ/15.98) DANGEROUS	14	102	97	93	36	GLORIA EST
+	50	43		WYNONNA CURB 10822/MCA (10.98/15.98) TELL ME WHY	5	103	90	96	3	MC LYTE FIR
	44	36		BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98) HARD WORKIN' MAN	9	104	106	104	86	ENYA A 2 REF
-	51	42		PORNO FOR PYROS ● WARNER BROS. 45228* (10.98/15.98) PORNO FOR PYROS	3	(105)	127	164	9	BRIAN MCK
	45	50		JON SECADA ▲ 2 SBK 98845/ERG (9.98/15.98) JON SECADA	15	106	115	110	34	CONFEDERA
	43	00 1	•• 1	John Self Self Self Self Self Self Self Self	14 1	· · ·				ATLANTIC 82335
-	43	32		OZZY OSBOURNE EPIC 48973 (20.98 EQ/29.98) LIVE & LOUD	22	107	98	89	67	ARRESTED I CHRYSALIS 2192

			TM	JULY 24, 1993	
		0	No-		NO
THIS	LAST	2 WKS AGO	WKS. ON CHART	ARTIST TITLE	PEAK
	+		150	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PE
55	49	49	27	JOHN MICHAEL MONTGOMERY ATLANTIC 82420/AG (9.98/15.98) LIFE'S A DANCE	27
56	57	51	16	DWIGHT YOAKAM REPRISE 45241/WARNER BROS. (9.98/15.98) THIS TIME	25
57	52	44	30	REBA MCENTIRE ▲ 2 MCA 10673 (10.98/15.98) IT'S YOUR CALL	8
58	46	46	5	VAN MORRISON POLYDOR 519219/PLG (10.98 EQ/16.98) TOO LONG IN EXILE	29
59	56	45	3	TEARS FOR FEARS MERCURY 514275 (10.98/15.98) ELEMENTAL	45
60	61		2	UNV MAVERICK/SIRE 45287/WARNER BROS. (9,98/15.98) SOMETHING'S GOIN' ON	60
61	54	52	7	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98) BORN GANGSTAZ	22
62	62	55	41	ALICE IN CHAINS A COLUMBIA 52475 (10.98 EQ/15.98)	6
63	66	59	29	SHAL▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98) IF LEVER FALL IN LOVE	6
64	58	47	7	ANTHRAX	7
65	69	72	12	PRIMUS INTERSCOPE 92257*/AG (10.98/15.98) PORK SODA	7
66	55	48	42	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98) THE CHASE	1
67	65	53	18	TRACY LAWRENCE ATLANTIC 82483/AG (9.98/15.98) ALIBIS	25
68	67	60	100	METALLICA ▲ ⁶ ELEKTRA 61113* (10.98/15,98) METALLICA	1
69	48		2	DILLY IDOI	
70	70	68	34		48
71	81	87			1
72	78		21	95 SOUTH WRAP 8117/ICHIBAN (9.98/16.98) QUAD CITY KNOCK	71
		90	21	2PAC INTERSCOPE 92209/AG (9.98/15.98) STRICTLY 4 MY N.I.G.G.A.Z	24
73	71	61	41	10,000 MANIACS ▲ ELEKTRA 61385 (10,98/15.98) OUR TIME IN EDEN	28
74	74	65	35	SOUNDTRACK A 2 WALT DISNEY 60846 (10.98/16.98) ALADDIN	6
	91	128	3	JOHN ANDERSON BNA 68232 (9.98/15.98) SOLID GROUND	75
76	83	81	42	JACKYL ● GEFFEN 24489 (9.98/13.98) JACKYL	76
77	76	69	20	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98) 19 NAUGHTY III	3
78	82	63	16	P.M. DAWN ● GEE STREET/ISLAND 514517/PLG (10.98/15.98) THE BLISS ALBUM?	30
79	68	76	16	LEVERT ATLANTIC 82462/AG (10.98/15.98) FOR REAL THO'	35
80	73	56	9	SOUNDTRACK MILAN 35644 (9.98/13.98) BENNY & JOON	45
81	80	71	54	MARY-CHAPIN CARPENTER A COLUMBIA 48881 (9.98 EQ/15.98) COME ON COME ON	31
82	72	58	17	GREEN JELLY ● 200 11038 (9.98/13.98) CEREAL KILLER SOUNDTRACK	23
83	75	77	15	L.L. COOL J ● DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98) 14 SHOTS TO THE DOME	5
84	86	64	10	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) BAD BOYS	64
8 5	95	70	85	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98) BRAND NEW MAN	10
86	84	84	25	DUICE TMR 71000/BELLMARK (9.98/15.98) DAZZEY DUKS	84
87	85	78	11	JIMI HENDRIX MCA 10829 (10.98/16.98) THE ULTIMATE EXPERIENCE	72
88	89	99	3	MARK CHESNUTT MCA 10851 (10.98/15.98) ALMOST GOODBYE	88
89	77	57	9	NEW ORDER QWEST 45250/WARNER BROS. (10.98/15.98) REPUBLIC	11
90	87	86	5	LUKE 200* (9.98/14.98) IN THE NUDE	54
91	100	106	27	JADE ● GIANT/REPRISE 2466/WARNER BROS. (9.98/15.98) JADE TO THE MAX	56
92	102	113	5		
93	79	75	16		92
				SIRE/REPRISE 45243/WARNER BROS. (10.98/16.98) SONGS OF FAITH AND DEVOTION	1
94	88	73	13	CHRIS ISAAK REPRISE 45116/WARNER BROS. (10.98/16.98) SAN FRANCISCO DAYS	35
9 5	92	91	24	PAPERBOY • NEXT PLATEAU/FFRR 1012 (9.98/14.98) NINE YARDS	48
(96)	114	120	10	* * * HEATSEEKER IMPACT * * *	
9	114	120	13	GIN BLOSSOMS A&M 54039 (9,98/13.98) NEW MISERABLE EXPERIENCE	96
97	99	111	12	AARON NEVILLE A&M 0086 (10.98/16.98) GRAND TOUR	77
				***HEATSEEKER IMPACT ***	
(98)	116	124	14	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98) THE JERKY BOYS	98
99	96	83	7	ROBERT PLANT ES PARANZA 92264/AG (10.98/16.98) FATE OF NATIONS	34
100	93	80	36	BON JOVI ▲ JAMBCO 514045/MERCURY (10.98 EQ/16.98) KEEP THE FAITH	5
101	101	94	43	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98) GREATEST HITS	11
102	97	93	36	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98) GREATEST HITS	15
103	90	96	3	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98) AIN'T NO OTHER	90
104	106	104	86	ENYA ▲ ² REPRISE 26775/WARNER BROS. (10.98/15.98) SHEPHERD MOONS	17
(105)	127	164	9	BRIAN MCKNIGHT MERCURY 848605 (9.98 EQ/13.98) BRIAN MCKNIGHT	105
106	115	110	34	CONFEDERATE RAILROAD	
				ATLANTIC 82335/AG (9.98/15.98) CONFEDERATE RAILROAD	91
107	98	89	67	CHRYSALIS 21929/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF	7
108	94	82	7	MARC COHN ATLANTIC 82491/AG (10.98/16.98) THE RAINY SEASON	63
				1 million units, with multimillion sellers indicated by a numeral following the symbol *Actorick indi	

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ARIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates biggest percentage growth. Heatseeker Impact are titles removed from Heatseekers this week. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

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D		X	X	rd 200 m continued FOR WEEK	ENDI
			NOL		NOI
WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	PEAK
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	3
09	108	98	149	GARTH BROOKS ▲ 10 LIBERTY 93866 (9.98/13.98) - NO FENCES	
10	113	108	15	DELICIOUS VINYL 92222*/AG (9.98/15.98) BIZARRE RIDE II THE PHARCYDE	75
11)	121	144	8	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98) RAGE AGAINST THE MACHINE	111
12	107	101	17	COVERDALE/PAGE ● GEFFEN 24487 (10.98/15.98) COVERDALE PAGE	5
13	103	95	18	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98) TILL DEATH DO US PART	11
14	111	97	44	UGLY KID JOE ● AMERICA'S LEAST WANTED	27
15	119	114	11	STARDOG 512571/MERCURY (10.98 EQ/15.98) TOBY KEITH TOBY KEITH MERCURY 514421 (9.98 EQ/13.98) TOBY KEITH	103
16	105	88	45	VINCE GILL A MCA 10630 (10.98/15.98) I STILL BELIEVE IN YOU	10
17	109	102	39	LORRIE MORGAN BNA 66047 (9.98/15.98) WATCH ME	65
18	125	118	41	PETER GABRIEL ▲ GEFFEN 24473 (10.98/15.98) US	2
19	110	100	6	VARIOUS ARTISTS UPTOWN 10858/MCA (10.98/15.98) UPTOWN MTV UNPLUGGED	71
20)	137	131	4	CLANNAD ATLANTIC 82503/AG (10.98/16.98) BANBA	120
21	129	132	8	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98) BIG TIME	121
22)	125	143	86	U2 A 4 ISLAND 510347*/PLG (10.98 EQ/15.98) ACHTUNG BABY	1
.23	117	103	10	RUN-D.M.C. PROFILE 1440* (10.98/15.98) DOWN WITH THE KING	7
24	104	85	8	KISS MERCURY 514777 (10.98 EQ/15.98) ALIVE III	9
25	124	112	113	BOYZ II MEN ▲ ⁵ MOTOWN 6320 (9.98/13.98) COOLEYHIGHHARMONY	3
26	126	126	177	ORIGINAL LONDON CAST A 2 PHANTOM OF THE OPERA HIGHLIGHTS	46
	-	-		POLYDOR 831563*/PLG (10.98 EQ/16.98)	6
27	118 NEV	116	50 1		128
-					120
129 130	112 135	107 140	3	YO-YO EASTWEST 92252/AG (10.98/15.98) YOU BETTER ASK SOMEBODY ENIGMA ▲ CHARISMA 86224/NIRGIN (9.98/13.98) MCMXC A.D.	6
31)	NEV				131
			1		
132	120	105	20	COLUMBIA 53199 (10.98 EQ/15.98) SLOW DAINCING WITH THE MOON	16
133	140	138	18	STEREO MC'S GEE STREET/ISLAND 14061/PLG (9.98 EQ/13.98) CONNECTED	92
134	134	133	165	VAN MORRISON A MERCURY 841970* (9.98 EQ/16.98) THE BEST OF VAN MORRISON	41
.35)	143	170	8	EXPOSE ARISTA 18577 (10.98/15.98) EXPOSE	135
.36)	148	165	15	PENDULUM 61415*/ELEKTRA (10.98/15.98) HERE COME THE LORDS	66
137	131	115	12	PATTY LOVELESS EPIC 53236 (9.98 EQ/15.98) ONLY WHAT I FEEL	69
138	133	121	12	GEORGE MICHAEL & QUEEN HOLLYWOOD 61479/ELEKTRA (8.98/10.98) FIVE LIVE	46
139	123	122	68	EN VOGUE A ³ EASTWEST 92121/AG (10.98/16.98) FUNKY DIVAS	8
140	122	119	6	PAT BENATAR CHRYSALIS 21982/ERG (10.98/15.98) GRAVITY'S RAINBOW	85
.41)	165	172	18	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98) SISTER SWEETLY	118
42	132	130	8	GURU CHRYSALIS 21998*/ERG (10.98/15.98) JAZZMATAZZ VOLUME 1	94
143	130	135	7	BIG DADDY KANE COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98) LOOKS LIKE A JOB FOR	52
44	128	136	14	INTRO ATLANTIC 82463/AG (9.98/15.98) INTRO	111
45	141	109	4	PAUL WESTERBERG SIRE/REPRISE 45335/WARNER BROS. (10.98/15.98) 14 SONGS	44
46	139	123	18	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98) HAUNTED HEART	57
47	138	117	12	MIDNIGHT OIL COLUMBIA 53793 (10.98 EQ/15.98) EARTH & SUN & MOON	49
148	142	153	61	ANNIE LENNOX 🛦 ARISTA 18704 (10.98/15.98) DIVA	23
			15.8	***PACESETTER***	-
	200	_	2	THE CRANBERRIES ISLAND 514156/PLG (9.98 EQ/13.98) EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	149
49	153	156	21	REGINA BELLE COLUMBIA 48826 (10.98 EQ/15.98) PASSION	63
-	100	ND	1	GANKSTA N-I-P RAP-A-LOT 53860/PRIORITY (9.98/15.98) PSYCHIC THOUGHTS	151
150	NE\		-		
150 (51)	NE	1	54	SOUNDTRACK SEPIC SOUNDTRAX 52476/EPIC (10.98 EQ/16.98) SINGLES	6
150 51) 152	NE 154	150	54 67		6
49) 150 151) 152 153 154	NE	1	54 67 37		

JUL	Y 24,	1993			
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
156	190	-	2	TOOL 200 11052 (9.98/15.98) UNDERTOW	156
157)	NEV	VÞ	1	BLIND MELON CAPITOL 96585 (9,98/13,98) BLIND MELON	157
158	147	139	96	GARTH BROOKS ▲ 9 LIBERTY 96330 (10.98/15.98) ROPIN' THE WIND	1
159	NE	NÞ	1	NEMESIS PROFILE 1441 (10.98/15.98) TEMPLE OF BOOM	159
160	158	142	11	VINCE NEIL WARNER BROS. 45260 (10.98/15.98) EXPOSED	13
161	145	125	41	MICHAEL BOLTON ▲ 3 COLUMBIA 52783 (10.98 EQ/16.98) TIMELESS (THE CLASSICS)	1
162	150	168	37	NEIL YOUNG A REPRISE 45057/WARNER BROS. (10.98/15.98) HARVEST MOON	16
163	146	137	26	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98) PRECIOUS	101
164	162	155	168	GARTH BROOKS ▲ 4 LIBERTY 90897 (9.98/13.98) GARTH BROOKS	13
165	156	151	50	HOUSE OF PAIN A TOMMY BOY 1056 (10.98/15.98) HOUSE OF PAIN	14
166	144	127	11	TANYA TUCKER LIBERTY 81367 (10.98/15.98) GREATEST HITS 1990-1992	65
167	168	180	81	CYPRESS HILL A RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/13.98) CYPRESS HILL	31
168	175	178	19	CLANNAD ATLANTIC 82409/AG (10.98/15.98) ANAM	46
169	155	134	47	TRAVIS TRITT A WARNER BROS. 45048 (10.98/15.98) T-R-O-U-B-L-E	27
170	149	129	14	BRUCE HORNSBY RCA 66114 (10.98/15.98) HARBOR LIGHTS	46
171	152	145	116	MICHAEL BOLTON ▲ 6 COLUMBIA 46771* (10.98 EQ/15.98) TIME, LOVE AND TENDERNESS	1
172	159	141	56	AARON TIPPIN ● RCA 61129 (9.98/13.98) READ BETWEEN THE LINES	50
173	176	179	107	BONNIE RAITT 4 CAPITOL 96111* (10.98/15.98) - LUCK OF THE DRAW	2
174)	186		68	K.D. LANG ▲ SIRE 26840/WARNER 8ROS. (10.98/15.98) INGENUE	18
175	177	184	38	MADONNA ▲ ² MAVERICK/SIRE 45031/WARNER BROS. (10.98/16.98) EROTICA	2
176	178	175	38	SOUNDTRACK MORGAN CREEK 20015 (10.98/15.98) THE LAST OF THE MOHICANS	42
177	181	191	52	MEGADETH ▲ CAPITOL 98531 (10.98/15.98) COUNTDOWN TO EXTINCTION	2
178	179	-	2	ZIGGY MARLEY AND THE MELODY MAKERS JOY AND BLUES VIRGIN 87961 (9.98/15.98)	178
179	182	185	95	GUNS N' ROSES 4 GEFFEN 24415* (10.98/15.98) USE YOUR ILLUSION I	2
180	170	187	10	MC BREED WRAP 8120/ICHIBAN (9.98/16.98) THE NEW BREED	156
181	167	159	40	R.E.M. ▲ 2 WARNER BROS. 45138 (10.98/15.98) AUTOMATIC FOR THE PEOPLE	2
182	188	_	34	LYLE LOVETT ● CURB 10475/MCA (9.98/15.98) JOSHUA JUDGES RUTH	57
183	173	158	41	PAM TILLIS • ARISTA 18649 (9.98/13.98) HOMEWARD LOOKING ANGEL	82
184	164	147	48	ALABAMA A RCA 66044 (9.98/15.98) AMERICAN PRIDE	46
185	160	163	4	FUGAZI DISCHORD 70* (6.98/8.98) IN ON THE KILLTAKER	153
186	174	161	8	DAVID CROSBY ATLANTIC 82484/AG (10.98/16.98) THOUSAND ROADS	133
187)	NE	N	1	VARIOUS ARTISTS SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	187
188	194	171	4	CYNDI LAUPER EPIC 52878 (9.98 EQ/15.98) HAT FULL OF STARS	112
189	180	174	72	TLC ▲ ² LAFACE 26003/ARISTA (9.98/15.98) 0000000HHH ON THE TLC TIP	14
190	184	177	20	VAN HALEN ▲ WARNER BROS. 45198 (20.98/27.98) LIVE: RIGHT HERE, RIGHT NOW	5
191	161	183	5	RUPAUL TOMMY BOY 1058* (10.98/16.98) SUPERMODEL OF THE WORLD	109
192	172	146	16	WILLIE NELSON COLUMBIA 52752 (10.98 EQ/15.98) ACROSS THE BORDERLINE	75
193	172	140	10	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98) BANGIN ON WAX	86
194	163	154	33	WRECKX-N-EFFECT A MCA 10566 (9.98/15.98) HARD OR SMOOTH	9
195	187	182	3	LUIS MIGUEL WEA LATINA 92993/WARNER BROS. (9.98/15.98) ARIES	182
196	166	192	21	JOEY LAWRENCE IMPACT 10659/MCA (9.98/15.98) JOEY LAWRENCE	74
197	199	173	22	DIGABLE PLANETS • REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	15
	-			PENDULUM 61414*/ELEKTRA (9.98/15.98)	67
198	192 191	167	18	D.J. MAGIC MIKE MAGIC 9413/CDG (9.98/15.98) BASS: THE FINAL FRONTIER PANTERA ● EASTWEST 91758/AG (10.98/15.98) VULGAR DISPLAY OF POWER	44
199				DELLY	59
(200)	KE-E	NTRY	21	STAR SIRE/REPRISE 45187/WARNER BROS. (9.98/15.98)	39

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 16
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TRIAL OVER ABDUL ALBUM VOCALS OPENS

(Continued from page 8)

on four of the album's tracks. Marine is seeking general damages in excess of \$150,000; punitive damages to be determined; a full accounting of sales and corresponding royalties owed to her; and proper credit for her performances on "Forever Your Girl."

The suit is being heard in District Court Judge Wallace Tashima's courtroom, since the amended action alleges violation of the Lanham Act, a federal trademark statute.

Abdul, who is not a defendant in Marine's suit, watched the proceedings from a bench in the courtroom, with Virgin co-chairman Jordan Harris sitting at her side. The singer, who is expected to be called as a witness early in the trial, limited her remarks to expressions of relief about the start of the trial.

"I'm happy—happy's not the right word—I'm glad it's finally happening," Abdul told the press, adding, "[The case] belongs in the courtrooms and not in the tabloids."

Marine was not present; the vocalist, who is pregnant, was ill with the





chicken pox. She is expected to be in court when Brown begins calling the first witnesses Monday (19).

THE COURTROOM MIX

Brown, who represented vocalist Martha Wash in 1990 suits alleging improper crediting against Black Box, C&C Music Factory, and Seduction, lashed out at Virgin in his opening salvo.

"The record company that released this album has told everyone ... that Paula Abdul was the only female lead singer [on the album]," Brown said. "That is a lie."

Moving his head and body slightly to the music, Brown played excerpts from two tracks from the Abdul album, "I Need You" and the onetime No. 1 single "Opposites Attract," on a CD player atop his table.

Brown said that in the final mixing process, an SSL mixing board was used to "merge" the voices of Abdul and Marine into a "bionic voice."

He added that a re-creation of the mix, which he referred to as a "total recall," had been made that would demonstrate that Abdul's and Marine's voices had been synthetically combined during the mixing process of "Opposites Attract" and "I Need You." The re-creation was made from computer discs used in the final mixing process.

Marine's attorney claimed "the record company lied for money," and that Virgin has made more than \$120 million off sales of "Forever Your Girl."

"Telling the truth would interfere with the image that Virgin was trying to create for Paula Abdul," Brown said. "In entertainment, image is everything."

The lawyer charged that while Abdul was "young, petite, cute, sweet, sexy, and ... a good dancer" who could appeal to young listeners with "a suggestive type of music," Virgin came to the "awful realization" that Abdul, who was not a professional singer, could not finish her album on time and under budget. Thus, Marine was chosen to "fix" Abdul's vocals.

In one parting shot at Virgin, Brown noted with a hint of outrage that producer Don Was, who will be called as a defense witness, is married to Virgin A&R VP Gemma Corfield, who was present in the court-

e in room.

Brown also characterized Virgin's countersuit against Marine, which alleges that the singer's action forced down the sales of Abdul's album, as "just an attempt to silence her." The attorney claimed that former Virgin senior VP/GM Jim Swindel said he did not know if Abdul's sales declined after the suit was filed.

Virgin attorney Yanny came back swinging in his opening statement. Wryly referring to Brown's quotation of lyrics from Abdul's "Cold Hearted" about a "cold-hearted snake," Yanny said the jurors would have to "look into the eyes of everyone and decide who's being a snake."

Yanny noted that "there were a lot of voices blended together" on Abdul's album, and that the Wild Pair was credited with co-lead vocals on "Opposites Attract."

"It wasn't as if Virgin was trying to hide when there was another lead vocal," he said.

He also noted that in her report of the "Opposites Attract" session to the American Federation of Television & Radio Artists, Marine had listed Abdul as the featured vocalist on the track, with herself (and her mother, Patti Brooks, who also sang on the track) listed as "other vocalists."

Stopping short of using the word "opportunist," Virgin's attorney hammered at Marine's complaints about improper crediting.

Noting that Marine received an advance copy of the album, he said, "She didn't say one word to anybody about anything being wrong with it. She didn't say a word to anybody until she met Mr. Brown."

Yanny said that after losing a solo recording deal with an unnamed label in 1989, Marine approached A&R executive Corfield for work, "never once complaining about having been miscredited."

He also noted that a demo package mailed out by Marine's manager/ husband Rick Barlowe listed the singer as a "background vocalist" on "Forever Your Girl" as late as January 1991, three months before her suit was filed.

Yanny also claimed that after the suit was filed, Barlowe contacted Abdul's manager, Larry Tolin, offering to "make this all go away" if a contract with Virgin could be obtained for Marine.

Death Sentence Ends 'Rap' Trial *Music's Influence Called Irrelevant*

AUSTIN, Texas—A Travis County jury on July 14 sentenced convicted police killer Ronald Ray Howard to death by lethal injection, bringing the "rap murder trial" to an end. The verdict came after two jurors who had supported a life sentence changed their votes to end a five-day deadlock in deliberations.

The trial received national attention due to defense attorney Allen Tanner's attempt to show that rap music was partly to blame for Howard's shooting of Texas state trooper Bill Davidson in April 1992. Howard testified that he was listening to rap artist 2Pac when the trooper pulled him over.

One unidentified juror who had changed his vote for life imprisonment was interviewed on KLBJ-AM Austin shortly after the trial ended. He said the jury considered factors such as Howard's background and the role of rap music in his life, but concluded that Howard was solely to blame for the murder.

"Despite your background, you are ultimately responsible for your own actions," the juror said.

The juror noted that the rap music defense was initially considered by the jury because "music has a tendency to change the mood of a person." However, the influence of rap was eventually found to be irrelevant.

During closing arguments on July 8, Tanner said "gangsta" rap music conveyed a "direct message of inciting violence" to inner-city youth such as Howard, who was 18 when the shooting occurred.

GREG BEETS

'OLD' HOMESTEAD SEEKS NEW PLACE IN INDIE SUN (Continued from page 1)

which is now based in the U.K.; and Amherst, Mass., up-and-comers the New Radiant Storm King and the Supreme Dicks.

"We're still putting out brand-new bands that are destined for greatness," says Barry Tenenbaum, owner of Dutch East India Trading, Homestead's parent company and distributor.

Dutch East investor Alan Mann, who oversees the day-to-day operations of Homestead and its sister labels, Rockville and Grass, adds, "There's a big burden on us to uphold the tradition of Homestead, so we're trying to get back in the forefront. Since we can't put tons of money into each project, the best way to do it is

to put out records by bands that work hard and like to tour." While the

specter of the great Homestead bands of yore looms large in the and Mann, they

large in the t minds of Tenenbaum and Mann, they a both believe the current lineup has w the potential to live up to the past.

"A lot of these bands can become standards like our old bands were eight years ago," says Tenenbaum.

Ken Katkin, head of Homestead until a year ago, agrees. He says, "It's easy to look back now and say, 'Once upon a time they had Sonic Youth, Dinosaur, etc.,' but those bands weren't any bigger at the time than the bands we had, when we had them. Some of the bands that were there when I was there, like the Dentists and Seam, have pretty bright futures, and may someday be the next Sonic Youth or Dinosaur."

Indeed, the Dentists, whose latest Homestead record has just been released, have since signed to EastWest, while Sebadoh, another onetime Homestead band, has just turned down offers from four majors, preferring to stay at Seattle indie powerhouse Sub Pop. Seam has since signed with Chicago-based Touch And Go.

A&R BY COMMITTEE

Other bands, most notably San Diego's Trumans Water, have a big buzz surrounding them thanks to a budding local scene and to exposure via the BBC's John Peel Sessions, which Dutch East marketed on CD in the U.S. The band's debut has just been released on Homestead.

Among the label's other recent releases are the debut from Babe The Blue Ox, Smack Dab's "Queen Crab," Elliott Sharp's "Truthtable," the Dentists' "Powdered Lobster Fiasco," the Cakekitchen's "Far From The Sun," Lovechild's "Witchcraft," and Caspar Brötzmann Massakre's first U.S. album (and fourth overall). Upcoming titles include albums by Babe The Blue Ox, Smack Dab, and Koksofen; the Supreme Dicks' "The Unexamined Life"; New Radiant Storm King's "Rival Time"; and Spasm Smash's "God Speed The Punchline."

The diversity of the roster is the result of a deliberate absence of a focused A&R philosophy. In fact, Homestead's "A&R-by-committee" philosophy means that anyone on staff can recommend bands that strike his or her fancy.

In addition to Mann, Homestead is made up of publicity man Steven Joerg; Dutch East buyer Camille Sciara, export manager Arthur Nalis; VP of sales and marketing Jack Sheehy; and Rockville head Jeff Pachman. The staff members generally share duties among the various Dutch East entities.

Although Homestead has been uncompromisingly independent since its inception, Mann says he is open to offers from the majors.

Indeed, Dutch East recently signed an agreement with BMG to distribute the company's indie-oriented hardrock and metal albums.

LABEL'S RELUCTANT HISTORY

Homestead Records originated in 1983 as the in-house label of Tenenbaum's fledgling Dutch East India Trading company, which he started at age 14 as a mail-order catalog of Beatles-related material and eventually developed into a music and merchandise distribution powerhouse

chandise distribution powerhouse. Tenenbaum says Homestead "reluctantly became a label" when bands that were using the company as a pressing and printing service for their own records expected it to sell and promote those records once they were released.

Homestead originally was run by Sam Berger, who quit after about a year. The next label head was Gerard Cosloy, who took Homestead to its prominence before leaving in the late '80s and eventually founding Matador.

Although Cosloy and his partner, Craig Marks, were responsible for nurturing the careers of future stars like Dinosaur Jr. and Sonic Youth, Cosloy says his fondest memories of the label come from working with



THE DENTISTS

such lesser-known acts as Peter Stampfel, Giant Sand, the Frogs, the late GG Allin, Fish & Roses, and Owt.

Prior to his departure, Cosloy recommended Katkin, who then headed the label from June 1990 to August 1992 and is now at Safe House Records in New York.

Since Katkin's departure, Mannwho joined Dutch East as an investor in early 1990—assumed operation of the label and other facets of Dutch East.

According to Tenenbaum, Rockville was launched in 1987 as Giant Records, an offshoot of Homestead designed to "put out the records Gerard [Cosloy] didn't like." When industry mogul Irving Azoff decided to call his Warner Bros.-funded startup Giant Records in early 1990, he bought the rights to the name from Tenenbaum, and the indie Giant was rechristened Rockville.

The money from Azoff and Warner allowed Rockville to pay off debts it had incurred in the late '80s, when it strayed from its metal and hardcore base and tried to break some acts on a mainstream level.

Upcoming from Rockville are albums by Permanent Green Light, Tacklebox, Indian Bingo, and Crush Senior, and an EP by the Aquanettas,

NICK CAVE

KIWI SCENE MAKES STRONG '93 SHOWING

(Continued from page 1)

Here is a market that has produced such internationally acclaimed bands as the Chills, the Clean, and the Verlaines; that can claim as natives Neil Finn of Crowded House and his brother, solo artist brother Tim Finn; and that boasts a strong local musical identity through its indigenous Maori population.

Yet a reading of the bare facts would say 1992 was a bad year for New Zealand's music industry. Retail music sales, measured by the New Zealand Recording Industry Assn., slipped 6.3% to \$57 million (\$103.3 million New Zealand). The closing of four stores in the 22-outlet Brashs chain—including its flagship shop in the center of Auckland—signaled the fragility of the retail scene.

Broadcasting deregulation brought intense competition and uncertainty to the radio sector. Record companies, from major label affiliates to the vital independents, all spoke of a depressed market in a country where youth unemployment was endemic. On top of it all, the Chills broke up.

Yet the past year has also seen more new local acts than ever breaking through on the domestic singles chart—50 in all, from all parts of the musical spectrum. And both major and independent labels boasted successes at the New Zealand Music Awards and on the international scene.

Warner Music New Zealand artist Annie Crummer picked up Polynesian record of the year for her soulful debut album, "Language," which went to No. 9 and spent 21 weeks on the New Zealand album chart. The debut album for the Mutton Birds on their own Bag label (distributed by Virgin) has charted for more than 40 weeks.

Internationally, a number of New Zealand acts—particularly those on



by Geoff Mayfield

AT THE ZOO: To no one's surprise, the new U2 collection, "Zooropa," debuts at No. 1 on The Billboard 200, and does so with an impressive openingweek number. The title becomes the 16th album to enter the chart in the top slot since the chart started using SoundScan data in May 1991, and of those 16, its first-week tally—in excess of 377,000 units—ranks fifth. It also stands as the 12th-highest single-week mark in the SoundScan era. U2's last album, "Achtung Baby," also debuted at No. 1; its first-week number now ranks ninth among the 16 albums that have opened in the top spot. The tally fetched by "Zooropa" is 16% greater than the one posted by the band's previous chart topper.

HEM2: The new U2 delivered a rush on older U2 titles. On The Billboard 200, "Achtung Baby" steps up 136-122 on a 4% sales gain. On Top Pop Catalog Albums, "The Joshua Tree" grows 18-12 on a 7% gain, "War" marches 45-23 on a 26% advance, and "Unforgettable Fire" re-enters the list at No. 39.

BUT SOFT: One thing U2 did not do was build sales for other artists. Volume of unit sales on The Billboard 200 is up less than 1% over the previous week. If you back out "Zooropa," sales on this week's chart lag behind last week's sum by 10%. Of the albums that appeared on last week's chart, only 24 see any kind of sales gain, and the number of bullets on The Billboard 200, 32, is a new low for 1993.

BOLL THE FILM: The standard-laden "Sleepless In Seattle" soundtrack continues to be hot and, for a second consecutive week, shows The Billboard 200's largest unit increase ... The soundtrack from box-office hit "The Firm," a variety pack that mixes original **Dave Grusin** material with songs from nonjazz artists, debuts at No. 131, and marks the first appearance of the new MCA/GRP logo on The Billboard 200.

ALSO ROLLING is the soundtrack from "Poetic Justice," a film that opens Friday (23). This week, the title flies 21 places to No. 42, on a 17% gain. That movie's release could also affect album sales for its two primary stars, Janet Jackson and rapper 2Pac (who goes by the more formal moniker Tupac Shakur in his acting career). Jackson's "Again," which will be the third single from "janet.," is featured in the film, but is not included on the soundtrack. In the last two weeks, advance publicity and promotion of the film helped 2Pac's latest album rise 90-78-72, but Interscope says his two-headed single, "I Get Around/Keep Ya Head Up," is also a catalyst.

LOVE AND MARRIAGE: If **Yanni's** well-publicized romance with Linda Evans helped build exposure for the instrumental star's recording career and it did—can all the headlines and gossip column mentions of Lyle Lovett's surprise nuptials with superstarlet Julía Roberts stoke interest in Lovett's albums? You bet. "Joshua Judges Ruth" re-entered at No. 188 last week and rises to No. 182 this week.

Reach For The STARS! MOVING? RELOCATING?

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD. the Flying Nun label—secured distribution in U.S. and Europe.

This month, a showcase tour by three of New Zealand's most popular indie label bands brings the brittle guitar rock of Straitjacket Fits, the indie-pop of JPS Experience, and chiming pop-rock of the Bats to the



CRUMMER

U.S., beginning Monday (19) in Los Angeles. The short tour has been made possible by their New Zealand label Flying Nun, Export Music New Zealand, and the band's respective U.S. labels: Arista for Straitjacket Fits, Mammoth for the Bats, and Matador for JPS Experience. It will include a New York showcase with a fourth Kiwi band, Bailter Space, on Saturday (24).

NEW OPTIMISM

In all, there's a new optimism evident in the New Zealand music business in the first half of 1993. Retail sales through May are up 14.5% over the same period last year.

Michael Glading, managing director of Sony Music NZ, attributes the recovery to a rise in the number of households now owning CD players. Five years ago, CD sales accounted for only a quarter of all music sales, with cassettes at around 60% and vinyl about 16%. But in 1992, the CD share of the market was up to 55%, with cassettes taking 38% and vinyl disappearing to fewer than 1%.

Roger Marbeck, a managing director of Marbecks Records, which owns three established and profitable record stores in Auckland, also notes the pickup in the local economy, with numerous indicators fueling confidence.

"New Zealand music, to use that corny phrase, has come of age and there has been a resurgence of interest in local product in a market which is competitive and diverse," says Marbeck.

FLYING NUN FLIES

Flying Nun, the country's leading indie label achieved an astonishing 300% sales growth in 1992 over the previous year, according to managing director Roger Shepherd. This was largely due to export sales of the label's 12-year-old catalog and licensing agreements for the four bands now on U.S. tour.

"Locally, radio has swung 'round to become more supportive, and part of our domestic success has been attributed to radio playing our music," says Shepherd.

The New Zealand market has a strong infrastructure of touring venues, magazine and newspaper support, college radio promotion, and the presence of NZ On Air, which collects revenue from broadcast licensing fees and funds videos by local artists and various programs to promote exposure of Kiwi music on commercial and college radio.

Of course, none of that infrastructure would work without musicians,

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and in that regard New Zealand has seemed unnaturally blessed these past 18 months. Artists as diverse as the indie grunge of Head Like A Hole from the capital city of Wellington, the Latin American sounds of Kantuta, and the country-flavored sounds of singer-songwriter Al Hunter have all found audiences here.

Small labels such as Pagan Records, which boasts Hunter, country band the Warratahs, roots singer Paul Ubana Jones, and the woozy pop of the Greg Johnson Set, and Tantaga Records, with its roster of Maori artists, have notched up successes as well.

The major-label affiliates have commanded the spotlight in recent months with Crummer's broad-based popular success for Warner among the most notable breakthroughs.

Warner promotion and label manager Jeremy Freeman says the company plans an Australian release for Crummer's "Language" album next month, while label mate Jan Hellriegel is already charting in Australia. Warner also has high hopes for Dave Dobbyn's new album, "Lament For The Numb," recorded in Los Angeles with Mitchell Froom.

Paul Ellis, general manager of Sony Music (NZ) Publishing, says their successes with singer/songwriter Shona Laing, who recently toured America on the college circuit with Peter Himmelman, has been particuarly encouraging. Her "New On Earth" album went gold in New Zealand (7,500 units) and was released in 22 countries. Sony also has launched a new band, the Holy Toledos, whose sound Ellis compares to "that Spin Doctors/Toad The Wet Sprocket area."

Sony also has made substantial inroads in publishing by picking up the catalogs of the Verlaines, proven hitmaking team Stanley Manthyng and Mike Caulfield, singer/songwriters Fagan and Mahina Tocker, and others. "As we all know, we have great Kiwi songwriters."

Among them, of course, is Neil Finn of Crowded House, who came back to New Zealand to record the latest Crowded House album in a house west of Auckland. The album was produced by Youth from the U.K. band Killing Joke, whose front man, Jaz Coleman, has opened his own studio in Auckland. The studio's first single was "I Only Said," by the alternative-metal band Shihad, on Wildside Records. It went to No. 3 on the New Zealand singles chart in June.

Consistent notice in the domestic market has come to indie labels such as the Southside/Wildside coupling and indie acts such as Shihad, Head Like A Hole, Dead Flowers, Moana & the Moahunters, and newcomers Emulsifier and Braintree.

MAI FM EMERGES

Within the radio market, meanwhile, one crucial new player has emerged, Mai FM, which has adopted an urban dance format and caters to the increasing number of Maori and Polynesian acts in Auckland, the world's largest Polynesian city. Mai FM is highly influential, offering an audience to small indie labels such as Tangata and Deepgrooves. It now ranks 8th in market share in a crowded radio market. While major labels have astutely

While major labels have astutely picked local pop and rock contenders, and indies nurture a core of alternative acts, Maori and Polynesian acts hold unique promise for international success. Rising acts include hip-hop outfit Upper Hutt Posse, led by Dean Hapeta, who has had considerable interest from U.S. companies for his distinctive, often politically provocative lyrics.

As always in New Zealand, artists look beyond these shores and the latest to depart is Push Push, one of the country's most successful rock bands. They plan to establish themselves in Australia by year's end after the home-market success last year of their album "A Trillion Shades Of Happy."

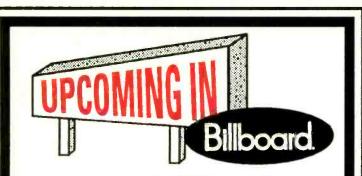
Yet other artists are coming home again. In the wake of Neil Finn's move from Melbourne back to Auckland, other bands talk of producing albums here and cutting international licensing deals rather than relocating abroad.

VH1'S FALL LINEUP (Continued from page 8)

to turn the whole notion upside down. In this equation, the film director is equal to the artist. Why be locked into a four-minute clip when people are looking for stories and different kinds of visuals?"

While Bennett would not reveal details regarding the artists who would appear in the Coppola films, he did note the network would seek out a diverse group of musicians to launch the new series.





A glance ahead at Billboard Specials

INTERACTIVE MEDIA

ISSUE DATE: AUGUST 7 CLOSED

AUDIO BOOKS

ISSUE DATE: AUGUST 14 CLOSED

SOUTHEAST ASIA

ISSUE DATE: AUGUST 21 AD CLOSE: JULY 27

ATLANTA

ISSUE DATE: AUGUST 21 AD CLOSE: JULY 27

HOLIDAY PRODUCT SHOWCASE/ CHILDREN'S ENTERTAINMENT

ISSUE DATE: AUGUST 28 AD CLOSE: AUGUST 3

IRELAND

ISSUE DATE: AUGUST 28 AD CLOSE: AUGUST 3

CD REPLICATION

ISSUE DATE: SEPTEMBER 4 AD CLOSE: AUGUST 10

MERCURY AWARDS

SSUE DATE: SEPTEMBER 4 AD CLOSE: AUGUST 10

BENELUX

ISSUE DATE: SEPTEMBER 4 AD CLOSE: AUGUST 10

RICK DEES 10TH ANNIVERSARY

ISSUE DATE; SEPTEMBER 11 AD CLOSE: AUGUST 17

CLASSICAL MUSIC

ISSUE DATE: SEPTEMBER 18 AD CLOSE: AUGUST 24

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The Billboard Bulletin...

EDITED BY IRV LICHTMAN

WHAT HATH GARTH WROUGHT?

In reaction to Garth Brooks' recent statement opposing the sale of used CDs (Billboard, July 10), Portland, Ore., retailer Music Millennium is hosting "Bar-B-Q Garth Brooks" events at West Coast retail outlets. On July 9, more than 100 people turned up at Music Millennium to have their Brooks CDs and cassettes burned in a barbecue. Owner/ GM Terry Currier is taking the event on the road July 21-28 to stores also angered by Brooks' stand. Confirmed so far are Face The Music in Eugene, Ore., July 22; Amoeba Records in Berkeley, Calif., July 23; and Ragin' Records in Fresno, July 24. Customers bringing in Brooks' product to be grilled are given \$4 for CDs and \$2 for cassettes.

LICATA TO HEAD RED

Sal Licata, industry veteran who formerly headed EMI Records, will emerge as president of Relativity Entertainment Distributing (RED), Bulletin hears ... 24-year CBS/Sony Music veteran Mike Martinovich is leaving his post as VP of marketing at Sony Nashville, a move that he says won't take place until the end of the year ... Seth Rothstein has left his post as director of PolyGram's ECM label. He can be reached at 212-962-4459.

WARNER MUSIC EARNINGS ZOOM

The Warner Music Group set earnings records for the second quarter of 1993, with \$136 million compared with \$126 million last year. Revenues for the division hit \$756 million, compared with \$729 million a year before. For six months, record results were posted in earnings (\$296 million) and revenues (\$1.5 billion). International music sales are regarded as a key component in the rosy showing.

ROB KAHANE FORMS A LABEL

Rob Kahane, the manager for such hit acts as George Michael and Morrissey, has formed a label, Acme Records. It will be handled by Hollywood Records for worldwide marketing and promotion, with WEA distribution via Hollywood's deal with Elektra. First product, due in January, is from former MCA act Lightning Seeds. Also signed is Future Primitive. Label offices are at Kahane Entertainment, Sherman Oaks, Calif.

SOMETHING NEW FROM U2

PolyGram Video announced plans at the Video Software Dealers Assn. convention for a three-track \$7.95 video single from U2, to be released Aug. 3. The video will feature an exclusive, "Love Is Blindness," and two versions of the hit single "Numb." A longform documenting the group's current concertizing could be out this fall.

THE BIG GET BIGGER

BEAT

by Fred Bronson

Also learned at VSDA, Blockbuster Entertainment and its largest franchisee of video specialty stores, Spartanburg, S.C.- based WJB Video, appear to be dividing up another franchisee, Denver-based UI Video, which has about 100 stores. Rumors of the deal were fueled by alarmed UI employees. "We're all looking for jobs," said one. Under the apparent deal, Blockbuster would acquire some 20 UI stores in Los Angeles and San Francisco; the rest of the UI chain would be acquired by WJB.

SINATRA TAPES 20-PLUS TRACKS

Bulletin hears that Frank Sinatra has recorded more than 20 songs in Hollywood for an album that will bring him back to Capitol Records (Bulletin, July 10). Along with possible duets by some major stars, 12 tracks are likely to make it to release.

FNAC SELLS MAJOR STAKE IN WEB

Owners of France's largest music chain, FNAC, have sold a controlling stake to the bank Credit Lyonnais des Eaux. It's believed that insurance company GMF, the previous owner, needed capital to cover losses in other business. Changes are thought unlikely to affect the 40-store chain.

GROWTH SLOWS IN JAPAN ROYALTIES

Japan's recession is blamed for a slowdown in the country's music royalty collections. Rights group JASRAC reports total collections were up 3% in fiscal 1991-92, to \$665.9 million, while the previous period saw a 12.6% rise.

U2 Bests Barbra For No. 1 Position

STEPHEN SONDHEIM. "Sunset Boulevard," and "South Pacific" relinquish the No. 1 position on The Billboard 200 as **Barbra Streisand's** "Back To Broadway" dips to No. 2 and U2's "Zooropa" enters at No. 1.

It's the fourth consecutive U2 album to hit No. 1, following "The Joshua Tree" (nine weeks at the top in 1987), "Rattle And Hum" (six weeks in 1988), and "Achtung Baby" (one week in 1991). It's the second time that a U2 album has begun its chart career at the top; "Achtung Baby" also entered at No. 1. Now U2 joins the Beach Boys,

Now U2 joins the Beach Boys, John Denver, Fleetwood Mac, the Blues Brothers, Bruce Springsteen, and Sade as the artists who have succeeded Streisand at the top.

U, TOO: There have been a number of British groups whose names have started with the letter U, including Uriah Heep, the Undertones, Ultravox, Unit

Four Plus Two, and the Utah Saints. Still, the oddsmakers might never have predicted that the very same week that U2 rules the album roost, UB40 would collect its second No. 1 on the Hot 100. The eight-man reggae outfit went to No. 1 in October 1988 with their cover of Neil Diamond's "Red Red Wine." Now it's back on top with a cover of an Elvis Presley hit, "Can't Help Falling In Love," from the film "Sliver."

It's the first time that someone has covered one of Presley's top 10 hits and bettered the peak position of the original song. Elvis managed to take "Can't Help Falling In Love" only to No. 2; he couldn't get past Joey Dee & the Starliters' "Peppermint Twist—Part 1"

"Can't Help Falling In Love" gives songwriters Hugo Peretti and Luigi Creatore the longest chart span of any writers in the rock era. They first went to No. 1 as co-writers of the **Tokens**' "The Lion Sleeps Tonight" on Dec. 18, 1961. With 31 years and seven months between their first and last No. 1 singles, they beat Brian Holland, who had 25 years and six months between the **Marvelettes**' "Please Mr. Postman" and **Kim Wilde's** version of "You Keep Me Hangin' On."

BYE-BYE BEN: Madonna has this week's Hot Shot

debut with the fourth single from "Erotica." "Rain" enters at No. 52. The second-highest debut is Janet Jackson's follow-up to her No. 1 single "That's The Way Love Goes." If "If" makes the top 10, it will be the shortest title in the top 10 since Prince's "7" went to No. 7 earlier this year. And if "If" can go all the way to No. 1, it will be the shortest title of a chart-topping single in the

rock era. It will break the record held by five different songs, including three that feature lead vocals by Janet's brother, Michael: "Ben," "Bad," and "ABC." The other two are "Why" by Frankie Avalon and "War" by Edwin Starr.

THEY LOVE MUSIC: The O'Jays move up five notches to No. 33 on the Hot R&B Singles chart with "Somebody Else Will." If this single is still on the chart eight weeks from now, it will mark a special anniversary for the trio: They made their debut on the R&B chart Sept. 14, 1963, with "Lonely Drifter." Actually, two of the O'Jays have known each other a lot longer than 30 years. Walter Williams and Eddie Levert met as childhood pals in Canton, Ohio, when they were six and seven years old.

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