

Billboard HOT 100 SINGLES

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

FOR WEEK ENDING APRIL 10, 1993

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				*** No. 1 ***	
1	1	1	14	INFORMER M.C. SHAN (D. O'BRIEN, S. MOLTKEE, E. LEARY)	◆ SNOW (C) (M) (T) EASTWEST 98471 5 weeks at No. 1
2	2	2	8	FREAK ME K. SWEAT, T.H. (K. SWEAT, R. MURRAY)	◆ SILK (C) (V) KEIA 64654/ELEKTRA
3	3	3	11	NUTHIN' BUT A "G" THANG DR. DRE (SNOOP)	◆ DR. DRE (C) (M) (T) DEATH ROW 53819/INTERSCOPE
4	4	6	7	I HAVE NOTHING (FROM "THE BODYGUARD") D. FOSTER (D. FOSTER, L. THOMPSON)	◆ WHITNEY HOUSTON (C) (D) (V) ARISTA 1-2527
5	5	4	17	DON'T WALK AWAY V. BENFORD (V. BENFORD, R. SPEARMAN)	◆ JADE (C) (M) (T) (V) (X) GIANT 18686
6	9	13	9	CAT'S IN THE CRADLE M. DODSON (H. CHAPIN, S. CHAPIN)	◆ UGLY KID JOE (C) (V) STARDOG 864 888/MERCURY
7	11	11	11	TWO PRINCES F. AVERSA, SPIN DOCTORS (SPIN DOCTORS)	◆ SPIN DOCTORS (C) (V) EPIC ASSOCIATED 74804/EPIC
8	15	20	12	LOVE IS (FROM "BEVERLY HILLS, 90210") G. BROWN, V. WILLIAMS, B. MCKNIGHT (TONIO K. J. KELLER)	◆ VANESSA WILLIAMS/BRIAN MCKNIGHT (C) (V) GIANT 18630
9	8	9	17	MR. WENDAL SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELOPMENT (C) (D) (T) (V) CHRYSALIS 24810/ERG
10	10	10	12	BED OF ROSES B. ROCK (J. BON JOVI)	◆ BON JOVI (C) (V) JAMCO 864 852/MERCURY
11	13	15	12	COMFORTER C. MARTIN (C. MARTIN, M. GAY, D. VAN RENSALE)	◆ SHAI (C) (D) (V) GASOLINE ALLEY 54596/MCA
12	7	5	14	ORDINARY WORLD DURAN DURAN, J. JONES (DURAN DURAN)	◆ DURAN DURAN (C) (V) (X) CAPITOL 44908
13	6	7	14	I'M EVERY WOMAN (FROM "THE BODYGUARD") N. M. WALDEN, D. COLE, R. CLIVILLES (N. ASHFORD, V. SIMPSON)	◆ WHITNEY HOUSTON (C) (M) (T) (V) (X) ARISTA 1-2519
14	14	12	11	HIP HOP HOORAY NAUGHTY BY NATURE (NAUGHTY BY NATURE)	◆ NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 554*
15	18	17	17	I GOT A MAN S. THOMAS (POSITIVE K, J. M. JOHNSON, R. BAUTISTA, B. MILLER)	◆ POSITIVE K (C) (T) ISLAND 864 305/PLG
16	16	19	10	I'M SO INTO YOU B. A. MORGAN (B. A. MORGAN)	◆ SWV (C) (M) (T) (X) RCA 62451
17	19	22	17	DITTY RHYTHM D. (FERGUSON, FERGUSON, CLARK, JOHNSON, TROUTMAN)	◆ PAPERBOY (C) (M) (T) (X) NEXT PLATEAU/FFRR 350012/PLG
18	24	32	4	LOOKING THROUGH PATIENT EYES P. M. DAWN (A. CORDES, G. MICHAEL)	◆ P. M. DAWN (C) (T) (X) GEE STREET/ISLAND 862 024/PLG
19	12	8	17	A WHOLE NEW WORLD (ALADDIN'S THEME) W. AFANASIEFF (A. MENKEN, T. RICE)	◆ PEABO BRYSON & REGINA BELLE (C) (D) (V) COLUMBIA 74751
20	17	14	18	THE RIGHT KIND OF LOVE (FROM "BEVERLY HILLS, 90210") R. NEVIL, T. FARAGHER, L. GOLDEN (T. FARAGHER, L. GOLDEN, R. NEVIL)	◆ JEREMY JORDAN (C) (M) (V) (X) GIANT 18718
21	21	21	12	THAT'S WHAT LOVE CAN DO STOCK, AITKEN, WATERMAN (STOCK, AITKEN, WATERMAN)	◆ BOY KRAZY (C) (X) NEXT PLATEAU/LONDON 857 024/PLG
22	20	18	17	FOREVER IN LOVE KENNY G (KENNY G)	◆ KENNY G (C) (X) ARISTA 1-2482
23	23	26	11	ANGEL E. ESTEFAN, JR., C. OSTWALD, J. CASAS (J. SECADA, M. A. MOREJON)	◆ JON SECADA (C) (V) SBK 50406/ERG
24	26	31	8	IF I EVER LOSE MY FAITH IN YOU STING, H. PADGHAM (STING)	◆ STING (C) A&M 0111
25	31	34	6	IT WAS A GOOD DAY D. J. POOH (ICE CUBE, THE ISLEY BROTHERS, C. JASPER, A. GOODMAN, S. ROBINSON)	◆ ICE CUBE (C) (T) PRIORITY 53817
26	22	16	22	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") D. FOSTER (D. FOSTER)	◆ WHITNEY HOUSTON (C) (V) (X) ARISTA 1-2490
27	25	24	13	REBIRTH OF SLICK (COOL LIKE DAT) BUTTERFLY (DIGABLE PLANETS)	◆ DIGABLE PLANETS (C) (M) (T) (V) PENDULUM 64674/ELEKTRA
28	28	28	9	SWEET THING M. MORALES, M. C. ROONEY (C. KHAN, T. MAIDEN)	◆ MARY J. BLIGE (C) (V) UPTOWN 54586/MCA
				*** Power Pick/Sales ***	
29	33	52	4	DOWN WITH THE KING P. ROCK (SIMMONS, MCDANIELS, PHILLIPS, PENN, RADO, RAGNI, MCDERMOTT)	◆ RUN-D.M.C. (C) (T) (X) PROFILE 5391
30	35	42	5	THE CRYING GAME (FROM "THE CRYING GAME") PET SHOP BOYS (G. STEPHENS)	◆ BOY GEORGE (C) (V) SBK 50437/ERG
31	30	30	10	MAN ON THE MOON S. LITT, R. E. M. (BERRY, BUCK, MILLS, STIPE)	◆ R. E. M. (C) (D) (V) WARNER BROS. 18642
32	34	39	6	NOTHIN' MY LOVE CAN'T FIX S. BARRI, A. FORBES, E. BEALL, T. PELUSO (J. LAWRENCE, A. FORBES, E. BEALL)	◆ JOEY LAWRENCE (C) (M) (T) IMPACT 54562/MCA
33	27	23	20	PRINCE AND THE NEW POWER GENERATION PRINCE AND THE N.P.G. (PRINCE, MCCRACKLIN, FULSON)	◆ PRINCE AND THE NEW POWER GENERATION (C) (D) (M) (T) (V) (X) PAISLEY PARK 18824/WARNER BROS.
34	29	25	22	HERE WE GO AGAIN! PORTRAIT (M. SAULSBURY, E. KIRKLANO, P. JOHNSON, S. WONDER, S. GREEN)	◆ PORTRAIT (C) (T) (V) CAPITOL 44865
35	32	29	18	HEAL THE WORLD M. JACKSON (M. JACKSON)	◆ MICHAEL JACKSON (C) (V) EPIC 74790
36	40	45	7	SIMPLE LIFE C. THOMAS (E. JOHN, B. TAUPIN)	◆ ELTON JOHN (C) (V) MCA 54581
37	41	46	8	SO ALONE G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS, J. LITTLE, E. BANKS)	◆ MEN AT LARGE (C) EASTWEST 98459
38	38	37	35	RHYTHM IS A DANCER SNAP (B. BENITES, J. GARRETT III, T. AUSTIN, D. BUTLER)	◆ SNAP (C) (M) (T) ARISTA 1-2437
39	47	54	7	LOVE U MORE SUNSCREAM (SUNSCREAM)	◆ SUNSCREAM (C) (T) (X) COLUMBIA 74769
40	43	47	14	DAZZEY DUKS PARAGON PRODUCTIONS (LASNO, CREO, TAYLOR BOY)	◆ DUICE (C) (T) TMR 3089/BELLMARK
41	37	33	26	IF I EVER FALL IN LOVE C. MARTIN (C. MARTIN)	◆ SHAI (C) (M) (T) (X) GASOLINE ALLEY 54518/MCA
42	36	27	13	GET AWAY T. RILEY, B. BELLE, T. HAYNES, B. BROWN, L. SILAS, JR.)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54511
43	44	41	29	DO YOU BELIEVE IN US E. ESTEFAN, JR., C. OSTWALD, J. CASAS (J. SECADA, M. A. MOREJON)	◆ JON SECADA (C) (D) (V) SBK 50408/ERG
				*** Hot Shot Debut ***	
44	NEW		1	WHO IS IT M. JACKSON, B. BOTTRELL (M. JACKSON)	◆ MICHAEL JACKSON (C) (M) (T) (V) (X) EPIC 74406
45	53	55	9	SUPERMODEL (YOU BETTER WORK) E. KUPPER (RUPAULL, TEE, J. HARRY)	◆ RUPAULL (C) (M) (T) (X) TOMMY BOY 542
46	50	51	8	BEAUTIFUL GIRL M. OPITZ, INXS (A. FARRISS)	◆ INXS (C) ATLANTIC 87383
47	52	48	12	I'M GONNA GET YOU A. SCOTT, BIZARRRE INC (BIZARRRE INC, TONI C.)	◆ BIZARRRE INC FEATURING ANGIE BROWN (C) (M) (T) (X) COLUMBIA 74814
48	45	40	28	RUMP SHAKER T. RILEY, D. WYNN, A. DAVIDSON, M. RILEY, T. FYFFE (DAVIDSON, WYNN, RILEY, RILEY, HOLLINS)	◆ WRECKX-N-EFFECT (C) (M) (T) (V) MCA 54388
49	54	56	7	DEDICATED R. KELLY (R. KELLY)	◆ R. KELLY & PUBLIC ANNOUNCEMENT (C) JIVE 42115/RCA

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

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"INFORMER" BY SNOW (EASTWEST) holds at No. 1 for a fifth week, continuing to gain strongly in both sales and airplay, with the largest point gain of any record on the Hot 100. Sales are now more than 120,000 units weekly. "Freak Me" by Silk (Keia/Elektra) gains strongly also, although slightly less than "Informer," so "Informer" widens its lead. "Nuthin' But A 'G' Thang" by Dr. Dre (Death Row/Interscope) slips in sales but airplay is up, so overall it holds at No. 3 without a bullet. "I Have Nothing" by Whitney Houston (Arista) holds at No. 1 in airplay and is the second-biggest point gainer on the chart, so it may challenge for the top of the Hot 100 in a few weeks.

THE BIGGEST GAINER AMONG developing records, those below No. 20, is "The Morning Papers" by Prince (Paisley Park/WB), up 14 places to No. 63. It wins the Power Pick/Airplay, with early top 10 reports, including No. 5 at WWCK Flint, Mich., and No. 7 at WVKS Toledo, Ohio. The runner-up for the airplay pick, and the second-biggest gainer below No. 20, is "Connected" by the Stereo MC's (Gee Street/Island). The combination of good airplay increases and strong early sales fuels a 17-place jump to No. 52. "Connected" is No. 1 in airplay at WNNX Atlanta, No. 2 at KRBE Houston, No. 8 at WKSS Hartford, Conn., and No. 10 at WAPI Birmingham, Ala. The third-biggest gainer below No. 20 is "The Crying Game" by Boy George (SBK/EMI Records). It has top five airplay in four markets, including Phoenix (No. 5 at KOY) and Milwaukee (No. 4 at WKTI).

MICHAEL JACKSON HAS THIS week's Hot Shot Debut with "Who Is It" (Epic). It debuts at No. 44 on airplay points alone, since the single hits stores this week. It's top 10 in airplay on seven stations already, including B97 New Orleans (No. 6), WKDD Akron, Ohio (No. 9), and FM102 Sacramento, Calif. (No. 10). Two new groups enter the Hot 100. Big Mountain, a multicultural band from San Diego, enters at No. 84 with "Touch My Light" (Quality), performed in English and Spanish. It's breaking out of California—No. 2 in airplay at Hot 97.7 San Jose and No. 4 at KBOS Fresno. H-Town, a trio from Houston, makes its Hot 100 bow at No. 91 with "Knockin' Da Boots" (Luke). The single has hometown support: No. 7 in airplay at KBXX.

QUICK CUTS: The Power Pick/Sales goes to "Down With The King" by Run-D.M.C. (Profile) for the second week in a row. The sales runner-up is "Three Little Pigs" by Green Jello (Zoo), jumping 12 places to No. 54 on the Hot 100. Sales comprise over 95% of its points, generated by MTV play and album rock airplay. Top 40 airplay is just starting... "I Feel You" by Depeche Mode (Sire/Reprise) continues to gain in top 40 airplay but it is moving backward on the Hot 100 (46-51 this week) because sales have not rebounded from its early peak at No. 14 when the group's fans immediately bought the single. The good news is that the Depeche Mode album, "Songs Of Faith & Devotion," debuts at No. 1 on The Billboard 200... "Tell Me What You Dream," by Restless Heart featuring Warren Hill (RCA), increases its point total by 23% but is caught in a chart jam and moves up only two places to No. 69.

BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	1	ALBIS	TRACY LAWRENCE (ATLANTIC)
2	14	2	THE LOVE I LOST/YOU'RE THE... SYBIL (NEXT PLATEAU/LONDON/PLG)	
3	2	4	SWEET ON U LO-KEY? (PERSPECTIVE/A&M)	
4	9	4	BOW WOW WOW FUNKDOOBIEST (IMMORTAL/EPIC)	
5	4	3	SO CLOSE DINA CARROLL (A&M)	
6	3	4	HONEY DIP PORTRAIT (CAPITOL)	
7	—	1	SILENCE IS BROKEN DAMN YANKEES (WARNER BROS.)	
8	5	5	SALLY GOT A ONE TRACK MIND DIAMOND/NEUROTICS (CHEMISTRY)	
9	—	1	SLEEPING SATELLITE TASHMIN ARCHER (SBK/ERG)	
10	6	4	GOLD DIGGIN' MC NAS-D & DJ FRED (PANDISC)	
11	11	3	IT'S MY LIFE DR. ALBAN (ARISTA)	
12	17	2	LA LA LOVE BOBBY ROSS AVILA (PERSPECTIVE/A&M)	
13	8	4	LOTS OF LOVIN' PETE ROCK & C.L. SMOOTH (ELEKTRA)	

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

LABEL EXECS SAY DIGITAL FUTURE IS WITHIN EARSHOT

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the increasing debate about the digital revolution. They argue that data-compression technology required to accomplish the change is not ready, that the record companies are unlikely to sacrifice control of their product delivered through databases, and that consumers may ultimately provide a decisive veto over electronic shopping.

Jim Dobbe, VP merchandise allocation at 314-unit, Torrance, Calif.-based Wherehouse Entertainment, says electronic delivery of musical product to consumers is unlikely "unless retail becomes stale." He adds, "Even if digital delivery exists, it's not going to replace retail. TV didn't replace movie theaters."

Russ Solomon, president of the 75-unit Tower Records chain based in West Sacramento, Calif., agrees digital delivery is "technically feasible," but he doubts whether the record companies are "really going to release the material."

SCHULHOF'S WARNING

Michael Schulhof, vice chairman of Sony USA, said at the conference that so-called digital warehouses might "undermine [the music market] by having huge libraries of information where there's no focus on individual product."

Jan Timmer, CEO of Philips Electronics N.V., had warned at the earlier National Association of Recording Merchandisers convention about the copyright mess that might ensue in the digital future (Billboard, Mar. 20).

And the Recording Industry Assn. of America is now racing to beat the new technology in trying to get Congress to adopt a performance right royalty that would reimburse record companies for broadcast, cable, and digital uses of music (Billboard, April 3).

DUB POETS EXPLORE PATOIS OF PEOPLE

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mate, cast a pall over reggae and dub poetry, as well as their shared spiritual source, the Rastafarian faith. The movements rapidly lost momentum and faded into the background of Jamaican culture.

A mid-'80s reggae renaissance brought back a revved-up version of its beat but none of its beliefs. Dancehall reggae, as its name implies, was strictly for partying.

BACK TO THE POINT

The continuing rise of dancehall's international popularity has come with rising national criticism of its negative cultural implications, and an emerging change of direction back to the point of reggae's political and positive beginning. "Dancehall will purge itself," says Afari, "and by going into the dancehall, we, the dub poets, will help to cleanse it."

Afari incorporated dancehall rhythms into his work at the suggestion of Sonic Sounds' distributor Jason Lee, who attributes dub poetry's sluggish sales to its old-fashioned sound. The artist became the first dub poet to earn the true "respect" of the dancehall "massive" (audience), plunging right into hardcore dance culture with a debut album titled "Dancehall Baptism."

Mutabaruka, who also has maintained a respectable level of street cred through his recordings and his own "conscious" sound system, acknowledged Afari's role in the re-

But it may be the consumer who has the last word in this nascent controversy.

"Collectors buy the vast amount of music out there," says Solomon. "They want a product, the retail experience. All these fancy systems will not necessarily be the fun way to buy music."

At the conference, Schulhof said, "I've never seen a computer program that deals adequately with browsing, adding, 'I'm not sure where electronic delivery leads up to, with too many choices, with creating too many markets.'"

DIGITAL SAMPLING DEVICES

But retail and label executives say they do see the value of digital technology in developing listening and product sampling devices for the store.

Robert Morgado, chairman of Warner Music Group, said at the conference that digital methods could "enable consumers to get in touch with your product through various kinds of database systems."

Blockbuster Entertainment Corp., owner of the chains Music Plus and Sound Warehouse and partner in Virgin Megastores, has said it is talking with companies about developing the technology to offer on-demand custom-made CDs in its record outlets (Billboard, Jan. 23). Spokesman Wally Knief says, "We have the technology operating in a laboratory—a prototype—environment."

Commenting on the digital downloading of music into stores, Keith Benson, CFO of Musicland Stores Corp., the nation's biggest music retailer with 1,125 stores, says, "It's something we would try as an adjunct to retailing, as a service to customers. But as something that would replace retailing, we would be doubtful. We're

not working on anything directly, but we're obviously looking at things that might involve sampling of music."

At the recent entertainment conference, co-sponsored by the investment bank Wertheim Schroder and the trade publication Variety, Morgado also voiced approval of another means of electronic delivery of music: digital cable radio, for which his company is in partnership with Sony Music (Billboard, Feb. 6).

"We see it from a music perspective as an opportunity to buy into a system that is ultimately inevitable as to how music will play out to consumers," he said. "Digital cable radio will help us get past an obvious handicap—the radio business. In radio we increasingly see formatting that is not resembling what we sell." Sony's Schulhof added that DCR is "another way to approach niche marketing."

Warner Music Group's parent company, Time Warner Inc., has been aggressively pursuing interactive multimedia services. It is installing a high-speed fiber-optic "electronic superhighway" to cable subscribers near Orlando, Fla.

'Mind' Expansion Demonstrated

NEW YORK—The nexus of interactive media and recorded music was vividly demonstrated at an industry conference here.

Using En Vogue's single "Free Your Mind" as the musical example, representatives of Microsoft Corp., the computer software company, showed how a consumer at home in front of his interactive TV set might proceed from simply viewing the video of the single to on-line ordering of good seats for the group's next concert in town.

Nathan Myhrvold, VP of advanced technology and business development at Microsoft, displayed the uses of cable-box technology at a March 23 meeting at the Hotel Pierre.

First, the TV monitor flashed the video of "Free Your Mind." Then, through application of Microsoft's modular Windows software, the lyrics to the song were called up on part of the screen, followed by the cover art on the En Vogue album "Funky Divas" and a listing of the tunes on that CD.

After that, by pressing a few more buttons, Myhrvold showed how someone could directly order a copy of the album, pick out available seats from a schematic diagram of the local concert venue and buy tickets to a show, and then call up the mailing address of the band's fan club.

Although the demonstration was live, its application is mostly theoretical at present. The record companies—not to mention the concert promoters and ticket-selling agencies—have not yet agreed to provide their products or services via electronic home delivery. In addition, the converter box, which is the device that would rest atop the TV and enable the viewer to interact with it, "needs to be designed," according to a spokesperson for Microsoft. DON JEFFREY

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"INFORMER" BY SNOW (EASTWEST) holds at No. 1 for the fourth week, with another strong increase in points—up 22%. "Freak Me" by Silk (Keia/Elektra) is gaining slightly on "Informer," with a 29% point gain, and could hit No. 1 if "Informer" falters. "Nuthin' But A 'G' Thang" by Dr. Dre (Death Row/Interscope) regains its bullet at No. 3 with an 11% gain. "Don't Walk Away" by Jade (Giant) gains almost 5% but is pushed down from No. 4 to No. 5 as "I Have Nothing" by Whitney Houston (Arista), which holds at No. 1 in airplay for the third week, jumps up to No. 4 overall on a point increase of 10%.

THE TWO BIGGEST POINT gainers on the Hot 100 are the singles by Silk and Snow. The third-biggest gainer is also the Power Pick/Airplay, for the second week in a row: "Looking Through Patient Eyes" by P.M. Dawn (Gee Street/Island). "Patient" is top five in airplay already at nine stations, including No. 1 at WCKZ Charlotte, N.C. The fourth-biggest gainer overall is this week's Power Pick/Sales, "Down With The King" by Run-D.M.C. (Profile). It zooms 19 places to No. 33, with sales comprising 76% of its points, but it is top 10 in airplay at KBXX Houston and WHYT Detroit.

QUICK CUTS: The top 25 is tightly competitive this week. As a result, several titles show growth, especially in sales, but are pushed backward. "Hip Hop Hooray" by Naughty By Nature (Tommy Boy) gains 8% but slips 12-14; "I Got A Man" by Positive K (Island) is up 6% but moves back 17-18; "Forever In Love" by Kenny G (Arista) grows by 4% but dips from No. 18 to No. 20; and "Rebirth Of Slick" by Digable Planets (Pendulum/Elektra) is up 4% but drops 24-25. Two other parts of the chart are also "tight." In the 60s, three records with 20-25% point gains move up only two places each: "Come In Out Of The Rain" by Wendy Moten (EMI), up 62-60; "What You Won't Do For Love" by Go West (EMI), up 65-63; and "Love Don't Love You" by En Vogue (EastWest), up 67-65. And in the 90s, "Who Got The Props" by Black Moon (Nervous) gains 6% but is pushed back 96-97... "Who Is It" by Michael Jackson (Epic) jumps 70-37 in monitored airplay but is not yet on the Hot 100 because it will not be commercially available until next week.

MORE QUICK CUTS: Three rap groups from the New York area make their Hot 100 bows this week: Onyx, from Queens, with "Throw Ya Gunz" (RAL/Chaos); Prince Markie Dee & the Soul Convention, from Brooklyn, with "Typical Reasons" (Columbia); and Flavor Unit MCs, from Jersey City, N.J., with "Roll Wit Tha Flava" (Epic). Robin S. from Jamaica, N.Y., also debuts on the Hot 100, with "Show Me Love" (Big Beat). It's already No. 8 in airplay at B96 Chicago... Normally, a title is removed from the Hot 100 after it has fallen out of the top 50 and has spent 20 weeks on the chart. Since "Tarzan Boy" by Baltimora (SBK) has been reissued, it will be allowed to have another 20-week run on the Hot 100, or longer if it hits the top 50 and stays there more than 20 weeks... "Good Ol' Days" by LeVert (Atlantic) jumps back up from No. 100 to No. 80 on a major sales turnaround.

MUSIC BIZ URGES CONGRESS TO ADAPT RECORDING RIGHT

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sales and unprotected distribution of records through free or nearly free home delivery of entire CDs will precipitate a rapid industry decline.

Without a remedy, Berman said, "digital delivery would siphon off and eventually eliminate the major source of revenue for investing in future recordings."

Music publishers also are concerned about the potential for lost sales in the home delivery digital age. National Music Publishers Assn. president Ed Murphy told legislators such services could mean a loss in

mechanical royalty income.

Broadcast industry opponents, who stymied attempts to have the law changed in the '70s, reiterated their long-held viewpoint that current copyright law provides an acceptable and mutually beneficial system.

National Assn. of Broadcasters president Eddie Fritts argued there is no evidence that near-future digital audio will precipitate massive home taping and keep customers out of record stores.

In his written testimony, Fritts included a list of quotes from record industry execs and performers praising the importance of radio airplay.

He also told lawmakers that "if

past experience is any guide, precious little if any of a new sound recording performance royalty would flow to artists and performers."

Ralph Oman, the Register of Copyright, and Nicholas Garnett, director general and CEO of the IFPI suggested the U.S. fashion a performance right for sound recording in its copyright law to enter the international arena on a level field.

However, Fritts said, "We believe that importing public performance rights from abroad into the United States, rights which are essentially alien to ways we have conducted business for over 60 years, would be enormously disruptive and harmful."

BONNIE BOURNE

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formed almost 50 years ago, also acquired songs by Johnny Burke and Jimmy Van Heusen, including "Swinging On A Star" and "Here's That Rainy Day." She also expanded the catalog into the choral and educational fields. To gain a stake in classical music, she acquired International Music Co.

Bourne assumed control of the company in 1957 after the death of her husband, Saul Bourne. He had formed the company in 1946 following a falling out with legendary songwriter Irving Berlin, with whom Bourne and a songplugger, Max Winslow, had formed the Irving Berlin Inc. music publishing partnership in 1919. Under terms that severed their partnership—Winslow had died earlier—Bourne, who was the company's business manager, received most of the catalog not written by Berlin himself, changing the name of the company to Bourne Music. Berlin formed another corporation bearing his name.

For a while after Saul Bourne's death, the ownership of Bourne Music was unsettled. Bonnie Bourne and her daughter, Mary E. (Beebe) Bourne, each claimed rights to run the company, as Saul Bourne's will gave each a 50% stake in the company. The matter was settled, for both tax and other business considerations, when the company was auctioned off under court auspices. The highest bidder was Bonnie Bourne.

Reconciled with her mother in the mid-'60s, Beebe Bourne went to work part-time for the company. In 1987, she began to assist her mother on a full-time basis. After her mother suffered a stroke in October 1991, Beebe Bourne took over as day-to-day head of Bourne Music.

Bourne Music, considered among the few remaining independent plums sought after by the multinational publishers, has resisted being bought out. "As the owner of the company, I intend to continue to operate this firm as an independent," Beebe Bourne tells Billboard.

Bonnie Bourne, a former Broadway performer who married Saul Bourne in 1928, was a supporter of a number of industry groups, including the Songwriters Hall Of Fame. Last year, she was given the Hall's Abe Olman Award for publisher of the year. She was active in various hospital charities as a trustee of the New York Infirmary—now Downtown Hospital—and the S.H. Bourne Foundation. Beebe Bourne is her sole survivor. A funeral service was held March 23 at the church of St. John Baptiste in New York. In lieu of flowers, Beebe Bourne has requested donations be given to Downtown Hospital.

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BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	5	TOUCH MY LIGHT	BIG MOUNTAIN (QUALITY)
2	6	3	SWEET ON U	LO-KEY? (PERSPECTIVE/A&M)
3	8	3	HONEY DIP	PORTRAIT (CAPITOL)
4	20	2	SO CLOSE	DINA CARROLL (A&M)
5	11	4	SALLY GOT A ONE TRACK MIND	DIAMOND/NEUROTONICS (CHEMISTRY)
6	13	3	GOLD DIGGIN'	MC NAS-D & DJ FRED (PANDISC)
7	12	2	MAKE IT WITH YOU/TAKE A...	ALMA (ORIGINAL SOUND)
8	25	3	LOTS OF LOVIN'	PETE ROCK & C.L. SMOOTH (ELEKTRA)
9	15	3	BOW WOW WOW	FUNKDOOBIEST (IMMORTAL/EPIC)
10	17	7	IT HURTS ME	JACCI MCGHEE (MCA)
11	19	2	IT'S MY LIFE	DR. ALBAN (ARISTA)
12	16	2	IT'S A LITTLE TOO LATE	TANYA TUCKER (LIBERTY)
13	23	2	WRECKX SHOP	WRECKX-N-EFFECT (MCA)
14	—	1	THE LOVE I LOST	SYBIL (NEXT PLATEAU/LONDON/PLG)
15	14	9	DON'T YOU WANT ME	FELIX FEATURING JOMANDA (PYROTECH)
16	21	5	CROOKED OFFICER	GETO BOYS (RAP-A-LOT/PRIORITY)
17	—	1	LA LA LOVE	BOBBY ROSS AVILA (PERSPECTIVE/A&M)
18	—	1	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
19	24	2	SHE DON'T KNOW SHE'S BEAUTIFUL	SAMMY KERSHAW (MERCURY)
20	—	1	LOVE IN THE 21ST CENTURY	GLENN FREY (MCA)
21	18	3	LOVE THANG	INTRO (ATLANTIC)
22	—	1	CAN HE LOVE U LIKE THIS?	AFTER 7 (VIRGIN)
23	—	1	BABY BE MINE	BLACKSTREET FEAT. TEDDY RILEY (MCA)
24	—	7	CHECK IT OUT	GRAND PUBA (ELEKTRA)
25	—	1	FEED THE TREE	BELLY (SIRE/REPRISE)

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

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The Next Sounds You Hear

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis with Kevin McCabe

"FREAK ME" BY SILK (Keia/Elektra) holds at No. 1 for a second week, but begins to lose both sales and airplay points. "That's The Way Love Goes" by Janet Jackson (Virgin) is far and away the biggest point gainer on the entire Hot 100 and zooms 12 places to No. 2. It's already top 10 in airplay at 36 of the 124 monitored stations for the Hot 100 and is the sixth-most-played video on MTV. It also debuts at No. 2 in sales. Jackson's single most likely will take the top spot next week.

THE SECOND-BIGGEST POINT gainer is the unstoppable "Weak" by SWV (RCA), which wins double honors as the Power Pick Sales and Airplay. "Weak" jumps 19-11 on the Top 40 Radio Monitor and debuts at No. 27 on the Top Singles Sales chart. Another strong week at radio includes No. 1 airplay at WPGC Washington, D.C., Hot 102 Milwaukee, and 92Q Baltimore. "Knockin' Da Boots" by H-Town (Luke) is the third-biggest sales gainer on the chart, fueling a 16-place jump to No. 12. "Knockin'" is No. 1 in airplay at KUBE Seattle and KBXX Houston. "Have I Told You Lately" by Rod Stewart (Warner Bros.) is the fourth-biggest point gainer overall this week due to the renewed interest in the MTV "Unplugged" version. "Have I Told You" is particularly hot at the top 40/adult stations monitored for the Hot 100. It's No. 1 at WKZL Greensboro, N.C., No. 5 at WPLJ New York, and No. 10 at WHYI Miami.

SIX NEW TITLES and one re-entry appear on the Hot 100 this week. The highest debut is New Jersey's Bon Jovi at No. 72 with "In These Arms" (Jambco/Mercury). It's already No. 4 at WPST Trenton, in the group's home state. The Geto Boys' "Six Feet Deep" (Rap-A-Lot/Priority) bows at No. 79 with strong sales and early No. 1 airplay at WCKZ Charlotte, N.C. "No Ordinary Love" by Sade (Epic) re-enters at No. 83 due to renewed strong airplays. Although it already completed a 20-week run on the Hot 100 earlier this year, it's being played as a current single again due to strong exposure in the movie "Indecent Proposal" and therefore has been allowed to re-enter the Hot 100. The first collaboration between David Crosby & Phil Collins, "Hero" (Atlantic), debuts on the chart at No. 90 with initial strong airplay in the Midwest at WKDD Akron, Ohio (No. 10), and WGRD Grand Rapids, Mich. (No. 15). "Lost In Your Eyes" by the Jeff Healey Band (Arista), "I Love The Way You Love Me" by country artist John Michael Montgomery (Atlantic), and "Give Him A Love He Can Feel" by Tené Williams (Pendulum/Elektra) all enter in the mid-90s on the Hot 100. Produced by Chicago dance maven Steve "Silk" Hurley, "Give Him" is receiving top 10 airplay at KPRR El Paso, Texas, and Power 92 Phoenix.

QUICK CUTS: Eight records make lateral moves this week despite point gains. Among them are "Ditty" by Paperboy (Next Plateau), holding at No. 10 with a 5% gain; "The Morning Papers" by Prince (Paisley Park/WB), up 8% but holding at No. 45; and "If I Could" by Regina Belle (Columbia) at No. 68 despite a 6% gain. "Dazey Duks" by Duice (TMR/Bellmark) slips one place to No. 40 even though it registered a 5% increase.

BRIGHT OUTLOOK FOR RICHARD THOMPSON'S 'DARK' BOX

(Continued from page 9)

cause I'm usually disappointed. I think, 'Is this all I've done in this many years?' Then, I think there was that good night in 1986 in Milwaukee; how come there's no tape of that?" he says. "It's kind of a naked feeling. But at the same time, I can see it as a tribute, and it's nice that someone cares so much."

Thompson admits that upon listening to the selected tracks, "I was really depressed. [Hannibal] has done a really good job; the packaging was great and it was really conscientiously remastered. I'm just a little too close to it. I just think I haven't done the good stuff yet, or I'm more excited about the upcoming stuff."

Haber laughs when asked about Thompson's reaction. "He tends to be very self-critical," he says. "Some of the stuff I wish he hadn't vetoed; others weren't that important."

KEEPING IT AFFORDABLE

Considered of utmost importance to Rykodisc was the pricing. Rykodisc deliberately kept a low \$35.98 price point in hopes of enticing not only the converted, but the curious.

"We really did all we could to make this as affordable as possible," says director of marketing John Hammond. "Instead of making it as deluxe as we could with as many bells and whistles in the packaging as some of the other sets on the market, we went in the other direction. Our ultimate goal is to make this as attractive as possible to the growing audience that may have only come to know Richard in the last few years. They may only have 'Rumor And Sigh' or gotten 'Shoot Out The Lights' because of all the great press it received."

U.K. MUSIC TRADE DEFENDS CD PRICES

(Continued from page 8)

Bates, EMI's CFO, that "prices are not constructed from the costs upward."

Other senior U.K. management, including BMG chairman John Preston, MCA managing director Tony Powell, and the BPI's director general John Deacon were seated in the gallery alongside retail chiefs, including Tower's Ken Sockolov and HMV's Brian McLaughlin. Occasionally the onlookers failed to contain their frustration at the prejudiced treatment given to the record business.

Over the three weekly sessions the committee has taken evidence from the Consumers Assn., artists managers, retailers, the regulatory authority Office of Fair Trading, and independent and major record companies (Billboard, April 24).

Although the Select Committee has no power to act, it will submit a report to the British government, making recommendations on what action to take.

The director general of the OFT, Sir Bryan Carsberg, told the committee that he had reopened his department's investigations on the music business. Last year the industry was cleared of accusations of anti-competitive practices. But Carsberg, who took over as director general last June, told the committee that he would decide within weeks whether to take the issue to the Monopolies and Mergers Commission, which has powers to act against companies.

Rose adds that releasing the set in a nonlongbox world helped control the budget. "With the demise of the longbox, we thought we could go back down to the CD jewel-box size, which allowed us to keep down the price. We concentrated on the book and the music and not the box."

Rykodisc began building momentum for the collection more than a month ago when it sent 50,000 four-color, four-page fliers detailing the set to retailers to be used as bag stuffers. In addition to using the fliers to increase excitement among consumers, the fliers were also sent to one-stops to help them in soliciting the stores they service, says Hammond.

"Our initial strategy is to maximize Thompson's base," says Hammond. "Obviously, the first level of support is from the real serious fan, who has been in the store and seen the flier and will be there on May 4. That base initially exists largely at a certain level of indie stores and small chains. But I believe we'll also have great support from the regional and [national] chains as the project builds."

Although Thompson has never been a radio regular, the label issued a seven-song sampler Rose says has been sent to selected album rock, commercial alternative, and college radio stations, as well as Rykodisc's "granola list: a combination of stations that includes some adult alternative stations and some NPR stations."

While Thompson may not be a favorite at radio, he is a critical darling. Therefore, Rykodisc is counting on strong press response to help create a buzz on the project. The label already has secured the lead review in an upcoming issue of Rolling Stone,

as well as reviews in many other publications. "When we start getting more mainstream media, we'll see more of a mainstream audience building," says Hammond. "At that point, you start getting into even more chains."

Despite Thompson's limited mass appeal, Rose says the label "had no hesitation at putting this set out. Richard Thompson could probably be considered the defining artist of the Hannibal esthetic," he says. "Obviously, we made sales projections before we embarked on this, but really all that does is establish a bottom line for getting involved in the project. . . . The whole point here is the artist has immense credibility and appeal and we've managed to package his work in an attractive way. The rest is just covering the basics."

THIRSTY EAR

(Continued from page 9)

major label." Chaos will help promote the records to adult-oriented rock and contemporary hit radio stations, and Sony's distribution system will help the product to reach the big music chains.

"Once we've secured top position in the alternative community, then Chaos can come in with their strength in promotion and marketing," says Gordon.

But he adds that a record that starts out with RED will not be moved to the major. "RED would stay for the life of that record. We won't switch in the middle of a record."

The new label is a subsidiary of Thirsty Ear Communications, which is the U.S. operating arm of U.K.-based Beggars Banquet, handling the promotion, marketing, and licensing of acts like the Charlatans U.K. and Peter Murphy. Thirsty Ear began in 1977 as one of the first alternative-rock marketing firms. In 1986, Gordon says, it "settled down with Beggars Banquet," which will operate separately from the Thirsty Ear label and will not be part of the Columbia deal. The company also has a publishing co-venture with Famous Music.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	9	2	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)
2	1	7	WRECKX SHOP	WRECKX-IN-EFFECT (MCA)
3	5	8	GOLD DIGGIN'	MC NAS-D & DJ FRED (PANODISC)
4	8	8	HONEY DIP	PORTRAIT (CAPITOL)
5	11	6	CAN HE LOVE U LIKE THIS?	AFTER 7 (VIRGIN)
6	13	2	A SONG FOR YOU	RAY CHARLES (WARNER BROS.)
7	12	6	FEED THE TREE	BELLY (SIRE/REPRISE)
8	18	3	CAN'T DO A THING (TO STOP ME)	CHRIS ISAAK (REPRISE)
9	16	4	IT'S ALRIGHT	CHANTE MOORE (UPTOWN/MCA)
10	—	1	GIRL I'VE BEEN HURT	SNOW (EASTWEST)
11	21	7	LOVE THANG	INTRO (ATLANTIC)
12	20	4	THE OCEANFRONT	TOO DOWN (DANZALOT/L.R.S.)
13	17	6	BABY BE MINE	BLACKSTREET (MCA)

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	SWEET HARMONY	THE BELOVED (ATLANTIC)
15	15	8	LOTS OF LOVIN'	PETE ROCK & C.L. SMOOTH (ELEKTRA)
16	19	2	FALLING IN LOVE	NEW BORN (RELATIVITY)
17	14	3	WHERE I'M FROM	DIGABLE PLANETS (PENDULUM/ELEKTRA)
18	22	2	CREWZ POP	DA YOUNGSTA'S (EASTWEST)
19	—	1	TRUTHFUL	HEAVY D. & THE BOYZ (UPTOWN/MCA)
20	—	1	DON'T TAKE AWAY MY HEAVEN	AARON NEVILLE (A&M)
21	—	1	WHATZUPWITU	EDDIE MURPHY (MOTOWN)
22	24	6	SHE DON'T KNOW SHE'S BEAUTIFUL	SAMMY KERSHAW (MERCURY)
23	—	3	THE THINGS THAT WE ALL DO . . .	NONA GAYE (THIRD STONE/ATLANTIC)
24	23	2	ONE WOMAN	JADE (GIANT)
25	25	3	I'M RAVING	L.A. STYLE (ARISTA)

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis with Kevin McCabe

"FREAK ME" BY SILK (Keia/Elektra) grabs the top spot on the Hot 100 this week after five weeks at No. 2 behind Snow's "Informer" (EastWest). "Freak Me," which is tops in sales (at about 100,000 units) and airplay, is likely to hold for several weeks because no challengers are within striking distance. The next bullet record, "Love Is" by Vanessa Williams & Brian McKnight (Giant), is up to No. 3 in monitored airplay but still far behind in total points.

THE HIGHEST NEW ENTRY, and possibly the next No. 1, is the new release by Janet Jackson, "That's The Way Love Goes" (Virgin), which slams onto the chart at No. 14. That's the highest debut since Madonna's "Erotica" entered at No. 13 last October. Jackson's single debuts at No. 4 in monitored airplay, with an out-of-the-box No. 1 showing at KMEL San Francisco. Five artists make their first appearances on the Hot 100. At No. 73 is "Bad Boys," the theme song to the TV show "Cops," by Jamaican group Inner Circle (Big Beat/Atlantic). "Bad Boys" already is No. 1 in airplay at KISF Kansas City, Mo., and No. 9 at WFLY Albany, N.Y. Captain Hollywood Project bows at No. 76 with "More And More" (Imago), which recently went to No. 1 in Germany. Stateside, it's already top 10 at Z90 San Diego, WWKX Providence, R.I., and B96 Chicago. 95 South, a Miami-based group named after the interstate highway, enters at No. 89 with "Whoot, There It Is" (Wrap/Ichiban). It's breaking out of Philadelphia (No. 7 at Q102) and Charlotte, N.C. (No. 9 at WCKZ). Hailing from Southern California, and new on the Hot 100, is the Pharcyde, a hip-hop group, with "Passin' Me By" (Delicious Vinyl/Atlantic); and 17-year-old Bobby Ross Avila, with "La La Love" (Perspective/A&M), produced by Jimmy Jam & Terry Lewis.

THE BIGGEST POINT GAINER is "Knockin' Da Boots" by H-Town (Luke). It jumps 26-9 on the Top Singles Sales chart, winning the Power Pick/Sales, and 43-28 overall. Seventy-five percent of its points are from sales, but it's also the third-biggest gainer in airplay points. The biggest gainer in airplay points, and second only to "Boots" in overall gains, is "Come Undone" by Duran Duran (Capitol). It has early No. 1 airplay reports from WPST Trenton, N.J., and WENZ Cleveland.

QUICK CUTS: "Show Me Love" by Robin S. (Big Beat) is among the top five point gainers again, jumping 10 places to No. 40. "Show" is particularly hot on the West Coast—No. 9 in airplay at Power 106 Los Angeles and No. 12 at KSOL San Francisco... The bottom of the chart is unusually competitive this week; as a result, "Bow Wow Wow" by L.A. rap trio Funkdoobiest (Immortal/Epic) gets pushed down to No. 94 despite a gain in points... Rod Stewart's new MTV "Unplugged" version of "Have I Told You Lately" (Warner Bros.) is completely rerecorded and thus treated as a new record on the Top 40 Radio Monitor, debuting at No. 43. The earlier album version spent 20 weeks on the Monitor... "The Crying Game" by Boy George (SBK/ERG) bullets on the Hot 100 at No. 16 because of gains on the small market airplay chart, which is not printed in Billboard.

BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	11	6	WRECKX SHOP WRECKX-N-EFFECT (MCA)		14	20	2	WHERE I'M FROM DIGABLE PLANETS (PENDULUM/ELEKTRA)	
2	—	1	IN THESE ARMS BON JOVI (JAMBO/MERCURY)		15	9	7	LOTS OF LOVIN' PETE ROCK & C.L. SMOOTH (ELEKTRA)	
3	5	3	I LOVE THE WAY YOU LOVE ME JOHN MICHAEL MONTGOMERY (ATLANTIC)		16	10	3	IT'S ALRIGHT CHANTE MOORE (UPTOWN/MCA)	
4	1	3	GIVE HIM A LOVE HE CAN FEEL TENE WILLIAMS (PENDULUM/ELEKTRA)		17	18	5	BABY BE MINE BLACKSTREET (MCA)	
5	8	7	GOLD DIGGER MC NAS-D & DJ FRED (PANDISC)		18	23	2	CAN'T DO A THING (TO STOP ME) CHRIS ISAAK (REPRISE)	
6	25	2	HERO DAVID CROSBY & PHIL COLLINS (ATLANTIC)		19	—	1	FALLING IN LOVE NEW BORN (RELATIVITY)	
7	7	3	LOST IN YOUR EYES THE JEFF HEALEY BAND (ARISTA)		20	14	3	THE OCEANFRONT TOO DOWN (DANZALOT/L.R.S.)	
8	4	7	HONEY DIP PORTRAIT (CAPITOL)		21	—	6	LOVE THANG INTRO (ATLANTIC)	
9	—	1	CRY NO MORE II D EXTREME (GASOLINE ALLEY/MCA)		22	—	1	CREWZ POP DA YOUNGSTA'S (EASTWEST)	
10	—	1	SIX FEET DEEP GETO BOYS (RAP-A-LOT/PRIORITY)		23	—	1	ONE WOMAN JADE (GIANT)	
11	12	5	CAN HE LOVE U LIKE THIS? AFTER 7 (VIRGIN)		24	21	5	SHE DON'T KNOW SHE'S BEAUTIFUL SAMMY KERSHAW (MERCURY)	
12	15	5	FEED THE TREE BELLY (SIRE/REPRISE)		25	22	2	I'M RAVING L.A. STYLE (ARISTA)	
13	—	1	A SONG FOR YOU RAY CHARLES (WARNER BROS.)						

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

SONY ESTABLISHES COLOSSAL N.Y. STUDIO FOR OWN ACTS

(Continued from page 1)

ists," says Sony Music president Tommy Mottola. "It shows the industry that we are intent and committed to the strategy of building from within, which we have done. That's why a facility like this will become a magnet for our artists."

Mottola did not disclose the cost of the studio beyond saying it was in the multimillion-dollar range. Asked whether Sony's vertical integration eased the financial burden of building the studio, Mottola says, "Certainly the fact that we are Sony didn't hurt."

Nevertheless, convincing the Sony board the project would be a good investment was "a pretty big undertaking," says Mottola. "Then to have them back you because they understand the essence of what you're trying to do is absolutely sensational."

NOT MEANT TO COMPETE

Ironically, what is being called the largest studio complex of its kind will not be used as a commercial facility, according to Mottola. "We're not going to have a problem" sustaining it, he says. "We're overbooked already."

Nor are the Sony Music Studios intended to draw business away from the top-of-the-line facilities that Sony artists have traditionally used. "The idea is not to be in competition at all with commercial studios," says Mottola.

Executives at the Hit Factory, which operates two hi-tech recording studio facilities on West 54th Street, a 42nd Street mastering facility, and a studio complex in London, declined comment. Executives at other major New York studios could not be reached by press time.

With the exception of A&M Recording Studios and Capitol Recording Studios in Los Angeles, the era of large-scale, major-label-owned facilities has long been considered a thing of the past by industry observers.

Sony hopes to make entertainment history in a site that already comes with a rich resume. Previously owned by the Fox Film Corp. and later by Manhattan Sound West and Camera Mart, the studio was used to shoot scenes for such classic films as "Miracle On 34th Street," "On The Waterfront," and "Kramer Vs. Kramer," as well as TV shows like "I Spy" and "This Is America." It also served as the headquarters for Fox's once-lucrative newsreel division.

The studio complex is the latest phase in a reorganization of Sony's main offices. In the past year, the company has relocated its Los Angeles and New York offices and refurbished its Nashville bureau.

SET FOR MAY OPENING

The five-story, 70,000-square-foot Sony complex was designed by the Dallas-based Russ Berger Design Group and wired by Sony's Systems Integration Division and David Carroll Electronics, according to Sony. It is located at 460 W. 54th St., at the corner of 10th Avenue.

The crown jewel of the complex is a 270,000-cubic-foot soundstage with a 40-foot ceiling and a 26-foot-high, three-wall cyclorama. According to Sony Music VP Al Smith, this room can handle projects ranging from the complete filming of music videos to taping and broadcasting TV concerts and shows; it can also accommodate an audio ensemble of virtually unlimited size. The room is wired for 12 video cameras and 96 microphone lines.

A smaller "insert stage," also on



The centerpiece of Sony Music Studios' mix room A is a Solid State Logic 4096G mixing console featuring SSL's Ultimater Fader Automation System.

the main floor, is wired for five cameras and 48 mike inputs; it has a 16-foot ceiling and a three-wall cyclorama.

The ground floor also comprises the following:

- Two mix rooms, the larger of which has high-ticket equipment, including a fully automated, 96-input Solid State Logic board, Genelec, ProAc, and Mastering Lab speakers, Sony 48-track digital recorders, various 24-track analog decks with Dolby SR, analog and digital mixdown machines, and a full complement of outboard gear.

- a full-fledged, medium-sized recording studio that can accommodate an eight-piece band.

- A large, full-service mastering room.

- Two identical on-line video editing rooms.

- Two off-line video editing rooms, including one that houses a Macintosh-based Avid workstation for non-linear audio and video editing.

- A TV production control room, from which images can be broadcast to networks, cable outlets, and satellite receivers.

- A camera shading room.

- An animation room.

- The Video Central machine room, which services all the video editing rooms, the TV production room, and the animation room, and provides routing capabilities for the entire facility.

Floor two contains songwriter suites equipped with computers, keyboards, and tape recorders; an artist lounge with a kitchen and video games; and administrative offices and conference rooms.

ASCAP HONORS WRITERS

(Continued from page 11)

and Dick DeBenedictis.

Honorees for most-performed TV background scores were David Kurtz, Dennis McCarthy, Earl Rose, Mark Snow, and Christopher Stone.

Other TV-theme winners included John Addison and Jeff Sturges ("Murder, She Wrote"), Michael Boyd and Gary Remal Malkin ("Unsolved Mysteries"), John Morris and Jac Redford ("Coach"), Howard Pearl ("Roseanne"), Craig Safan ("Cheers"), Jonathan Tunick ("Love And War"), and Maurice White and Verdine White ("Hearts Afire").

Mottola says the writing rooms will be used by Sony Music Publishing writers, Sony recording artists, and outside writers working on Sony projects.

The third floor—with 11 audio production studios—is designed for Sony's vast compilation and remastering activities. Eventually, this floor will include a room dedicated to the company's Mastersound reissue series.

The topmost level of the building is reserved for Sony's gargantuan audio and video library of approximately 125,000 titles, including early glass masters. During a recent tour, Smith paused to show a 1903 Edison-type-disc recording of Pope Leo XIII reading a benediction.

All of Sony's archival material undergoes constant cataloging and remastering, according to Smith.

In the basement of the new building is a research-and-development lab, two real-time cassette-duplication rooms (with 50 decks apiece), and a maintenance area capable of servicing the whole studio. Sony also plans to install a state-of-the-art MIDI room in the basement in the near future.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	16	INFORMER M.C.SHAN (D.O'BRIEN,S.MOLTKEE,E.LEARY)	◆ SNOW (C) (M) (T) EASTWEST 98471 *** NO. 1 *** 7 weeks at No. 1
2	2	2	10	FREAK ME K.SWEAT,T.H. (K.SWEAT,R.MURRAY)	◆ SILK (C) (V) KE1A 64654/ELEKTRA
3	3	3	13	NUTHIN' BUT A "G" THANG DR.DRE (SNOOP)	◆ DR. DRE (C) (M) (T) DEATH ROW 53819/INTERSCOPE
4	4	4	9	I HAVE NOTHING (FROM "THE BODYGUARD") D.FOSTER (D.FOSTER,L.THOMPSON)	◆ WHITNEY HOUSTON (C) (D) (V) ARISTA 1-2527
5	5	5	19	DON'T WALK AWAY V.BENFORD (V.BENFORD,R.SPEARMAN)	◆ JADE (C) (M) (T) (V) (X) GIANT 18686
6	6	8	14	LOVE IS (FROM "BEVERLY HILLS, 90210") G.BROWN,V.WILLIAMS,B.MCKNIGHT (TONIO K.,J.KELLER)	◆ VANESSA WILLIAMS/BRIAN MCKNIGHT (C) (V) GIANT 18630
7	9	16	12	I'M SO INTO YOU B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (M) (T) (X) RCA 62451
8	8	7	13	TWO PRINCES F.AVERSA,SPIN DOCTORS (SPIN DOCTORS)	◆ SPIN DOCTORS (C) (V) EPIC 74804
9	7	6	11	CAT'S IN THE CRADLE M.DODSON (H.CHAPIN,S.CHAPIN)	◆ UGLY KID JOE (C) (V) STARDOG 864 888/MERCURY
10	11	17	19	DITTY RHYTHM D. (FERGUSON,FERGUSON,CLARK,JOHNSON,TROUTMAN)	◆ PAPERBOY (C) (M) (T) (X) NEXT PLATEAU/FRR 350012/PLG
11	12	18	6	LOOKING THROUGH PATIENT EYES P.M.DAWN (A.CORDES,G.MICHAEL)	◆ P.M. DAWN (C) (T) (X) GEE STREET/ISLAND 862 024/PLG
12	10	11	14	COMFORTER C.MARTIN (C.MARTIN,M.GAY,D.VAN RENSAHER)	◆ SHAI (C) (D) (V) GASOLINE ALLEY 54596/MCA
13	14	14	13	HIP HOP HOORAY NAUGHTY BY NATURE (NAUGHTY BY NATURE)	◆ NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 554*
14	13	10	14	BED OF ROSES B.ROCK (J.BON JOVI)	◆ BON JOVI (C) (V) JAMBCO 864 852/MERCURY
15	24	25	8	IT WAS A GOOD DAY D.J.POOR (ICE CUBE,THE ISLEY BROTHERS,C.JASPER,A.GOODMAN,S.ROBINSON)	◆ ICE CUBE (C) (T) PRIORITY 53817
16	16	15	19	I GOT A MAN S.THOMAS (POSITIVE K.,J.M.JOHNSON,R.BAUTISTA,B.MILLER)	◆ POSITIVE K. (C) (T) ISLAND 864 305/PLG
17	15	12	16	ORDINARY WORLD DURAN DURAN (DURAN DURAN)	◆ DURAN DURAN (C) (V) (X) CAPITOL 44908
18	19	23	13	ANGEL E.ESTEFAN,JR.,C.OSTWALD,J.CASAS (J.SECADA,M.A.MOREJON)	◆ JON SECADA (C) (V) SBK 50406/ERG
19	22	30	7	THE CRYING GAME (FROM "THE CRYING GAME") PET SHOP BOYS (G.STEPHENS)	◆ BOY GEORGE (C) (V) SBK 50437/ERG
20	17	9	19	MR. WENDAL SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELOPMENT (C) (D) (T) (V) CHRYSALIS 24810/ERG
21	25	24	10	IF I EVER LOSE MY FAITH IN YOU STING (H.PADGHAM (STING))	◆ STING (C) (X) A&M 0111
22	18	13	16	I'M EVERY WOMAN (FROM "THE BODYGUARD") N.M.WALDEN,D.COLE,R.CLIWILLES (N.ASHFORD,V.SIMPSON)	◆ WHITNEY HOUSTON (C) (M) (T) (V) (X) ARISTA 1-2519
23	20	19	19	A WHOLE NEW WORLD (ALADDIN'S THEME) W.AFANASSIEFF (A.MENKEN,T.RICE)	◆ PEABO BRYSON & REGINA BELLE (C) (D) (V) COLUMBIA 74751
24	21	21	14	THAT'S WHAT LOVE CAN DO STOCK,AITKEN,WATERMAN (STOCK,AITKEN,WATERMAN)	◆ BOY KRAZY (C) (X) NEXT PLATEAU/LONDON 857 024/PLG
25	33	44	3	WHO IS IT M.JACKSON,B.BOTTRELL (M.JACKSON)	◆ MICHAEL JACKSON (C) (M) (T) (V) (X) EPIC 74406 *** POWER PICK/SALES ***
26	27	29	6	DOWN WITH THE KING P.ROCK (SIMMONS,MC DANIELS,PHILLIPS,PENN,RADO,RAGNI,MC DERMOTT)	◆ RUN-D.M.C. (C) (T) (X) PROFILE 5391
27	23	20	20	THE RIGHT KIND OF LOVE (FROM "BEVERLY HILLS, 90210") R.NEVIL,T.FARAGHER,L.GOLDEN (T.FARAGHER,L.GOLDEN,R.NEVIL)	◆ JEREMY JORDAN (C) (M) (V) (X) GIANT 1871B
28	29	32	8	NOTHIN' MY LOVE CAN'T FIX S.BARRI,A.FORBES,E.BEALL,T.PELUSO (J.LAWRENCE,A.FORBES,E.BEALL)	◆ JOEY LAWRENCE (C) (M) (T) IMPACT 54562/MCA
29	26	22	19	FOREVER IN LOVE KENNY G (KENNY G)	◆ KENNY G (C) (X) ARISTA 1-2482
30	28	26	24	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") D.FOSTER (D.PARTON)	◆ WHITNEY HOUSTON (C) (V) (X) ARISTA 1-2490
31	32	37	10	SO ALONE G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS,J.LITTLE,E.BANKS)	◆ MEN AT LARGE (C) EASTWEST 98459
32	30	36	9	SIMPLE LIFE C.THOMAS (E.JOHN,B.TAUPIN)	◆ ELTON JOHN (C) (V) MCA 54581
33	43	54	5	THREE LITTLE PIGS S.MASSY,C.J.BUSCAGLIA (GREEN JELLO,M.LEVINTHAL)	◆ GREEN JELLY (C) (X) ZOO 1408B
34	46	67	3	LIVIN' ON THE EDGE B.FAIRBAIN (S.TYLER,J.PERRY,M.HUDSON)	◆ AEROSMITH (C) (V) GEFREN 19149
35	42	52	5	CONNECTED STEREO MC'S (R.BIRCH,N.HALLAN,H.W.CASEY,R.FINCH)	◆ STEREO MC'S (C) (T) (X) GEE STREET/ISLAND 864 744/PLG
36	37	39	9	LOVE U MORE SUNSCREEM (SUNSCREEM)	◆ SUNSCREEM (C) (T) (X) COLUMBIA 74769
37	31	27	15	REBIRTH OF SLICK (COOL LIKE DAT) BUTTERFLY (DIGABLE PLANETS)	◆ DIGABLE PLANETS (C) (M) (T) (V) PENDULUM 64674/ELEKTRA
38	40	40	16	DAZZE DUKS PARAGON PRODUCTIONS (LASNO,C.REO,TAYLOR BOY)	◆ DUJICE (C) (T) TMR 3089/BELLMARK
39	36	33	22	7 PRINCE AND THE N.P.G. (PRINCE,MCCRACKLIN,FULSON)	◆ PRINCE AND THE NEW POWER GENERATION (C) (D) (M) (T) (V) (X) PAISLEY PARK 18824/WARNER BROS.
40	41	49	9	DEDICATED R.KELLY (R.KELLY)	◆ R. KELLY & PUBLIC ANNOUNCEMENT (C) JIVE 42115/RCA
41	34	28	11	SWEET THING M.MORALES,M.C.ROONEY (C.KHAN,T.MAIDEN)	◆ MARY J. BLIGE (C) (V) UPTOWN 54586/MCA
42	39	35	20	HEAL THE WORLD M.JACKSON (M.JACKSON)	◆ MICHAEL JACKSON (C) (V) EPIC 74790
43	61	91	3	KNOCKIN' DA BOOTS B.BURRELL (SHAZAM,DINO,GI,STICK,R.TROUTMAN)	◆ H-TOWN (M) (T) LUKE 461*
44	49	59	5	LOVE DON'T LOVE YOU T.MCELROY,D.FOSTER (T.MCELROY,DENZIL FOSTER)	◆ EN VOUE (C) (T) EASTWEST 98432
45	54	65	5	BUDDY X B.BEAR,J.DOLLAR,N.CHERRY (N.CHERRY,C.MCVEY,K.BARNES,J.BARNES)	◆ NENEH CHERRY (C) (V) VIRGIN 12648
46	44	38	37	RHYTHM IS A DANCER SNAP (B.BENITES,J.GARRETT III,T.AUSTIN,D.BUTLER)	◆ SNAP (C) (M) (T) ARISTA 1-2437
47	35	31	12	MAN ON THE MOON S.LITT,R.E.M. (BERRY,BUCK,MILLS,STIPE)	◆ R.E.M. (C) (D) (V) WARNER BROS. 18642
48	51	63	4	THE MORNING PAPERS PRINCE AND THE N.P.G. (PRINCE)	◆ PRINCE AND THE NEW POWER GENERATION (C) (D) (V) PAISLEY PARK 18583/WARNER BROS.

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

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis with Kevin McCabe

"INFORMER" BY SNOW (EASTWEST) and "Nuthin' But A 'G' Thang" by Dr. Dre (Interscope), both of which were on the decline last week, engineer a sales turnaround and hold at Nos. 1 and 3, respectively. "Freak Me" by Silk (Keia/Elektra) gains more than "Informer," and narrows the gap between them, but is unable to dislodge the leader. The top 10 is tightly competitive this week, with seven bulleted records. As a result, for the second week in a row, "Cat's In The Cradle" by Ugly Kid Joe (Stardog/Mercury) gains points but is pushed backward.

THE BIGGEST POINT GAINER on the chart is Michael Jackson's "Who Is It" (Epic). It debuts at No. 41 on the Top Singles Sales chart, winning the Power Pick/Sales. The runner-up for the sales award is "Three Little Pigs" by Green Jelly, formerly Green Jello (Zoo). It's up to No. 13 in sales without appearing on the Top 40 Radio Monitor yet. Ninety-five percent of its Hot 100 points are from sales, and it's apparent where those sales are coming from by referring to our new Video Monitor feature, page 36. "Pigs" is the No. 9 most-played video on MTV. Another single getting a big sales boost from MTV is "Livin' On The Edge" by Aerosmith (Geffen). It's one of the five biggest point gainers on the Hot 100, with sales accounting for 72% of its increase. A large part of those sales are due to the fact that "Edge" is the No. 1 most-played video at MTV. By contrast, it's No. 53 on the monitored airplay chart.

THERE'S A BUMPER CROP of 10 new entries on the Hot 100 this week, led by the new SWV single, "Weak" (RCA). It's an impressive debut at No. 58 for a group whose earlier single, "I'm So Into You," is still climbing the chart at No. 7. "Weak" is already No. 1 in airplay at WHYT Detroit, KBXX Houston, and WCKZ Charlotte, N.C. The four acts new to the Hot 100 are Funkdoobiest, an L.A.-based rap trio, with "Bow Wow Wow" (Immortal/Epic); Dr. Alban, a Nigerian artist based in Sweden, with his No. 1 European hit, "It's My Life" (Logic/Arista); Boss, a female rap duo based in Los Angeles, with "Deeper" (Def Jam/Chaos); and 4 Non Blondes, a female quartet from San Francisco, with "What's Up" (Interscope). "What's Up" already has seven top 20 airplay reports, including No. 13 at B97 New Orleans and No. 18 at WYHY Nashville.

QUICK CUTS: The Power Pick/Airplay goes to new artist Robin S. with "Show Me Love" (Big Beat). It jumps 17 places to No. 50, with early top 10 airplay at Power 106 Los Angeles (No. 8), KMEL San Francisco (No. 4), and B96 Chicago (No. 10) . . . "Simple Life" by Elton John (MCA) is caught in a chart jam and slips two places to No. 32 despite gaining points. It's No. 1 in airplay at four monitored Hot 100 reporters, including WABB Mobile, Ala., and WSTW Wilmington, Del. . . "Have I Told You Lately" by Rod Stewart (Warner Bros.) finally debuts on the Hot 100 after 20 weeks on the Top 40 Radio Monitor. It just hits stores as a single this week, in a new version . . . "Somebody To Love" by George Michael & Queen (Hollywood), a cover of Queen's 1976 No. 13 hit, debuts at No. 67 on the monitored airplay chart, but will not enter the Hot 100 until it's commercially available.

SHONEN KNIFE: ON THE EDGE OF A BREAKTHROUGH

(Continued from page 1)

for other Japanese artists whom record companies here have tried to sell overseas, usually in a heavy-handed, spendthrift way that makes the artist look good to the folks back home but rarely results in lasting impact outside Japan.

Shonen Knife (which translates as "little boy knife") instead has chosen a guerrilla strategy, building up credibility in Japanese, British, and U.S. circles before its major-label debut.

Although "Let's Knife" has sold only a modest 35,000 copies in the U.S. to date, a performance by Shonen Knife in February in San Francisco during the Gavin Seminar, and MTV play of the band's "Riding On The Rocket" video on "120 Minutes" has given unprecedented visibility for a Japanese act in the U.S., according to Danny Goodwin, VP of A&R at Virgin Records in Los Angeles.

The group's music is a strange but endearing amalgam of the Ramones, the Ronettes, and Shonen Knife's own comically kitsch sensibility. Over the years the band has moved from so-bad-it's-good amateurism to a more polished style, without losing its charm or sense of humor.

The Shonen Knife story begins in Osaka in the early '80s, when sisters Naoko (guitar, vocals) and Atsuko Yamano (drums, vocals) and friend Michie Nakatani (bass, vocals) got together to play music after entering the work force as "office ladies," the Japanese term for clerical staff.

They kept working at their day jobs while releasing a series of records on Osaka independent label Zero Records, which subsequently signed licensing deals with various foreign indies. Word about the band spread among indie-music fans overseas, especially after the 1991 release of "Every Band Has A Shonen Knife Who

Loves Them," a collection of Shonen Knife covers by alternative acts such as White Flag and Redd Kross.

Overseas inquiries about Shonen Knife caught the attention of Keith Cahoon, Tower Records' Far East managing director. "It's obvious that for Japanese labels, one of their greatest dreams is to find an artist who will not only sell in Japan but also in other territories," Cahoon says. "So I mentioned to a couple of [record company] people, 'Why don't you try Shonen Knife? They're very pop-sounding and they already have a following in America and Europe,' which few Japanese bands can say."

Page Porrazzo, director of the international department for Virgin Music Japan, became convinced the band had potential. "They had a unique sensibility, good songs, and the ability to appeal to people."

The band's first U.S. tour, in the summer of 1991, including a date at CBGB's in New York, resulted in an MTV news spot and coverage in The New York Times, among other media. After returning to Japan, Shonen Knife and Virgin Music signed a publishing and management deal.

The band's next break came in late November 1991, as support act on Nirvana's three-week U.K. tour. When Nirvana suddenly broke big, Shonen Knife found itself riding the Seattle group's coattails, and its single "Space Christmas" went to the top of the British indie singles chart.

Goodwin says he became aware of the band through its fans in the industry, including Thurston Moore of Sonic Youth and Kurt Cobain of Nirvana. "I had a longstanding relationship with the people from Virgin's publishing company," he says. "And when they were looking to place them in America, it was only natural

that [Virgin Records in the U.S.] work with them."

While Shonen Knife's songs generally have included some English—to the condescending delight of some critics—Porrazzo realized that to make any headway outside Japan the band had to sing in English even more. The key was preserving Shonen Knife's unique charm without lapsing into self-parody, he says.

In early 1992, the band recorded "Let's Knife," a half-English, half-Japanese album comprising new, better-recorded versions of old Shonen Knife songs. The album has sold 50,000 units since its release in Japan on MCA Victor last August, and 30,000 in Europe since Creation Records released the English-language version in December 1992.

As word of the band continues to spread, it remains to be seen whether Shonen Knife can move beyond being a cult favorite and media darling.

The band members play their own instruments and Shonen Knife is not a novelty band, insists Porrazzo. As proof, he cites the deeper meanings contained in Naoko (aka Nancy) Yamano's seemingly innocuous ditties. For example, "Twist Barbie" from "Let's Knife" is, on the surface, a paen to the Barbie doll, but it is also an ironic comment on the way Asian women are confronted by Western concepts of female beauty.

Porrazzo says Shonen Knife's next album, tentatively titled "Rock Animal," will comprise all-new material and should be out by early fall. It is expected to be a simultaneous release worldwide.

"My feeling is that the best way to promote them is to make their record as accessible to fans as possible," says Goodwin. "Anything contrived, and the core fans would smell a rat."

DOUG CAMERON SUES NARADA

(Continued from page 9)

California statute. Cameron contends that Narada breached its contract with the artist, therefore, he had the right to terminate the contract, which he did Dec. 1, 1992. Narada denies any such breach, and says that Cameron is still exclusively signed to the label.

Cameron's suit alleges that Narada breached the contract by refusing to allow the artist to record his third album pursuant to the agreement, as well as by "failing to negotiate in good faith with the plaintiff with regard to the recording process for the third album . . . and by intentionally preventing plaintiff from earning a living at his profession as a recording artist." Because of these breaches, Cameron alleges his existing recordings have received reduced radio play, his reputation has been harmed, and his ability to earn a living from concerts has been hurt. He is asking for no less than \$100,000 in damages on this action.

Cameron also claims that Narada willfully committed fraud against the artist by luring him into giving the label a song for free for inclusion on a Christmas album. According to the suit, in exchange for the song, Narada said it would pay Cameron the \$14,000 advance owed to him for the third album, and would allow him to record the project.

Cameron delivered the Christmas song, pursuant to the conditions. However, the suit alleges, "In truth, and in fact, Defendant has no inten-

tion of allowing Plaintiff to record the third album . . . no intention of paying Plaintiff the \$14,000 advance due with regard to said third album and had no intention of fulfilling its obligation under the Agreement."

According to Cameron's attorney, Gerald B. Weiner, "Our immediate

goal is to have a court tell us that Narada cannot get an injunction so Doug can sign with another label and get on with his career while the rest of the lawsuit wends its way through the court."

Narada's attorneys declined to comment on the case.

PROMOTIONS TIE IN TO CREDIT CARDS

(Continued from page 9)

manner." Motown director of special markets and business developments Candace Bond adds that Ross' 25-and-older fan base "is a perfect fit with American Express cardholders. People in that age range frequent retail less and less, and this is a way to augment retail."

Similarly, Capitol and the L.A.-based Direct Music Marketing plan to direct-market Capitol titles to Visa and MasterCard cardholders through two different programs.

Up to 13 Capitol titles, including current releases by Paul McCartney and Duran Duran, boxed sets by Frank Sinatra and Nat King Cole, and best sellers such as Pink Floyd's "Dark Side Of The Moon," will be offered to Visa cardholders from July through September. Direct Music Marketing, a CEMA account, will offer the titles to cardholders at a discount through an 800 number.

In addition, MasterCard members will be able to purchase the Sinatra

box, which features three cassettes or CDs, at a reduced rate of \$24.98 for cassettes and \$29.98 for CDs from June through September. Capitol and Direct Music Marketing have another promotion planned with MasterCard for the Christmas season.

Although such direct-marketing programs can raise the ire of retailers, Capitol marketing manager Scott Young and PDE's Scher say it actually may prove beneficial.

"This is a tremendous set-up for retailers," Scher says. "We have made 8 million to 9 million potential consumers aware of [the Ross] project. That, to a large degree, will spur retail. It's almost like test marketing. It gets a certain number of pieces of product in people's hands and gets the buzz going."

Young adds that there is some evidence that such promotions also work as advertising. He says, "The consumer might not order it from the mail, but they might go into a record store and buy it."

BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	15	2	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)
2	8	4	LA LA LOVE	BOBBY ROSS AVILA (PERSPECTIVE/A&M)
3	—	1	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT (IMAGO)
4	2	6	HONEY DIP	PORTRAIT (CAPITOL)
5	16	2	I LOVE THE WAY YOU LOVE ME	JOHN MICHAEL MONTGOMERY (ATLANTIC)
6	21	2	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICIBAN)
7	24	2	LOST IN YOUR EYES	THE JEFF HEALEY BAND (ARISTA)
8	5	6	GOLD DIGGIN'	MC NAS-D & DJ FRED (PANDISC)
9	13	6	LOTS OF LOVIN'	PETE ROCK & C.L. SMOOTH (ELEKTRA)
10	14	2	IT'S ALRIGHT	CHANTE MOORE (UPTOWN/MCA)
11	22	5	WRECKX SHOP	WRECKX-N-EFFECT (MCA)
12	6	4	CAN HE LOVE U LIKE THIS?	AFTER 7 (VIRGIN)
13	19	2	PASSIN' ME BY	THE PHARYCDE (DELICIOUS VINYL)
14	—	2	THE OCEANFRONT	TOO DOWN (DANZALOT/I.R.S.)
15	23	4	FEED THE TREE	BELLY (SIRE/REPRISE)
16	—	1	WANNAGIRL	JEREMY JORDAN (GIANT)
17	12	4	LOVE IN THE 21ST CENTURY	GLENN FREY (MCA)
18	17	4	BABY BE MINE	BLACKSTREET (MCA)
19	18	2	THE THINGS THAT WE ALL DO . . .	NONA GAYE (THIRD STONE/ATLANTIC)
20	—	1	WHERE I'M FROM	DIGABLE PLANETS (ELEKTRA)
21	—	4	SHE DON'T KNOW SHE'S BEAUTIFUL	SAMMY KERSHAW (MERCURY)
22	—	1	I'M RAVING	LA STYLE (ARISTA)
23	—	1	CAN'T DO A THING (TO STOP ME)	CHRIS ISAAK (REPRISE)
24	25	5	IT'S A LITTLE TOO LATE	TANYA TUCKER (LIBERTY)
25	—	1	HERO	DAVID CROSBY & PHIL COLLINS (ATLANTIC)

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

Country Keeps Kickin' With 5 Sign-Ons; KQLZ Goes AC; Joyner Joyning ABC

IT'S BEEN A GREAT WEEK for country, which got five new sign-ons.

After a week of stunting as the all-Garth Brooks-formatted "W-Garth," top 40 WRBQ-FM (Q105) Tampa, Fla., flips to country. Plans had been in the works for Q105 to bury the hatchet with crosstown rival WFLZ (Power 93) by having WFLZ simulcast on Q105 while the station readied its jump to country. But that deal fell through. Q105 PD Brian Thomas and the staff remain.

Also debuting after an all-Garth Brooks stunt is new country outlet KCMQ Columbia, Mo., which was previously top 40. The station is now known as "Kix 96.7." The switch follows a local marketing agreement with crosstown country outlet KCLR-FM.

In Akron, Ohio, WQMX flips from AC to country. PD Steve Cherry remains in that capacity, but moves to mornings replacing the exiting Churk Abel and Lucy Otto. He is paired in mornings with former weekender Kathy Cistone. Evening jock Dancin' Danny Wright also exits. Cherry is looking for T&Rs for the vacant afternoon and night jobs.

After years of having no country station, Syracuse, N.Y., suddenly has three FM country outlets. Last November, WTKW became the first. Now, WRIP and WKFM are country. WRHP flipped from easy listening April 5; WKFM from classic rock on the 7th.

WRHP's staff consists mainly of staffers who used to work at its AM sister station, WHEN, before it segued from full-service AC to N/T last month. Chris Davis, former WHEN PD/afternoon jock, is now WRHP's PD and morning host. Other AM alum include Chris Weidman in middays and Lara Mosby in overnights. Gary Nolan arrives from WVOD Manteo, N.C., and Dave Charles remains as the lone hold-out from the easy listening days. WRPH, now known as "New Hot Country 108," is in the process of changing its calls to WIEN-FM.

Across town, WKFM's being run through an LMA/option-to-buy deal with WSYR. WSYR PD Allen Furst oversees both stations. WKFM is running without jocks for the first week or so and has applied for new calls to go along with its "B104" tag.

Meanwhile, most of the old WKFM classic-rock staff has moved *en masse* down the road to WKGW Utica, N.Y., which dropped its AC format in favor of classic rock. Former WKFM PD Brian Illes is consulting the new station, but current PD Steve Holsten remains. He is the sole WKGW staffer to do so. When WKFM drops its calls, WKGW may pick them up.

In other news, Billboard's Washington, D.C., bureau chief, Bill Holland, reports the FCC has told EZ Communications it will hold off renewal of its license for WBZZ (B94) Pittsburgh pending the outcome of a comparative hearing with challenger Allegheny Communications Group beginning with filings April 25. However, most of the charges Allegheny brought against the station have been dismissed by the commission, particularly charges of "news distortion" and "bimbo" sex dis-

crimination incidents involving former newscaster Elizabeth Nelson Randolph, and a charge on indecency, about which the commission found no complaints.

The commission said Allegheny was not trying to "profiteer" by accepting an earlier settlement with EZ, and in spite of dismissal of some charges, the commission wants to allow "both parties to be heard," and called for the hearing.

WITZ (Z100) New York GM Alan Goodman says the station will file a complaint against WKSZ Philadelphia, which is also using the "Z100" handle



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

that WHTZ claims to have trademarked (Billboard, April 10). Goodman says "it's a clear violation" and that he is "moving aggressively to defend a very important asset of Z100."

Former FCC chairman Robert E. Lee, 81, who served as an FCC commissioner for 28 years and, at retirement, was the longest-serving commissioner on any federal agency, died April 6. He served as a communications consultant after leaving the commission. The FCC released a formal announcement citing Lee's "extraordinary contributions" during his years on the commission from 1953-81.

PROGRAMMING: KQLZ TAKES IT EZ

KQLZ Los Angeles flips from its most recent album/modern rock hybrid format to AC KXEZ (EZ 100.3) as part of an LMA with Viacom International, owner of crosstown AC KYSR. The KXEZ call letters were previously assigned to KYSR. KQLZ PD Greg Stevens and the staff are out.

The LMA is the first step in Viacom's \$40 million acquisition of KQLZ (Billboard, April 10). Viacom VP Bob Griffith is overseeing the station.

WUSN (US99) Chicago PD J.D. Spangler is upped to the new position of general program manager and will devote more time to his morning show. Reporting to him as the station's new PD will be WCHY Savannah, Ga., PD Dean McNeil.

Marketing director Scott Strong has been upped to PD at KUSA/KSD St. Louis. He replaces former AM PD Bill Coffey and former FM PD John McCrae, who exit ... KEZK-AM St. Louis flips from a simulcast of AC KEZK-FM to sports talk. Bob Birch remains as PD of both stations.

WMMS Cleveland has terminated its evening modern-rock show. It has also weeded out alternative-leaning acts (e.g., Screaming Trees) during the day and is concentrating on its album-rock roots, according to PD Mi-

chael Luczak ... Former KHOW Denver PD Dave Taylor joins KSKS Fresno, Calif., as PD/afternoons, replacing Mike Brady, now at crosstown KNAX.

Jim Murphy has been named PD at WQFM Milwaukee, replacing J.T. Stevens, who exits. Murphy was most recently GM of WLYT Boston. Also, the station has just launched a new morning show, "M.C. and Those Sports Guys," to replace John Morril. The morning team is made up of radio novices, including a TV lottery host, a student, and a mailman.

Former children's formatted KIDZ Kansas City, Mo., is back as KJLA-AM, a Satellite Music Network "Stardust" affiliate. Former KIDZ manager Lea Ross is OM ... WCNT Charlotte N.C., which had been silent, returns to the air as a Unistar "CNN Headline News" affiliate under the new calls WCNV.

KPEZ Austin, Texas, PD Doc Phillips exits and is replaced by John Roberts, last at WAFX Norfolk, Va. ... Don "Early" Allen takes over as PD at WHYZ Greenville, S.C. He most recently was doing P/T work at WBLK Buffalo, N.Y. Allen replaces Earl Boston, now at WUSS Atlantic City, N.J.

KSSN Little Rock, Ark., PD/afternoon jock Don Moore exits ... Former KNCI Sacramento, Calif., MD Jim Dorman joins KMIX Modesto, Calif., as PD, replacing Ed Nickus, who remains for middays.

Urban WQFX-FM Biloxi, Miss., has entered into an LMA/option-to-buy deal with crosstown WXLX. WQFX-FM flips to classic rock. Meanwhile, market veteran Rip Daniels has acquired a CP for 94.5 and plans to sign on the station with an urban format in about a month.

WW1 is set to debut two new country programs: the weekly "Country's Cutting Edge" and the daily "Country Star Trax" ... Unistar Radio Networks is shooting for a spring launch date for syndication of WFAN New York morning man Don Imus. WJFK Washington, D.C., midday host G. Gordon Liddy's show will be available from Unistar starting Thursday (15).

Andrew Shearer joins WCZN suburban Philadelphia as OM. The station recently flipped from country to adult standards. Shearer previously was with Workforce Radio.

PEOPLE: ABC GROUNDS JOYNER

After much on-again/off-again dancing, ABC Radio Networks has finally landed "fly jock" Tom Joyner to host a morning show beginning in January 1994. The show will be offered as a separate syndication package rather than as part of SMN's "The Touch" format, as expected. However, it will be available to interested "Touch" affiliates.

Joyner's previous syndication deal was with Ron Cutler Productions, which distributed the show "On The Move" via the CBS Radio Networks. That deal expires Dec. 31.

The show will originate from ABC's Dallas studios. The network also has plans for Joyner to do other longform and feature programming.

Now that Howard Stern nemesis John DeBella has moved his show

newsline...

HARVEY WELLS has been upped from GM to VP/GM at Diamond Broadcasting's WSCR and WXRT Chicago. Also, Seth Mason has been upped from VP to executive VP at Diamond.

MATT MILLS is out as GM at Paxson Broadcasting's Orlando, Fla., stations, including WMGF, WVRI, WPRD, and WWNZ-AM-FM.

ROGER STOCKTON takes over as GM at WMFR Greensboro, N.C., replacing Bill Johnson. Stockton previously was GM at crosstown WJMH before exiting radio for a year.

ROD KREBS, GM of KRMG/KWEN Tulsa, Okla., adds VP duties at parent NewCity Communications.

KVI/KPLZ Seattle have been sold from Golden West Broadcasters to Fisher Broadcasting, owner of crosstown KOMO, for an undisclosed price.

from mornings to afternoons at WMMR Philadelphia, Stern has decided to torment DeBella by rebroadcasting his morning show in afternoons at his Philly affiliate, WYSP, according to WYSP PD Tim Sabean. Current WYSP afternoon host Ed Sciaky will move to middays, Sabean says.

Ex-WYNF Tampa, and WDIZ Orlando, Fla., morning men Ron Diaz and Ron Bennington have inked a deal to air their morning show on three of Paxson Broadcasting's Florida stations: WZTA Miami, WAlA Jacksonville, and WVRI Orlando. To make room for the duo in mornings, WZTA's Kimba moves to afternoons, WAlA PD Craig Williams relinquishes his shift, and WVRI's Spector & Cross step aside. Bud Paxson says no one will be let go by the moves. He also says WVRI will be changing its AC format to accommodate the new morning team, who are best known as rock jocks.

KZLA Los Angeles morning man Ken Cooper exits and is looking for a new opportunity. Reach him at 805-286-9133 ... Former KNBR San Francisco traffic reporter Carita Rios joins crosstown KSOL (Wild 107) as ND/morning newscaster.

Former KLOL Houston afternoon host Cindy Spicer (aka Alison Mars) joins KGB San Diego for that slot, replacing Sue Delaney, now at WYNF Tampa, Fla. ... KVRV Phoenix research director Dave Cooper is upped to MD, replacing Jon Zellner.

The Chicago Sun-Times reports WGN night host Big Al Lerner will exit before the end of the year and that former WJPC Chicago morning host Deserie McRay joins WJZZ Philadelphia ... The Washington Post reports that former Air Force entertainer Lorna Newton joins WMMJ as morning sidekick and that WLTT afternoon host Dave Adler and evening host Al Santos are out.

KKRZ Portland, Ore., P/T jock Stephanie Steele is upped to music assistant ... Scott Johnson, from KCCQ Ames, Iowa, joins KCFX Kansas City, Mo., for nights. He replaces Carla Rasyek, now at KFPX Santa Rosa, Calif.

KZHT Salt Lake City weekender Aaron Steele moves to nights, replacing Monkey Boy, now at WEZB (B97) New Orleans ... Kevin Karlson and Pete McKenzie join WIOT Toledo, Ohio, for mornings from KAYI Tulsa, Okla. WIOT's morning shift had been open since Jeff Lamb and Mark Benson departed in January.

WILN Panama City, Fla., MD/mid-

day jock Chazrin Blake joins WFME Baton Rouge, La., as MD/middays, replacing former MD/afternoon jock Rick Lovett. APD Shadow B. Cruise moves from middays to afternoons.

At KIOC (K106) Beaumont, Texas, John Trapani has been upped to APD/MD/marketing director following the departure of Pam Pace. Ken Rojas (aka Chris Chambers) exits Metro Traffic for middays/promotion director duties at KIOC. Late-night jock Shon Hodgkinson (aka Skid Marxx) exits for middays/promotion director duties at KPRR El Paso, Texas. KIOC PD Mark Landis is looking for a morning newscaster/sidekick. Send T&Rs and pics.

Jessica Ettinger joins WBBR New York as director of marketing and creative services. She formerly was manager of network programming at ABC Radio Networks and P/T jock at WLTW New York ... Molly DeJesus Sandberg joins WTMX Chicago as promotion director from local agency PS Productions.

KKZZ Spokane, Wash., promotion director Jennifer Nichols joins KZOK Seattle for that position, replacing Dana Morrow, who exits ... KJYO Oklahoma City midday host Ric Reece adds promotion director stripes.

Amy Henry, who previously ran her own marketing firm in town, joins WNNX (99X) Atlanta as director of marketing and promotions, replacing Tobi Gerson. Assistant promotions manager Anne Marie Begley is upped to assistant director of marketing and promotions.

WBLN New York's Hal Jackson has expanded his "Sunday Classics" show to nine hours. The septuagenarian now hosts the weekly show from 8 a.m.-5 p.m. It previously had ended at 2 p.m. Jackson also is group chairman at WBLN parent Inner City Broadcasting.

Susan Browning is upped from P/T to nights at WFAS-FM White Plains, N.Y., where she is now known as Kelly Evans ... Former KEDG Las Vegas weekender Jon Jacobs (aka Jay Stevens) is looking for a full-time urban or top 40 gig; call 702-373-3958 ... Former WDFX Detroit late-night jock Joe Bove joins WVIC Lansing, Mich., for weekends.

KTWV (The Wave) Los Angeles morning host Randy Thomas was the first woman ever to voice the Academy Awards telecast, which aired March 29. She is also the voice of the ubiquitous "Hooked On Phonics" spots.

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

"THAT'S THE WAY LOVE GOES" by Janet Jackson (Virgin) holds at No. 1 for a fourth week by a huge margin, with another increase in monitored airplay. Single sales are down, however, due in part to Jackson's No. 1 album debut. "Knockin' Da Boots" by H-Town (Luke) holds at No. 3 with airplay point gains exceeding sales point gains for the first time. It's too far behind "That's The Way" in total points to challenge for No. 1 yet. "Weak" by SWV (RCA) is bulleted at No. 4 overall, and jumps 8-4 on the Top 40 Radio Monitor due to the increasing airplay at the monitored top 40/mainstream stations.

THE BIGGEST POINT GAINER, by far, on the entire chart is "Dre Day" by Dr. Dre (Death Row/Interscope). It explodes 42-9 on the Top Singles Sales chart, fueling a 31-place jump on the Hot 100 to No. 17. It would win the Power Pick/Sales for a second week if it had not landed in the top 20 so quickly. Airplay is strong at the top 40/rhythm-crossover stations, including No. 8 at WHTY Detroit, No. 9 at KSOL San Francisco, and No. 10 at FM 102 Sacramento, Calif. This week's Power Pick/Sales, "Whoomp! (There It Is)" (Life/Bellmark), by Tag Team, zooms 23 places to No. 43 on the Hot 100. 67% of its points are from sales. "Whoomp!" also is No. 1 in airplay at WPGC Washington, D.C., for a second week. Also among the biggest gainers is UB40's cover of Elvis Presley's "Can't Help Falling In Love" (Virgin), which wins the Power Pick/Airplay this week. It's top 10 in airplay at Power 106 Los Angeles and B97 New Orleans.

THE HIGHEST NEW ENTRY also is a cover, of Barry White's "Can't Get Enough Of Your Love," by Taylor Dayne (Arista). It bows at No. 62, aided by a 31-place jump to No. 35 in monitored airplay. Freedom Williams, the ex-rapper from C&C Music Factory, enters at No. 90 with his first solo release, "Voice Of Freedom" (Columbia). Initial airplay includes HOT 97 New York, WXKS Boston, and B96 Chicago. "Something's Goin' On" by Detroit quartet U.N.V. (Maverick/Sire/WB) debuts at No. 94 with early airplay at KMEL San Francisco and WIOQ Philadelphia.

QUICK CUTS: Three titles rebulet this week due to strong monitored airplay: "I'm Gonna Get You" by Bizarre Inc featuring Angie Brown (Columbia) moves 53-51 in its 20th week on the chart. It initially started at select top 40/rhythm-crossover stations and just now is starting to build at the mainstream stations. It's top 20 in airplay at KIIS Los Angeles, KRBE Houston, WKSS Hartford, Conn., Q106.5 St. Louis, and others. "Tap The Bottle" by Young Black Teenagers (Soul/MCA) rebullets at No. 67 in its 14th week. It's No. 13 in airplay at B96 Chicago. "I See Your Smile" by Gloria Estefan (Epic) has 16 weeks on the chart and is bulleted at No. 76. "Girl U For Me" by Silk (Keia/Elektra) jumps 60-49 on the Top 40 Radio Monitor but will not be commercially available until next week, thereby being ineligible to debut on the chart this week. "If I Could" by Regina Belle (Columbia) rebullets at No. 52 due to a significant sales gain.

ALTERNATIVE TOURS CREATE A THREE-RING CIRCUS

(Continued from page 12)

concourse of carnival games, local talent, and other cultural attractions, many of which are culled from indigent businesses and socio-political organizations.

Shows in Stowe, Vt., and Saratoga, N.Y., will include a special appearance by the Allman Brothers, while gigs in Middleton, N.Y., and Richmond, Va., will feature Phish.

Venues range from 3,850 to 21,750 seats, with tickets priced at \$12-\$25. Dates are scheduled through Aug. 15.

The 1993 tour is an extension of an experiment last summer, launched by Blues Traveler manager David Frey, who booked a loosely knit series of less than 10 dates based on the availability of like-minded acts such as the Spin Doctors, Phish, and Bela Fleck & the Flecktones.

Creating an eight-hour core package in which the whole is greater than the sum of the parts was more desirable than spending the summer opening for a major headliner, Frey says. "We could have made more money as an opening act," he says, "but this is what we wanted to do."

H.O.R.D.E. inevitably will be compared with Lollapalooza, and the possibility exists that the two shows may cannibalize one another's ticket sales. But that's not an issue for Barry Fey, of the Fey Concert Co. of Englewood, Colo., which is promoting both gigs simultaneously. Lollapalooza hits Englewood's Fiddler's Green June 26, while H.O.R.D.E. comes to Denver's Red Rocks for two dates July 2 and 3.

"The timing hasn't caused any problems so far," Fey says, noting that Lollapalooza was close to a sell-out some two days after tickets went on sale. Close to half of the H.O.R.D.E. tickets were sold more than a month before the date. "When you get shows of this caliber, you take them when you get them," Fey adds. "These shows sell because there's quality out there."

Adds promoter Army Granat of Chicago's Jam Productions, "These shows are like having a fine European sit-down dinner as opposed to eating at Denny's. You go for the atmosphere."

But for those seeking the more tra-

ditional concert experience, the hottest alternative ticket clearly will be the Spin Doctors tour, which is presented by MTV's "Alternative Nation" program. Supporting acts include Soul Asylum and Screaming Trees. The tour officially kicks off June 9 in Memphis and is set to wrap Aug. 30 in Las Vegas.

The high-visibility shed tour will be supplemented with extensive cross promotion on MTV, including the broadcast of a "Past, Present, And Future" special about the Spin Doctors, and timely airing of Soul Asylum's "Unplugged" performance, which debuts Wednesday (2). In addition, MTV will lens a series of vignettes from the Memphis dates.

The Spin Doctors tour appeals to a wider demographic than its more alternative counterparts, says Rick Krim, MTV's VP of music and talent. "This tour is more mass appeal than strictly alternative," he says. "The Spin Doctors have gained mainstream acceptance and Soul Asylum is well on its way. People who wouldn't go to Lollapalooza would go here."

PIANIST HORSZOWSKI DIES AT AGE 100

(Continued from page 14)

are on Elektra/Nonesuch (Beethoven, Chopin, Debussy, Bach, and Mozart). That label has no plans for additional releases. There are a number of Marlboro Festival reissues on CBS/Sony, which said it will "definitely not" issue any more Horszowski material in the coming year.

However, there are some collaborative pieces (Mozart, Schubert, Schuman), recorded in the '50s, in the 12-CD Pablo Casals edition slated for October release on Sony.

In January, Vanguard reissued its 1981 recording of the Bach "Well-Tempered Clavier" on CD. Pearl, distributed by Koch, plans to augment its current Horszowski material with a two-disc set of never-before-issued live recital dates, slated for fall release. Recorded from the early '50s through the late '80s, the repertoire includes the Bach English Suite No. 3, several Beethoven sonatas and Chopin's "Bolero." Some concerto discs also are under consideration. On the Music & Arts label, also distributed by Koch, a single CD will be issued in the fall, says GM Fred Maroth. Among the ensembles represented on the disc is the old Budapest Quartet.

Born in Lvov, Poland, on June 23, 1892, Horszowski made his formal debut in Warsaw in 1901, playing a Beethoven concerto. In 1906, after touring Europe and South America, the 14-year-old pianist made his U.S. debut in Carnegie Hall. It was the same year the American audiences heard for the first time Josef Lhevinne, Artur Rubinstein, and Alexander Scriabin.

A man of superior intellect—he was said to read in five languages—Horszowski stopped performing in 1911 to augment his musical studies with art history, literature, and philosophy. It was Pablo Casals who convinced him to return to the concert stage full-time. Casals was a frequent chamber-music partner, and their recordings of Beethoven and Brahms cello sonatas in the '30s launched Horszowski's recording career.

Some have said that Horszowski's talents were best suited to chamber

playing, something he did a great deal from the '40s through the early '70s. Aside from Casals, his partners included violinists Joseph Szigeti and Alexander Schneider; violist Lillian Fuchs and Walter Trampler; and clarinetist Reginald Kell. In the '40s and '50s, he played with Schneider, Milton Katims, and cellist Fred Miller as the New York Quartet.

Horszowski was held in high regard by his colleagues, including Arturo Toscanini, with whom he appeared in 1906 and continued to work with until 1953, and pianist Rudolf

Serkin, who brought him onto the faculty of the Curtis Institute on Music in 1942. As a teacher, he was widely admired and loved; Murray Perahia, Peter Serkin, Andras Schiff, and Richard Goode are among his better-known students.

Horszowski married pianist Bice Costa in 1981 when he was 89. It was his first marriage. A laserdisc on his life and work, made by the Japanese firm TV Man Union Inc. and featuring footage from his last Carnegie Hall concert (April 23, 1990), is thus far available in Japan only.

CES TO EXAMINE MANY FACETS OF MULTIMEDIA

(Continued from page 11)

about technology and advancements, but nobody can play full-motion video with digital sound and we can—and we're going to make a lot of noise about it," says the Philips spokesman.

On the games front, Sega promises to make in-home virtual reality an actuality with a 360-degree 3D game system it will unveil at the show. A Sega Genesis add-on called the Activator also will be introduced, allowing the player to control the action through body movements.

Sega also will be offering first-ever peeks at two film-related games, "Jurassic Park" and "Aladdin." Walt Disney Home Video and Sega have scheduled a joint press conference Friday (4) to discuss the simultaneous release and joint marketing efforts for the Sega Genesis game and the "Aladdin" home video, due at sell-through pricing Oct. 1 (Billboard, May 1).

SEGA, DISNEY CROSS-PROMOTION

Sega and Disney are expected to aggressively co-promote each other's titles, with some sources speculating the home video could feature a commercial for the game.

Another multimedia entry to be on display is Pioneer's LaserActive player, a combiplayer developed in technical cooperation with Sega Enterprises and NEC Home Electronics. The system was introduced at Winter

CES (Billboard, Jan. 23).

"You're seeing more of an emphasis on this area at CES because there is more of an emphasis on it in the marketplace," says Alan Haber, a spokesman for the Electronics Industries Assn.'s Consumer Electronics Group, which sponsors the show. "Anything that happens at CES is a reflection of the direction of the industry."

AUDIO RUMBLINGS

Audio products are expected to make less noise this year, with Sony, Sanyo, Sharp, and Mitsubishi among the manufacturers who have chosen not to have a Summer CES presence. (The EIA's Haber says overall exhibitor attendance is down slightly this year.)

While MiniDisc will be a no-show, fellow new format digital compact cassette will be out in force with the first portable and car DCC units, according to Franz Schmetz, VP of marketing/audio for Philips. The units are expected in the second half of '93 at a price of \$550. Schmetz says there will be a number of listening areas set up for tests.

Panasonic also will display its new portable, due in August with a list price of \$550.

In addition to displays at the Philips booth, the DCC Group of America, a cross-industry coalition of hard-

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	4	AIN'T THAT LONELY YET	DWIGHT YOAKAM (REPRISE/WB)	14	19	6	FALLING IN LOVE	NEW BORN (RELATIVITY)
2	4	3	U DON'T HEAR ME THO'	RODNEY O & JOE COOLEY (PSYCHOTIC)	15	—	1	SHOULD'VE BEEN A COWBOY	TOBY KEITH (MERCURY)
3	12	4	JUST TO BE CLOSE TO YOU	TREY LORENZ (EPIC)	16	22	6	A SONG FOR YOU	RAY CHARLES (WARNER BROS.)
4	17	3	UNTIL YOU SUFFER SOME	POISON (CAPITOL)	17	25	4	TELL ME WHY	WYNNONNA (CURB/MCA)
5	—	1	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)	18	24	10	BABY BE MINE	BLACKSTREET (MCA)
6	—	2	TELLIN' ME STORIES	BIG BUB (EASTWEST)	19	7	5	TRUTHFUL	HEAVY D & THE BOYZ (UPTOWN/MCA)
7	18	2	HUMPS FOR THE BLVD.	RODNEY O & JOE COOLEY (PSYCHOTIC)	20	—	1	ALMOST UNREAL	ROXETTE (CAPITOL)
8	—	1	LATELY	JODECI (UPTOWN/MCA)	21	—	1	WALK THROUGH THE WORLD	MARC COHN (ATLANTIC)
9	—	1	DUR DUR D'ETRE BEBE	JORDY (COLUMBIA)	22	—	1	BACK TO MY ROOTS	RUPAUL (TOMMY BOY)
10	8	7	CAN'T DO A THING (TO STOP ME)	CHRIS ISAAK (REPRISE)	23	14	7	WHERE I'M FROM	DIGABLE PLANETS (PENDULUM/ELEKTRA)
11	21	4	DREAMS (LIVE)	VAN HALEN (WARNER BROS.)	24	—	1	I SHOULD BE LAUGHING	PATTY SMYTH (MCA)
12	6	11	WRECKX SHOP	WRECKX-N-EFFECT (MCA)	25	16	10	CAN HE LOVE U LIKE THIS?	AFTER 7 (VIRGIN)
13	11	8	IT'S ALRIGHT	CHANTE MOORE (UPTOWN/MCA)					

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

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

"THAT'S THE WAY LOVE GOES" by Janet Jackson (Virgin) holds at No. 1 for a third week. Airplay strengthens as "That's The Way" becomes the most-played record at top 40 subformats (mainstream and rhythm-crossover) for the first time. It's off slightly, however, in sales. "Knockin' Da Boots," by H-Town (Luke), is bulleted at No. 3 with another strong sales increase, up 26% from last week. "Weak" by SWV (RCA) jumps four places to No. 4 and is a potential No. 1 challenger to Jackson's single if its gains continue. "Weak" holds at No. 2 in airplay at the top 40/rhythm-crossover stations monitored for the Hot 100, and is increasing in airplay at the mainstream stations.

THE BIGGEST POINT GAINER on the Hot 100 this week is "Bad Boys" (the theme from "Cops") by Jamaican group Inner Circle (Big Beat/Atlantic). It's No. 1 in airplay at B94 Pittsburgh, No. 6 at WTIC Hartford, Conn., and No. 7 at Z100 New York. "Have I Told You Lately" by Rod Stewart (from MTV's "Unplugged") (Warner Bros.) is the second-biggest gainer with equally strong sales and airplay gains. New artist Robin S. is the next-biggest gainer, jumping seven places to No. 14 with "Show Me Love" (Big Beat/Atlantic). Airplay is particularly strong in the Northeast, with No. 1 reports at new top 40/rhythm station Jammin' 94.5 (WZOU) Boston and Hot 97 New York.

A BIG DEBUT FOR "Dre Day" by Dr. Dre (Death Row/Interscope), No. 42 on the Top Singles Sales chart, fuels a 41-place leap to No. 48 on the Hot 100, winning the Power Pick/Sales. Early top 10 airplay includes FM 102 Sacramento, Calif. and WJMH Greensboro, N.C. Also among the five biggest gainers is this week's Power Pick/Airplay, "Girl, I've Been Hurt" by Snow (EastWest). It jumps 63-41 with strong airplay at KBOS Fresno, Calif. (No. 6), KZHT Salt Lake City (No. 5), and WKSE Buffalo, N.Y. (No. 9). The runner-up for the sales award is Mary J. Blige's "Love No Limit" (Uptown/MCA), which debuts at No. 64 on the Top Singles Sales chart. It's already top five in airplay at KMEL San Francisco and WERQ Baltimore. The runner-up for the airplay award is "I'll Never Get Over You (Getting Over Me)," by Exposé (Arista), which won last week's Power Pick/Sales.

QUICK CUTS: "Whoot, There It Is" by Tag Team (Life/Bellmark), a new hip-hop duo from Denver, is the highest new entry at No. 65. Sales comprise about 75% of its points, with airplay strongest at WPGC Washington, D.C. (No. 3) . . . Last week's Hot Shot Debut is among this week's biggest gainers. "The Floor" by Johnny Gill (Motown) jumps 20 places to No. 62 with top 10 airplay at Power 106 Los Angeles and KPRR El Paso, Texas . . . UB40 has another of the biggest gainers. Its reggae-flavored cover of Elvis Presley's hit "Can't Help Falling In Love" (Virgin) is up 19 places to No. 52, aided by early top 10 showings at KRBE Houston and Q106 San Diego . . . The new duet by Kenny G & Peabo Bryson, "By The Time This Night Is Over" (Arista), jumps 34 places to No. 58 with an early top five report from WOVB West Palm Beach, Fla.

BUBBLING UNDER HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	CAN'T GET ENOUGH OF YOUR LOVE	TAYLOR DAYNE (ARISTA)
2	7	3	AIN'T THAT LONELY YET	DWIGHT YOAKAM (REPRISE/WB)
3	—	1	WALKING IN MY SHOES	DEPECHE MODE (MUTE/SIRE/WB)
4	18	2	U DON'T HEAR ME THO'	RODNEY O & JOE COOLEY (PSYCHOTIC)
5	—	3	ONE WOMAN	JADE (GIANT)
6	3	10	WRECKX SHOP	WRECKX-N-EFFECT (MCA)
7	9	4	TRUTHFUL	HEAVY D. & THE BOYZ (UPTOWN/MCA)
8	10	6	CAN'T DO A THING (TO STOP ME)	CHRIS ISAAK (REPRISE)
9	—	1	FIELDS OF GOLD	STING (A&M)
10	22	2	SOMETHING'S GOIN' ON	U.N.V. (MAVERICK/SIRE/WB)
11	12	7	IT'S ALRIGHT	CHANTE MOORE (UPTOWN/MCA)
12	23	3	JUST TO BE CLOSE TO YOU	TREY LORENZ (EPIC)
13	—	1	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)

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

NARAS REVISES GRAMMY RULES

(Continued from page 12)

artists whose entry is the first recording that "establishes the artist's identity." Previously, the entry had to be the artist's first release, period. Explains Greene, "We have been looking for some time to make the eligibility requirements for artists less rigid. For example, last year Tori Amos was not eligible because she had had a record out previously which was relatively obscure. Under these new guidelines, I doubt she would have been considered to have achieved 'public identity.' So we won't be penalizing artists who had a regional record out."

Other changes in Grammy eligibility:

- Only singles or individual tracks will be eligible in the pop, rock, R&B, rap, and country categories,

so that singles will not compete against albums. (The traditional pop, alternative, new age, and Latin categories will continue to be restricted to albums.)

- The comedy category now is part of the spoken-word field. Musical comedy and novelty songs will be judged in their appropriate musical categories.

- All credited engineers on the "best engineered album" will receive Grammys (previously, engineers had to have engineered at least 51% of the album's playing time).

- The children's field has been separated into two categories—best music for children and best spoken-word recording for children.

- The number of fields one may vote for has been decreased to nine out of 20 on the nominating ballot

and eight out of 26 on the final ballot.

- In the pop, rock, R&B, and country fields, tracks from a previous year's album are eligible if they are being entered for the first time. (Previously, such tracks were eligible only if they were commercially released as singles during the eligibility year.)

The NARAS National Trustees also voted on a new slate of volunteer officers. Hank Neuberger, engineer, producer, and operations manager of the Chicago Recording Co., was named chairman of the board of trustees. Stix Hooper, founder of the Jazz Crusaders, was named national vice chairman, and music attorney Alfred Schlesinger was named national secretary treasurer.

POLYGRAM REJECTS USED-CD

(Continued from page 1)

tomers who sell used CDs.

The memo, written by Curt Eddy, PGD's VP of field marketing, states that PGD's competitors' policies represent an opportunity "to make deeper inroads at the independent store level that historically reacts quickest to developing artists. Many indie dealers have chosen to deny in-store play, sale pricing, product visibility, and product depth from those distributors with a used-CD policy. As stated, this effects CEMA, Sony, and WEA, and that's a lot of openings."

PGD's initiative drew almost unanimous condemnation from executives within WEA, CEMA, and Sony, with reactions ranging from disbelief to anger. "I am distressed and think it's a very stupid, foolish, short-sighted move," says one distribution executive. "It is the easy thing to do."

Adds another executive, "Used CDs are truly a threat to our industry, and the PGD move shows shortsightedness on their part. I think they are taking the chicken way out. It makes me wonder what kind of executives PolyGram has."

CEMA president Russ Bach says he is unaware of the PGD move. But he adds, "Each company must decide for itself what it will do on the situation. Obviously, used CDs [are] the biggest issue in the industry today and our company is completely united behind our policy against the selling of the used CDs."

However, while most executives express distaste for PGD's policy, a few indicate admiration for the effort. As one executive puts it, "This memo shows that Curt Eddy is not too smart. But you have got to admire his aggressiveness."

PGD president Jim Caparro defends his company's move though he objects to used-CD sales. "I am very much against the used-CD business. I don't condone it. I would love to see it become a thing of history."

But, he adds that used CDs are "a way of life" for independent merchants and small chains. "You are not going to change that," he says. "The practice has been so widespread that the fact that one more customer, [Wherehouse Entertainment] got into it, wasn't enough to make me act unilaterally against the entire used-CD business."

Although he says he is disturbed that Wherehouse and some other large chains are in the used-CD business or considering getting into it, Caparro has chosen not to issue an across-the-board policy. He says he is dealing individually with the large accounts, to persuade them to get out of the used-CD business.

As for PGD's move to fill the void in the market left by the withdrawal of ad dollars by Sony, CEMA, and WEA, he says, "I am not looking to capitalize on the [used-CD] issue. I am looking to capitalize on the space. That is not out

of the ordinary for PGD. We act aggressively day in and day out on behalf of our labels. We have not changed our philosophy of trying to get our 'unequal' fair share."

A label executive within the PolyGram fold endorses PGD's move and adds that Sony, CEMA, and WEA "got into a trick bag. They were trying to target the large chains and didn't anticipate how the smaller accounts would react."

Retailers, who have bitterly opposed the Sony, CEMA, and WEA moves (Billboard, May 8), applauded PolyGram's initiative. Don Rosenberg, president of 14-unit, Charlotte, N.C.-based The Record Exchange Of Roanoke, says, "PolyGram understands and appreciates the independent retailers for their value in the system and that is one of the major concerns that we have now about CEMA, WEA, and Sony."

Jim Dobbe, VP of merchandise allocation at 345-unit, Torrance, Calif.-based Wherehouse Entertainment, says, "Maybe Jim [Caparro] has looked a little deeper at the issue and he sees that stopping the spending of advertising dollars with accounts that sell used CDs isn't going to fix anything."

BPI TO BOW COUNTRY, R&B AIRPLAY MONITORS

(Continued from page 5)

erations/country music, will be director of charts for the new weekly.

Country Airplay Monitor will be sent to country radio PDs and MDs, along with key label personnel, managers, agents, and publishers within the country music community. Bill Mayne, VP of promotion for Warner Bros. Nashville, who has seen prototypes of the new weekly, says Country Airplay Monitor will "cut to the quick and to the reality of airplay for country radio. It's a real nice, clean-cut place for folks to go to get accurate information."

"Country music continues to broaden its appeal," says Lander, "and Monitor will allow radio and label executives to take advantage of the unparalleled data from BDS to formulate strategy on a weekly basis."

Since its inception in January, Top 40 Airplay Monitor has doubled its

number of pages and added several new features. The weekly now offers 56 monitored playlists, including some drawn from top 40/modern rock and top 40/adult stations. With its May 21 issue, the two-page "City Monitor" feature was introduced. "City Monitor" gives the first-ever market-by-market report on all airplay detections in 82 markets for the 25 most popular top 40 songs. (For example, for the week ended May 16, "The Crying Game" was played 29 times in Louisville, Ky., 39 times in Norfolk, Va., and 62 times in Syracuse, N.Y.)

"Top 40 Airplay Monitor, in less than four months, has been widely accepted as the definitive gauge of top 40 activity," says Lander. "We have the same expectations for the upcoming country, R&B, and rock editions."

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RESTLESS RECORDS GETS READY FOR BIGGER BUSINESS

(Continued from page 5)

label's assets in 1991 with chairman Bill Hein, co-founder of Restless' former parent, Enigma Entertainment. "We've just been quietly doing our thing for a while... It takes time to get the message out there, but I think Restless is really on the verge of something great."

Even with several important albums from its roster still on the way, and its relationship within ADA in its infancy, Regis prophesies that the L.A.-based indie will net \$7 million this year.

Since re-establishing Restless as a new entity, the company's primary goal has been to aggressively develop a reconfigured roster, according to Regis.

"Suffice it to say, when we bought Restless, it was a clean break," Regis says. "We took the Restless catalog, about 40 Enigma titles, folded them into the Restless catalog, created a new, bigger Restless, and proceeded to retool the roster."

Among the acts with current or imminent releases on Restless are Tucson, Ariz., alternative band Giant

Sand; Venice, Calif.-based punk/metal group BWF; Dallas-based punkers and former Island signees the Buck Pets; Suicidal Tendencies spin-off Uncle Slam; left-field hard rock unit Mind Over Four; former Lone Justice member Marvin Etzioni; Seattle mosh act Sister Psychic; San Diego punk-pop group aMiniature, and longtime New York mainstay the Golden Palominos. One of the few holdovers from the pre-'91 Restless roster is New York noise-monger Band Of Susans.

Acts out or due soon from Twin/Tone, Medium Cool, and Clean—three Minneapolis labels that operate collectively as a wholly owned Restless entity and account for 17% of the company's business—include ex-Replacements guitarist Slim Dunlap; rock trio ZuZu's Petals; pop-noise unit the Hang-Ups; and Athens, Ga., quartet the Dashboard Saviors.

Regis notes the label's acts are signed to minimum five-album pacts: "It's a policy intended to help Restless grow. If we do one-offs, we don't have anything. Our feeling is, if an

artist wants us to invest in them, we want them to invest in us, and a long-term deal is important to us. We don't think it's unreasonable."

At present, Regis says, Restless' catalog accounts for 50% of the company's business; among current sellers are Twin/Tone titles by the Replacements and Soul Asylum, which is enjoying a hit with its current Co-



THE BUCK PETS

lumbia album, "Grave Dancers Union."

"I think the catalog will go down to 35% by the end of the year because of the quality of our new releases," he adds. "My goal is to have a new artist success story in the next year. We have the material, we have the re-

sources to do it. There's no reason we shouldn't be able to deliver."

Restless' aggressive signing campaign represents an about-face from its policy during its previous incarnation as Enigma's indie imprint.

"The old Restless did a lot of licensing and third-party and P&D deals. We don't do that," Regis says. "The preponderance of old Restless deals would have been third-party deals—They Might Be Giants, Slayer. Now the preponderance of Restless deals are owned—Twin/Tone, Restless. We do have a licensing deal with a company called KK; we'll be starting to release this summer."

KK is an outgrowth of Belgian record stores operated by label owner Joseph Verbruggen. The first release under KK's Restless arrangement will be an album from Psychic Warriors Of Gaia, whose music Regis describes as "eco-friendly acid house remixes."

Restless also markets and distributes records from Prawn Song, an imprint started up by Primus' Les Claypool; Spanish Fly, a new compa-

ny run by Lori Barbero of Minneapolis' Babes In Toyland; and Twin Cities-based Red Decibel. The label also owns 14 titles from the Celluloid Records catalog.

"Our growth plan is through acquisitions and direct signings," Regis says. "We want to acquire more labels. Unfortunately, there aren't many Twin/Tones out there, but we're gonna look."

Of his company's overall philosophy, Regis says, "We're never going to try to compete with the majors. The days of the little indie doing that are over, since the multinationals took over in the '80s... I'd like to be what A&M was, I'd like to be what Island was. That's the vision for us—what those companies were in the early '80s."

While Restless may not aspire to major labeldom, it has, through ADA, forged a deal to be part of a major-backed distributor that will handle Restless and various alternative-rock labels under the Warner Music Group aegis (Billboard, May 15).

Regis brought the idea of an alternative distribution network to Tom Whalley, A&R executive at Interscope Records, with which Restless has a first-look deal. Subsequent discussions with Interscope toppers Ted Field and Jimmy Iovine and with Atlantic's Danny Goldberg led to Restless' participation as a central part of ADA's indie label web.

A former Restless staff member has taken an important role at ADA: Ex-sales director Clark Staub is serving as acting GM of the distributor.

Says Regis of Restless' involvement in ADA, "It really does a lot for Restless' credibility. It's exactly what we need to rejoin the community of accepted record companies. Really. We've been trying to escape the shadow of Enigma's demise for two years. Retooling our roster and the Twin/Tone deal were big, big steps in getting farther along, but [ADA] closes the loop, and it will force people to rethink what Restless is."

Regis adds that ADA arrives at just the right time for Restless, which has a raft of major releases due: "The synchronicity of all this stuff is just so wonderful."

INTERNATIONAL SALES FUEL KAAS

(Continued from page 5)

chart. It also has charted at No. 11 in Germany and No. 2 in Belgium and Switzerland. Columbia Records plans a mid-July release for a U.S. version of the album under the title "Tour De Charme," and the French-born singer, now fluent in English, arrives in New York next month to do press, promotion, and a video shoot.

The European success of "Je Te Dis Vous" (I Say To You) follows three albums—Kaas' 1988 debut "Mademoiselle Chante," 1990's "Scene De Vie," and a 1991 double live album, "Carnets De Scene"—which cumulatively have sold more than 4.5 million copies, half of those outside France.

A sultry and dynamic live performer, Kaas has sung for concert audiences throughout Europe, in Japan, the former Soviet Union, Canada, and the U.S., where Columbia introduced her with the U.S. release of "Scene De Vie" in July 1991. It remained on Billboard's World Music Albums chart for 24 weeks.

Cyril Prieur, who co-manages Kaas worldwide with partner Richard Walter through their Strasbourg-

based company Talent Sourcier, is surprised but pleased by the rapid sales of "Je Te Dis Vous" in European markets. "It shows she has now acquired a status where she sells albums based upon her name, her voice, her personality, even without a hit single," he says.

The president of Sony Music France, Henri de Bodinat, describes Kaas' new album as a creative turning point for the artist. "She has tried to do an album in which she is faithful to her roots, but with an evolution toward greater quality and diversity. I think the result is perfect."

At Columbia Records in New York, the new album also is seen as a turning point in a 3-year-long campaign on Kaas' behalf, which began after Columbia president Don Ienner signed her to the U.S. label and continued through the 1991 release of "Scene De Vie" and eight sold-out U.S. shows in 1992.

"It did turn around when Patricia came to the States and went on tour," says Sandra Oei, marketing director with Columbia Records in New York. While Columbia initially targeted

French-American and Francophile fans with the assistance of the French Music Office in New York, Oei notes that Kaas' 1992 tour brought forth an audience much like the star herself: "young, hip, glamorous."

"Je Te Dis Vous" breaks new musical ground for Kaas. Recorded at Eel Pie Studios outside London, it was produced by Robin Millar, known for his work with the Fine Young Cannibals and Sade.

"I wanted my album to say, 'femininity, charm, sensitivity, and sensuality,'" says Kaas in notes written for the album.

"She wanted to do things she likes, but stay faithful to her style, which is a mix of blues, jazz, and traditional chanson," says Prieur. "She has put a lot of emphasis on the lyrics."

Kaas reaches out to her growing international audience on the European version of her new album with material including "Ganz Und Gar" by German superstar Westernhagen and a version of "It's A Man's World" by James Brown, one of three songs sung in English.

Other French artists have broken

into the U.S. market singing in English, most recently Vanessa Paradis, whose self-titled U.S. debut, produced by Lenny Kravitz, was released by Polydor/PLG. But Kaas' supporters believe she has the greatest potential in the American market performing in her native language.

"We definitely don't want to turn her into an English-language artist," says Dennis Oppenheimer of the Performance Group, the agency managing Kaas in the U.S. "We feel that Americans will accept her as a French singer. Her voice and her sensuality, there's really nothing like it that Americans have heard."

Prieur notes that David Kahane, senior VP of A&R at Columbia in the U.S., was involved throughout the recording of Kaas' new album and decided, upon its completion, "to put the total emphasis on her as a French superstar."

For the U.S. release of "Tour De Charme," the first U.S. single—Kaas' version of Edith Piaf's signature song "La Vie En Rose"—will be promoted to adult-alternative radio. Although Kaas does not want to prompt comparisons to Piaf, she and her managers acknowledge that "La Vie En Rose" is a classic French melody instantly recognized by Americans.

Additional plans for promoting "Tour De Charme" in the U.S. include a performance by Kaas at Sony Music's conference next month in Boca Raton, Fla.; appearances on talk radio and possibly late-night television; and a seven-date concert tour in September, booked by the William Morris Agency, with a more extensive tour expected in early 1994.

"I am convinced that there is room for French chanson in the U.S.," says Prieur, "and Patricia Kaas can be the one to bring the U.S. audience to this music."

Ironically, Kaas' latest foray into the U.S. market follows an energetic campaign by Polydor Records on behalf of Paradis. Kaas, too, used to record for Polydor in France, and her departure from that label for Sony Music in 1989 sparked one of European record industry's more acrimonious lawsuits, subsequently settled out-of-court.

INDIE RETAILERS BAND TO FIGHT USED-CD POLICIES

(Continued from page 10)

pendent labels.

During the last month, WEA, Sony, and CEMA have issued letters stating they would withhold co-op advertising dollars from merchants in the used-CD business. Many independent retailers and small chains that trade in used CDs were disgruntled by those policies and have been retaliating against the three distributors by not reporting sales, eliminating marginal titles, and cutting back initial buys on developing artists (Billboard, May 8).

"This is the most recent occurrence where the small retailers feel helpless," says Don Rosenberg, a founding member of the group and president of The Record Exchange of Roanoke, a 14-unit Charlotte, N.C.-based chain. "And it keeps happening over and over again. There are a lot of people who are sick of things happening without consideration to the

independent retailer."

Roman Kotrys, president of Repeat The Beat, a three-unit retail chain and wholesale operation in Dearborn, Mich., says, "If independent retailers pull together, we can make our voice heard."

According to a letter being sent to music retailers, other founding members include John Carnahan, of Northern Lights Music, a four-unit chain based in Minneapolis; Kevin Stander, who heads up Baltimore Music, a six-unit chain based in Catonsville, Md.; and John Kunz of Waterloo Records in Austin, Texas.

That letter, which has yet to be mailed, invites other independent retailers to join, with membership costing \$50 for a company's first store, and \$25 for each additional store.

The trade group plans to send a questionnaire to prospective members to gauge what issues are of con-

cern to them.

Kotrys says a trade group for small music retailers is needed because the National Assn. of Recording Merchandisers speaks only for large chains. "Where is NARM right now on the used-CD issue?" he asks. "They have disappeared. We need somebody to speak for us. Everytime the record companies have an idea, we are forced to comply. But if we small retailers pull together, I think our voice will be just as loud as a 'top five' account."

Jim Donio, NARM's communications director, says, "Many companies belong to more than one trade association and they derive some benefits from each one." He adds NARM already has a significant membership from independent retailers. Of NARM's 300 retail members, more than half are small chains and independent merchants, he says.

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HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

"CAN'T HELP FALLING IN LOVE," by UB40 (Virgin), continues its strong run at No. 1 with a sixth week at the top, although it's declining in sales and airplay points. "Dreamlover," by Mariah Carey (Columbia), jumps to No. 1 in monitored airplay, and is likely to take the top spot within two weeks. "Dreamlover" is the biggest overall point gainer on the chart for the third week in a row. The two other bulleted titles in the top 10, Soul Asylum's "Runaway Train" (Columbia) and "If" by Janet Jackson (Virgin), are still too far behind in total points to challenge for the top.

THIS WEEK'S POWER PICKS both are breaking from the monitored top 40/rhythm-crossover stations. "I Get Around," by 2Pac (Interscope), is the biggest gainer among developing titles (those not yet in the top 20), and wins the sales award at No. 29. It's No. 1 in airplay at WPGC Washington, D.C.; No. 4 at FM102 Sacramento, Calif.; and No. 8 at Power 106 Los Angeles. Toni Braxton's "Another Sad Love Song" (LaFace/Arista), which was last week's Power Pick/Sales, wins the airplay award at No. 27. Top 10 rankings include 92Q Baltimore, KBXX Houston, and KTFM San Antonio. The runner-up to 2Pac's single for the Power Pick/Sales is "Cryin'," by Aerosmith (Geffen), which is the second-biggest gainer outside the top 20. It's breaking at WSNX Grand Rapids, Mich. (No. 1), WKRZ Wilkes-Barre, Pa. (No. 1), and Z100 New York (No. 19). "Reason To Believe," by Rod Stewart (Warner Bros.), is among the five biggest gainers, and is runner-up to Braxton's single for the Power Pick/Airplay. It's top 10 at Y100 Miami; WMTX Tampa, Fla.; and WBMX Boston.

"SOMETHING IN YOUR EYES," by Bell Biv DeVoe (MCA), also is among the five biggest gainers outside the top 20, and makes the biggest chart jump this week (89-65). It's No. 5 at Q102 Philadelphia, No. 6 at KUBE Seattle, and No. 10 at KPRR El Paso, Texas. "Love For Love," by Robin S. (Big Beat/Atlantic), is the sixth-biggest gainer, up 30% in points from last week. It's breaking at KKMZ Colorado Springs, Colo., (No. 10), KKFR Phoenix (No. 14), and Hot 97 New York (No. 23).

QUICK CUTS: Three artists make their Hot 100 bows this week. Female duo Zhane is the highest entry at No. 79, with "Hey Mr. D.J." (Flavor Unit/Epic). The pair got together while attending Temple Univ. in Philadelphia. "D.J." is already top 15 in airplay at WHYT Detroit. Caribbean-born Haddaway debuts at No. 87, with the No. 1 European hit "What Is Love" (Arista). It's breaking at KRBE Houston (No. 7), B96 Chicago (No. 11), and WJMN Boston (No. 14). Georgia native Joe enters at No. 99 with the new-jack track "I'm In Luv" (Mercury). It's top 20 at WHHH Indianapolis... When both sides of a commercial single are receiving airplay from the Hot 100 radio panel, they both are listed in the same slot on the chart. If one side no longer is receiving airplay, that song is removed from the listing on the chart. As a result of this rule, "Pink Cookies In A Plastic Bag" by L.L. Cool J (Def Jam/RAL/Columbia) no longer is listed next to "Back Seat (Of My Jeep)," and "IBWin' Wit My Crewin'" by Yo Yo (EastWest) no longer is listed with "The Bonnie And Clyde Theme."

WARNER VAULTS: JOY OF REDISCOVERY

(Continued from page 10)

Player,' we opted to use the original U.K. album design rather than the U.S. design."

The next scheduled titles in the series are due in October and include albums from John Cale and Nico and a new Jimmy Durante compilation ("nicely timed with 'Sleepless In Seattle,'" Geller notes of Durante-rich soundtrack). Boxed sets "in the works," according to Geller, include Emmylou Harris and Alice Cooper; those are likely to be out early next year. Additional titles will follow on a "regular basis," probably in batches of three or four.

NO-FAULT VAULT?

Geller is more than the series' overseer and champion—he is also its initiator and has been working on the project since he joined the label last year.

"Even before I came here, I recognized that there were very significant gaps in the Warner Bros. current catalog, in terms of either artists who recorded for the company over the years who simply weren't represent-

ed or artists who were represented but perhaps not sufficiently so," Geller explains. "So I had a pretty good idea which things I wanted to make a dash for when I got into those vaults."

Aptly called "treasure troves," label vaults more accurately resemble unglamorous warehouses. And time and the inexorable tide of deterioration have been known to rough up some of their musical diamonds.

A veteran polisher, with more than 80 retrospective collections to his credit, Geller was thrilled at the condition of Warner's vaults in the label's homebase in Burbank, Calif. "I've had experience at many record companies doing this kind of work, and Warner Bros.' vaults are the most orderly and well-kept I've ever seen," he enthuses. "That's not to slam the other companies. Warner Bros. is not as old a company as, say, an RCA, so you've got a shorter time span that you are dealing with."

The only significant problem Geller encountered was a familiar one involving a certain brand of Ampex

tape used primarily in the '70s that can prove tricky to handle. His quick-fix recipe? "You bake the tape in a convection oven."

Digital remastering chores fell to chief engineer Lee Herschberg, who was the most likely man for the job. A 27-year label veteran, Herschberg was the engineer who recorded and mastered many of the albums in their first incarnations. "It's a unique benefit," Geller says. "There is probably nobody more familiar with this material than he is."

JOY OF DISCOVERY

To Geller fell the joy—and pain—of choice. "Compilations are very intensive kinds of projects," he notes, "because I like to start by pretending I've never heard the artist before. Any time you go into a project like this, you can go in with lots of preconceived notions. I think the best thing to do is to attempt to assume you know nothing and start from scratch and listen to everything the artists recorded."

That process turned up the occasional track that, for some reason or another, had never been released. "You have to expect when you do that that 98% of what you are going to listen to is unreleased for a good reason," Geller says. "Either it was just simply not finished or it wasn't very good. But always there are things that turn up that were unreleased for reasons that may have been good at the time, but don't stand up over time, like with the Wright set. That's always a joy, discovering something new."

Although many of the artists on the series slate are familiar names, others will be discoveries to contemporary audiences, though Geller thinks they will strike a chord. "It's one of the injustices of the business that Charles Wright & the Watts 103rd Street Rhythm Band are obscure," Geller says. "I hope to be able, whenever possible, to right those wrongs and highlight an artist or band or form of music that is in danger of being lost—an endangered species. I try to balance the commercial concerns with the artistic and historic. But I think there is room for all three."

ALLIANCE/TITUS OAKS MERGER

(Continued from page 8)

lion of the 31 million outstanding shares.

Further buttressing its financial muscle, Alliance also announced it has received a commitment from a "major New York commercial bank" for a \$70 million revolving loan.

In putting together its deal with Titus Oaks, Alliance will own the two largest U.S. one stops, Bassin and CD One Stop, which between them will likely reach sales of about \$225 million this year.

Billboard estimates that the third largest one-stop this year will achieve sales of about \$80 million; Universal, Valley, and Abbey Road are in the running for that spot.

The move makes Alliance one of the larger independent distributors, with sales of about \$60 million. In independent distribution, INDI recently completed its fiscal year with sales of about \$92 million.

Alliance chairman Joe Bianco and CD One Stop owner Alan Meltzer both foresee tremendous synergy opportunities in the merger. "We will merge and create the Alliance One Stop Group and Alliance Independent Distribution Group," says Meltzer.

Bianco adds, "The good news is before we even do anything we have three healthy and profitable companies going forward."

Bianco says he is still hungry to make more acquisitions, although he adds he doesn't have any targets currently in his sights. But he adds he is not interested in buying companies that don't fit his overall plan.

Competitors and independent labels reacted cautiously to the merger. Bruce Ogilvie, owner of Abbey Road Distributors, says he sees the merger between CD One Stop and Bassin as an "extreme advantage" for Alliance. But before he reacts competitively, he says he will watch closely how Alliance proceeds in the marketplace. "We just have to stay focused and stay on top of our game," he says.

Meanwhile, the president of a well-known independent label says that Alliance is now a force to be reckoned with in the independent distribution marketplace. Previously, that label executive says he wouldn't have con-

sidered either Bassin or CD One Stop for distribution but now he says he has to consider Alliance as a distribution option for his label.

In moving forward, Meltzer has been named president and COO of Alliance, but steps down from his position as president and CEO of Bethel, Conn.-based Titus Oaks. He will be replaced by Ron Nicks, currently COO of Titus Oaks.

According to Trinity Capital, Titus Oaks ended its fiscal year June 30 with net sales of approximately \$106 million, with a pretax income of \$5.2 million.

Jerry Bassin, president of Miami-based Bassin Distributors, is executive VP of Alliance, while Toby Knobel remains president of Denver-based Encore. Meltzer, Bassin, and Knobel are members of Alliance's board of directors.

Meltzer has been put in charge of mapping out the future gameplan, as well as coordinating and integrating the three companies.

While Alliance eventually may build a "single state-of-the-art warehouse" in a Midwest city several years down the road, it plans to keep its three warehouses up and running as stand-alone operations.

The main benefits the companies will get from this merger are to be derived in MIS, according to Bianco, who says the company remains committed to building even better systems than it currently has.

While CD One Stop and Bassin Distributors are among the top one stops in the U.S., Alliance Entertainment has some distance to go before being recognized as a top independent distributor—even though its sales volume ranks it among the largest independent distributors.

Bianco acknowledges the work still ahead, but Meltzer says the plan is to build a national distribution company on a regional basis.

Trinity Capital Opportunity Corp.'s president, Lawrence Burstein, says that with a possible \$70 million credit line and the funding it will get if its merger with Trinity is completed, Alliance has the potential to be "a very potent and fierce competitor."

BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	COME INSIDE	INTRO (ATLANTIC)
2	—	1	EVERYBODY HURTS	R.E.M. (WARNER BROS.)
3	—	1	WORLD (THE PRICE OF LOVE)	NEW ORDER (QWEST/WARNER BROS.)
4	8	5	SOMEBODY ELSE WILL	THE O'JAYS (EMU/ERG)
5	16	2	TRUST ME	GURU (CHRYSALIS/ERG)
6	9	3	HOW COULD YOU WANT HIM	SPIN DOCTORS (EPIC)
7	6	4	OOH, WHATCHA GONNA DO	RUN-D.M.C. (PROFILE)
8	—	1	TOO MUCH INFORMATION	DURAN DURAN (CAPITOL)
9	23	2	FLOW JOE	FAT JOE (VIOLATOR/RELATIVITY)
10	13	3	TRIBAL DANCE	Z UNLIMITED (RADIKAL/CRITIQUE)
11	11	3	29 PALMS	ROBERT PLANT (ES PARANZA/ATLANTIC)
12	15	2	DOLLY MY BABY	SUPER CAT (COLUMBIA)
13	7	4	MANY CLOUDS OF SMOKE	TOTAL DEVASTATION (RCA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	25	2	COME BABY COME	K7 (TOMMY BOY)
15	21	3	TRASHY WOMEN	CONFEDERATE RAILROAD (ATLANTIC)
16	—	1	CAN YOU FORGIVE HER?	PET SHOP BOYS (EMU/ERG)
17	20	2	I STAND FOR YOU	MICHAEL MCDONALD (REPRISE)
18	—	1	LOVING ARMS	DARDEN SMITH (CHAOS)
19	10	9	WORK IT OUT	LUKE (LUKE)
20	17	5	LET ME BE THE ONE	INTRO (ATLANTIC)
21	—	1	WANT U BACK	ME-2-U (RCA)
22	22	3	PUSH THE FEELING ON	NIGHTCRAWLERS (GREAT JONES/ISLAND)
23	—	1	HOPELESSLY	RICK ASTLEY (RCA)
24	14	8	IT'S YOUR CALL	REBA MCKENTRE (MCA)
25	—	1	WE GETZ BUZY	ILLEGAL (ROWDY/ARISTA)

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

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HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

"CAN'T HELP FALLING IN LOVE" by UB40 (Virgin) tops the Hot 100 for a fifth week, but begins to lose sales and airplay points. Mariah Carey's "Dreamlover" (Columbia) is up 26% and, for the second week, is the biggest overall point gainer on the entire chart. "Dreamlover" is a close second to UB40's single in airplay, and jumps 44-22 in sales. Two commercial configurations of "Dreamlover" feature another track titled "Do You Think Of Me," which also is receiving top 40 airplay.

THE SECOND-BIGGEST POINT gainer is "Will You Be There" by Michael Jackson (MJJ/Epic Soundtrax/Epic). It leaps 24-14 on the Hot 100 with an even combination of sales and airplay. It's No. 1 at KKRZ Portland, Ore., No. 5 at WZPL Indianapolis, and No. 8 at Power 93 Tampa, Fla. Among developing titles (not yet in the top 20), Rod Stewart's "Reason To Believe" (Warner Bros.) is the biggest gainer, winning the Power Pick/Airplay. It zooms 93-54 on the Hot 100 due to strong mainstream and top 40/adult airplay. Early top 10 rankings include Mix 105 (WMXV) New York, WKQI Detroit, and WKDD Akron, Ohio. "Another Sad Love Song," by Toni Braxton (LaFace/Arista), is the second-biggest gainer among developing records and wins the Power Pick/Sales. After hovering in the low 40s for several weeks, it finally jumps to No. 32. Top five airplay includes KBXX Houston and Hot 103 (KTFM) San Antonio.

"ALRIGHT" BY KRIS KROSS featuring Supercat (Ruffhouse/Columbia) is the third-biggest gainer outside the top 20, breaking from the top 40/rhythm-crossover stations. It's No. 1 at WHYT Detroit, No. 7 at Z90 San Diego, and No. 9 at KSOL San Francisco. Aerosmith's "Cryin'" (Geffen) is the fourth-biggest gainer, with top 10 airplay at WKRZ Wilkes-Barre, Pa., Y107 Nashville, and WSNX Grand Rapids, Mich. "Cryin'" also is the most-played video on MTV. "I Get Around" by 2Pac (Interscope) rebounds after slipping backward last week. It's the fifth-biggest gainer among developing titles, and the runner-up to Toni Braxton's single for the sales award. Top 10 airplay includes WPGC Washington, D.C., Jammin' 94.5 (WJMN) Boston, and FM102 Sacramento, Calif.

QUICK CUTS: Two artists make their Hot 100 debuts this week. Blind Melon enters at No. 90 with "No Rain" (Capitol). Currently No. 3 on the Modern Rock Tracks chart, the Mississippi group is No. 1 in airplay at four of the 10 Modern Rock stations included in the Hot 100 monitored radio panel: KROQ Los Angeles, 99X Atlanta, WHFS Baltimore/Washington, D.C., and KWOD Sacramento, Calif. Minnesota native Lisa Keith debuts at No. 99 with "Better Than You" (Perspective/A&M). It's already No. 12 in airplay at KDWB Minneapolis. **10,000 Maniacs** debut at No. 95 with "Few & Far Between" (Elektra). So far, all of its points are from sales on the only commercial configuration, the CD maxi-single. The label anticipates possible top 40 airplay on the B side, a cover of Lulu's classic "To Sir With Love." The side with more airplay will then be listed first on the Hot 100. Two records gain points but are pushed back in chart jams: "I Don't Wanna Fight" by Tina Turner (Virgin) moves 9-11, and Alan Jackson's "Chattahoochee" (Arista) slips 46-48.

JURY GETS CASE IN ABDUL TRIAL

(Continued from page 8)

in the trial, and said dryly, "I guess it's OK to have a co-chairman and not to have a co-lead vocalist." (In an unrelated move, Harris resigned from Virgin Aug. 6; See story, page 9).

In closing, Berman compared the uncredited use of Marine's doubled vocals on Abdul's album to build its sound with athlete Ben Johnson's illegal use of bodybuilding steroids.

Even in a trial full of scarcely concealed antipathy on the part of the combatants, Yanny's statement on Virgin's behalf was unprecedented in its malignancy.

Pointing to Abdul, who sat tensely in the first row of spectators with her father's arm around her shoulder, Yanny said with a flourish, "One cent of award [to Marine] destroys this woman's career."

Noting that the copyright laws protect "original works of authorship," Yanny said, "The only original expression was developed by Miss Abdul and the producers."

While much of Yanny's argument

was devoted to a restatement of evidence in the case, a seemingly equal portion was given over to a heated exhortation of Marine, her witnesses, and her attorneys.

"I saw some of the lowest and sleaziest tactics I've ever seen in my life [at this trial]," Yanny said.

Using terms like "piracy" and "looting," Yanny slashed at Marine and her attorneys.

"What do they want?" he asked. "They want a quick payday. I guess they got tired of playing the lottery."

Yanny claimed that most of Marine's witnesses had lied on the stand. While pointing out holes in Marine's own testimony, he tempered his condemnation of her, calling her only "a very beautiful, talented woman who . . . has hitched her star to the wrong cart."

In the days leading up to closing arguments, the most compelling, and theatrical, testimony for Virgin was presented by Fredric Lieberman, a professor and former head

of the music department at the Univ. of California Santa Cruz.

Using a Macintosh computer and a Speechlab II analyzer system, Lieberman created voice sonograms, projected on TV monitors in the courtroom, that he claimed were proof that Abdul was "the sole lead vocalist" on the songs at issue. Marine's attorneys hammered at the fact that Lieberman's type of evidence had never been used in the courts.

Mixer Keith Cohen also testified that a recall of "I Need You," prepared by Marine's lawyers and central to their case, was "not the mix on the album."

Marine's team sought to defuse the professor's claims that "no trace" of Marine's voice could be found on the album with a rebuttal appearance by engineer Cliff Jones, who testified that Marine's vocals were in fact used on the album's final mixes.

QUARTARARO TAKES HELM AS AYEROFF, HARRIS DEPART VIRGIN

(Continued from page 9)

pressly created to keep the much-admired promotion executive in the Virgin family—but Charisma was folded into Virgin following the \$957 million sale to Thorn-EMI and a wide-ranging round of layoffs (Billboard, June 13, 1992).

Rumors swirled within Virgin the week of Aug. 2 that either Quartararo or Ayeroff and Harris soon would be exiting the company (Billboard, Aug. 14). Several sources reported that Quartararo, who had become accustomed to being his own man at Charisma, bridled at reporting to the co-chairmen, and had made his feelings known to top management at Virgin in the U.K.

Another factor in Ayeroff and Harris' departure was their unusual co-chairmanship arrangement, according to one well-placed source. EMI's senior management, the source says, was "freaked out" by "the idea of two guys running the company."

Ayeroff and Harris made their final appearances on behalf of Virgin in Federal District Court. Both testified at the trial of singer Yvette Marine's suit against the company (see story, page 8).

Harris says the pair always had intended to stay on through the transi-

tion following the sale to EMI. "We made a commitment, when we sold the company, to remain there and get it back on its feet," he adds. "We changed distributors, we had no new releases for several months—there was no way we could walk away from the company."

Harris notes that at the time of his and Ayeroff's departure, Virgin was enjoying three albums in the top 10 of The Billboard 200—Janet Jackson's "janet.," UB40's "Promises And Lies," and Smashing Pumpkins' "Siamese Dream"—and top 10 singles by UB40, Jackson, and Tina Turner.

"We walk away on top, and over seven years we built a very impressive roster that is performing very well," Harris says. "The time is right to move on to our next venture."

Harris says he and Ayeroff plan to work as an executive team in the future. "Jeff and I feel we can build something again," he says. "It's a partnership that's worked for many years. I've been the ears and he's been the eyes."

An informed source indicates that buyouts of Ayeroff and Harris' employment contracts, which had three years to run, will cost Virgin more than \$12 million.

Berry says there is "no truth" to industry speculation that Virgin's U.S. operation will now be placed under the aegis of EMI Records Group North American chairman/CEO Charles Koppelman.

U.K. 2ND QUARTER

(Continued from page 6)

board, Feb. 27). Analyzing the BPI figures, BMG U.K. chairman John Preston says, "It shows that good records will sell. Most people are feeling that there's a real pick-up now. There is real room for optimism in the next six months."

Preston feels that the singles surge is a particularly good omen. "Where the singles market leads, the albums market will follow." The public inquiries into CD prices have had "no effect whatsoever," says Preston, who puts the decline in trade prices down to the fluctuating mix of full-price, mid-price, and budget product.

(Exchange rates used in this article are 1 pound=\$1.53, the Bank of England's average rate during the second quarter.)

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)
2	9	2	WHAT IS LOVE	HADDAWAY (ARISTA)
3	—	1	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)
4	25	2	DELICATE	TERENCE TRENT D'ARBY (COLUMBIA)
5	—	1	I'M IN LUV	JOE (MERCURY)
6	6	3	OOH, WHATCHA GONNA DO	RUN-D.M.C. (PROFILE)
7	5	3	MANY CLOUDS OF SMOKE	TOTAL DEVASTATION (PGA)
8	10	4	SOMEBODY ELSE WILL	THE O'JAYS (EMI/ERG)
9	15	2	HOW COULD YOU WANT HIM	SPIN DOCTORS (EPIC)
10	17	8	WORK IT OUT	LUKE (LUKE)
11	11	2	29 PALMS	ROBERT PLANT (ES PARANZA/ATLANTIC)
12	13	2	I WANNA BE YOUR MAN	CHAKA DEMUS & PLIERS (MANGO)
13	22	2	TRIBAL DANCE	2 UNLIMITED (RADIKAL/CRITIQUE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	14	7	IT'S YOUR CALL	REBA MCENTIRE (MCA)
15	—	1	DOLLY MY BABY	SUPER CAT (COLUMBIA)
16	—	1	TRUST ME	GURU (CHRYSALIS/ERG)
17	12	4	LET ME BE THE ONE	INTRO (ATLANTIC)
18	—	1	RECIPE OF A HOE	BOSS (DJ WEST/RAL/CHAOS)
19	21	3	IT SURE IS MONDAY	MARK CHESNUTT (MCA)
20	—	1	I STAND FOR YOU	MICHAEL McDONALD (REPRISE)
21	23	2	TRASHY WOMEN	CONFEDERATE RAILROAD (ATLANTIC)
22	19	2	PUSH THE FEELING ON	NIGHTCRAWLERS (GREAT JONES/ISLAND)
23	—	1	FLOW JOE	FAT JOE (VIOLATOR/RELATIVITY)
24	20	15	AIN'T THAT LONELY YET	DWIGHT YOAKAM (REPRISE/WB)
25	—	1	COME BABY COME	K7 (TOMMY BOY)

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HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

"CAN'T HELP FALLING IN LOVE" by UB40 (Virgin) holds at No. 1 for a fifth week, with another increase in monitored airplay. Its overall points are down, however, due to a slip in sales. "Whoomp! (There It Is)" by Tag Team (Life/Belmark) remains No. 1 in sales and gains slightly in overall points on UB40's single, but is still too far behind to challenge for the top. This is also the case with the six remaining bulleted titles in the top 10. This week's biggest gainer, and quite possibly the next No. 1, is "Dreamlover," by Mariah Carey, (Columbia) which soars 21-2 in monitored airplay, fueling an impressive jump from 40-13 on the Hot 100. "Dreamlover" debuts at No. 44 in sales out of the box; a strong sales surge should produce another big jump on the Hot 100 next week.

THE TWO BIGGEST GAINERS among singles not yet in the top 20 have airplay coming from different sides of the top 40 spectrum. "Boom! Shake The Room" by Jazzy Jeff & Fresh Prince (Jive), the No. 1 gainer, wins the Power Pick/Sales at No. 43. "Boom!" is breaking at rhythm-crossover stations, including top 10 airplay at Q102 Philadelphia, WCKZ Charlotte, N.C., and KBXX Houston. Billy Joel's "The River Of Dreams" (Columbia) is the second-biggest gainer, and wins the Power Pick/Airplay for the second week in a row. "River" is breaking at mainstream and adult top 40, and is particularly hot at Z100 New York (No. 6) and Q106 San Diego (No. 7).

THE 20s, 30s, AND 40s are tightly competitive this week. As a result, several titles with big point gains make small moves: "Alright" by Kris Kross (Ruffhouse/Columbia) is up 25% but rises only one place to No. 32; "Rain" by Madonna (Maverick/Sire/WB) is up 15% but only moves 30-29; "Ooh Child" by Dino (EastWest) also gains by 15% but only moves 38-36; and both "Another Sad Love Song" by Toni Braxton (LaFace/Arista) and "Break It Down Again" by Tears For Fears (Mercury) gain 14% but are up only one place each, to Nos. 40 and 41, respectively. Five singles gain points but are pushed backward: "One Woman" by Jade (Giant), 25-27; "Insane In The Brain" by Cypress Hill (Ruffhouse/Columbia), 28-30; Jon Secada's "I'm Free" (SBK/ERG), 29-33; "Creep" by Radiohead (Capitol), 39-44; and "I Get Around" by 2Pac (Interscope), 45-48.

QUICK CUTS: Five album cuts that appear on the airplay chart would be on the Hot 100 if they were commercial singles: "It's Alright" by Huey Lewis & the News (Shanachie), up 42-37 on the airplay chart due to top 40/adult play; "Push" by Stone Temple Pilots (Atlantic), up 51-39; and "Numb" by U2 (Island/PLG), at No. 67. And Janet Jackson lists two album tracks: "Where Are You Now" (Virgin) at No. 38 in airplay and "Again" (from the movie "Poetic Justice") at No. 51. . . Three artists make their Hot 100 bows this week. From the soundtrack to "Menace II Society" comes Brooklyn, N.Y.'s MC Eiht with "Streit Up Menace" (Jive), the highest entry, at No. 84. "In My Nature" by California female trio Nuttin' Nycce (Pocketown/Jive) enters at No. 89. And "Oh Carolina," the No. 1 European hit by Shaggy (Virgin), debuts at No. 99. He's originally from Kingston, Jamaica, but now lives in Jamaica, N.Y.

BUBBLING UNDER ^{HOT 100} SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	3	NO RAIN	BLIND MELON (CAPITOL)
2	14	3	FEW AND FAR BETWEEN	10,000 MANIACS (ELEKTRA)
3	6	4	GOTTA GET MINE	MC BREED (WRAP/ICHIBAN)
4	20	2	LOVE FOR LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
5	16	2	MANY CLOUDS OF SMOKE	TOTAL DEVASTATION (PGA)
6	13	2	OOH, WHATCHA GONNA DO	RUN-D.M.C. (PROFILE)
7	9	2	SOMETHING IN YOUR EYES	BELL BIV DEV0E (MCA)
8	—	1	BETTER THAN YOU	LISA KEITH (PERSPECTIVE/A&M)
9	—	1	WHAT IS LOVE	HADDAWAY (COCONUT/ARISTA)
10	5	3	SOMEBODY ELSE WILL	O'JAYS (EMI/ERG)
11	—	1	29 PALMS	ROBERT PLANT (ES PARANZA/ATLANTIC)
12	17	3	LET ME BE THE ONE	INTRO (ATLANTIC)
13	—	1	I WANNA BE YOUR MAN	CHAKA DEMUS & PLIERS (MANGO)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	10	6	IT'S YOUR CALL	REBA MCENTIRE (MCA)
15	—	1	HOW COULD YOU WANT HIM	SPIN DOCTORS (EPIC)
16	15	3	TAKE ME FOR A LITTLE WHILE	COVERDALE/PAGE (GEPFENN)
17	12	7	WORK IT OUT	LUKE (LUKE)
18	11	4	REAL WORLD	QUEENSRÛYCHE (COLUMBIA)
19	—	1	PUSH THE FEELING ON	NIGHTCRAWLERS (GREAT JONES/ISLAND)
20	19	14	AIN'T THAT LONELY YET	DWIGHT YOAKAM (REPRISE/WB)
21	24	2	IT SURE IS MONDAY	MARK CHESNUTT (MCA)
22	—	1	TRIBAL DANCE	2 UNLIMITED (RADIKAL/CRITIQUE)
23	—	1	TRASHY WOMEN	CONFEDERATE RAILROAD (ATLANTIC)
24	8	9	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)
25	—	1	DELICATE	TERENCE TRENT D'ARBY (COLUMBIA)

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

THINKING GLOBAL FOR THE CRANBERRIES

(Continued from page 1)

to Island Records' approach to breaking Irish quartet the Cranberries.

Bolstered by the success of the lead-off track, "Dreams," the band's debut, "Everyone Else Is Doing It, So Why Can't We?" advanced from Billboard's Heatseekers chart last week by moving into the top half of The Billboard 200 album chart.

"We all felt that we should do everything in our power in the initial marketing plan to develop a base for the band," says Matt Stringer, Island Records senior VP. "The idea wasn't to have a massive hit, but to micro-market the record to a college and alternative base; let it appeal to active music buyers first."

Therefore, Island set about tying in local entities to string together a success that has culminated in sales of close to 75,000 units the first five months of the record's release, with shipments of more than 143,000 units, according to SoundScan.

"If a certain alternative station was coming on the record, we were instantly contacting all the local video programs to see what they'd provide," Stringer says. "It was the same with retail. Every market that came on to the song, we'd ask what could we do to broaden it from there."

In addition to playing up to the industry, Island's idea was also to go directly to the people. A cassette single with "Dreams" and snippets of three other songs was inserted as a free bag-stuffer at many independent stores or small chains. The sampler also was handed out at concerts and events that drew audiences Island felt would like the Cranberries.

Additionally, Island mailed thousands of postcards to potential fans whose names were gleaned from magazine subscription lists and the label's own internal data base. Island also tied in with a music phone line run through Sassy magazine that featured music and comments from the band.

Although the band's name certainly allows for an array of edible promotions, Island nixed all food tie-ins.

"One of our biggest concerns as we produced merchandising items was to make sure we kept them very specific to the music: do a cassette, not send cranberry sauce; mail a postcard, don't send out Ocean Spray cranberry juice," says Stringer. "It was a conscious decision not to be kitschy."

Given their choice of several labels, the band signed with Island three years ago. However, management problems delayed the release of the Cranberries' debut. Interestingly enough, when the band sought new management, it turned to Rough Trade Records U.K. head Geoff Travis, who had previously tried to sign



the band to his label. "I wanted to kind of go with Geoff and the rest of the band wanted to go to Island," recalls lead singer/chief songwriter Dolores O'Riordan. "Eight months later when we had our management difficulties, we turned to Geoff because we knew him and had gone through negotiations with him." In North America, the band is represented by Rob Kos, Metropolitan Entertainment.

VIABLE LIVE

For Kos, one of the major components in breaking the band was the exposure it garnered through touring. "They were on a six-week tour," he notes. "For the first four weeks, they were opening for The The, then they did a week of West Coast dates and a week of East Coast dates on their own." By the time the band did its club dates, it was able to sell out such venues as New York's The Grand and The Troubadour in L.A.

"They're so viable live, the concern was to get them in the marketplace immediately, regardless of what was happening at radio," says Stringer.

Luckily, "Dreams" was an instant success at radio, garnering immediate adds at some of the top alternative and college stations.

COLLEAGUES RECALL HULETT'S CUTTING-EDGE TOUR BIZ WORK

(Continued from page 10)

Weintraub. "We got sued and people were irate that we were changing the concert industry. But we did it anyway. Just because someone said they owned Denver didn't mean we couldn't go in. We were strong-headed and strong-willed. We saved the artists a lot of money. We were happy."

In the process, Concerts West did manage to anger quite a lot of regional promoters and booking agents, whom they would often completely bypass by making deals directly with the venues in an effort to make more money for their acts.

In the mid-'70s, many promoters, resentful of Concerts West's actions, encouraged promoter Bill Graham to start coordinating national tours that would still use the local promoters for marketing and other skills. Slowly, Concerts West began to share the profits with the local firms.

"When the summer venues [many of which were owned by the local promoters] became a strong force they had to sell to the local guys," Delsener says. "They sold me a date on Sinatra at Forest

Hills. They always cut us in after the first dates. They said, 'Let's take care of the local guys.'"

Magid adds, "Tom didn't owe anyone. He created the situation and there were quite a few of us who worked with him through the years, but in no way, shape, or form did he have to do business with us. He did it because he thought it was a good practice . . . Throughout the years, he and Jerry were able to create tours and give the artists the comfort of doing a national tour where they'd have the same people handling their affairs night after night. Without them, some of these acts would not have grown and prospered. That's just the way it is."

MANAGEMENT CAREER

With Weintraub already concentrating on film production and the concert industry returning to more regional promoter control, Concerts West folded in 1983. Although he still promoted selected events up to his death, Hulett eventually launched management concern Hulett & Assoc., which guided the careers of such artists

After 12 weeks, it is now slipping on Billboard's Modern Rock Tracks chart, but many programmers are still high on the song.

"We just moved it into heavy rotation this week," says Blaze, PD at modern rocker KRZQ in Reno, Nevada. "It tested really well. The support from MTV with '120 Minutes' and 'Alternative Nation' was great peripheral support." Blaze reports that a local record store called the station to note that KRZQ's specialty play was selling albums for the retailer, so the station bumped up the song's rotation.

MISTAKEN IDENTITY

Blaze says that at first people were calling thinking the song was by Sinead O'Connor or the Sundays, not an uncommon perception given O'Riordan's ethereal vocals.

"Very early on, the reactions were that it's a lot like the Sundays. And then Sinead became an issue after people saw Dolores live because she has short hair and is Irish," says Kos. He adds that as the band gains more and more acclaim mistaken identity happens less frequently.

With "Dreams" showing signs of peaking, Island will begin working "Still Can't" to college and alternative stations within a few weeks. However, the big push is being reserved for "Linger," which Island plans to work at adult album alternative stations (some of which are playing "Dreams") and eventually top 40.

After a short break, the band will return to the States and begin a co-headlining, five-week long tour of 1,000-2,000-seat halls with Suede. After that, Kos hopes to line up another similar situation or have the band open for a bigger act.

Concurrent with the tour, the label is starting a new push at college campuses for the band. According to Kos, in late August, a poster and record placement campaign coordinated with more than 150 record stores on or around college campuses will kick in.

as the Moody Blues, the Beach Boys, Warrant, and Frank Zappa.

As a manager, Delsener remembers, Hulett was still a tough customer. "He got the best deals for his acts. He knew the tricks of the trade because he knew the business from our side. He'd say, 'Here's what I'll let you make, but I can't go to my boys and give them any less.' He'd be fair to both parties."

At the time of his death, Hulett & Assoc. represented Johnny Rivers, ex-Warrant lead singer Jani Lane, and the Moody Blues, who are in the midst of their most successful concert tour in years (Billboard, Aug. 7). For now, the company will continue doing business, according to acting head Jason Rappalian.

As Weintraub reflected on Hulett's life hours after delivering a eulogy at his funeral, he said their relationship had been special from beginning to end. "We just hit it off from the first day and never stopped hitting it off, except for today when I was standing up and he was lying down. Today, I had to carry him."

HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

"DREAMLOVER" BY MARIAH CAREY (Columbia) continues its strong run at the top of the chart, gaining about 4% in monitored airplay points. It's No. 1 at both top 40 sub-formats, mainstream and rhythm-crossover, and is a close second to "The River Of Dreams" by Billy Joel (Columbia) at the top 40/adult stations monitored for the Hot 100. SWV's double-sided hit "Right Here (Human Nature)/Downtown" (RCA) finally unseats "Whoop! (There It Is)" by Tag Team (Life/Bellmark) for the No. 2 slot. It also increases in airplay points, mostly on the strength of "Downtown," which is up 14% (it ranks top 10 at seven top 40/rhythm stations). "Dreamlover" will hold comfortably onto the top spot for at least three more weeks.

ZOOMING: "Anniversary" by Tony! Toni! Toné! (Wing/Mercury) is far and away the biggest point-gainer on the entire chart, and wins the Power Pick/Airplay at No. 44. Its massive 40-point jump was sparked by a big move on the monitored airplay chart (71-37) and a healthy sales debut at No. 42. It's top five at several rhythm-crossover outlets, including WHYT Detroit, The Box (KBXX) Houston, and KGGI Riverside, Calif. The second-biggest gainer overall, "I'd Do Anything For Love (But I Won't Do That)" by Meat Loaf (MCA), wins the Power Pick/Sales at No. 25. "Anything" is breaking on the East Coast, where it's already No. 2 in airplay at WPST Trenton, N.J., No. 9 at WYCR York, Pa., and No. 12 at WSTW Wilmington, Del.

RUNNERS-UP: The third-biggest gainer overall, and next in line for the sales award, is the new single from Dr. Dre, "Let Me Ride" (Death Row/Interscope). It enters the sales chart at No. 43. It's No. 7 in airplay at WJMO Cleveland, Ohio, and No. 9 at Hot 97 New York. The fourth-biggest gainer and runner-up for the Power Pick/Airplay is "Just Kickin' It" by Xscape (So So Def/Columbia). It leaps 72-41 on the airplay chart, producing a 29-place move on the big chart, to No. 36. "Kickin'" is strongest in California, where it's top 10 at Wild 107 (KSOL) San Francisco, Hot 97.7 San Jose, and FM 102 Sacramento.

WORTH THE WAIT: "Push The Feeling On" by the Nightcrawlers (Great Jones/Island) bows at No. 86. Originally an import from England, "Feeling" was released domestically in October 1992. By March of this year, it was an established club anthem, reaching No. 7 on the Hot Dance Club Play chart, but radio was not reacting. Finally, in the early spring, rhythm stations B96 Chicago and KMEL San Francisco started playing the song, and it spread from there. This week, "Feeling" is No. 5 in airplay at Power 106 Los Angeles and No. 14 at Power 96 Miami, finally garnering enough points to enter the Hot 100. . . Two other artists make their Hot 100 bows this week. Rapper Erick Sermon enters at No. 93 with "Stay Real" (Def Jam/RAL/Chaos). Erick is the "E" in rap group EPMD. "Loving Arms" by Texas native Darden Smith (Chaos) debuts at No. 96. It's breaking at WQUT Johnson City, Tenn. (No. 5), WFHN New Bedford, Mass. (No. 10), and top 40/adult KWMX Denver (No. 12).

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	6	WE GETZ BUZY	ILLEGAL (ROWDY/ARISTA)
2	5	5	WHAT'S IT TO YOU	CLAY WALKER (GIANT)
3	17	7	FLOW JOE	FAT JOE (VIOLATOR/RELATIVITY)
4	—	1	SHOOP	SALT-N-PEPA (NEXT PLATEAU/PLG)
5	11	2	METHOD MAN/PROTECT YA NECK	WU-TANG CLAN (LOUD/RCA)
6	14	4	JESSIE	JOSHUA KADISON (SBK/ERG)
7	8	5	ONLY LOVE	WYNONNA (CURB/MCA)
8	25	2	DREAMS	GABRIELLE (LONDON/PLG)
9	—	1	PAINT THE WHITE HOUSE BLACK	GEORGE CLINTON (PAISLEY PARK/WB)
10	—	1	EASY COME EASY GO	GEORGE STRAIT (MCA)
11	—	1	FOREPLAY	RAAB (RIP-IT)
12	22	3	GRAND TOUR	AARON NEVILLE (A&M)
13	—	1	FIELDS OF GRAY	BRUCE HORNSBY (RCA)

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

PRS MAY WITHDRAW FROM CISAC SYSTEM

(Continued from page 4)

"The CISAC agreement is totally unacceptable to us," said James. "There's no opportunity for one society to audit another."

James added: "The difference between [CISAC contracts] and the PRS contract is that you can understand ours. It's based on English law because that's where we do business."

At the head of PRS' list of items to be dealt with is the deduction of funds for social and cultural purposes. "We have found certain practices which make your hair stand on end," James said. "A lot of societies deduct 10% for social and cultural funds. They support local festivals and projects." James said he hoped the deductions would eventually be brought down to 2%-3% of collections.

There are inconsistencies that need to be rectified, according to James, who cited the way in which Germany's GEMA calculates income from discotheques based on the airplay patterns of a German-language radio station.

Although international compositions account for some 30% of Italy's music market, PRS receives just 2% of Italian performing rights distributions, said James.

PRS will start monitoring Italian TV stations and compare the logs with its own records. "Then we'll be able to formulate an opinion on what we should be getting from the Italian societies," said James.

"We are losing money all over Europe," he added. "It's our money going to their writers."

There are some precedents for the PRS actions. ASCAP's links with continental European societies are still based on the 1950 CISAC model, but through negotiations the U.S. society has managed to clarify the way it deals with them.

PRS UNDER FIRE

PRS has been under criticism by members for its failure to improve

payments from continental Europe, particularly from live concerts by larger acts, where the local rights society collects payment for use of the repertoire. One scenario gaining popularity is the idea of PRS licensing such concerts directly, outside of the CISAC system.

The moves come at a time when U.S. use of PRS works is diminishing. At PRS's annual general meeting in London Sept. 18, the swing of the A&R pendulum was graphically illustrated when chairman Wayne Bickerton revealed that U.S. societies last year received 7.8 million pounds (\$11.7 million) more than the PRS collected from them. Bickerton noted that the balance of payments had usually been in favor of the PRS.

Despite this, the society's 1992 overseas royalty earnings of 43.1 million pounds marked a 10.8% increase over 1991, with revenues up significantly in Austria, Australia, and Germany, now the largest market for British copyrights.

Gross U.K. performance revenues were up 5.7% to 43.6 million pounds (\$65.4 million), although disappointing results from hotels, bars, and stores reflected the depth of the economic recession. These were offset by increased earnings from cinemas, clubs, and pop concerts.

Radio and TV income rose by 47% to 48 million pounds (\$72 million) despite the stagnation in commercial broadcasting.

Total gross income was up 5.9% last year and after all administrative costs, including the 4 million-pound write-off costs for the PROMS online membership project, net distributable revenues were just over 113 million pounds, a 3% increase over the previous year.

A resounding echo of the PROMS disaster was the election of Trevor Lyttleton as a publisher director to the PRS general council (Billboard, Sept. 18). Lyttleton has been campaigning for 16 years for greater con-

trol by the PRS council and for greater accountability of the management. The PROMS collapse appeared to vindicate his criticisms, and Lyttleton won 8,839 votes, 3,279 ahead of the second-most-successful candidate. Only 21% of the eligible membership registered their votes.

One of the key publishers to lose his seat was Warner Chappell U.K. managing director Robin Godfrey Cass, who was co-opted onto the board earlier this year to fill a vacancy.

Godfrey-Cass says he is disappointed with the result: "About 25% of PRS distributions goes to Warner Chappell. It's ridiculous that the largest publisher doesn't have a seat on the board."

Publishers will continue to demand more from the PRS, says Godfrey-Cass: "We will have to look at the cost of reducing the overhead, and whether it's possible to collect from the increasing numbers of minority interest [TV & radio] stations. PRS has been giving the larger stations a discount for a number of years. We should be looking to increase the size of the pie instead of dividing the pie up into even smaller pieces."

BET JAZZ NETWORK

(Continued from page 8)

tional guidelines. Musician Muhal Richard Abrams questions BET's policies regarding the programming of cutting-edge music.

"We have 24 hours to play jazz," Johnson responds. "We think that's a sufficient amount of time to give fair coverage to all styles and formats of jazz. Every style, from the classic to the most innovative, will have its day in the sun."

Johnson even has a solution for independent jazz labels that lack the finances to create music videos for their artists.

"We plan to host and have shows where independent artists can perform live," he says. "Later, we can edit the footage into a video that can go into regular rotation."

Performer Melba Moore says she hopes BET will recognize the social responsibility of maintaining model standards of video decency in jazz. Johnson says he perceives that concern as a nonissue, but notes that the network will apply standard programming policies to its videos.

BET On Jazz will draw its broadcast material from myriad sources, including archival footage, newly created shows, and label-supplied videos. The programming objectives include coverage of national and international festivals, concerts, and jazz exhibitions, as well as talk shows and biographical features. Ample coverage of blues music will also be included in the programming mix.

Johnson says response from BET's affiliate marketing staff indicates that cable providers favor the network's arrival. Marketing efforts likely will focus on urban and upscale suburban markets, he says, noting that cabling already providing BET, and those systems with channel capacity to support an additional service, are primary targets.

Cable subscribers will be able to purchase BET On Jazz from local operators as a premium channel. Johnson would not estimate how many households he expects will subscribe. To date, BET is available in more than 36 million households, as reported by Nielsen Media Research.

AMNESTY INTERNATIONAL EXEC LEAVES

(Continued from page 10)

ties came to an agreement. It doesn't imply any misdoing on Jack's part; that is not the case." Healey leaves at the end of September.

The search for a new executive director is underway. Halperin says he hopes to have someone in place by February.

The organization plans to retain its close ties with the music industry and is in the process of planning a spring college tour, Halperin says. "I would not foresee any changes in that regard," he adds. "I would imagine our relationship with the music industry would remain strong. It's important for everyone [in the music industry] to . . . participate in . . . highlighting the struggle for human rights around to globe to young people everywhere. Music is the universal language, and artists are truly our best sources. The potential they have to highlight how people suffer is unlimited."

Amnesty International affiliated itself with the music business in 1986 via the Conspiracy Of Hope tour, which featured U2, Peter Gabriel, Lou Reed, Joan Baez, Jackson Browne, Bryan Adams, and the Police. The 1988 Human Rights Now tour featured Bruce Springsteen, Gabriel, Sting, Tracy Chapman, Yousou N'Dour, and others. In 1990, the organization put together the Em-

brace Of Hope outing in Chile, which featured Gabriel, Sting, Sinéad O'Connor, New Kids On The Block, Wynton Marsalis, Browne, Ruben Blades, and several Chilean bands.

Healey says his next venture will also include music participation. "What I'm going to do is put a small institute together for human rights and development," he says. "Washington is well-known for think tanks, and I'd like to put together an action tank . . . I absolutely intend to keep up the association with music. Because of poverty, many young people in [certain] countries can't read or write. Music can get past government and send a clear message." Healey plans to call his D.C.-based organization the Action Center For Human Rights.

During Healey's tenure, Amnesty International's U.S. membership grew from 40,000 members to 400,000. During that time, the organization's budget grew from \$2.5 million to \$22 million, according to Healey.

In 1991, Billboard awarded Amnesty International the first annual Bill Graham Award, which honors organizations or individuals that have made outstanding contributions to the music industry. Healey accepted the award on the organization's behalf.

HOT 100

SINGLES SPOTLIGHT



by Michael Ellis

NEW ARTIST SNOW FROM Toronto rolls over the competition to hit No. 1 with "Informer" (EastWest). Its rapid rise to the top is fueled by No. 1 sales, although airplay is also up sharply this week (20-12 on the Top 40 Radio Monitor). Overall, it has a small lead over last week's No. 1 single, "A Whole New World" by Peabo Bryson & Regina Belle (Columbia), which holds at No. 1 in airplay for the fourth week. "Nuthin' But A 'G' Thang" by Dr. Dre (Death Row/Interscope) is up to No. 3 overall and just behind "Informer" in sales. It is within striking distance of the top for next week if "Informer" falters, but so is "Freak Me" by Silk (Keia/Elektra). "Freak" is the biggest point gainer on the entire chart, by more than 2-to-1 over the runner-up, Whitney Houston's "I Have Nothing" (Arista). The explosive sales jump of "Freak" (28-4) contributes to a spectacular overall 15-place leap to No. 6.

THE THIRD-BIGGEST POINT gainer on the chart is "I Feel You" by Depeche Mode (Sire), which wins the Power Pick/Sales. It skyrockets 33 places to No. 37 on the Hot 100. On the airplay side, early top five reports come from KWOD Sacramento, Calif. (No. 2), and 99X Atlanta (No. 1). Ice Cube scores the biggest chart jump with "It Was A Good Day" (Priority), up 38 places to No. 51 on a huge sales gain. Top 40 airplay is just starting; its first top 10 report is No. 8 at FM102 Sacramento. The Power Pick/Airplay goes to "Love Is" by Vanessa Williams & Brian McKnight (Giant), which is up to No. 30 overall. It's already No. 1 in airplay at Z100 Portland, Ore., and No. 5 at Power 93 Tampa, Fla.

FOUR ARTISTS MAKE THEIR bows on the chart. Last week, 16-year-old TV star **Joey Lawrence** was the Hot Shot Debut with "Nothin' My Love Can't Fix" (Impact), and this week it's up to No. 56 with a bullet. Early top 10 airplay reports include No. 9 at WTIC Hartford, Conn., and No. 8 at Hot 97.7 San Jose, Calif. **Young Black Teenagers**, a quartet from Queens, Brooklyn, and Long Island, N.Y., makes its chart debut with "Tap The Bottle" (Soul/MCA). A trio based in Germany, **Bad Boys Blue**, makes its American chart debut at No. 86 this week with "Save Your Love" (Zoo). The single is off to a good start in Texas at KTFM San Antonio (No. 9 in airplay) and at KHFI Austin (No. 2). And former member and producer of Confunkshun, **Michael Cooper**, makes his solo bow on the Hot 100 with "Shoop Shoop" (Reprise) at No. 87. It's No. 5 in airplay at KBOS Fresno, Calif., and No. 7 at WLUM Milwaukee.

QUICK CUTS: **Martha Wash** is not a newcomer to the Hot 100. She sang lead vocals on the No. 1 single "Gonna Make You Sweat" by C&C Music Factory and appeared on other hit singles as well, including "It's Raining Men" by the Weather Girls and two top 10 singles for Black Box. But "Give It To You" (RCA), entering at No. 90, marks her first appearance on the chart under her own name. . . **Boy George** is back on the Hot 100 at No. 70 with the Hot Shot Debut, the title song from the Oscar-nominated film "The Crying Game" (SBK). . . "Supermodel" by RuPaul (Tommy Boy) loses its bullet at No. 55, but it's doing well in many markets, including No. 7 in airplay at WHYT Detroit.

EC RENTAL RIGHTS MOVE WELL RECEIVED

(Continued from page 14)

the endorsement of the Council of Ministers last fall.

European rights holders are largely satisfied with the scope of the directive. Mechanical rights societies are especially pleased because the new powers give authors, composers, and lyricists the right to allow or prohibit rental of sound carriers containing their works. It closes up gaps in the current patchwork of legislation in Europe, which has evolved largely through historical accident.

Five EC members—Greece, Luxembourg, Portugal, Ireland, and Belgium—have no rental rights. Germany has only a partial right to remuneration for composers and lyricists but no right to remuneration for performers.

Germany's music business is taking heart from the EC-imposed legislation. Since 1989, the German government has been looking at copyright issues but has waited for the EC to make moves first. In the meantime, commercial libraries have been renting out new releases.

"This law will help rights holders a great deal," says Peter Zombik, managing director of the German recording industry federation, BPW. "Rental is a major problem."

FIGHT FOR RIGHTS

As in other countries, BPW will have to fight the vested interests of the rental shops to make sure rights are protected. "The rental lobby has a very loud voice, but it's not very strong," says Zombik, who stresses the group is not seeking to ban rental but merely to exercise control over it. The directive opens up the possibility of curbing rental of new releases, according to Zombik. "It will be up to the rights owners to specify if they want their product rented," he says.

In the U.K., there is only a partial right for video producers but no specific rights for audio producers.

The U.K.'s Music Copyright Reform Group, led by the mechanical and performing rights societies MCPS and PRS, welcomed the EC's

action, which effectively supersedes the U.K. government's decisions five years ago not to include rental in the copyright overhaul.

MCPS chief executive Frans de Wit and Ger Willemsen, chief executive of Dutch mechanicals bureau STEMRA, say they support the directive.

Authors societies had banded together to exert pressure on the EC, but now the individual bodies will have to focus their efforts on their own governments to make sure the rental laws are put in place.

That aspect also has underlined the important role European authors' and producers' rights societies will play in guiding the hand of governments, a factor that will undoubtedly add weight to their arguments with the U.K.'s European Music Rights Organization (Billboard, Feb. 6).

WATERED DOWN

Not all of the directive's provisions have found favor. SACEM's Tournier, for one, deplors the fact that the directive has been "watered down" in the area of public lending rights in order to give special treatment to libraries. In the case of public lending, rights holders do not have the exclusive right to assign or prohibit rental, but they maintain the right to equitable remuneration. However, since many local authorities are strapped for funds, "In some instances equitable remuneration could mean no remuneration at all," points out Tournier.

In Holland, where commercial renting is a reality, public libraries are unlikely to gain special treatment. Says Willemsen, "I don't think the Dutch government intends to make the distinction between public lending and private rental, as they couldn't justify that under competition laws." If private libraries were made to pay whereas public libraries were not, the rental lobby would be up in arms, says Willemsen.

In the U.S., as in Europe, there is great concern about the right of national governments to implement the

mechanisms to determine the level of remuneration. An independent tribunal in Holland, such as the one that set the rate of the Dutch home-taping levy in 1991, is expected to decide the size of the rental royalty, a move that could be repeated in other territories.

The practicalities of collecting the royalties due from rental are different in each territory. In the U.K., MCPS points out it would be logical to use its existing systems for collecting rental funds on behalf of all rights owners. In Germany, it seems highly likely that authors' society GEMA will collect on behalf of other rights holders.

Tournier believes authors societies are in the best position to collect the sums due from rental. While rights holders can assign their rights to permit or prohibit rental of their works to another person, they cannot assign their right to remuneration to a third party. That aspect of the directive is welcomed by Tournier. Sources expect that performers will assign their rental rights to the producer of the recording, while authors and composers will keep their rights.

However, the question of what groups will collect rental rights raises again the issues involved in the dispute between MCPS and the three continental societies that have central European licensing deals with majors. It has been argued by the continentals that if EMRO takes over the collection of mechanicals for international repertoire, their overheads from the collection of other rights, including rental, phonographic performance, and home taping, would have to be passed on. It is unclear what role, if any, EMRO will have in the collection of rental royalties.

Just as uncertain at present is the precise amount of revenue that the rental and lending directive will generate. As yet, no sums have been fixed by member states; neither has it been determined how the funds will be divided among performers, producers, composers, and lyricists.

Assistance in preparing this story was provided by Mike Hennessey in Hamburg.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	KISS OF LIFE	SADÉ (EPIC)
2	—	1	LOVE ME OR LEAVE ME ALONE	BRAND NUBIAN (ELEKTRA)
3	20	2	EASY	FAITH NO MORE (SLASH/REPRISE)
4	10	2	FUNKY CHILD	LORDS OF UNDERGROUND (PENDULUM)
5	—	1	THREE LITTLE PIGS	GREEN JELLO (ZOO)
6	—	1	GOOD OL' DAYS	LEVERT (ATLANTIC)
7	18	2	THROW YA GUNZ	ONYX (CHAOS/COLUMBIA)
8	24	2	TOUCH MY LIGHT	BIG MOUNTAIN (QUALITY)
9	9	4	TIME 4 SUM AKSION	REDMAN (RAL/COLUMBIA)
10	—	6	DON'T YOU WANT ME	FELIX FEATURING JOWANDA (PYROTECH)
11	19	2	I'LL NEVER GET OVER YOU ...	EXPOSE (ARISTA)
12	22	2	CROOKED OFFICER	GETO BOYS (RAP-A-LOT/PRIORITY)
13	—	1	IF I COULD	REGINA BELLE (COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	5	11	DIZZ KNEE LAND	DADA (I.R.S.)
15	—	1	LOVE ME THE RIGHT WAY	RAPINATION & KYM MAZELLE (LOGIC RCA)
16	8	11	WHO'S THE MAN?	HEAVY D. & THE BOYZ (UPTOWN/MCA)
17	16	4	IT HURTS ME	JACCI MCGHEE (MCA)
18	—	1	SALLY GOT A ONE TRACK MIND	DIAMOND & THE NEUROTICS (CHEMISTRY)
19	—	1	CONNECTED	STEREO MC'S (GEE STREET/ISLAND/PLG)
20	—	1	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
21	12	5	LOVE MAKES NO SENSE	ALEXANDER O'NEAL (TABU/A&M)
22	—	1	GUILTY	POORBOYS (HOLLYWOOD)
23	15	6	ALL I WANT	SAIGON KICK (THIRD STONE/ATLANTIC)
24	11	6	CHECK IT OUT	GRAND PUBA (ELEKTRA)
25	21	13	ALL I SEE	CHRISTOPHER WILLIAMS (UPTOWN/MCA)

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

CEMA HOPES NEW LABEL HAS RIGHT STUFF

(Continued from page 14)

will reissue titles by Dion, Dion & the Belmonts, the Chiffons, the Royal Guardsmen, Patti LaBelle, Lou Rawls, Teddy Pendergrass, the O'Jays, Al Green, and Ann Peebles, among others.

Releases will be culled from the catalogs of Laurie Records, Philadelphia International, Hi/Cream, and Mystic Moods.

A large percentage of titles, including the entire Philadelphia International repertoire, have never been released on CD.

The creation of The Right Stuff label helps CEMA fill the mid-line reissue void left when Rhino severed ties with the distributor and moved to Atlantic (Billboard, Feb. 8, 1992).

"The timing is perfect," says Eli Okun, VP of CEMA Special Markets. One of his goals since coming to the company from Sony Special Products three years ago was to create a mid-line reissue label, he says.

The Right Stuff began to take shape about a year ago when CEMA purchased the worldwide rights for all Laurie Records masters recorded prior to 1976 and signed a long-term pact to handle Hi Records' Hi/Cream catalog (Billboard, July 4, 1992). Long-term North American licensing

deals with Philadelphia International and Mystic Moods closed soon after.

"We're still seeking more repertoire," Okun says. "In going after the material and figuring out what to release, we compared the quality and artist recognition of our titles vs. the competition. In the realm of reissue labels, The Right Stuff is very strong."

CEMA Special Markets is launching an aggressive marketing campaign that kicks off during the CEMA presentation at the National Assn. of Recording Merchandisers meet March 6-9 in Orlando, Fla.

The first releases set for April 20 include Rawls' "All Things In Time," Pendergrass' "TP," the eponymous "McFadden & Whitehead," Doc Severinsen's "Two Sides Of Doc Severinsen," and the Mystic Moods Orchestra's "One Stormy Night," "Stormy Weekend," "Moods For A Stormy Night," and "Nighttide."

Original artwork will be used as often as possible, says Okun.

The Right Stuff will release between five and seven titles per month, with about 150 titles set for release over the next three years, he says. Boxed sets featuring Dion and Al Green are being discussed.

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Billboard HOT 100 SINGLES

FOR WEEK ENDING FEB. 27, 1993

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY 

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
1	1	1	16	★ ★ ★ NO. 1 ★ ★ ★ I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD")▲	WHITNEY HOUSTON
2	2	2	11	A WHOLE NEW WORLD (ALADDIN'S THEME) ◆	PEABO BRYSON AND REGINA BELLE
3	3	5	8	ORDINARY WORLD	DURAN DURAN
4	4	10	8	I'M EVERY WOMAN (FROM "THE BODYGUARD")	WHITNEY HOUSTON
5	12	25	5	NUTHIN' BUT A "G" THANG	DR. DRE
6	6	7	11	MR. WENDAL	ARRESTED DEVELOPMENT
7	8	8	14	PRINCE AND THE NEW POWER GENERATION	PRINCE AND THE N.P.G. (PRINCE, MCCRACKLIN, FULSON)
8	5	4	19	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210")	SHANICE
9	10	20	5	HIP HOP HOORAY	NAUGHTY BY NATURE
10	15	21	8	INFORMER	SNOW
11	7	3	20	IF I EVER FALL IN LOVE▲	SHAI
12	11	11	16	HERE WE GO AGAIN!	PORTRAIT
13	13	17	11	DON'T WALK AWAY	JADE
14	18	26	6	BED OF ROSES	BON JOVI
15	9	6	14	IN THE STILL OF THE NITE (FROM "THE JACKSONS")▲	BOYZ II MEN
16	14	18	7	GET AWAY	BOBBY BROWN
17	16	19	7	REBIRTH OF SLICK (COOL LIKE DAT)	DIGABLE PLANETS
18	25	31	6	THAT'S WHAT LOVE CAN DO	BOY KRAZY
19	20	15	13	GIVE IT UP, TURN IT LOOSE	EN VOQUE
20	26	32	6	COMFORTER	SHAI
21	27	29	11	I GOT A MAN	POSITIVE K
22	19	12	29	RHYTHM IS A DANCER ●	SNAP
23	17	9	22	RUMP SHAKER▲	WRECKX-N-EFFECT
24	30	39	11	FOREVER IN LOVE	KENNY G
25	24	27	11	DITTY ●	PAPERBOY
26	36	45	12	THE RIGHT KIND OF LOVE (FROM "BEVERLY HILLS, 90210")	JEREMY JORDAN
27	22	16	20	GOOD ENOUGH ●	BOBBY BROWN
28	40	47	3	SWEET THING	MARY J. BLIGE
29	21	13	16	WHEN SHE CRIES	RESTLESS HEART
30	39	51	5	TWO PRINCES	SPIN DOCTORS
31	29	23	16	WALK ON THE OCEAN	TOAD THE WET SPROCKET
32	28	22	25	I'D DIE WITHOUT YOU (FROM "BOOMERANG") ●	P.M. DAWN
33	34	36	10	NO MISTAKES	PATTY SMYTH
34	31	28	23	DO YOU BELIEVE IN US	JON SECADA
35	23	14	13	DEEPER AND DEEPER	MADONNA
36	54	65	12	HEAL THE WORLD	MICHAEL JACKSON
37	51	89	4	HAT 2 DA BACK	TLC
38	32	24	17	FAITHFUL	GO WEST
39	35	30	27	REAL LOVE ●	MARY J. BLIGE
40	42	—	2	FREAK ME	SILK
41	73	79	3	CAT'S IN THE CRADLE	UGLY KID JOE
42	NEW ►	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ I HAVE NOTHING (FROM "THE BODYGUARD")	WHITNEY HOUSTON	
43	33	33	11	STEAM	PETER GABRIEL
44	38	35	26	WHAT ABOUT YOUR FRIENDS ●	TLC
45	50	57	5	ANGEL	JON SECADA
46	37	34	16	I GOT A THANG 4 YA!	LO-KEY?
47	47	55	8	DAZZEY DUKS	DUICE
48	61	76	4	I'M SO INTO YOU	SWV
49	43	46	13	QUALITY TIME	HI-FIVE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
50	41	37	13	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C.
51	56	56	6	LOVE IS (FROM "BEVERLY HILLS, 90210")	VANESSA WILLIAMS & BRIAN MCKNIGHT
52	62	70	4	MAN ON THE MOON	R.E.M.
53	46	41	12	STAND UP (KICK LOVE INTO MOTION)	DEF LEPPARD
54	59	67	6	LITTLE BIRD	ANNIE LENNOX
55	63	63	6	I'M GONNA GET YOU	BIZARRE INC FEATURING ANGIE BROWN
56	44	38	17	NO ORDINARY LOVE	SADE
57	60	60	5	STAND	POISON
58	52	53	16	LOVE SHOULDA BROUGHT YOU HOME (FROM "BOOMERANG")	TONI BRAXTON
59	48	44	20	TO LOVE SOMEBODY	MICHAEL BOLTON
60	75	—	2	BAD GIRL	MADONNA
61	58	59	9	MURDER SHE WROTE	CHAKA DEMUS & PLIERS
62	77	—	2	IF I EVER LOSE MY FAITH IN YOU	STING
63	65	66	6	TELL THE TRUTH	JUDE COLE
64	83	91	3	SUPERMODEL (YOU BETTER WORK)	RUPAUL
65	53	40	13	I LOVE YOU PERIOD	DAN BAIRD
66	66	58	10	UNDERSTAND THIS GROOVE	SOUND FACTORY
67	64	54	18	THE LAST SONG	ELTON JOHN
68	57	48	17	NEVER A TIME	GENESIS
69	55	52	14	IT'S GONNA BE A LOVELY DAY	THE S.O.U.L. S.Y.S.T.E.M.
70	76	—	2	I SEE YOUR SMILE	GLORIA ESTEFAN
71	68	62	12	HOMIES	A LIGHTER SHADE OF BROWN
72	89	—	2	KNOCK-N-BOOTS	WRECKX-N-EFFECT
73	80	90	3	PASSIONATE KISSES	MARY-CHAPIN CARPENTER
74	67	61	10	IRRESISTIBLE	CATHY DENNIS
75	70	64	20	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS
76	72	78	5	GANGSTA BITCH	APACHE
77	71	71	6	FEELS LIKE HEAVEN	PETER CETERA (DUET WITH CHAKA KHAN)
78	86	—	2	SO ALONE	MEN AT LARGE
79	69	50	15	LOVE CAN MOVE MOUNTAINS	CELINE DION
80	82	—	2	COME IN OUT OF THE RAIN	WENDY MOTEN
81	93	—	2	BEAUTIFUL GIRL	INXS
82	74	72	11	REMINISCE	MARY J. BLIGE
83	85	74	5	SPEED	ALPHA TEAM
84	88	—	2	HOPE OF DELIVERANCE	PAUL MCCARTNEY
85	NEW ►	1	LOVE U MORE	SUNSCREAM	
86	87	94	4	HAPPY DAYS	SILK
87	79	73	17	BABY I'M FOR REAL/NATURAL HIGH	AFTER 7
88	84	84	3	SWEET THING	MICK JAGGER
89	91	86	4	LOSIN' MYSELF	DEBBIE GIBSON
90	NEW ►	1	SIMPLE LIFE	ELTON JOHN	
91	NEW ►	1	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT	
92	92	82	9	PUNKS JUMP UP TO GET BEAT DOWN	BRAND NUBIAN
93	78	69	16	GANGSTA	BELL BIV DEVOE
94	NEW ►	1	WHO GOT THE PROPS	BLACK MOON	
95	95	—	2	STOP THE WORLD	EXTREME
96	90	87	10	LOVE'S TAKEN OVER	CHANTE MOORE
97	98	85	10	GET UP (MOVE BOY MOVE)	AB LOGIC
98	81	77	19	SLOW AND SEXY	SHABBA RANKS (FEATURING JOHNNY GILL)
99	96	96	7	LIGHTS	JOURNEY
100	97	92	3	TOSS-UP	N2DEEP

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

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

WHITNEY HOUSTON BREAKS THE record with "I Will Always Love You" (Arista), notching its 14th consecutive week at No. 1 on the Hot 100. Sales turned back up to almost 100,000 units after several weeks of decline, and this clinched the record for "Always." It may hold at No. 1 in sales next week, but it is likely to be replaced at No. 1 overall by "A Whole New World" by Peabo Bryson & Regina Belle (Columbia). "Ordinary World" by Duran Duran (Capitol) also has a chance to hit No. 1 next week, and other contenders, including Houston's bid to succeed herself with "I'm Every Woman," will challenge in two weeks.

THE BIGGEST POINT GAINER on the chart this week is "Nuthin' But A 'G' Thang" by Dr. Dre (Death Row/Interscope), which jumps from No. 12 to No. 5. It's No. 2 in sales already and as top 40 airplay catches up, it will compete for No. 1 overall. It's No. 29 and gaining in monitored airplay. The biggest point gainer below the top 20 is "Cat's In The Hat" by Ugly Kid Joe (Stardog/Mercury). It wins the Power Pick/Sales, debuting at No. 35 on the Top Singles Sales chart. The combination of the sales explosion and strong airplay growth—including No. 1 at WOVB West Palm Beach, Fla., and three other top five reports fuel a 32-place leap to No. 41 on the Hot 100.

THE BIG STORY OF the week is the dramatic turnaround registered by Michael Jackson's "Heal The World" (Epic). The single was top five all around the world, but it took Jackson's recent television exposure to make top 40 radio in the U.S. sit up and take notice. "Heal" wins the Power Pick/Airplay, re-entering the Top 40 Radio Monitor at No. 48, and sales continue to grow strongly (up 28-22), for an overall 18-place jump to No. 36. "Heal" is top five in airplay at WEGX Philadelphia, WPRO-FM Providence, R.I., and Q102 Cincinnati. The runner-up for the airplay pick is "Two Princes" by the Spin Doctors (Epic Associated), up 39-30 overall with four No. 1 airplay reports already: WYCR York, Pa., WFLY Albany, N.Y., WDCG Durham, N.C., and WNNX Atlanta.

QUICK CUTS: This week's debuts include Whitney Houston's third single from "The Bodyguard," the Oscar-nominated "I Have Nothing" (Arista), at No. 42. Two artists make their Hot 100 bows. U.K. band Sunscreen enters at No. 85 with "Love U More" (Columbia). Early radio support includes No. 8 at WBBO Greenville, S.C., and No. 7 at KZHT Salt Lake City. Black Moon, a rap group from Brooklyn, N.Y., bows at No. 94 with "Who Got The Props" (Nervous)... Four records that gain points are pushed backward. "Here We Go Again" by Portrait (Capitol) slips 11-12, "Get Away" by Bobby Brown (MCA) goes 14-16, "Rebirth Of Slick" by Digiabe Planets (Pendulum) dips 16-17, and "Ditty" by Paperboy is down 24-25. Any or all of these could turn back up next week... The No. 67 record on the Top 40 Radio Monitor is ineligible to enter the Hot 100 because it's not a commercial single. In fact, it's just an unreleased tape which is being played at 11 big radio stations in the West. "Closer" by Remedy is No. 1 in airplay at KUBE Seattle and top five at three other stations. See Vox Jox, page 74, for the whole story.

MOURNFUL CLASSICAL PIECE CRACKS U.K. POP TOP 10

(Continued from page 12)

achieved purely on unit sales. "We sold 492 last week. That's more than anything else. It's being bought by a huge cross-section, [including] people who buy pop and aren't really into classical but want to know what all the fuss is about. Lots of them are students. All the news coverage has helped, too, and it's such easy listening that it appeals to the same people who buy the Albinonis and the Mozarts."

Smith likens the crossover appeal to that of "The Protecting Veil," the Virgin Classics album by John Tavener and Stephen Isserlis. Both exemplify the so-called Holy Minimalist style, in which a pious subject is given a slow, ethereal musical portrayal; Gorecki used 15th century Polish prayers, folksong, and the plea of a teenage girl written on the wall of her Gestapo prison cell. The symphony creates the same kind of new age ambience in classical terms that Enya has achieved in the pop sphere.

Bill Holland, GM of Warner Classics, stresses that word of mouth was an important weapon in breaking the album, and the label was able to enlist an unofficial sales force in that regard. "With this type of music, it would have been meaningless to advertise it initially. We just knew we had to get it heard. We sent an awful lot of copies to people who weren't journalists but were opinion-makers."

Among those early "opinion makers" were Elvis Costello, Mick Jagger, Simply Red's Mick Hucknall, Enya, and Tori Amos, as well as author and arts presenter Melvyn Bragg, former Prime Minister Edward Heath, ex-Heritage Minister David Mellor, and Norma Major, wife of the current PM.

Bragg has now commissioned arts critic Tony Palmer to produce an edi-

tion of television's respected and influential "South Bank Show" on Gorecki, due to air April 4, and Holland hopes this will help push U.K. sales of the album towards 500,000 by year's end.

Elektra Nonesuch hopes to transport across the Atlantic some of Gorecki's startling English chart success. A long-running stateside ad campaign was recently renovated to include stand-alone print ads now set to run in Time and Musician magazines, as well as in newspapers in Boston, Los Angeles, and San Francisco, according to Carol Yaple, Elektra Nonesuch's director of media relations.

While "Symphony No. 3" has remained a steady seller in America since its release, Yaple notes the record recently reached a new U.S. plateau: 5,000 units sold in a single day. To date, 50,000 copies have been sold in America.

That healthy sales figure is partly due to scores of U.S. classical music and public radio stations, lead by KCWR Los Angeles, that have embraced "Symphony No. 3." In an effort to expand that base, the label is editing down portions of "Symphony No. 3" movements into one 10-minute piece to be sent to more stations. The possibility remains that Nonesuch will team up with Elektra's radio promotion team to work the pending Gorecki's "single" to jazz alternative and NAC outlets.

On the video front, director Peter Sellars will lense a five-minute clip featuring images of soprano Upshaw cut in with footage from post-World War II Poland and more recent shots of the former republic of Yugoslavia.

Aged 59, Gorecki (pronounced Gore-et-ski) comes from the southern coal-mining belt of Poland, near the

border with Czechoslovakia, and was commissioned to write "Symphony No. 3" in 1976 for South West German Radio in Baden-Baden. His most recent works include a trio for clarinet, violin, and piano and a 22-minute flute concerto premiered last November in Amsterdam.

"He lives very simply," Holland adds. "He's incredibly down to earth—has a very modest home in Katowice. Now he'll be able to buy a house in the mountains."

Warner Classics' ever-expanding marketing base for the surprise hit now has it courting airplay at national easy listening network BBC Radio 2. Earlier promotion also included a cover-mounted extract from the symphony on the December issue of the 80,000-circulation "Classic CD" magazine.

Gorecki will travel to England for a performance of the symphony June 7 at London's Barbican. The piece is also due to be performed in December at the Royal Festival Hall and Gorecki, who also has myriad new commissions planned for 1993, will be the featured composer of BBC Radio 3's Polish music week in November.

All eyes are now on the U.K.'s pop album chart to see if the reticent Pole can take his symphony to the ultimate pinnacle. "We issue about 30 CDs a month and it's only once in the bluest of blue moons something special like this happens," enthuses Warner Classics' Holland. "It makes us think we should market other records this way, and people buying it will say 'perhaps there are other records like this.'"

Assistance in preparing this story was provided by Eric Boehlert in New York.

TRISTAR LABEL

(Continued from page 12)

dent Tommy Mottola, to whom Buziak reports, refers to the label's "special focus" on foreign talent.

In choosing a label name (and logo), Sony Music has turned to its sister film company TriStar Pictures. According to the Sony spokesman, the choice presages no direct involvement with the film unit other than to capitalize on a "a very successful name in the Sony family."

An initial roster of artists was not made known.

Buziak recently left his post as president and CEO of Chameleon Entertainment, which is distributed by Elektra Entertainment. Before that, he was president of RCA Records from 1986-90. At RCA, he is credited with reshuffling the label's artist roster, bringing on board such acts as Love & Rockets, Cowboy Junkies, Michael Penn, and Peter Murphy. Also under Buziak, who ran his own management and production company, RCA reaped the rewards of the rap boom in a tie-in with Jive Records; he also helped supervise the music for the megahit soundtrack of "Dirty Dancing." Before his stint at RCA, from 1978-85, he managed several producers and writers, including Keith Olsen, Alan Parsons, Don Gehman, and Scott Litt. He opened the company after a two-year stay as the international and U.K. managing director of Arista Records. IRV LICHTMAN

TAIWAN, THAILAND ARE STILL 'PRIORITY' PIRATES

(Continued from page 5)

new trade policies.

IIPA now says industrywide losses due to piracy of U.S. goods in 28 problem countries exceeded \$4.6 billion in 1992. Piracy of records (including CDs and prerecorded cassettes) and music was \$1.03 billion.

Curiously, the three countries with the worst music piracy problems, Russia, Paraguay, and the United Arab Emirates (\$300 million, \$200 million, and \$108 million, respectively), were placed on a lower-priority watch list for extenuating circumstances.

Accompanying text pointed out that enforcement in Russia would be "a huge problem" without the Rus-

sian government approval. In the case of Uruguay, there may be anti-piracy developments that may have eliminated much of the problem in the 1992 figures. The U.A.E.'s new copyright law does not become effective until April 1993.

The IIPA also announced in its submission that unless copyright inadequacies were remedied, it would file a petition with USTR by June 1 to remove Cyprus, Egypt, El Salvador, Philippines, Poland, Thailand, and Venezuela as beneficiaries of duty-free trading privileges under the U.S. Generalized System of Preferences program. BILL HOLLAND

BUBBLING UNDER ^{HOT 100®} SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	7	4	TAP THE BOTTLE YOUNG BLACK TEENAGERS (SOUL/MCA)	14	20	6	PUSH TISHA CAMPBELL (CAPITOL)
2	15	2	CANDY EVERYBODY WANTS 10,000 MANIACS (ELEKTRA)	15	—	1	SOMEBODY LOVE ME MICHAEL W. SMITH (REUNION/RCA)
3	2	9	DAZZ KNEE LAND DADA (I.R.S.)	16	17	11	ALL I SEE CHRISTOPHER WILLIAMS (UPTOWN/MCA)
4	12	3	SHOOP SHOOP (NEVER STOP...) MICHAEL COOPER (REPRISE)	17	24	2	TIME 4 SUM AKSION REDMAN (RAL/COLUMBIA)
5	11	5	SAVE YOUR LOVE BAD BOYS BLUE (ZOO)	18	—	1	IT WAS A GOOD DAY ICE CUBE (PRIORITY)
6	8	9	WHO'S THE MAN? HEAVY D. & THE BOYZ (UPTOWN/MCA)	19	23	2	HARD TO GET STARCLUB (ISLAND/PLG)
7	5	3	GIVE IT TO YOU MARTHA WASH (RCA)	20	22	2	IT'S A SHAME KRIS KROSS (RUFFHOUSE/COLUMBIA)
8	14	3	LOVE MAKES NO SENSE ALEXANDER O'NEAL (TABU/A&M)	21	19	3	MY STRONGEST WEAKNESS WYNNONNA (CURB/MCA)
9	9	11	MAKE LOVE 2 ME LORENZO (ALPHA INT'L/PLG)	22	—	3	TEMPLE OF DREAMS MESSIAH (DEF AMERICAN)
10	13	4	CHECK IT OUT GRAND PUBA (ELEKTRA)	23	18	3	PHOTOGRAPH OF MARY TREY LORENZ (EPIC)
11	16	4	ALL I WANT SAIGON KICK (THIRD STONE/ATLANTIC)	24	—	8	DAMN U PRINCE & THE N.P.G. (PAISLEY PARK/WB)
12	6	13	HEY LOVE (CAN I HAVE A WORD) MR. LEE (JIVE)	25	—	1	NOTHIN' MY LOVE CAN'T FIX JOEY LAWRENCE (IMPACT/MCA)
13	21	2	IT HURTS ME JACCI MOGHEE (MCA)				

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

CHAPMAN SOARS WITH 7 DOVE NOMINATIONS

(Continued from page 14)

The Gospel Music Assn. confers Doves in 33 categories. Here are the general category nominees:

Song: "Amen, Praise, And Glory," Charlie Peacock; "I Will Be Here For You," Michael W. Smith and Diane Warren; "In Christ Alone," Shawn Craig and Don Koch; "Mary, Did You Know," Mark Lowry and Buddy Greene; "Sometimes By Step," Rich Mullins and Beaker; "Sometimes Miracles Hide," Bruce Carroll and C. Aaron Wilburn; "The Basics Of Life," Mark Harris and Don Koch; "The Great Adventure," Steven Curtis Chapman and Geoff Moore; "The Joy Of The Lord," Twila Paris; "Who Will Call Him King Of Kings," Greg Nelson, Bob Farrell, and Sandi Patti.

Songwriter: Bruce Carroll, Charlie Peacock, Steven Curtis Chapman, Twila Paris, Wayne Kirkpatrick.

Male vocalist: Bruce Carroll, Larnelle Harris, Michael English, Michael W. Smith, Steven Curtis Chapman.

Female vocalist: Amy Grant, Cindy Morgan, Kathy Troccoli, Susan Ashton, Twila Paris.

Group: 4Him, BeBe & CeCe Winans, DC Talk, Petra, White Heart.

Artist: 4Him, Amy Grant, Michael English, Michael W. Smith, Steven Curtis Chapman.

New artist: Angelo & Veronica, Cindy Morgan, Out Of The Grey, Phillips, Craig & Dean, Pray For Rain. EDWARD MORRIS

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"I WILL ALWAYS LOVE YOU" by Whitney Houston (Arista) ties the all-time record of 13 weeks at the top of the Hot 100. And it's not just due to our new methodology, although the new system does facilitate longer stays at the top. The single has sold more than 4 million units, according to the RIAA, tying the record set by "We Are The World." And "World" had no album available, while the "Bodyguard" soundtrack has also sold more than 6 million units. "Always" still has a solid lead overall: Although it has yielded the No. 1 spot in airplay to "A Whole New World" by Peabo Bryson & Regina Belle (Columbia), it still has a sales lead of 2½-to-one. There is a chance that "Whole" could overtake "Always" next week, and in two weeks "Ordinary World" by Duran Duran (Capitol) should also be within striking distance.

THE RECORD WITH THE largest point gains below No. 20 this week wins both Power Picks, Sales and Airplay: "Hat 2 Da Back" by TLC (La-Face). Strong out-of-the-box sales combine with great airplay gains to fuel a 38-place chart jump to No. 51. The record is already top five at three monitored stations: FM102 Sacramento, Calif. (No. 3), WCKZ Charlotte, N.C. (No. 4), and Q102 Philadelphia (No. 5). "Hat" is the third-largest overall point gainer on the Hot 100, behind Dr. Dre's "Nuthin' But A 'G' Thang" (Death Row/Interscope) and Naughty By Nature's "Hip Hop Hooray" (Tommy Boy). Among the 10 biggest point gainers is "I'm So Into You" (RCA), by new group SWV. It jumps 15 places to No. 61 on the combination of strong early sales and early top-five radio airplay in Seattle (No. 2 at KUBE) and Phoenix (No. 2 at KKFR).

THE 10 CHART ENTRIES include "Freak Me" by Silk (Keia/Elektra), the Hot Shot Debut at No. 42. The new group has two bulleted records on the Hot 100. The just-released "Freak" has 100% of its points from airplay—including eight No. 1 airplay reports already. In contrast, "Happy Days," bulleted at No. 87, has 93% of its points from crossover R&B sales. The two new artists entering this week are Men At Large, a duo from Cleveland, at No. 86 with "So Alone" (EastWest), and Wendy Moten, a Memphis native, debuting at No. 82 with "Come In Out Of The Rain" (EMI). "Alone" is breaking out of Houston (No. 7 at KBXX), while "Come" has an early top-10 airplay report from 92Q Baltimore.

QUICK CUTS: Two records hold in place with bullets for the third week in a row, due to a continuing chart jam in the 50s and 60s. "Stand" by Poison (Capitol) stays at No. 60 despite top-10 airplay from WKRZ Wilkes Barre, Pa. (No. 2), KKYK Little Rock, Ark. (No. 7) and WNVZ Norfolk, Va. (No. 10). "I'm Gonna Get You" by Bizarre Inc (Columbia) holds at No. 63, but it is No. 1 at KTFM San Antonio, Texas, and No. 5 at WBBO Greenville, S.C. Last week I mentioned two records that might turn around on the chart and go back up, and both do so. "Heal The World" by Michael Jackson (Epic) goes back up to No. 54 with a bullet. His recent TV appearances have brought a major sales increase—up from 60-28 in two weeks. And "Ditty" by Paperboy (Next Plateau) is back up to No. 24 with a bullet due to across-the-board point gains.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	21	2	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
2	4	8	DIZZ KNEE LAND	DADA (I.R.S.)
3	—	1	WHO GOT THE PROPS	BLACK MOON (NERVOUS)
4	12	3	LOVE U MORE	SUNSCREEN (COLUMBIA)
5	13	2	GIVE IT TO YOU	MARTHA WASH (RCA)
6	9	12	HEY LOVE (CAN I HAVE A WORD)	MR. LEE FEAT R. KELLY (JIVE)
7	—	3	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
8	10	8	WHO'S THE MAN?	HEAVY D & THE BOYZ (UPTOWN/MCA)
9	17	10	MAKE LOVE 2 ME	LORENZO (ALPHA INT'L/PLG)
10	—	1	SIMPLE LIFE	ELTON JOHN (MCA)
11	11	4	SAVE YOUR LOVE	BAD BOYS BLUE (ZOO)
12	15	2	SHOOP SHOOP (NEVER STOP...)	MICHAEL COOPER (REPRISE)
13	—	3	CHECK IT OUT	GRAND PUBA (ELEKTRA)

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

RETAILERS REPORT MIXED RESULTS FOR JANUARY SALES

(Continued from page 1)

cases significantly. Those who complain of lackluster business attribute it to a scarcity of hits, unusually heavy rainfall in the West, and high CD prices. Furthermore, many record dealers say the traditional January boost from holiday sales of audio hardware did not occur this season to the degree that it has in recent years.

The current picture contrasts with January 1992, when most dealers registered steep increases over the previous January. However, some executives caution that last year's increases may have been misleading, since they were measured against a period of deep recession and the start of the Persian Gulf war in 1991.

Retailers' complaints notwithstanding, point-of-sale information supplied by SoundScan indicates an 11% increase in unit sales for January 1993 compared with the same period last year. The data is weighted to reflect the increase in SoundScan's reporting panel.

One reason for the apparent discrepancy between SoundScan's figures and the estimates quoted by most retail sources is that racked locations—which are heavily represented on SoundScan's panel—appear to have fared better than specialty music retailers last month.

While Billboard was unable to obtain feedback from a representative sample of rack sources, Harry Steck, president of Aliquippa, Pa.-based Rank Retail Services, says Rank's music business in January far exceeded expectations. Furthermore, a New York Times retail survey reported that mass-merchants had an unusually good January.

At Musicland Stores Corp., business was "not spectacular, but good," according to Arnie Bernstein, president of music stores for the Minneapolis-based chain, which operates 884 record outlets and 251 video sell-through locations. Bernstein says sales were up on a comparative-store basis, but he declines to disclose the percentage change.

He adds that he's at a loss to explain why the increases were slighter last month than in January 1992, aside from pointing out that the Gulf war in 1991 depressed business to such a degree that large increases last year were almost inevitable.

Audio hardware sales, he adds, did not have the impact they typically have on sales of prerecorded music. Although the Electronics Industries Assn. did not have December hardware sales figures available at press time, the group's spokesperson reported that the CD penetration rate



SOLOMON



BERNSTEIN

has reached 42%.

"I don't think I see quite as huge a gain as we've had in January and February after previous Christmases," says Bernstein.

Albany, N.Y.-based, 502-store Trans World—the second-largest U.S. music retailer after Musicland, experienced "OK" business in January, according to senior VP/CFO Jeff Jones. He says there was no more of a spike in business this January than in the previous two years. "We saw the same buyer this year that we saw every January in the past three years," says Jones.

Inclement weather upset business in some parts of the country, according to Russ Solomon, president of the 76-store West Sacramento, Calif.-based Tower Records.

"January was flat," he says. "Business was crappy in the West and real good in the East and the South, so it balanced out pretty flat."

Retail executives in those regions confirm Solomon's analysis. Lou Fogelman, president of 90-store, Los Angeles-based Music Plus, says the weather washed out an otherwise strong sales month.

"January started off strong, then we got rained on, and that slowed things down and it ended flat," he says. "We were headed for a good month, but we got hit hard by the rain. People didn't go out if they didn't have to."

Similarly, Mary Ann Levitt, president of 30-unit, Sausalito, Calif.-based the Record Shop, says business in San Francisco was hurt by the rain, and other markets also suffered.

By contrast, Eastern-seaboard chains like Spec's, National Record Mart, and HMV report hefty sales gains for the month.

HMV USA president Peter Luckhurst says the company had a "tremendous month... No doubt, part of it was the economy. People also got the Christmas spirit, and it just ran on through." The company operates two superstores in New York and one in Boston.

"We're doing fine," adds Ann Lief, president of 63-store, Miami-based Spec's. "Dade County is very strong, partly because of hurricane

assistance. A lot of money is being poured into this area."

In other regions, the picture is mixed. At 355-unit, North Canton, Ohio-based Camelot Music, January was "a strong month," driven by such late-'92 hits as the "Bodyguard" soundtrack and albums by Kenny G and Garth Brooks, according to VP of purchasing Lew Garrett. Likewise, Jeff Abrams, merchandise manager at 112-store, Minneapolis-based Best Buy, says the chain saw double-digit growth in January.

By contrast, at Atlanta-based Super Club, president Darrell Baldwin reports a comparative-store sales increase of only 2%-3% in the chain's 286 stores. He says mall stores registered double-digit increases, which were offset by flatness in strip locations.

SMALL CHAINS STRUGGLE

Most of the smaller chains surveyed by Billboard report flat business.

"I guess sales are going mixed at best," says Dave Curtis, group marketing manager at 23-unit Lechmere, based in Cambridge, Mass. "We are showing increases but not what we would like to see. When you are used to seeing double digits, it is hard to accept single-digit increases." Curtis attributes the business slowdown to "a scarcity of hits."

Likewise, Music City Record Distributors VP of purchasing Hayes Carlock says a slight drop in its business in January was due to "a lack of new releases to speak of."

Echoing an overwhelming majority of the retail base, Dave Colson, VP of 14-store Record Theatre in Buffalo, N.Y., says CD prices are hurting the music business: "People don't see buying CDs as a bargain. People's income is not escalating, as it was in the '60s, '70s, and '80s. Now, with what manufacturers are charging, we have to charge \$15, \$16, \$17. It's crazy."

One small-chain retailer with good news, however, is Alan Webb, president of 17-unit Pegasus Music and Video in Layton, Utah. Webb says the chain experienced its second-best month in January, following an exceptionally good December.

DJ POOH SAYS L.A. COPS ABUSED HIM

(Continued from page 14)

The officers determined Pooh's truck contained no money or weapons and that the producer had no outstanding warrants, and let him go; although Freeman had an outstanding warrant in his name on a car he had sold, he was not held.

Santa Monica Police Department press information officer Sgt. Gary Gallinot disputes some details of Pooh's version of the incident.

Gallinot says that although the police had no description of the vehicle used in the robbery of the Santa Monica Consumers' Credit Union that morning, Pooh's truck was spotted in the vicinity of the robbery. He claims the truck was targeted because he

was "driving in somewhat of an erratic manner, speeding up, slowing down... That would give us probable cause to stop the vehicle."

The spokesman says that only "seven to eight, maybe nine" Santa Monica, Los Angeles, and California Highway Patrol units were involved in the stop.

Gallinot also disputes Pooh's contention that he was roughed up and sworn at: "There were no improprieties on the part of the officers who were out... [Pooh and Freeman] were treated with dignity and respect."

Pooh says he is contemplating legal action in the matter: "I'm consulting with my lawyers." CHRIS MORRIS

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

WHITNEY HOUSTON IS NOW one week away from tying the record 13-week stay at the top achieved by **Boyz II Men** last year. "I Will Always Love You" (Arista) is still comfortably ahead of the No. 2 single, "A Whole New World" by **Peabo Bryson & Regina Belle** (Columbia). Although "World" has pulled within 10% of "Always" in airplay points, the latter still leads in sales by more than 3-to-1. "Always" has a good chance of holding for two more weeks to break the record. Both the Bryson & Belle single and **Duran Duran's** "Ordinary World" (Capitol) are contenders to take over the No. 1 slot soon.

THE THREE BIGGEST POINT gainers are all by rap artists, and all are fueled mostly by sales. The No. 1 gainer is "Nuthin' But A 'G' Thang" by **Dr. Dre** (Death Row/Interscope), also the winner of the Power Pick/Sales. On the radio side, it's already No. 1 in airplay at KMEL San Francisco and top three at three other monitored stations. The second-biggest gainer is **Naughty By Nature's** "Hip Hop Hooray" (Tommy Boy), which has 70% of its points on the sales side, but is No. 1 in airplay at Q102 Philadelphia and No. 4 at WHTY Detroit. Next is "Informer" by **Snow** (EastWest), which is the runner-up for the sales award. It's also No. 1 in airplay at WCKZ Charlotte, N.C., and Hot 97 New York. The biggest gainer on the rock side is "Bed Of Roses" by **Bon Jovi** (Jambco), up strongly in sales (40-21) and airplay (55-45). It's No. 1 in airplay at KUTQ Salt Lake City, WNTQ Syracuse, N.Y., and WKBQ St. Louis.

THE SIX NEW ENTRIES include a cover of **Rufus & Chaka Khan's** classic, "Sweet Thing," by **Mary J. Blige** (Uptown/MCA). It enters at No. 47, and is already top five in airplay at six stations, including Q106 San Diego (No. 2). Whitney Houston's cover of another Chaka Khan hit, "I'm Every Woman" (Arista), hits the top 10 this week, while Khan herself is bulleted at No. 71 on a duet with **Peter Cetera**, "Feels Like Heaven" (Warner Bros.). Country star **Mary-Chapin Carpenter** makes her Hot 100 bow at No. 90 with "Passionate Kisses" (Columbia), a top-15 hit on the Hot Country Singles & Tracks chart. And female impersonator **RuPaul** enters at No. 91 with "Supermodel" (Tommy Boy). The top-five dance hit is now crossing to top 40 radio, with early strength in Miami (No. 10 in airplay on Power 96) and Houston (No. 13 on KRBE).

QUICK CUTS: The Power Pick/Airplay goes to "That's What Love Can Do" by **Boy Krazy** (Next Plateau). The single, up 45-31 on the Hot 100, has already nabbed top-five airplay at eight stations, including No. 1 at WBBO Greenville, S.C., and KHFI Austin, Texas. Two records moving backward this week are still alive. "Ditty" by **Paperboy** (Next Plateau) has had a topsy-turvy chart career, as sales have fluctuated wildly from week to week. Despite a backward move this week on the Hot 100 (23-27), "Ditty" shows steady growth at radio, with No. 1 airplay at Power 106 Los Angeles and KSOL San Francisco, so it may bounce back up again. "Heal The World" by **Michael Jackson** (Epic) is showing a late surge in sales (up 60-44) due to television exposure after radio play has peaked. This sales growth could turn the single back up on the Hot 100.

COLUMBIA DEBUTS SUEDE IN AMERICA

(Continued from page 1)

outside the U.K., including Columbia Records in the U.S. The band's self-titled debut album is set for release by Columbia in the U.S. late next month. A third single from the band, its first since its deal with Sony, titled "Animal Nitrate" arrives Feb. 22.

As the British music industry gathers to present the 1993 Brits Awards at London's Alexandra Palace Tuesday (16), many point to Suede's tuneful, thoughtful, and torrential rock'n'roll as a sign of the continuing vitality of the U.K. scene (while lamenting the absence of a "best newcomer" Brits nomination for the group).

Suede's deal with Nude, and its licensing arrangement with Sony, offers a case history of the value of alliances between independent record companies capable of nurturing new talent and major labels with the ability to launch new acts worldwide.

Sony's long-term deal with Nude, which gives the company first rights to license any of the label's acts, grew out of a strategy at the company to increase its connections to the independent sector, says Jeremy Pearce, managing director of Sony's licensed repertoire division. "We see it as a real partnership," he says. "One of the things we're trying to achieve is that, through this, a band can grow at its own pace."

Columbia Records president Don Jenner says of the indie-major alliance, "If you truly work in concert and play to each other's strengths, then it can work."

Jenner licensed Suede for the U.S. after he saw the band play live last summer, and met them afterward in a pub. "I was blown away; I had to have this band," he says.

A worldwide deal with Sony may seem like heady stuff to a band whose early ambitions were, according to singer and songwriter Brett Anderson, "just to get in the tour news of NME [the New Musical Express] and create pandemonium live."



After securing a licensing deal with Sony outside the U.K., Suede, bottom row, met with, top from left, Peter Felstead and Saul Galpern of Nude Records; band manager Jon Eydmann; and Sony MD of licensed repertoire Jeremy Pearce.

But Anderson, as personable in conversation as he is flamboyant onstage, says the members of Suede never doubted either their potential or their intentions. "We have always wanted to write classic rock songs," he says.

One sign of Suede's exceptional impact is the reaction of observers in the U.S. music industry—outside the Nude/Sony camp—who have watched the band develop. "They hit me dead center," says Kevin Patrick, former A&R VP for Island Records and now president of Medicine Label, a new WEA-affiliated imprint, who saw the band live last year. "They sounded so purely English. I grew up in the '60s loving English groups like the Kinks and the Creation, then David Bowie and T. Rex in the '70s, and then the Smiths in the '80s. There is absolutely a solid line to Suede in the '90s. I've waited my whole life for a band like this."

As Suede built its reputation as a live act through 1991 and '92, one early fan who saw the band's potential was Paul Adam, A&R manager at PolyGram Music Publishing in London, who signed the band to its worldwide

publishing deal. Another was Jon Eydmann, who now manages the band.

Yet another early fan was Saul Galpern who, in partnership with Peter Felstead, founded Nude Records in 1992 and subsequently signed Suede. Felstead had an existing relationship with Sony through his management of Deacon Blue, and this eventually led to Nude's licensing deal with them.

Galpern recalls that Nude could only offer Suede a deal for two singles. The second, "Metal Mickey," cracked the Top 20 of the British singles chart the week the band performed on Top of the Pops.

By then, intense competition had begun to sign the band for the U.S. According to Anderson, Suede considered several options—but chose to go with Columbia Records for the U.S., partly because of Sony's deal with Nude, and their desire to remain on their indie label home in the U.K.

"The independent music industry in Britain is the only place that allows bands to develop," says Anderson. "We don't intend to betray it and run off to some multi-national corporation."

Galpern, who made his A&R reputation through his work with Simply Red, launched Nude after being laid off by RCA Records U.K. The label already has signed a second band, Latitude, and plans to build its roster further.

Nude Records recently opened a New York office, headed by Alan Wolmark, who has been sending out import copies of the Suede singles to fanzine press and college radio in the U.S. Columbia's press, promotion, and marketing efforts kick in with the release of the "Animal Nitrate" single, while the band, signed to Fair Warning and ICM for concert bookings, is expected to tour the U.S. in the spring.

Jenner stresses that Columbia will give Suede room to develop in the U.S. with a comparatively low-key marketing campaign—if the advance word from the U.K. will allow it.

"We're good enough to have people hear this band," he says, "without knocking them over the head."

ROCK THE VOTE NATIONAL DRIVE

(Continued from page 12)

Clint repeatedly has voiced his support for the legislation. "This bill has been around for about 10 years, and now that the last roadblock has been removed, we are determined to see it through the final stages," says Lippert. "This is the most significant and far-reaching piece of voter registration reform legislation that has come down the pike in decades."

He estimates the measure could be passed by the House and Senate as early as the next four weeks, or within six months. Rock The Vote will continue its efforts to push for voter registration reform this year, but no specific agenda has been detailed for 1993, says Lippert.

"We want to explore some projects, like developing some multimedia curriculum for junior high schools about the importance of voting," he says. Fundraising and expanding the base of Rock The Vote's corporate sponsors are ongoing priorities (the group has secured endorsements from every major label), but no specific campaigns are planned at this time, says co-founder Beverly Lund. A Jan. 19 fundraiser in Washington, D.C., raised more than \$200,000, which will be used to pay expenses incurred in 1992, and to facilitate early efforts in 1993, she says.

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BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	18	2	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)
2	16	2	COME IN OUT IN THE RAIN	WENDY MOTEN (EMI/ERG)
3	4	2	HOPE OF DELIVERANCE	PAUL MCCARTNEY (CAPITOL)
4	2	7	DIZZ KNEE LAND	DADA (I.R.S.)
5	13	2	KNOCK-N-BOOTS	WRECKX-N-EFFECT (MCA)
6	—	1	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)
7	6	3	STOP THE WORLD	EXTREME (A&M)
8	—	1	BEAUTIFUL GIRL	INXS (ATLANTIC)
9	3	11	HEY LOVE (CAN I HAVE A WORD)	M.R. LEE (JIVE)
10	8	7	WHO'S THE MAN?	HEAVY D. & THE BOYZ (UPTOWN/MCA)
11	11	3	SAVE YOUR LOVE	BAD BOYS BLUE (ZOO)
12	23	2	LOVE U MORE	SUNSCREAM (COLUMBIA)
13	—	1	GIVE IT TO YOU	MARTHA WASH (RCA)

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

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Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes chart position 1 for 'I WILL ALWAYS LOVE YOU' by Whitney Houston.

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

TOP 40 RADIO RECURRENT MONITOR

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have appeared on the monitor for 20 weeks or more.

Recipients are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

Table listing songs in the Hot 100 A-Z format, including titles, artists, and labels.

Top Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes chart position 1 for 'I WILL ALWAYS LOVE YOU' by Whitney Houston.

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

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

WHITNEY HOUSTON CONTINUES AT No. 1 for the 10th week with "I Will Always Love You" (Arista). Its point total is still more than twice as large as that of all other records, so it should be able to hang on for four more weeks to break the 13-week stay at the top by **Boyz II Men's** "End Of The Road." "Always" is also certified at 4 million sales by the RIAA, the first single to do so since "We Are The World." The nearest bulleted competitor, "A Whole New World" by **Peabo Bryson & Regina Belle** (Columbia), is still far behind at No. 6.

THE BIGGEST POINT GAINER on the entire chart this week is "Ditty" by **Paperboy** (Next Plateau/FFRR). It wins the Power Pick/Sales as its sales more than double in one week, fueling a 22-place jump to No. 23. Airplay accounts for only about one-third of its points so far, but it's top five at five monitored stations, including No. 1 at both **KSOL** and **KMEL** San Francisco, and No. 2 at **Power 106** Los Angeles. The second-biggest gainer is "Rebirth Of Slick" by **Digable Planets** (Pendulum). It just gets edged out for the Power Pick/Airplay by **Jade's** "Don't Walk Away" (Giant), but "Rebirth" also has a great sales gain for an overall jump of 20 places to No. 30. "Rebirth" is No. 3 in airplay at **Hot 97** New York and No. 4 at **WPGC** Washington, D.C. Meanwhile, **Jade's** single jumps 16 places to No. 27 due to its explosive airplay growth, and it's already No. 1 in airplay at three stations: **WWKX** Providence, R.I., **KTFM** San Antonio, and **KKFR** Phoenix, Ariz.

SEVEN RECORDS ENTER THE Hot 100 this week, led by **Poison's** new single, "Stand" (Capitol), at No. 65. Three of the debuts are by artists new to the chart. **Apache**, a rapper from Jersey City, N.J., enters at No. 87 with "Gangsta Bitch" (Tommy Boy). Early airplay reports from the monitored radio panel includes No. 19 at **WJMH** Greensboro, N.C. A duo from Chicago, **Alpha Team**, debuts at No. 89 with "Speed" (Strictly Hype). The single is already No. 5 in airplay at **KUBE** Seattle. And **Dr. Dre**, a co-founder of N.W.A., makes his solo debut with "Nuthin' But A 'G' Thang" (Death Row/Interscope). The single is breaking out of Detroit (No. 11 at **WHYT**) and San Diego (No. 13 at **Z90**).

QUICK CUTS: "Do You Believe In Us" by **Jon Secada** (SBK) regains its bullet at No. 19 in its 19th week on the chart due to a strong gain in monitored airplay. "Here We Go Again" by **Portrait** (Capitol) rebullets and moves back up to No. 17 thanks to a sales turnaround and continued airplay gains... The 20s are a tightly competitive part of the chart. As a result, "I Love You Period" by **Dan Baird** (Def American), "No Ordinary Love" by **Sade** (Epic), and "I Got A Thang 4 Ya!" by **Lo-Key?** (A&M) all hold in place despite earning bullets... Two records that lose bullets are performing well in many markets and may regain their bullets. "It's Gonna Be A Lovely Day" by the **S.O.U.L. S.Y.S.T.E.M.** (Arista) is No. 1 in airplay at **WTIC** Hartford, Conn., and No. 2 at both **KHFI** Austin, Texas, and **WFHN** New Bedford, Mass. "Comforter" by **Shai** (Gasoline Alley) is top five in airplay at seven monitored stations, including **KGGI** Riverside, Calif. (No. 3) and **Q102** Philadelphia (No. 4).

SAMMY CAHN LEAVES A LEGACY OF HITS

(Continued from page 12)

the absence of many G.I.'s from home. One of the duo's best was "I'll Walk Alone." When the war ended, they responded with another big hit, "It's Been A Long Long Time."

The second show Cahn wrote with Styne was 1947's "High Button Shoes," starring **Phil Silvers**. The first, an earlier Broadway collaboration, "Glad To See You," was a decided bomb; but it did originate a cabaret favorite, "Guess I'll Hang My Tears Out To Dry."

The team broke up in 1954, but Cahn went on to write the lyrics of three more Broadway shows, all unsuccessful. Two were with **Van Heusen** in the '60s ("Skyscraper" and "Walking Happy," both recorded by Capitol); the third was with Styne in 1970, "Look To The Lilies." That same year, Styne and Cahn also teamed for a TV special, "The Night The Animals Talked."

MYRIAD MOVIE MUSICALS

In addition to his hundreds of hit songs and Broadway shows, the range of musical films bearing Cahn's lyrical touch is extensive. With melodies from Styne, he wrote lyrics for "Step Lively," "Anchor's Aweigh," and "It Happened In Brooklyn," (all starring **Frank Sinatra**), as well as "It's A Great Life," and "Romance On The High Seas." He also wrote for "Robin And The Seven Hoods" (also starring **Sinatra**) and "Thoroughly Modern Millie," with melodies by **Van Heusen**.

Cahn's last score for a movie project was a 1982 animated film with eight songs, "Heidi's Song," with melodies by **Burton Lane**; the sound-



Sammy Cahn, Frank Sinatra, and James Van Heusen confer on the set of the TV musical version of "Our Town."

track was released by K-tel Records.

Although often nominated for Oscars, Cahn and Styne earned only one together, for "Three Coins In The Fountain." Cahn's other three were in collaboration with **Van Heusen**: "All The Way," "High Hopes" and "Call Me Irresponsible."

His other hits with **Van Heusen** include "My Kind Of Town," "The Second Time Around," "September Of My Years," and "The Tender Trap." With Styne, his hit string also included "It's Magic," "The Things We Did Last Summer," "Time After Time," "Guess I'll Hang My Tears Out To Dry," and "Papa, Won't You Dance With Me."

With **Van Heusen**, Cahn also wrote "Love And Marriage," the only song to win an Emmy for TV achievement. Written for the **Frank Sinatra**-starred musical version of "Our Town," the song is used as the theme of the current TV sitcom, "Married... With Children."

CAPRICORN BRINGS FIRE/FURY CLASSICS TO LIGHT

(Continued from page 12)

songs by **Marshall Jones** that feature **James on guitar**.

An advertising campaign has been mapped out whereby the product will appear in "a lot of different kinds of magazines," says VP of publicity **Mark Pucci**, "both consumer and trade." The label is also planning to plug the tracks into a number of different syndicated programs, and heavily mail to blues and oldies radio stations, which "we had very good success with on the 'Sceptor Records Story,'" says **Pucci**. **Capricorn** is also trying to "lock into the events that will be taking place around **Black History Month**," he adds. "We want to let them know about the **Fire/Fury** label and the fact that it is still around."

Bob Goldstone, national sales manager, is planning a "Capricorn Records presents" account advertising promotion "designating one of the major retailers around the U.S. that will get me the exposure in the marketplace through advertising. When you go into a major market and hit an L.A. Weekly or Village Voice with an ad, all of the record stores are going to be affected by it. You kill a lot of birds at the same time."

A party is scheduled for Feb. 18 at **Buddy Guy's** Chicago blues club, **Legends**. Hosted by **WEA Distribution** (Capricorn's distribution wing), the blues appreciation party will feature representative music from **Capricorn**, **Rhino**, **Elektra**, and **Atlantic**. "We're inviting retailers out," says **Goldstone**, "and the retailers are going to give away tickets to customers to come to this party. We're giving Tower Records the advertising to

promote it, and our product will be in those ads."

The **Capricorn** Presents series is an ongoing venture, according to **Pucci**. Two other packages are scheduled for release during the second quarter of 1993. Though he refused to name the new packages, he says "they'll be within the realm of what we've done so far, which has been focusing on the independent labels that made the blues, rock'n'roll, and early R&B sounds that everybody loved so much." Both will be multiple-CD sets.

TALK-SHOW SHUFFLE

(Continued from page 12)

program. "If he stays in New York, he pretty much still has the whole East Coast to himself," says one.

Yet **Letterman's** move makes room for another late-night TV variety program on NBC that may also book music guests. "It gives us another outlet for the artists," says one major-label publicist. "But I don't think it's going to create any more tension than what's going on already. Each act is right for a different show and there are enough acts to go around."

Some have speculated that "Arsenio" will likely be the hardest hit by **Letterman's** move to the 11:30 p.m. time slot. However, **I.R.S. Records** national director of publicity **Steve Karas** predicts the show may actually flourish amid the new competition. "The other two shows have a very similar audience, where 'Arsenio' is a natural for an R&B act," he observes.

Besides **Styne** and **Van Heusen**, Cahn collaborated with others on hit songs. In fact, his first successful teaming was with a fellow New Yorker from the Lower East Side, **Saul Chaplin** (nee Kaplan), with whom he wrote his first hit in 1935, "Rhythm Is Our Business." Written for the **Jimmie Lunceford** band, it also became **Lunceford's** signature song.

With **Chaplin**, Cahn also wrote "Bei Mir Bist Du Schoen," an English version of a Yiddish musical hit with a melody by **Sholom Secunda**, which became the **Andrews Sisters'** first big success. Other Cahn/Chaplin standards include "Please Be Kind" and "Until The Real Thing Comes Along."

With orchestra leaders and arrangers **Paul Weston** and **Axel Stordahl**, Cahn wrote "Day By Day" and "I Should Care"; with **Nicholas Brodsky**, he wrote "Be My Love," a huge hit for **Mario Lanza** that he originally performed in his first film, "Toast Of New Orleans" and another **Lanza** hit, "Because You're Mine," from the **Lanza** film of the same name; and "I'll Never Stop Loving You," introduced by **Doris Day** as **Ruth Etting** in "Love Me Or Leave Me."

Many of Cahn's songs, both publishing and writer's share, have been renewed with **Warner/Chappell Music**, with the publisher administrating Cahn's own company, **Sammy Cahn Music**.

As a performer, Cahn perfected a one-man show, a lighthearted romp through his career in song and dialog. Called "Words & Music," it started in 1974 with a nine-month run on Broadway, and he was still making road appearances until shortly before his death. (The 1974 production was recorded by **RCA**.)

A frequent presence at industry functions, often penning (and singing) personalized lyrics to well-known tunes to help pay tribute to trade honorees, Cahn himself was honored last November with **The Friars Foundation's** first Applause Award for Lifetime Achievement. Other honors were due this year in anticipation of his 80th birthday on June 18.

Cahn is survived by his second wife, **Tita Curtis**; a son and daughter by his first marriage; and two grandchildren.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	9	HEY LOVE (CAN I HAVE A WORD)	MR. LEE/R.KELLY (JIVE)	14	16	7	ALL I SEE	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
2	9	3	SAVE A LITTLE ROOM IN YOUR ...	EDDIE MONEY (COLUMBIA)	15	—	1	STOP THE WORLD	EXTREME (A&M)
3	4	5	HAPPY DAYS	SILK (ELEKTRA)	16	14	5	DAMN U	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
4	17	2	PUSH	TISHA CAMPBELL (CAPITOL)	17	—	1	SUPERMODEL (YOU BETTER WORK)	RUPAUL (TOMMY BOY)
5	6	5	DIZZ KNEE LAND	DADA (I.R.S.)	18	22	2	MRS. ROBINSON	LEMONHEADS (ATLANTIC)
6	7	5	WHO'S THE MAN?	HEAVY D. & THE BOYZ (UPTOWN/MCA)	19	21	7	ARE YOU READY TO FLY?	ROZALLA (EPIC)
7	—	1	MAN ON THE MOON	R.E.M. (WARNER BROS.)	20	—	1	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
8	—	1	I'M SO INTO YOU	SWV (RCA)	21	—	1	PASSIONATE KISSES	MARY-CHAPIN CARPENTER (COLUMBIA)
9	23	2	LOSIN' MYSELF	DEBBIE GIBSON (ATLANTIC)	22	—	1	SO ALONE	MEN AT LARGE (ATCO EASTWEST)
10	19	2	DON'T YOU WANT ME	FELIX FEATURING JOMANDA (PYROTECH)	23	25	7	STRAIGHT OUT THE SEWER	DAS EFX (ATCO EASTWEST)
11	8	7	MAKE LOVE 2 ME	LORENZO (ALPHA INT'L/PLG)	24	—	1	TEMPLE OF DREAMS	MESSIAH (DEF AMERICAN)
12	—	1	TOSS-UP	N2DEEP (PROFILE)	25	—	1	IF YOU WANT MY LOVE	THE COVER GIRLS (EPIC)
13	12	8	PAPER DOLL	FLEETWOOD MAC (WARNER BROS.)					

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

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Billboard HOT 100 SINGLES

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

FOR WEEK ENDING JAN. 23, 1993

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Rows 1-50. Includes 'NO. 1' marker and 'Power Pick/Airplay' marker.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Rows 51-100. Includes 'Power Pick/Sales' and 'Hot Shot Debut' markers.

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

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

WHITNEY HOUSTON HOLDS AT No. 1 for the ninth week with "I Will Always Love You" (Arista). Although its sales continue to decline in the post-Christmas sales crunch, it's still close to 190,000 units weekly, according to SoundScan, and over 3.2 million units to date. "Always" is still ahead of the pack in overall points by more than two to one, and in sales by more than three to one. It should be able to hold for at least four more weeks to tie or break **Boyz II Men's** record 13 weeks at No. 1 with "End Of The Road." Under the new chart methodology introduced in 1991 we are seeing longer stays at No. 1 as the actual lead of the top record over the rest of the pack—by a nose or by a mile—is accurately reflected through unit sales and monitored airplay.

THE FIVE BIGGEST POINT gainers on the Hot 100 include one record already in the top 10, "A Whole New World" by **Peabo Bryson & Regina Belle** (Columbia). It's the second-biggest gainer on the chart and moves four places to No. 9. Four of the five biggest gainers are developing records, led by Whitney Houston with "I'm Every Woman" (Arista), registering the most explosive growth on the entire chart. It wins the Power Pick/Airplay, skyrocketing from No. 66 to No. 32. It's top 10 in airplay at five monitored stations so far, including No. 10 at WKSE Buffalo, N.Y., and No. 9 at WKCI New Haven, Conn. The runner-up for the airplay award, and third-biggest overall point gainer, is **Duran Duran's** "Ordinary World" (Capitol), up 28 places to No. 23. It notches early No. 1 airplay reports from WFMF Baton Rouge, La., WAPI Birmingham, Ala., KHFI Austin, Texas, and KWOD Sacramento, Calif.

THREE OTHER NEW RECORDS show outstanding growth. The Power Pick/Sales, and biggest jump on the chart, goes to "Get Away" by **Bobby Brown** (MCA). It's No. 4 in overall point gains, fueling a 39-place leap to No. 54. Strong airplay growth matches its sales gains—it's top five in airplay already at two stations in California, Power 102 Fresno and Hot 97.7 San Jose. The runner-up for the sales award, and No. 5 in overall growth, is "Rebirth Of Slick" by new group **Digable Planets** (Pendulum). It's up 35 places to No. 50 on the Hot 100, with early strength at KMEL San Francisco (No. 3 in airplay) and WJMH Greensboro, N.C. (No. 5). And next in order of growth is **Peter Gabriel's** "Steam" (Geffen). It zooms 22 places to No. 36 on the chart, with 10 monitored stations leading the way with top-five airplay. The early leaders include KTUX Shreveport, La. (No. 1) and WYCR York, Pa. (No. 2).

THE EIGHT NEW ENTRIES include two new artists. **Boy Krazy** is a female quartet from the New York area. Its first single, "That's What Love Can Do" (Next Plateau), written and produced by U.K. hit makers **Stock/Aitken/Waterman**, enters at No. 79. The single broke at KS104 in Denver, and now has top 10 airplay in four major markets (Tampa, Fla., Kansas City, Philadelphia, and New York). **Bizarre Inc.** is a trio from the North of England whose first Hot 100 single, "I'm Gonna Get You" (Columbia), featuring **Angie Brown**, enters at No. 90. The record is breaking out of Los Angeles, where it's No. 9 in airplay at Power 106.

RHINO SERIES HARKS BACK TO PUNK ERA

(Continued from page 1)

been reissued on CD. Rhino's "DIY" series (short for "Do It Yourself"), which took three years to compile, includes 173 tracks by such acts as the Sex Pistols, the Only Ones, Buzzcocks, Blondie, the Ramones, Squeeze, Television, the Jam, the Patti Smith Group, and the Del Fuegos.

"The series is about how underground, alternative music impacted the musical culture of America," says Gary Stewart, VP of A&R for Rhino. "Depending on where you lived during this period, you would have a different perspective of this music. But where all the tracks come together is on underground radio in this country."

The nine "DIY" titles are divided along regional and chronological lines. Six of the volumes feature U.K. punk from 1976-77 and 1977-78; U.K.



XTC

pop from 1976-79 and 1978-79; and U.S. power pop from 1975-78 and 1978-80. In addition, three "DIY" titles are slated to cover the New York punk scene from 1975-78, the L.A. new-wave/pop scene from 1976-79, and the Boston experimental rock scene from 1975-83.

Unlike hit-driven compilations focusing on music of the '50s and '60s, the "DIY" series is an overview of "commercial noncommercial records" that may have received airplay only on regional radio, says Stewart. "It's not like creating a collection based on chart positions," he points out.

Stewart succeeded in obtaining about 95% of the tracks he was seeking, and he estimates as much as 75% of the material featured on the series is not available on CD elsewhere.

While there's "still a lot of music to cover," Stewart adds, he doubts other labels will follow Rhino's lead into the punk, power-pop, and new-wave compilation business. "This was closer to a labor of love than a commercial venture," he says. "While there are those who are interested in this music, it's not a hit-heavy genre."

INFLUENCE ON GRUNGE

The timing of "DIY" melds nicely with a recent resurgence of interest in punk music, with grunge acts such as Nirvana, Pearl Jam, and Soundgarden appropriating the sound and attitude of punk as their own (Billboard, April 18). The series offers

current alternative rock fans an overview of the music that influenced the current scene, says Rhino product manager Lori Gates.

Rhino is targeting three specific groups in its marketing plan: Fans who experienced the music when it first emerged and are now between 30 and 40 years old; people in the same age group who were not fans of the music the first time but may be interested in it now; and musically adventurous consumers between 16 and 30 who currently listen to alternative music.

Gates expects sales to cross from independent retail into mainstream music chains and also hopes to generate respectable sales through the label's mail-order division. In fact, the "DIY" series is profiled on the cover of Rhino's February mail-order catalog, she says.

Rhino is taking most of its advertising for the series to alternative consumer publications and fanzines. In fact, Rhino hired Seattle-based writer Art Chantry to create its own free "DIY" fanzine to promote the series.

In addition, the label has created oversized, European-style concert posters with the "DIY" logo and striking artwork for distribution to stores in L.A., San Francisco, New York, Boston, and Chicago.

Most of the promotion is targeted to retail, Gates says. In addition, the label plans to organize punk and power-pop "club nights" in conjunction with alternative radio.

On the video front, Rhino hopes to organize a contest through MTV's



THE RAMONES

"120 Minutes" alternative rock program and is exploring the possibilities of cross-promotional video tie-ins with Warner Reprise's "The Great Rock 'N' Roll Swindle" and A*Vision's "P.U.N.K." home videos. Nothing has been confirmed, however, says Gates.

NO BOX PLANNED

The titles in the "DIY" collection will not be packaged as a box. Five titles hit the streets Tuesday (19), with the final four titles slated to arrive in stores Feb. 16. Rhino is shipping the collection in two installments to avoid overwhelming retailers, says Stewart.

The majority of promotions will be timed to coincide with the February release date, says Gates.

Each title contains between 19 and 21 tracks. Suggested list price is \$13.98 for CD and \$9.98 for cassette.

Stewart says he hopes the "DIY" series will continue to evolve. He envisions future collections devoted to the regional scenes in San Francisco, Cleveland, and the Pacific Northwest, among others.

POLYGRAM SNUBS ROCK HALL BUT WON'T SAY WHY

(Continued from page 14)

said he expected the Hall of Fame to open in two years. "It is our hope that we will kick off [Cleveland's] bicentennial in 1995 with this induction ceremony," White added.

In the incontestable musical highlight of the L.A. ceremony, the members of Cream—Eric Clapton, Jack Bruce, and Ginger Baker—put aside past differences and reunited for a three-song performance that capped the four-hour-plus event. The Doors also regrouped, with Eddie Vedder of Pearl Jam fronting the original instrumental triumvirate of Ray Manzarek, Robby Krieger, and John Densmore.

But longstanding personal acrimony also surfaced at the ceremony: While Creedence Clearwater Revival's John Fogerty, Doug Clifford, and Stu Cook appeared together onstage for their induction, Fogerty declined to perform with his ex-band mates; he appeared instead with the all-star house band, augmented by Bruce Springsteen and Robbie Robertson.

Clifford (who expressed his dis-

pleasure to guests over Fogerty's decision late in the evening) and Cook walked out of the ballroom when Fogerty began his performance.

Much has been made of the fact that the dinner was open to the public for the first time. But the majority of those in attendance appeared to be industryites. Altogether 1,400 paid from \$750-\$1,500 per seat, leaving 100 seats empty.

BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	8	HEY LOVE (CAN I HAVE A WORD)	MR. LEE (JIVE)	14	17	4	DAMN U	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
2	5	5	SPEED	ALPHA TEAM (STRICTLY HYPE)	15	22	2	N.Y.C.	CHARLES & EDDIE (CAPITOL)
3	9	4	GANGSTA BITCH	APACHE (TOMMY BOY)	16	13	6	ALL I SEE	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
4	4	4	HAPPY DAYS	SILK (ELEKTRA)	17	—	1	PUSH	TISHA CAMPBELL (CAPITOL)
5	—	1	TWO PRINCES	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)	18	—	1	RUN TO YOU	RAGE (CRITIQUE/RADIKAL)
6	16	4	DIZZ KNEE LAND	DADA (I.R.S.)	19	—	1	DON'T YOU WANT ME	FELIX FEATURING JOMANDA (PYROTECH)
7	11	4	WHO'S THE MAN?	HEAVY D. & THE BOYZ (UPTOWN/MCA)	20	18	8	NEVER SAW A MIRACLE	CURTIS STIGERS (ARISTA)
8	8	6	MAKE LOVE 2 ME	LORENZO (ALPHA INTL/PLG)	21	21	6	ARE YOU READY TO FLY?	ROZALLA (EPIC)
9	23	2	SAVE A LITTLE ROOM IN ...	EDDIE MONEY (COLUMBIA)	22	—	1	MRS. ROBINSON	LEMON-HEADS (ATLANTIC)
10	—	1	STAND	POISON (CAPITOL)	23	—	1	LOSIN' MYSELF	DEBBIE GIBSON (ATLANTIC)
11	—	1	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	24	—	1	SAVE YOUR LOVE	BAD BOYS BLUE (ZOO)
12	10	7	PAPER DOLL	FLEETWOOD MAC (WARNER BROS.)	25	15	6	STRAIGHT OUT THE SEWER	DAS EFX (ATCO EASTWEST)
13	—	1	ANGEL	JOHN SECADA (SBK/ERG)					

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

LATEST ACT OF CREATION: U.S. OFFICE

(Continued from page 14)

ing from Chaos/Columbia next month, and Adorable, which debuts on SBK/ERG in May.

Creation has also begun signing acts in the U.S., starting with Velvet Crush, whose first album will go through SBK/EMI Records here.

"Our mission in the coming months will be to get these bands off the ground in the States by developing new venues to create a buzz," says Jaffe, whose management firm spe-

cializes in modern-rock acts. A former PolyGram VP, Jaffe will continue to operate MJB.

Creation is also planning to venture into the club market by signing techno and house acts in the U.K. "This is a natural progression for the label," Jaffe says. "It makes sense for Creation to develop some of the cream-of-the-crop acts in this area."

LARRY FLICK

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Monitor TOP 40 AIRPLAY

JULY 5—JULY 11, 1993



DETECTIONS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 65 top 40/mainstream and 34 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/MAINSTREAM				
★★★★ NO. 1 ★★★★★				
1	2	9	CAN'T HELP FALLING IN LOVE VIRGIN	UB40
1 week at No. 1				
2	3	9	WEAK RCA	SWV
3	1	14	THAT'S THE WAY LOVE GOES VIRGIN	JANET JACKSON
4	5	7	I'M GONNA BE (500 MILES) CHRYSALIS/ERG	THE PROCLAIMERS
5	4	15	COME UNDONE CAPITOL	DURAN DURAN
6	10	6	RUNAWAY TRAIN COLUMBIA	SOUL ASYLUM
7	6	13	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA	EXPOSE
8	9	9	SHOW ME LOVE BIG BEAT/ATLANTIC	ROBIN S.
9	7	13	HAVE I TOLD YOU LATELY WARNER BROS.	ROD STEWART
10	8	18	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
11	11	25	TWO PRINCES EPIC	SPIN DOCTORS
12	16	6	IF I HAD NO LOOT WING/MERCURY	TONY! TON! TONE!
13	15	6	I DON'T WANNA FIGHT VIRGIN	TINA TURNER
14	12	9	CAN'T GET ENOUGH OF YOUR LOVE ARISTA	TAYLOR DAYNE
15	14	10	MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
★★★★ AIRPOWER ★★★★★				
16	20	3	OOH CHILD EASTWEST	DINO
17	17	5	I'M FREE SBK/ERG	JON SECADA
18	13	11	REGRET QWEST/WARNER BROS.	NEW ORDER
19	18	10	WHAT'S UP INTERSCOPE	4 NON BLONDES
★★★★ AIRPOWER ★★★★★				
20	31	2	RAIN MAVERICK/SIRE/WARNER BROS.	MADONNA
21	19	24	DON'T WALK AWAY GIANT	JADE
22	22	5	BABY I'M YOURS GASOLINE ALLEY/MCA	SHAI
23	30	3	WILL YOU BE THERE MJJ/EPIC SOUNDTRAX/EPIC	MICHAEL JACKSON
24	25	7	FIELDS OF GOLD A&M	STING
25	NEW	▶	IF VIRGIN	JANET JACKSON
26	37	2	BREAK IT DOWN AGAIN MERCURY	TEARS FOR FEARS
27	24	18	FREAK ME KEIA/ELEKTRA	SILK
28	NEW	▶	THE WAYS OF THE WIND GEE STREET/ISLAND/PLG	P.M. DAWN
29	26	14	I'M SO INTO YOU RCA	SWV
30	21	12	WANNAGIRL GIANT	JEREMY JORDAN
31	35	3	PLUSH ATLANTIC	STONE TEMPLE PILOTS
32	23	12	IN THESE ARMS JAMCO/MERCURY	BON JOVI
33	32	4	RUN TO YOU ARISTA	WHITNEY HOUSTON
34	39	2	ONE LAST CRY MERCURY	BRIAN MCKNIGHT
35	28	22	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
36	36	4	KNOCKIN' DA BOOTS LUKE	H-TOWN
37	29	15	CONNECTED GEE STREET/ISLAND/PLG	STEREO MC'S
38	27	8	GIRL, I'VE BEEN HURT EASTWEST	SNOW
39	40	26	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
40	NEW	▶	STEP IT UP GEE STREET/ISLAND/PLG	STEREO MC'S

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/RHYTHM-CROSSOVER				
★★★★ NO. 1 ★★★★★				
1	1	17	WEAK RCA	SWV
7 weeks at No. 1				
2	3	14	KNOCKIN' DA BOOTS LUKE	H-TOWN
3	8	3	RIGHT HERE/HUMAN NATURE RCA	SWV
4	5	8	LATELY UPTOWN/MCA	JODECI
5	2	14	THAT'S THE WAY LOVE GOES VIRGIN	JANET JACKSON
6	4	15	SHOW ME LOVE BIG BEAT/ATLANTIC	ROBIN S.
7	7	6	ONE WOMAN GIANT	JADE
8	6	9	WHOOPI! (THERE IT IS) LIFE/BELLMARK	TAG TEAM
9	11	6	CAN'T HELP FALLING IN LOVE VIRGIN	UB40
10	9	8	IF I HAD NO LOOT WING/MERCURY	TONY! TON! TONE!
11	10	13	DRE DAY DEATH ROW/INTERSCOPE	DR. DRE
12	12	8	SLAM MJJ/RAL/CHAOS	ONYX
13	17	4	VERY SPECIAL COLD CHILLIN'/REPRISE	BIG DADDY KANE
14	14	15	DAZZEY DUKS TMR/BELLMARK	DUICE
★★★★ AIRPOWER ★★★★★				
15	33	2	IF VIRGIN	JANET JACKSON
16	20	9	BABY I'M YOURS GASOLINE ALLEY/MCA	SHAI
17	13	27	FREAK ME KEIA/ELEKTRA	SILK
18	15	8	WHERE ARE YOU NOW VIRGIN	JANET JACKSON
19	18	24	I'M SO INTO YOU RCA	SWV
20	21	5	SOMETHING'S GOIN' ON MAVERICK/SIRE/WARNER BROS.	UNV
21	25	3	IT'S FOR YOU MOTOWN	SHANICE
22	24	3	INSANE IN THE BRAIN RUFFHOUSE/COLUMBIA	CYPRESS HILL
23	22	7	ONE LAST CRY MERCURY	BRIAN MCKNIGHT
24	23	26	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
★★★★ AIRPOWER ★★★★★				
25	36	2	ALRIGHT RUFFHOUSE/COLUMBIA	KRIS KROSS
26	16	5	GET IT UP LAFACE/EPIC SOUNDTRAX/EPIC	TLC
27	30	2	CHECK YO SELF PRIORITY	ICE CUBE
28	26	13	GIRL U FOR ME KEIA/ELEKTRA	SILK
29	27	13	MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
30	29	11	LOVE NO LIMIT UPTOWN/MCA	MARY J. BLIGE
31	28	26	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
32	31	7	WHOOT, THERE IT IS WRAP/ICHIBAN	95 SOUTH
33	34	6	TEDDY BEAR SCOTTI BROS.	G-WIZ
34	38	3	ANOTHER SAD LOVE SONG LAFACE/ARISTA	TONI BRAXTON
35	RE-ENTRY		OOH CHILD EASTWEST	DINO
36	NEW	▶	I GET AROUND INTERSCOPE/ATLANTIC	2PAC
37	40	23	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
38	RE-ENTRY		LOSE CONTROL KEIA/ELEKTRA	SILK
39	39	4	ABC-123 ATLANTIC	LEVERT
40	37	22	DEDICATED JIVE/RCA	R. KELLY & PUBLIC ANNOUNCEMENT

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.

RIVALRY AWAIT BLOCKBUSTER'S NEXT MOVE

(Continued from page 8)

of relief over the takeover. "WJB was the franchisee in my region and was not building up the territory," says a source with stores in the Ohio Valley. "Now maybe they will go on to this playground thing... and not bother to build out in my area after all."

Not everyone is happy to lose WJB, which also grew through acquisition. "They were paying top dollar for stores, often four and five times cash flow," says a retailer. "Blockbuster won't pay that kind of money. It was cash, too, not stock. Now they have taken out a major player."

Blockbuster is getting ready to ab-

sorb 209-store WJB, based in Spartanburg, S.C., and Denver-based UI Video Holdings, with 112 outlets, for approximately \$248 million in cash and stock. Once the purchase is completed, probably within 30 days, Blockbuster's 3,170-store network will consist of 2,350 company-owned outlets and 820 franchised units.

"That tilts the scale a little bit" in favor of corporate, says senior VP Gregory Fairbanks, "but we're not actively seeking to buy out franchisees." Nevertheless, notes one franchisee, "they don't mind buying them," particularly those in financial

trouble. The largest remaining franchisee is Dallas-based Capital Entertainment, which operates about 55 locations.

WJB decided to come aboard, according to Fairbanks, because it faced "limited growth" in its franchise market and saw better return on investment from ownership of 7 million shares of Blockbuster stock. No cash changed hands.

Just weeks before, WJB head George Johnson agreed to buy UI Video for \$92 million in cash, a deal that Blockbuster says it will complete on similar terms.

Johnson now moves to Blockbuster headquarters in Fort Lauderdale, Fla., to become president of the newly formed Consumer Division, overseeing domestic music and video retailing and the 50 Discovery Zone FunCenter franchises the company expects to open. Blockbuster has a 20% stake in Discovery Zone.

Senior VP of operations Gerald Weber will report to Johnson, says Fairbanks, who adds that WJB continues to run its 50 FunCenters at least until a corporate reorganization is concluded.

EARL PAGE and SETH GOLDSTEIN

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Contains top 49 songs including 'CAN'T HELP FALLING IN LOVE (FROM "SLIVER")', 'WEAK', 'WHOOPI! (THERE IT IS)', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Contains songs ranked 50-100, including 'ABC-123', 'A BAD GOODBYE', 'RAIN', etc.

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

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HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

THE HOT 100 SINGLES chart has been the leading American singles chart for 35 years, during which the music industry has undergone extensive changes, and the Hot 100 has changed with it. Through it all, the chart has always been a listing of the 100 most popular singles in America, as determined by Billboard's exclusive formula. Thanks to the innovative technologies of BDS for airplay and SoundScan for sales, since 1991 the chart has been more accurate than ever. Traditionally, the Hot 100 has used only top 40 airplay, but top 40 radio has splintered into at least three separate subformats. Starting with this issue, we're broadening our definition of top 40 to take in a wider spectrum: traditional top 40/mainstream stations, of which there are fewer than in years past; top 40/rhythm-crossover, a highly successful format in many large markets; and top 40/adult, which has emerged as a successful current-based successor to traditional adult contemporary in many places. Also included now are 10 monitored modern-rock stations in large markets which are close in format to top 40.

ALL THESE MONITORED STATIONS, 161 in total, will be part of the 239-station Hot 100 radio panel. (The panel still includes the 78 small-market unmonitored reporters.) In the future we will consider expanding the radio panel even more to include other radio formats. The two component charts for the Hot 100 have been renamed to better describe them. The Top 40 Radio Monitor chart is now labeled Hot 100 Airplay, and is based on monitored airplay at the 161 stations described above. The Top Singles Sales chart changes its name to Hot 100 Singles Sales, and still represents all singles sold in the U.S. according to SoundScan.

"WEAK" BY SWV (RCA) holds at No. 1 for a second week, although it is still No. 2 in sales and airplay. **Tag Team's** "Whoop! (There It Is)" (Life/Bellmark) is No. 1 in sales at more than 100,000 units. "Can't Help Falling In Love" by **UB40** (Virgin) is among the biggest gainers on the entire chart, running a close second to "Weak." It threatens to overtake "Weak" next week. SWV's new single, "Right Here (Human Nature)" (RCA), enters the chart at No. 55. "Right Here" was on the Hot 100 earlier in the year, but this is a completely new recording using excerpts from **Michael Jackson's** "Human Nature;" therefore it is treated as a debut, not a re-entry.

SEVERAL TITLES MAKE BIG chart jumps this week due to the inclusion of the 52 top 40/adult stations. "I Don't Wanna Fight" by **Tina Turner** (Virgin) moves 25-17; **Kenny G** with **Peabo Bryson** rebounds 36-25 with "By The Time This Night Is Over" (Arista); "Fields Of Gold" by **Sting** (A&M) zooms 18 places to No. 28; "Love Is" by **Vanessa Williams & Brian McKnight** (Giant) leaps 45-35; **David Crosby & Phil Collins** rebullet at No. 44 with "Hero" (Atlantic); "Don't Take Away My Heaven" by **Aaron Neville** (A&M) jumps 32 places to No. 56. Additionally, two records debut from the top 40/adult airplay: "Even A Fool Can See" by **Peter Cetera** (Warner Bros.) at No. 71; and "When I Fall In Love" by **Celine Dion & Clive Griffin** (Epic Soundtrax/Epic) at No. 80.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	RAIN	MADONNA (MAVERICK/SIRE/WB)
2	4	3	HAPPY	LEGACY OF SOUND FEATURING MEJA (RCA)
3	6	5	SPECIAL KIND OF LOVE	DINA CARROLL (A&M)
4	—	1	HEY JEALOUSY	GIN BLOSSOMS (A&M)
5	—	9	CAN'T DO A THING (TO STOP ME)	CHRIS ISAAK (REPRISE)
6	—	1	LET ME ROLL	SCARFACE (RAP-A-LOT/PRIORITY)
7	5	3	SHOCK TO THE SYSTEM	BILLY IDOL (CHRYSALIS/ERG)
8	21	3	IBWIN' WIT MY CREWIN'	YO YO (EASTWEST)
9	7	3	WORK IT OUT	LUKE (LUKE)
10	—	1	IF	JANET JACKSON (VIRGIN)
11	—	1	STAND ABOVE ME	O.M.D. (VIRGIN)
12	9	2	IF I HAD A CHEATIN' HEART	RICKY LYNN GREGG (LIBERTY)
13	23	2	WHAT MIGHT HAVE BEEN	LITTLE TEXAS (WARNER BROS.)

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

HOT ISSUES FACE NEW BPI CHIEF

(Continued from page 9)

who've been elected by the British music industry and who have an amazing amount of intelligence and wisdom to contribute. In some ways, I may be trying to pull all of these people together more, in relation to confronting the issues and achieving our objectives."

Perry does not align himself with industry factions that call for an overhaul of the BPI secretariat. "The organization works extremely well and under very difficult circumstances. People don't realize just how difficult it can be for the secretariat, trying to represent [the views of] more than 140 British record companies."

"People have a tendency to wave the change banner," he continues, "but it's a question of what is going to change, how will it be done, and are we all going to be better off? It's no good if [change] just works for the major record companies—it's got to work for everybody, including the

smallest of the independents. We have a very strong and healthy independent sector. Their views must be well represented."

Perry admits the U.K. record industry's image has taken a battering over the CD-pricing issue. "But for all the negatives we've received in the last 12 months, we're also beginning to win through. We have some strong support from those people who believe in our industry and who believe it represents a vibrant and important industry for this country."

Perry notes, too, that the manner of the U.K. record industry's government and media relations has had to change dramatically. "It's only in the last three or four years that we've realized we need to do our own lobbying and our own PR effort. That is something new to us—it's also strange and difficult—because our normal approach is to support our artists, to give the front page to them

and their music."

The BPI chairman declines to comment on the recent parliamentary committee hearings on CD pricing (at which he appeared), beyond sympathizing with the concerns of many small, independent labels, whose CD-based profitability may be more fragile than that of the majors. Changes in U.K. copyright laws, which are being advocated in some quarters, could result in a greater flow of imports, parallel and otherwise, and have "a tremendous impact on indies," says Perry. "That's what you heard in the evidence so rightly given [to the committee], so eloquently spoken—and yet so totally ignored."

However, Perry regards the record industry's investigation by the U.K. Monopolies & Mergers Commission as likely to produce "a fair hearing" on prices and profitability. He points out that an earlier probe, by the Office of Fair Trading, gave "a clean bill of health" to the industry. "It did not see any cartel operating."

Perry declines to speculate on the effect of any copyright law changes, if they are recommended by the MMC. The report is due next March.

The BPI chairman says he wants to see different sectors of the U.K. music business contribute to the funding of the organization's anti-piracy efforts.

"Piracy affects all sorts of industries: music publishing, retail, merchandising. There's an opportunity to increase the resources and strengthen the antipiracy unit to the benefit of all and, most importantly, to the benefit of the artists and music we all represent."

He hopes the British Assn. of Record Dealers and the Music Publishers' Assn. will heed the call.

PHILIPS' DGC

(Continued from page 8)

Wim Wielans, currently the worldwide managing director of Philips audio, will hand over that position Oct. 1 to Victor Loh, currently chairman of Philips Singapore, the company confirms. Wielans will remain with Philips, but his new position has not yet been announced.

As a result of the move, the Philips Audio staff in Eindhoven will be reduced from 66 to 20. Although some positions will be transferred to Singapore, 35 jobs will be cut. Philips Audio employs 6,625 people worldwide.

Assistance in preparing this story was provided by Paul Verna in N.Y.

WORLD OF MUSIC FEST

(Continued from page 9)

possible and what we can get funded," says Gabriel. We'll make it a tastier tour for next year."

The tour, booked by the William Morris Agency, kicks off in Montreal Sept. 4 and ends Sept. 19 at San Francisco's Golden Gate Park. The venues are generally open fields where available, and traditional amphitheatres. Average ticket price is \$25, with children admitted free.

So far, no New York date has been confirmed. "I've dreamt of being in Central Park with this," said Gabriel, addressing the room of reporters. "Any pressure you could put on them would be appreciated."

No video or audio spinoffs have been confirmed.

BET ENTERING DIRECT MARKETING

(Continued from page 10)

gust. They each cost \$24.95 for CD and \$19.95 for cassette, plus shipping and handling.

There are three other compilations in the works, including a holiday release. BET has plans to market a skin-care line, called Color Code, in the form of an infomercial.

BET president Robert L. Johnson says, "BET Direct is designed to provide services that are not readily available to African-American consumers elsewhere. It's an opportunity to capitalize on the coming change in cable technology, which will allow for greater interaction and commercial transaction between the viewing audience and the programming service."

Sony Music and Rhino Records are handling the clearances and manufacturing for BET. Mark Pincus, Rhino Records' director of licensing, stresses the originality of BET's

plans. "The idea is unique: only available on BET; only mail order; only advertised with BET. It's very rare for a station to create a product like this, it's like a collector's item, in a way."

And BET is intent on direct marketing only, at least for now. "All of our products will air exclusively on BET to start off," says Thomas. "The move will provide BET viewers the opportunity to purchase specific BET-produced merchandise." She says it is still under discussion whether to promote the merchandise in other media, such as BET-owned publications YSB and Emerge.

Anne Willcocks, VP of A&R, special products division, Sony Music, says Sony hopes to have the same kind of success with BET as it has had with such direct-marketing companies as Sessions and Platinum Entertainment.

INTERSCOPE

(Continued from page 10)

coll's comment elicited horrified gasps from the audience and became the talk of the convention. Brill said later, "I don't think the two [comments] should be compared at all."

Although Benesch says company policy forbids commenting on the circumstances surrounding Brill's de-

parture, he adds, "On a personal level it was a very unfortunate situation because I've known Billy for 15 years. He is a true friend and one of the pros out there."

No replacement has been named.

PHYLLIS STARK

BARNEY ALBUMS

(Continued from page 10)

school supplies, and other items. "Wherever it's appropriate to tie in audio product with Barney merchandise, we'll do so."

Glass says there are no current plans for a Barney Christmas album. "Barney's Favorites Vol. 1" will probably take us through the holiday season," he says. "After that, there's a number of options we're working on with the Lyons Group."

Until now, ERG has not handled a significant amount of children's product, though EMI had issued all three soundtracks to the "Teenage Mutant Ninja Turtles" movies. "We don't have a children's division per se," says Glass, "but we're proud to be associated with the Barney product. It fits right in with [ERG president and CEO] Daniel Glass' philosophy of seeking out the best product in a particular niche."

The Lyons Group's Barney home video collection, begun in 1988, has received a number of awards, including the Parents' Choice Award, the Film Advisory Board Award of Excellence, and the California Children's Video Award. PBS began airing "Barney And Friends" in April 1992; a new series of 18 installments will air this fall. The series was nominated for two Daytime Emmy Awards in 1993, and a prime-time network TV special is in development.

"Barney's Favorites Vol. 1" is certainly the purple dinosaur's first major-label release, but it is not the first Barney recording. Audio companions to the first eight Barney videos formerly were made available through the Barney Fan Club. The first three are no longer available and are considered collectors' items.

HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

"WEAK" BY SWV (RCA) hits No. 1 on the Hot 100 this week, without hitting No. 1 on either component chart (sales or airplay). "That's The Way Love Goes" by Janet Jackson (Virgin) holds at No. 1 in monitored airplay and "Whoop! (There It Is)" by Tag Team (Life/Bellmark) is the sales leader at about 90,000 units. But when all points are totalled, "Weak" comes out on top. UB40's cover of "Can't Help Falling In Love" (Virgin) is the biggest overall point-gainer on the entire chart with tremendous sales and airplay gains. It zooms 11-4 on the Top 40 Radio Monitor due in part to the increasing airplay at the top 40/rhythm-crossover stations. If this pattern continues, "Can't Help Falling" is a future No. 1 contender.

THE BIGGEST POINT-GAINERS among up-and-coming records (not yet in the top 20) are led by "I Don't Wanna Fight" by Tina Turner (Virgin), which is featured in the popular movie about her life, "What's Love Got To Do With It." It's top 10 in airplay at KS104 Denver, WSTW Wilmington, Del., Star 94 Atlanta, and K92 Roanoke, Va. The second-biggest gainer among developing records is "If I Had No Loot," by Tony! Toni! Toné! (Wing/Mercury), which wins the Power Pick/Airplay. "Loot" is particularly hot in Indianapolis, where it's No. 1 at both WZPL and Hoosier 96 (WHHH). The Power Pick/Sales goes to the new release from Toni Braxton, "Another Sad Love Song" (LaFace/Arista), which is the third-biggest gainer outside the top 20. It debuts at No. 52 on the Top Singles Sales Chart. It's breaking at radio on both coasts, coming in at No. 8 in airplay at KMEL San Francisco and No. 18 at WPGC Washington, D.C.

CONTINUING WITH THE BIGGEST gainers among developing records, in fourth place is the double-sided hit "Girl U For Me/Lose Control," by Silk (Keia/Elektra), which leaps 20 places to No. 29. Rhythm-crossover radio leads the way with top 15 airplay at Power 106 Los Angeles, KZHT Salt Lake City, and WWKX Providence, R.I. The fifth biggest gainer is Jon Secada's "I'm Free" (SBK/ERG), which jumps 49-40 in monitored airplay with three early top 10 rankings: KRQ Tucson, WVKS Toledo, Ohio, and WNNK Harrisburg, Pa. "One Last Cry" by Brian McKnight (Mercury) rounds out the top six gainers. "Cry" is breaking at KUBE Seattle (No. 2), Wild 107 San Francisco (No. 4), and KBOS Fresno, Calif. (No. 5).

NINE RECORDS ENTER THE Hot 100 this week. The highest debut at No. 47 is "Insane In The Brain," by Los Angeles rap group Cypress Hill (Ruffhouse/Columbia). It explodes at No. 28 in sales and already is receiving top 20 airplay at Z90 San Diego, KBXX Houston, KGGI Riverside, Calif., and Q102 Philadelphia. "Ooh Child," by Dino (EastWest), is a cover of the Five Stairsteps' No. 8 hit in 1970. It enters at No. 73 with out-of-the-box airplay, including an early No. 2 showing at KPLZ Seattle and No. 5 at WWHT Columbus, Ohio. Brooklyn, N.Y. rapper Big Daddy Kane bows at No. 86 with "Very Special" (Cold Chillin'/Reprise). The original version, by Debra Laws, hit No. 90 on the Hot 100 in 1981, but was a big local record in New York. The new "Special" is top 15 in airplay at Hot 102 Milwaukee and WCKZ Charlotte, N.C. Los Angeles band Porno For Pyros enters at No. 89 with "Pets" (Warner Bros.); it's No. 1 on the Modern Rock Tracks chart.

BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	13	3	UNCONDITIONAL LOVE HI-FIVE (JIVE)	
2	—	1	WILL YOU BE THERE MICHAEL JACKSON (EPIC)	
3	15	2	RUFFNECK MC LYTE (FIRST PRIORITY/ATLANTIC)	
4	23	2	HAPPY LEGACY OF SOUND FEATURING MEJA (RCA)	
5	18	2	SHOCK TO THE SYSTEM BILLY IDOL (CHRYSALIS/ERG)	
6	7	4	SPECIAL KIND OF LOVE DINA CARROLL (A&M)	
7	10	2	WORK IT OUT LUKE (LUKE)	
8	4	4	I TOTALLY MISS YOU BAD BOYS BLUE (ZOO)	
9	—	1	IF I HAD A CHEATIN' HEART RICKY LYNN GREGG (LIBERTY)	
10	—	1	BREAK IT DOWN AGAIN TEARS FOR FEARS (MERCURY)	
11	12	5	T-R-O-U-B-L-E TRAVIS TRITT (WARNER BROS.)	
12	16	3	BLAME IT ON YOUR HEART PATTY LOVELESS (EPIC)	
13	11	9	AIN'T THAT LONELY YET DWIGHT YOAKAM (REPRISE/WB)	

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	21	4	SEEMS YOU'RE MUCH TOO BUSY VERTICAL HOLD (A&M)	
15	—	1	STAY FOREVER JOEY LAWRENCE (IMPACT/MCA)	
16	9	4	ABOVE THE RIM BELL BIV DEVOE (MCA)	
17	17	9	JUST TO BE CLOSE TO YOU TREY LORENZ (EPIC)	
18	3	5	GO AWAY GLORIA ESTEFAN (EPIC)	
19	—	1	IT'S YOUR CALL REBA MCENTIRE (MCA)	
20	—	1	WHAT'S THE FLAVOR? YOUNG M.C. (CAPITOL)	
21	22	2	IBWIN' WIT MY CREWIN' YO-YO (EASTWEST)	
22	—	1	DARK IS THE NIGHT A-HA (WARNER BROS.)	
23	—	1	WHAT MIGHT HAVE BEEN LITTLE TEXAS (WARNER BROS.)	
24	19	7	TELLIN' ME STORIES BIG BUB (EASTWEST)	
25	24	3	BUMPIN' PAPERBOY (NEXT PLATEAU/FFRR/PLG)	

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

Trial Witness Ties Rap To Violent Act

BY GREG BEETS

AUSTIN, Texas—An expert defense witness in the capital murder trial of Ronald Ray Howard here testified June 29 that rap music could have been the "triggering device" that led Howard to kill Texas state trooper Bill Davidson.

The witness took the stand on the first day of defense testimony in the punishment phase of the trial in state court. The jury is deciding whether Howard should receive life imprisonment or the death penalty.

Howard was convicted last month for shooting Davidson in April 1992. Davidson stopped Howard, who was driving a stolen vehicle, because of a broken headlight.

Defense attorney Allen Tanner has argued that "gangsta" rap music may have influenced Howard's actions (Billboard, July 3). Howard testified before a grand jury that he was listening to rap artist 2Pac on a mix tape when the trooper pulled him over. The 2Pac album "2Pacalypse Now" was also found in the vehicle, along with tapes by Ganksta N-I-P and Scarface.

Defense witness Joe Steussy, Ph.D, director of the music division at the Univ. of Texas at San Antonio, called gangsta rap the most dangerous genre of music he has studied because of the prevalence of violent and antisocial themes in the lyrics. He testified that gangsta rap can be particularly harmful when it mirrors the environment of the listener.

Steussy said that if someone already had an antipolice mindset, music containing similar sentiments would reinforce those feelings. If such an individual were stopped by a

police officer while driving a stolen car, Steussy said, music can become a "triggering device" for actions like the murder committed by Howard.

He noted rap music can especially affect teen-agers who are "very susceptible to outside influences." He added that rap's influence is compounded by the fact that many young people consider rappers to be role models, "virtually on a par with athletic heroes."

Steussy called gangsta rap "a negative factor" in society, adding, "It would be nice if recording companies would take a little social responsibility."

On June 30, Howard, 19, testified he "constantly" listened to rap music. He referred to gangsta rap artists as "idols" because "they express a point of life I live every day."

LATIN CHARTS SWITCHED TO SOUNDSCAN

(Continued from page 4)

Rico, not just sales in the Hispanic arena. Thus, the Billboard Latin 50 skews decisively toward hit and catalog product of crossover Latino artists such as Julio Iglesias and the Gipsy Kings, each of whom has released albums often purchased by non-Latinos.

Under new criteria for the revamped charts, records must have at least 70% Spanish-language material to be eligible. Non-Latino albums will be considered for chart inclusion if it is clearly determined that tracks on those albums are being played only on Spanish-language radio stations.

Many in the Latin music industry have long awaited Billboard's switch to SoundScan data. Typical is Sony

Howard said he never thought rap had an effect on him until he was questioned by prosecuting attorney Bobby Bell during jury proceedings. "I went back to my cell and thought about it and thought maybe this rap did have an effect on me," Howard said.

However, when Tanner asked Howard if rap music was an excuse to kill Davidson, Howard said, "No." Then he began to cry softly.

Tanner introduced several rap songs as evidence while Howard was on the stand, including NWA's "Fuck Tha Police," Ice Cube's "My Summer Vacation," and the Geto Boys' "City Under Siege."

Howard's testimony was expected to continue through July 1. Closing arguments for both sides are expected to be heard Thursday (8).

Discos' VP/GM George Zamora, who says, "I welcome SoundScan-based charts because they give the Latin market more credibility."

Gloria Estefan makes an auspicious entrance at No. 1 on the inaugural Billboard Latin 50 with her new Epic release, "Mi Tierra." WEA Latina's Mexican heartthrob, Luis Miguel, also fares impressively, entering the chart at No. 2 with his latest effort, "Aries."

Coincidentally, both albums also enter the overall Billboard 200, Estefan's at No. 41 and Luis Miguel's at No. 182. This marks Luis Miguel's first appearance on The Billboard 200 and Estefan's first entry with a Spanish-language album.

GOLD, PLATINUM ON PAR WITH '92 CERTIFICATIONS

(Continued from page 7)

Way" (Virgin); the late country singer Keith Whitley, for "Greatest Hits" (RCA); and the late pop performer Jim Croce, for "Photographs & Memories—Greatest Hits" (Saja/Lefrak Moelis).

A diverse crop of performers attained first-time gold-album status: country act Sawyer Brown, rappers Redman and Paperboy, adult-alternative instrumentalist David Lanz, R&B unit H-Town, contemporary Christian artist Steven Curtis Chapman, and hard rocker Jackyl.

No fewer than three independent-label R&B acts scored platinum singles in June: H-Town, for "Knockin' Da Boots" (Luke); Tag Team, for "Whoop! (There It Is)" (Life/Bellmark); and Duice, for the unstoppable "Dazzey Duks" (TMR/Bellmark).

The month's only other platinum single was Janet Jackson's "That's The Way Love Goes," the leadoff single from the No. 1 album "janet." It is her second million-selling single, and her first in association with her new label, Virgin Records.

Fox Broadcasting's reality show "Cops" spawned a gold single—reggae group Inner Circle's theme song "Bad Boys."

A complete listing of June certifications follows.

MULTIPLATINUM ALBUMS

Whitney Houston, "Whitney," Arista, 7 million.
Rolling Stones, "Hot Rocks," Abkco, 6 million.
Pearl Jam, "Ten," Epic, 5 million.
Bob Marley & The Wailers, "Legend," Island, 4 million.

Spin Doctors, "Pocket Full Of Kryptonite," Epic, 3 million.
Soundtrack, "American Graffiti," MCA, 3 million.
Brooks & Dunn, "Brand New Man," Arista, 3 million.
Reba McEntire, "It's Your Call," MCA, 2 million.

PLATINUM ALBUMS

Stone Temple Pilots, "Core," Atlantic, its first.
10,000 Maniacs, "Our Time In Eden," Elektra, its second.
Duran Duran, "Duran Duran," Capitol, its sixth.
Aerosmith, "Get A Grip," Geffen, its 10th.
Soundtrack, "American Graffiti," MCA.
Keith Whitley, "Greatest Hits," RCA Nashville, his first.
Alabama, "Southern Star," RCA Nashville, its 10th.
Alabama, "Pass It On Down," RCA Nashville, its 11th.
Alabama, "American Pride," RCA Nashville, its 12th.
Lenny Kravitz, "Are You Gonna Go My Way," Virgin, his first.
Jim Croce, "Photographs & Memories—Greatest Hits," Saja Records/Lefrak Moelis, his first.

GOLD ALBUMS

Sawyer Brown, "The Dirt Road," Curb Nashville, its first.
Ice-T, "Home Invasion," Rhyme Syndicate/Priority, his fifth.
P.M. Dawn, "The Bliss Album . . .," Island, its second.
The Judds, "Collector's Series," RCA Nashville, its ninth.
The Judds, "Wynonna & Naomi," RCA Nashville, its 10th.
Pam Tillis, "Homeward Looking Angel," Arista, her second.
L.L. Cool J, "14 Shots To The Dome," Def Jam/Columbia, his fifth.
David Sanborn, "Voyeur," Warner Bros., his fifth.
Coverdale/Page, "Coverdale/Page," Geffen, its first.
Levert, "For Real Tho," Elektra, its fourth.

Redman, "Whut? The Album," Chaos/Columbia, his first.
David Lanz, "Cristofori's Dream," Narada, his first.
H-Town, "Fever For Da Flavor," Luke, its first.
Steven Curtis Chapman, "The Great Adventure," Sparrow, his first.
Duran Duran, "Duran Duran 2," Capitol, its eighth.
Paperboy, "Nine Yards," Next Plateau, his first.
Jackyl, "Jackyl," Geffen, its first.
Aerosmith, "Get A Grip," Geffen, its 14th.
Onyx, "Baccaducup," Chaos/Ral/Columbia, its first.

Porno For Pyros, "Porno For Pyros," Warner Bros., its first.
Bonnie Raitt, "Bonnie Raitt Collection," Warner Bros., her fifth.
Jim Croce, "Photographs & Memories—Greatest Hits," Saja Records/Lefrak Moelis, his first.

PLATINUM SINGLES

H-Town, "Knockin' Da Boots," Luke Records, its first.
Tag Team, "Whoop! (There It Is)," Life/Bellmark, its first.
Duice, "Dazzey Duks," TMR/Bellmark, its first.
Janet Jackson, "That's The Way Love Goes," Virgin, her second.

GOLD SINGLES

Ice Cube, "It Was A Good Day," Priority, his second.
Whitney Houston, "I Have Nothing," Arista, her seventh.
H-Town, "Knockin' Da Boots," Luke, its first.
Robin S, "Show Me Love," Big Beat/Atlantic, her first.
Tag Team, "Whoop! (There It Is)," Life/Bellmark, its first.
Janet Jackson, "That's The Way Love Goes," Virgin, her 11th.
Rod Stewart, "Have I Told You Lately," Warner Bros., his fifth.
Inner Circle, "Bad Boys," Big Beat/Atlantic, its first.

BROADCAST DATA SYSTEMS: THE REAL THING

(Continued from page 1)

"It used to be people'd hype you on a record with all kinds of stories about how well it was doing," says Mike Colby, PD at top 40 WZOU Boston. "Here [with BDS], the truth is revealed. You can't hide from it. BDS shows you what is and isn't happening. It's no longer just salesmanship... It probably makes everybody more honest."

Since its institution in 1990, BDS (a subsidiary of BPI Communications, which also owns Billboard) has used its computerized Record Track system to monitor actual market-by-market airplay. According to Joe Wallace, VP/GM of BDS' music group, the system currently monitors 525 U.S. radio outlets in 85 markets—130 top 40 stations, 125 country, 115 album rock, 80 AC, and 75 R&B.

Via BDS, labels and promoters are able to access a real-world profile that reveals whether a song actually has been put on the air, the frequency of airplay, and the daypart in which a song is played.

Industry observers concur that the existence of a true barometer of airplay has de-emphasized the quest for station adds as the primary function of promotion, and largely eliminated such perceived abuses as the "paper add," in which a station would report airplay on a song to industry trade publications without actually adding the record.

Says Donnie Sellers, national field promotion director for black music at MCA, "What [promoters] are doing, rather than asking for a reported add, they're asking for rotation on a record."

Notes Jeff McClusky, who operates Chicago-based indie promotion power Jeff McClusky & Associates, "The whole business became more geared toward airplay [rather] than reports. That's the way it should be. We just didn't know any better... We just assumed that airplay coincided with number moves. In reality, there were always discrepancies there."

Skip Stevens, who runs the Nashville-based country music indie promo firm Skip Stevens Promotions, says, "I do find some radio stations that are looking at BDS, because they feel it is hi-tech reality. So I approach it from the point of not [saying] 'What are you going to report?,' but, 'Play this more.' It makes for a more honest system in some cases."

THE NEW PITCH

The character of a promoter's pitch has changed, according to several observers.

Joe Riccitelli, promotion VP for PolyGram Label Group, says, "Any record company has to rethink its strategies, now that BDS is a daily part of our lives... It makes any old-school promotion technique obsolete."

"It's pretty fact-oriented now, [vs.] some guy getting up on a desk and jumping up and down," says Bob Case, PD at top 40 KUBE Seattle. "It's a lot more business-like approach... a much more detailed pitch."

Case adds that the promoters who are adjusting best to a BDS-oriented world are "the young ones in the business who haven't been promoting for 20 years and aren't used to the [old-school] approach."

Jeff Wyatt, PD at top 40 KIIS Los Angeles, believes that a detailed BDS read-out "is so much better than a list of adds. Are those stations [with add lists] really committed? When you can see it's on the radio with in-

creased rotation, that's real, not subjective."

Gmeiner notes, "If BDS didn't exist, there would be a tendency toward a little bit more looseness in reporting... People are being a lot more honest in their playlists. There's practically no paper adds."

He adds that BDS data will in some cases be used to "play cop" with some programmers who may not be leveling with promoters: "[I'll say,] 'PD XYZ, you're fucking us. You tell us you're playing it, and you played it twice this week.' We can sit and go, 'Bullshit, bullshit, bullshit.'"

At least one programmer says he resists promoters' attempts to use BDS figures for "a spanking or a report card." Lynn Tolliver, PD at urban WZAK Cleveland, says that one promoter called and said angrily, "You told me you were going on the Johnny Gill record and I'm not getting a goddamn thing on BDS."

When that sort of pressure occurs, Tolliver says, "I don't want to talk to [the promo men] or be bothered... If I only play a record two times, there must be a reason why."

Wallace of BDS notes, "What BDS provides to the labels relative to independent promotion is an objective report card of performance... There was never any accountability."

One label promotion executive, who wishes to remain unidentified, says that if an independent promoter is claiming airplay that is not reflected in BDS data, he will stop using that promoter.

Some promotion people say they use BDS data from comparable markets as a lever to get recalcitrant programmers in other cities to move on a record.

Reprise senior VP/director of promotion Rich Fitzgerald says, "I could be looking to pull in a station in Columbus. We know [the PD is] impressed by a certain station, and maybe that station is playing a record four or five times a day. We fire off BDS figures to that PD."

DATA THAT MATTER

Other executives use the data in even more sophisticated ways, studying monitored airplay for other labels' records in certain markets to gauge the potential performance of one of their own records.

"We pull up competitive records," says Geffen/DGC GM Bill Bennett. "There was a point last week when I knew as much about 4 Non Blondes and Belly as the labels that put them out... It's given us a better understanding of what the radio station's needs are."

Currently, the only down side in the BDS monitoring system seen by most observers is a limited station base.

Fitzgerald of Reprise says, "What's hindering BDS is it's not that deep—it's getting there, but it's not that deep in secondary markets."

Raymond Bothwell, head of marketing and promotion at Bellmark Records in L.A., points out that while BDS "definitely enhanced our abilities," the system was not of much use when the label's R&B smash "Dazzey Duks" by Duice broke out of Augusta, Ga.

"At the time, BDS wasn't tracking in Augusta, but you had SoundScan," Bothwell says. "SoundScan allowed me to see where my sales were."

Although independent promoters might appear vulnerable with the shift in emphasis from adds to air-

play, most observers feel that the indies' strong relationships with stations in markets not monitored so far by BDS are keeping them in the game.

Fitzgerald says, "A lot of startup is going to be in secondary markets. If you look at the independents' strength, it's sheerly in the startup markets. You don't see a lot of clout in the major markets."

Gmeiner notes that while "PDs and MDs are a lot less apt to give you a favor and do paper adds," such activity "may still be going on in secondary and tertiary markets, because BDS doesn't cover it yet... [In those locations] there may be more game playing going on."

Riccitelli of PLG says that in the cases of indies working the smaller markets, "We're taking their word

for granted, the way we used to do."

INCENTIVES FOR SPINS

Indie McClusky notes that securing increased airplay is still the name of the game for the indies, and that some companies have instituted incentives for local promo reps and indie firms.

Like Gmeiner, McClusky says the fee structure for indies "hasn't changed that much, but there have been bonus structures based on increased spins. At least two companies have offered bonuses on an increase of one play per day, seven per week, and it's good business."

A source indicates that Allen Kovac Management, which offered bonuses for increased airplay on tracks by Duran Duran and Joey Lawrence, and MCA Records are companies

PLG FLIES INTO ACTION WITH U2 PROMO PLAN

(Continued from page 1)

be released on digital compact cassette in the near future.

Rick Dobbis, president/CEO of the PolyGram Label Group, says, "We believe this album needs to be presented to the marketplace as an album, but that doesn't mean we will not present individual tracks to radio and launch a full-blown singles campaign."

A source close to the project says, "There probably won't be as many singles released off this as there were on 'Achtung Baby.' Yet we certainly hope that we get as long a life with this as we did with 'Achtung Baby.'"

That album, released in November 1991, debuted at No. 1 on The Billboard 200. After 81 weeks on the chart, it has sold more than 4 million copies in the U.S. and stands at No. 115.

Five singles have been released from the album, including the top 10 hits "One" and "Mysterious Ways."

According to sources, there likely will be three singles released from "Zooropa." The first track to radio will be "Numb," which will be released to modern-rock and album-rock radio over the July Fourth weekend, but will not be commercially released as a single, sources say.

Many radio stations will be invited to participate in "win-it-before-you-can-buy-it" promotions over the July Fourth weekend, Dobbis says.

However, there is a possibility that either "Numb" or another track on the album will be released as a video single.

The droning, minimalist "Numb" features a rare lead vocal by U2 guitarist the Edge.

Although Dobbis will not confirm which track would go to radio first, he says that the label is "trying to bring it to the market in a fun and clever way."

"Numb" likely will shore up U2's base at alternative radio, much like "The Fly," the first single from "Achtung Baby," which was the most musically adventurous and least commercial single released from that album. "The Fly" stalled at No. 61 on the Hot 100, but it topped the Modern Rock Tracks chart for two weeks.

In general, "Zooropa," produced by Flood, the Edge, and Brian Eno (Billboard, June 12), finds U2 taking a more dance-oriented and experimental approach, with the Edge taking on an expanding role, widening U2's musical scope with synthesizers, while

Bono shows off an expanded vocal range.

The 10 tracks on the album are "Zooropa I & II," "Baby Face," "Numb," "Lemon," "Stay," "Daddy's Gonna Pay For Your Crashed Car," "Some Days Are Better Than Others," "First Time," "Dirty Day," and "The Wanderer."

The opening track, "Zooropa I & II," features a Middle Eastern-tinged introduction. "Baby Face" is a mid-tempo number, featuring pop elements as well as spacey guitar effects.

"Lemon" has Bono singing in a falsetto over a bouncy bass line and lushly orchestrated synthesizers. It's possible that cut will be released as the first commercial single in late summer.

"Stay," which closes the first half of the album, is a ballad.

"Daddy's Gonna Pay For Your Crashed Car" and "Some Days Are Better Than Others" are danceable, slightly funky tracks. A source says "First Time," a Velvet Underground-influenced ballad, has been tentatively chosen as the second commercial single.

The dark and ominous "Dirty Day" has Bono once again moving into a falsetto.

The closing track, "The Wanderer," features a guest lead vocal by recent Def American signing and country legend Johnny Cash. The track, which sources say is Bono's take on the Jimmy Swaggart scandal, sounds oddly reminiscent of Wall Of Voodoo, the late Los Angeles-based modern-rock act that covered Cash's "Ring Of Fire" on its 1980 self-titled debut EP.

Originally, "Zooropa" was going to be an EP, but reportedly the band kept coming up with new material and decided to complete a full album.

According to sources, PLG learned the band would be delivering a full album less than a month ago.

The sudden delivery caught PLG staffers somewhat offguard. "For the last one, we prepared for six months," Dobbis says. "It was like a marathon. But this is like a sprint, and that is the spirit it was made in. The band was so excited about it, they sprinted to complete the album before the [current European "Zooropa"] tour. We want to bring it to the street with that same spirit."

The bulk of the album was written and recorded during the past six months in Dublin, with the exception

that are paying for more spins.

Many in the business believe indie promotion will remain a going concern as long as BDS' monitoring base grows slowly. McClusky says, "Every record company president and vice president cares about BDS... [but] they believe BDS should go at least 250 or 300 markets deep."

But BDS' Wallace notes the company is expanding into 19 more markets, bringing the total to 104. "As part of that expansion, we'll be adding somewhere in the area of 250 stations," Wallace says, adding that station coverage in already monitored markets will be expanded.

Assistance in preparing this story was provided by Edward Morris in Nashville.

of "Numb," which dates back to the "Achtung Baby" sessions in Berlin.

Dobbis says that top PLG and Island staffers, as well as U2 manager Paul McGuinness, met during the first week of June in Florida for a marketing strategy planning session.

"We mapped out what we are going to do through the end of the year," he says. "Then we sent [PLG] senior director of national sales Dave Yeskel and VP of sales Gerry Kopecky out to meet with the key retailers, and they played them the album and laid out the program and approach."

Sources say many key accounts were encouraged to herald the release with midnight sales.

Key PLG executives also planned to meet with MTV executives June 11 to discuss the album, although it is unclear how many videos will be made to support the album.

Says Dobbis, "We don't have a yearlong tour to work with, so we have to take a different approach with this album. Press and radio will be enormously important."

According to Dobbis, a second radio track tentatively is set for midsummer release, with a third track coming around Labor Day, and a fourth tentatively set for the year's end.

But, he emphasizes, nothing is etched in stone. "The marketing plan is organic and liquid at this point," he says.

According to sources, U2's Aug. 28 concert in Dublin tentatively is set to be broadcast on the Westwood One Radio Network and also may appear as a pay-per-view special. There also may be a U2 special on commercial television in December.

ASCAP POST

(Continued from page 16)

in 1971 in the New York membership department. He formerly was an entertainment attorney and a recording artist.

Adler, also a lawyer, joined ASCAP in 1967. He is a member of ASCAP's senior management team, which reports to Messinger. Its other members are Bernard Korman, general counsel; John LoFrumento, CFO; Barry Knittle, director of licensing; and Peter Boyle, chief economist.

Adler says he's already on tap to make trips abroad starting this fall. "I'll be going in all different directions."



Lucky Meeting. Reggae artist Lucky Dube welcomes members of Arrested Development backstage following his recent show at the Cubby Bear in Chicago. The show was part of Dube's 35-city tour in support of his new Shanachie album, "Victims." Shown, from left, are Arrested Development's Nadirah and Baba Oje; Koch International sales representative Felicia Kelly; Dube; and Arrested Development's Speech.

ZOOM/BMG TO PUSH OLSENS ON QVC

(Continued from page 4)

network for getting the word out about new entertainment properties. Through cable and UHF, QVC is seen in 47 million homes.

"We saw what Warner Bros. Pictures did with 'Free Willy,' offering related merchandise two months before the movie opened. Word of mouth about this movie had been nil compared to 'Jurassic Park,' for instance. Warner Bros. recognized they needed to create awareness for this smaller family movie. [The film ended up as a summer hit.] We thought the Olsens would be perfect for the network."

Brodsky says he does not anticipate negative reaction from retail over QVC's offering the Olsen product prior to its street date. "We've done other direct marketing before," he points out. "We're reaching people who don't go to stores, and we're creating additional awareness for those who do. Someone who's 'channel

surfing' might see part of the special and not order it right then, but make a point to buy it the next week. We'll be getting incremental sales we otherwise would not have gotten."

Brodsky says preorders for both the audio and video have exceeded expectations. "We expect the video to ship double platinum," he says, "and we expect the audio to catch up quickly." Target, Toys 'R' Us, Kmart, Wal-Mart, and Musicland are among the retailers who have placed the largest preorders for "I Am The Cute One," according to Brodsky; those with the largest video orders include Blockbuster, Ingram, ETD, Baker & Taylor, and Star Video. Brodsky says Zoom Express has set up a number of co-op ad programs "with major customers, involving print and TV ads and circulars."

The video distributors have "a lot of supermarket and drugstore chains as part of their client base," says Brodsky. "We'll be doing in-and-out programs with them, such as endcap displays that run for a month." This was the kind of thing Zoom missed out on, he says, with the Olsen twins' first album, "Brother For Sale," released in late October 1992. The album "did well," according to Brodsky, noting it is approaching 500,000 in sales, "but it didn't have the months of setup the children's business requires. Toys 'R' Us, Target, etc. came in late, because of their individual planning needs. This time, we'd finished the video screeners the first week of July, prior to VSDA." Brodsky says he expects the activity surrounding the new Olsens release to kick "Brother For Sale" into the gold category this fall.

BMG Classics Germany Exec Found Dead

HAMBURG—Police here are investigating the death of Roland Schmolke, distribution and marketing chief of BMG Classics Germany. He was 48.

On Sept. 6, police discovered the executive's naked and bound body in his apartment. A severe head wound suggested homicide, but at press time the police department was not giving any details regarding suspects or a possible motive for the attack. However, they have said that money was missing from the apartment, which suggests that he may have been slain in the course of robbery.

When Schmolke failed to arrive at his office Sept. 6, BMG staffers drove to his apartment. When no one an-

CANADA'S BOOKING ALLIANCE DISSOLVES

(Continued from page 10)

liam Tenn, co-manager of the Waltons, which followed James to Feldman's agency. "There's going to be a little commotion for a while, but it's healthy that an act now has an option."

Jeff Rogers of Swell Inc., which manages Crash Test Dummies and the Pursuit Of Happiness, says, "The best thing that could happen to the Canadian booking agency business just happened. Now we have two booking agencies in competition with each other. It's no longer a Bell Canada monopoly situation."

"The next 60 days will be interesting for all of the pitching and wooing," says Michael White, co-owner of Toronto's Trick Or Treat Entertainment Agency, a booking agent that focuses on independent and alternative acts. "The end result will be a choice for everyone."

Adds Jake Gold of Management Trust Ltd., which handles the Tragically Hip, Andrew Cash, and the Watchmen, "We have two major national promoters [Concert Productions International and MCA Concerts Canada], and we need at least two major national booking agencies. You certainly don't see American [booking] agencies splitting points."

MCA CREATES ALTERNATIVE

Some sources speculate that Feldman's move is tied directly to the growing competition between Concert Productions Inc. and MCA Concerts Canada. CPI, a division of BCL Inc., oversees The Agency.

Feldman claims he was having trouble getting his artists booked by CPI, which, he says, "wasn't interested in developing artists." MCA, on the other hand, "being the new kid on the block, had to develop artists. This was good for The Agency [which picked up booking fees for dates in the East], but was it good for CPI? Not necessarily."

Some observers believe Feldman's actions are being backed financially, or at least supported, by MCA Concerts. Feldman denies any MCA involvement, but admits that friction with The Agency intensified when his firm started working more closely with MCA two years ago.

Certainly, the emergence of MCA as a major promoter alternative to CPI has made it easier for Feldman to break away from The Agency. "It would have been a big problem to separate earlier," Allen says. "The Agency's trump card over the years

was their relationship with CPI. That was the carrot. Now that carrot is growing in two gardens."

Feldman claims that on at least three occasions, including as recently as 10 months ago, he pitched The Agency's partners on either merging the two companies or allowing him to buy part of their booking operation and oversee it. When Cohl and Arthur Fogel, president of CPI, failed to respond to his final overture, Feldman says he was left with little option but to make changes.

'Obviously, this is war. There's going to be commotion, but it's healthy that acts have an option'

"So many of our acts were complaining about what was going on in the east," says Allen, who also manages Bryan Adams and Martina McBride. "We tried to work things out, but it was such a low priority on the CPI megacorp roster that they didn't give it the time of day."

Some industry observers view the decision as a hard-nosed tactic to force The Agency principals to reconsider a merger or a reorganization.

"At one point, I thought it was a ploy," Cinquemani says. "Could we work it out? Anything's possible, because it's been such a long relationship."

Feldman denies that the move is any kind of merger strategy. "I'm open-minded to anything but the status quo, but we're opening up [in Toronto] regardless," he says. "The existing corporate structure precludes our corporate dynamic growing in the way we need it to."

RECENT TENSIONS

Sources say the alliance between the two booking agencies has been strained in recent years. Bands often have complained of secondary service from the partnering agency. A shrinking marketplace and a three-year recession also have led to tensions. In addition, Feldman developed a film division two years ago, in partnership with The Characters theatrical agency, and lobbied unsuccessfully for The Agency to follow him. This magnified the differences between the two operations.

"Canada is so small a market that you have to provide a wide-scope service to your clients, and it's very difficult to do under the current arrangement," Feldman says. "The timing for this [split] wouldn't have been good in the past. The business hadn't grown up enough, but it has now."

Cinquemani says, "Full-service is wonderful. We've been wanting to do it, but we have to move a little slower."

Another area of contention between the two is that The Agency, unlike Feldman, has no incentives in place for individual booking agents, known as "responsible agents."

This, Herman and Feldman maintain, creates the potential for eventual staff defections (which

has occurred at The Agency), while slowing the growth of new acts.

"I've watched a steady stream of agents leave The Agency after becoming very disenchanted with working there," Herman says. "If the responsible agent isn't [financially] tied into the development of the act long-term, he isn't going to be as active soliciting dates."

Cinquemani agrees that his company's employee pay structure needs to be upgraded, and says he's been trying to implement such a move. "A responsible agent should be rewarded," he says. "We've been talking within the office for two years about changing it, and it will be worked out."

TOUGH FIGHT BREWING

Some industry observers predict that both agencies will have to work a lot harder for their rosters. However, there's no suggestion that competition could lead to scaled-down agency commissions.

"Whether an individual agent excelled or was bad has been irrelevant, because the two [together] had [a national] monopoly," says Steve Propas, manager of Lee Aaron and Dan Hill. "I'm not going to put all my eggs in one basket. I'll wait and see to who performs the best."

Wayne Thompson of Absolute Entertainment, which handles the Nylons, Joel Feeney, and the Infidels, predicts that in the long run, more acts will go to Feldman. "[He] has better agents, pays his people better, and they're more motivated," he says.

Swell Inc.'s Rogers notes that some managers already are talking about taking their acts from The Agency to Feldman. "Do they want to put The Agency under, so Feldman just runs the whole country?" he asks. "I don't want to pull my bands from The Agency. They've done an extremely good job for me."

One observer unimpressed with the plans is Vancouver-based Frank Weipert of Teamworks Production and Management, which handles Lowest Of The Low and Bob's Your Uncle, and oversees local booking of such alternative acts as Alice In Chains and Bad Religion. "Neither The Agency nor Feldman is pro-active," he says. "Both are very reactionary, and largely deal with volume booking. Where do independent bands go to get booked in Canada?"

For both agencies, cracking the other's marketplace likely will be exceedingly difficult, sources note. Cinquemani promises a tough fight. "It's not going to be a cakewalk for either of us, but we've always had competition here—they haven't in Vancouver," he says. "Competition brings out the best in everybody."

Adds Feldman, "The market is big enough that we can both exist and do just fine. I don't think anyone is going to lose that much in gross revenue off the top."

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HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

"DREAMLOVER" BY MARIAH CAREY (Columbia) tops the Hot 100, and for the fifth consecutive week is the biggest overall point-gainer on the entire chart. "Dreamlover" remains No. 1 in monitored airplay, but it's unable to knock "Whoop! (There It Is)" by Tag Team (Life/Bellmark) from the top of the sales chart (now 11 weeks at No. 1). "Dreamlover" is likely to enjoy a long run at the top, since all potential No. 1 challengers in the top 10 are too far behind.

THE BIGGEST POINT-GAINER among developing records (not yet in the top 20) is "Soul To Squeeze" by the Red Hot Chili Peppers (Warner Bros.), which scores the Power Pick/Sales for the second straight week. It zooms 60-24 in sales, fueling a big jump overall to No. 37. The second-biggest gainer among developing singles is "Hey Jealousy" by the Gin Blossoms (A&M). Like "Soul To Squeeze", it's breaking from strong MTV, top 40/mainstream and modern-rock exposure. It's No. 1 in airplay at Z100 New York, No. 4 at Z104 Norfolk, Va., and No. 9 at modern rock KWOD Sacramento, Calif. Third-biggest gainer outside the top 20, and runner-up for the sales award, is Duran Duran's "Too Much Information" (Capitol). It's breaking at modern rock 99X Atlanta (No. 8), WAPI Birmingham, Ala. (No. 11), and KUTQ Salt Lake City, Utah (No. 13).

THE FOURTH-BIGGEST GAINER among developing singles wins the Power Pick/Airplay. "Hopelessly" by Rick Astley (RCA) leaps 67-43 on the airplay chart, due to strong early airplay the top 40/adult stations included in the monitored radio panel. It's already No. 6 at WBMX Boston, No. 11 at WRQX Washington, D.C., and No. 14 at Y100 (WHYI) Miami. The same applies to the fifth-biggest gainer, "Reason To Believe" by Rod Stewart (Warner Bros.), which is the runner-up to "Hopelessly" for the airplay award. It's No. 1 at Mix 105 (WMXV) New York, No. 2 at WKQI Detroit, and No. 3 at WKDD Akron, Ohio.

QUICK CUTS: "Two Steps Behind" by Def Leppard (Columbia) stands at No. 52 as the highest debut, due to the commercial single's release at retail stores this week. It's been on the airplay chart for three weeks. It's top 10 at WYCR Harrisburg, Pa., WNTQ Syracuse, N.Y., and WWCK Flint, Mich. . . "For The Cool In You" by Babyface (Epic) is pushed down three places to No. 88, despite a gain in points . . . En Vogue's "Runaway Love" (EastWest) leaps 31-21 on the airplay chart, and would appear in the 40s on the big chart if a commercial single were available (the street date is pending) . . . "Breathe Again" by Toni Braxton (LaFace/Arista) enters the airplay chart at No. 71. While it has been chosen as the next single, no commercial release date has been announced . . . "Downtown" by SWV (RCA) debuts on the airplay chart at No. 74, explaining why "Right Here (Human Nature)/Downtown" is bulleted at No. 6 on the Hot 100 while "Right Here" slips 5-7 in airplay and is unbulleted at No. 17 in sales. "Downtown" is breaking at top 40/rhythm-crossover radio, including No. 7 at WYHT Detroit, No. 8 at WPGC Washington, D.C., and No. 10 at KMEL San Francisco.

NO ADVERSE EFFECT SEEN ON JACKSON'S SALES

(Continued from page 9)

ports that overall sales of titles in The Billboard 200 are down 8% this week.

No charges have been brought against the self-proclaimed King Of Pop, who currently is touring Asia.

Sluggish sales on "Dangerous" most likely could be attributed to the age of the album, says Terry Carrier, owner/GM of the two-store Portland, Ore.-based chain, Music Millennium.

"The album has been out for such a long time; the sales are pretty slow," he says. "Maybe we would have noticed a fluctuation either way if the [allegations] were happening around the new release of an album."

Bob Bell, new-release buyer for the 339-store, Torrance, Calif.-based Warehouse Entertainment chain, reports that "Dangerous" maintains a top 50 position at the outlet, and that sales are consistent with the week prior.

"I don't think there has been any effect, positive or negative," Bell says.

At the 35-store Harmony House chain in Troy, Mich., "Free Willy" is ranked in the top 20 cassette sales, while the "Will You Be There" cassette single currently ranks among the top five, says the chain's head buyer, Roy Burkert. In addition, "Dangerous" ranks in the top 50 CD sales and the top 30 cassette sales. Its position has remained steady for the past three weeks, Burkert notes.

Video airplay on "Will You Be There" remains consistent, as well, as the track rises to a No. 2 position on VH1 and a No. 13 position on MTV for the week ending Aug. 29. Black

Entertainment Television does not report the track in its top 30, but its absence appears unrelated to the scandal, as "Will You Be There" was not among the BET top 30 prior to the allegations being made public.

Radio is experiencing a similar trend of "business as usual." Top 40 KHKS Dallas reports the single at No. 1, while top 40 KIIS Los Angeles MD Brian Bridgman reports "Will You Be There" currently is in the station's hottest rotation.

"We had been waiting to see if there would be any backlash [to the allegations]," KIIS' Bridgman says. "But this week the record got even stronger."

The scandal surrounding Jackson has not impacted KIIS' programming decisions, says Bridgman, but he points out that when the station programmed such tracks as "In The Closet" and "Pretty Young Thing," the move was misinterpreted as a spoof by listeners.

"The songs are hits and they belong on the station, but we got calls from people who thought we were trying to make light of his situation and we weren't," Bridgman says. A recent KIIS poll indicates its listeners are heavily in Jackson's favor, he says.

Other programmers are taking a wait-and-see attitude, and say they may take dramatic action if the allegations against Jackson escalate into actual charges.

"I think we're going to let this thing play itself out a little further," says Lee Chesnut, PD at top 40 WSTR (Star 94) Atlanta. "If he were

found guilty [of the allegations], we'd definitely stop playing his music. But at this point, it's too early to do anything. You are innocent until proven guilty."

A spokesperson for Pepsi-Cola International, which has sponsored Jackson's tours since 1983, warned against prejudging the artist, whose multimillion-dollar endorsement deal with the soft drink company remained intact at press time.

Jackson was scheduled to write the theme song and star in the video to promote the forthcoming Paramount film, "Addams Family Values." But the artist's attorney, Bert Fields, says the deal is off, "because of a legal dispute with the studio." Fields would not comment further.

The artist, meanwhile, has embarked on an international tour, which kicked off Aug. 24 in Bangkok. He was forced to cancel some dates shortly after the allegations were made public due to illness. Jackson's tour is to run through Dec. 9 and will hit markets in Australia, Africa, Asia, North America, and South America.

In addition, Jackson is scheduled to appear in Johannesburg, South Africa, Sept. 30 and Oct. 2. A Sept. 15 date also has been scheduled for Moscow. No U.S. tour dates have been announced.

Assistance in preparing this story was provided by Craig Rosen in Los Angeles, Phyllis Stark and Eric Boehlert in New York, and Arthur Goldstuck in Johannesburg, South Africa.

MCA RENEWS GLOBAL PACT WITH BMG

(Continued from page 6)

were easy to agree on."

The decision to stay with BMG went beyond the mere financial aspects of the deal, Larsen adds. "There were parallel negotiations going on with other companies, but BMG topped what everybody else offered. They also changed the operational aspects we weren't happy with in our existing deal."

The agreement allows MCA more freedom to do third-party deals. "Even if BMG has the exclusive license, we can be more flexible," Larsen says. "BMG will have the first refusal [on repertoire], but if they don't want to take it or if they can't, then we're free to go outside and do deals for compilations, single-artist compilations, and other projects. But that doesn't mean we can take whole product lines outside the deal."

MCA currently has five companies worldwide. Its U.S. unit is a full-service music company that covers all areas, from A&R to distribution. Its Japanese company, MCA Victor, is a joint venture with Victor Musical Industries, which sells, produces, and distributes product there. In the U.K., MCA's operation includes A&R and its own sales force. MCA Music Entertainment in Germany, which opened officially in January 1992, uses BMG Ariola Hamburg's sales force. MCA Canada is, like the U.S. unit, autonomous.

"With these five companies we are selling to two-thirds of the world's market," Larsen says. "If we add another 10 companies, we're probably talking about 90% of the global market."

Teller says the focus of expansion will be on Europe in the next two

years. Sources believe that France, Spain, Italy, and the Benelux countries are likely targets.

"MCA Germany will be the blueprint, in that it's lean and mean, but other companies won't necessarily look like that," Larsen says. "First will come the core marketing group, product managers, promotion people."

Strategic marketing aimed at exploiting MCA's vast catalog will be the next thing to add to the structure, Larsen adds. The German company has sold some 150,000 copies of a Mamas & Papas compilation as a result of a TV tie-in with European clothing retailer C&A.

A sales force will be added only if local conditions dictate. Teller says he expects sales increases of 30%-50% in territories where MCA has its own companies. He also notes that international expansion will allow MCA to develop local artists and repertoire. MCA's German unit signed its first local acts last year. But, Teller adds, "Practically speaking, MCA depends strictly on the English language for its artists and records."

"I came to MCA in 1988 with [international growth] in mind," he says. "That was certainly one of the major objectives. One weakness was that MCA at that time did not have as strong an overseas presence as the other five majors. The stage is now set for MCA to take its rightful place in the international scene."

BMG is understood to have almost recouped its initial investment on the three-year deal it signed in 1991. Before that, MCA's international licensing partner was Warner Music Inter-

national.

The renewal of the relationship means that BMG will be able to build on the investment it has already made in MCA licenses and product.

Staying with BMG has also saved MCA money: a changeover of masters and photographic films, the addition of credit lines to accounts, and other changes would have cost between \$1.5 million and \$2 million, MCA reports.

BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	HUMAN WHEELS JOHN MELLENCAMP (MERCURY)	14	19	2	ONLY LOVE WYNNONNA (MCA)
2	5	5	HOW COULD YOU WANT HIM SPIN DOCTORS (EPIC)	15	15	3	LOVING ARMS DARDEN SMITH (CHAOS)
3	3	3	WE GETZ BUZY ILLEGAL (ROWDY/ARISTA)	16	14	4	I STAND FOR YOU MICHAEL McDONALD (REPRISE)
4	10	2	HEAVEN KNOWS LUTHER VANDROSS (LV/EPIC)	17	17	5	PUSH THE FEELING ON NIGHTCRAWLERS (GREAT JONES/ISLAND)
5	6	4	TRUST ME GURU (CHRYSALIS/ERG)	18	—	1	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT (IMAGO)
6	11	4	FLOW JOE FAT JOE (VIOLATOR/RELATIVITY)	19	13	5	TRASHY WOMEN CONFEDERATE RAILROAD (ATLANTIC)
7	—	1	LET ME RIDE DR. DRE (DEATH ROW/INTERSCOPE)	20	—	1	CHERISH THE DAY SADE (EPIC)
8	21	2	I'M IN A PHILLY MOOD DARYL HALL (EPIC)	21	—	1	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)
9	9	4	DOLLY MY BABY SUPER CAT (COLUMBIA)	22	—	5	MANY CLOUDS OF SMOKE TOTAL DEVASTATION (PGA)
10	—	1	ALL THAT SHE WANTS ACE OF BASE (ARISTA)	23	—	1	DEEP EAST 17 (LONDON/PLG)
11	4	5	TRIBAL DANCE 2 UNLIMITED (RADIKAL/CRITIQUE)	24	—	1	JESSIE JOSHUA KADISON (SBK/ERG)
12	18	2	WHAT'S IT TO YOU CLAY WALKER (GIANT)	25	—	1	I'D DO ANYTHING FOR LOVE ... MEAT LOAF (MCA)
13	20	3	CAN YOU FORGIVE HER? PET SHOP BOYS (EMI/ERG)				

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MAJOR LABELS IRKED BY RETAILERS' MARKUPS ON DEVELOPING TITLES

(Continued from page 1)

ing sold for as much as \$15.99 in stores operated by some large chains, according to A&M executives. But executives at other major record companies also have complained about retailers not fully supporting the pricing initiatives.

CEMA president Russ Bach says retail support on variable pricing is the key to the strategy's future. "If they ignore it, we will have to go back to the old way" of pricing strategies, he says.

Danny Yarbrough, senior VP at Sony Music Distribution, says his company has not experienced problems in the past when it has used

DALI RECORDS

(Continued from page 14)

tegrity and a well-developed personal aesthetic are a common thread between artists on Dali."

Dali's first release under this new setup will be "Love 15" by Detroit's Majesty Crush, which ships to retail this week. Before the end of 1993, the label also will issue "Laid Back In English" by U.K. act Beatnik Filmstars. Dali enters the acid-jazz movement during the first quarter of 1994 with a compilation of acts from London-based indie Dorado Records, which includes two cuts from D'Note, a recent Dali signing.

Waagner expects the label's staff to grow from four to six or seven people in January. He says the label also will utilize Chameleon and Elektra staff as needed in areas of marketing and promotion.

In announcing the reorganization of Dali, Chameleon Label Group president Bill Berger said, "I feel confident that Ken Waagner and Mark Gartenberg have the artist sensibilities and experience to sign, record, and effectively market new Dali signings."

LARRY FLICK

TO OUR READERS

The Hot 100 Singles Spotlight will not appear this week. It will return next week.

variable-price strategies. But he adds, "We are committed to variable pricing. It is our plan [in] going forward that if we don't get cooperation [on the strategy], it will impact variable pricing. We would hope that the retailers will be our partners in this."

Variable pricing is a strategy, used for frontline titles, that creates different pricing tiers for artists in the developmental stages and for established acts. All six major distribution companies have experimented with variable pricing.

Instead of putting out new frontline product with list prices of \$16.98, \$15.98, or \$13.98, CD albums by selected developing artists might be issued at \$9.98-\$11.98, with cassettes carrying a list-price equivalent of about \$7.98. Another variable-pricing strategy involves issuing EPs at the lower price points.

Retailers respond that they generally support lower pricing structures for developing artists where it makes sense. But they add that the real issue is the overall high price of CDs and the gross margin structures of the format.

Al Wilson, senior VP at 136-unit, Milford, Mass.-based Strawberries, says that when labels use variable-pricing strategies, "I won't sell something above list price, as long as it's reasonable for us."

But, he adds, when the "labels structured list prices on CDs, they used new math. If retailers went by their list-price structure, we would all be out of business."

With list-price and wholesale costs for LPs and cassettes, retailers could generate gross margins of almost 42%, while CDs carry margins of about 35%. Retailers' complaints about gross margins prompted label executives to make two separate statements—that they would be issuing plenty of budget and midline product, and that gross margins should be set by retailers.

Most chain retailers responded by charging \$1-\$2 above list price for all frontline product, and marking up budget and midline product even more than that. Major-label and distribution executives say they have no problem when retailers charge above list prices.

Richie Gallo, A&M's senior VP of sales and distribution, says, "On the hits, I think they are entitled to whatever margin they can get all day and all night. I have no gripes with their margin on hits, but on the developing artists, when we come out with a price-sensitive point, it should be rewarded. It's unfair for an \$8 or \$9 list price to be stickered at \$15."

In addition to the low list price on the Therapy? EP, A&M has been generous in discounting the title. For example, the label is offering a 15% discount, and an extra 30 days dating on the title.

Gallo declines to name which chains are selling the EP, entitled "Hats Off To The Insane," above list price. Billboard couldn't reach Therapy? or its management for comments on retailers that price the EP above list price. However, in a press release, the band's manager stated that such a pricing strategy is "out-and-out rip-off and totally against the band's philosophy."

Another band that has been affected by the issue is Fugazi, the hardcore Washington, D.C. band that

markets its albums and those by other acts through its own Dischord label. Dischord sets a list price of \$8 for CDs and \$7 for cassettes, but has found instances in which merchants charge well above those prices. The label places a sticker on its product, stating that its titles can be bought through mail order at their list prices.

An executive in the PolyGram family says that, in some instances when it has used a variable-pricing strategy, the company has been frustrated by inconsistent follow-through among retailers. The same has happened to certain titles issued by some of the labels in the Warner Music Group, according to an executive in that camp. But, he adds, "We cannot tell a customer at what price to sell a title; we can only make them aware of the list price."

One account executive familiar with the controversy says retailers often support labels on variable-pricing strategies. But when a title starts to take off, they don't wait for the label to raise the price; they do it themselves to pick up the extra margin.

BOXED SET GIVES REDDING PROPER RESPECT

(Continued from page 12)

art (label founder), Al Bell (Stax president), Steve Cropper (producer/songwriter and musician), Carla Thomas (recording artist and Redding's duet partner), and James Alexander (bassist for the Bar-Kays).

Tributes from Al Green, Toots Hibbert (of Toots & the Maytals), Yousou N'Dour, and Peter Gabriel, and essays by Greenberg, music journalist and producer Carol Cooper, and screenwriter/journalist Jaime Wolf round out the notes.

"When Rhino gained access to the Atlantic catalog, doing a complete box on Otis was one of the obvious things to do, along with an Aretha Franklin box [1992's "Queen Of Soul: The Atlantic Recordings"]," says Greenberg. "We had about 180 sides to choose from, including several 'live' versions of songs recorded at different places such as the Monterey International Pop Festival, the Whisky A Go Go in Hollywood, and in Europe, which really show the kind

of dynamic excitement and energy that Otis generated.

"In compiling the box, we wanted to bring Otis' development as a singer into sharp focus—tracing his early recordings, where the influence of his idols [Little Richard and Sam Cooke] is obvious, through to the time when he obviously found his own vocal identity."

Rhino's Stewart adds that the set is "the first collection that shows Otis off in a complete and comprehensive way. There have been other compilations... but the sound is markedly superior to any other collection that's been done. For someone who died at 26, Redding was a truly phenomenal talent... and this box has been a long time coming."

"The Definitive Otis Redding" includes the original single mix on the groundbreaking soul man's only top 10 pop hit, the million-selling 1968 chart-topper "(Sittin' On) The Dock Of The Bay," along with 29 other cuts that made the R&B charts between 1963 and 1969. Classics such as "Respect," "Mr. Pitiful," "I've been Loving You Too Long," "Satisfaction," "My Lover's Prayer," and "Try A Little Tenderness" are included in the package, as are four duets with Thomas.

Howard Krumholtz, buyer for Tower Records' Sunset Boulevard store in Hollywood, says the box has been "reasonably well-anticipated. Otis Redding is a good catalog seller, and we're expecting it to do pretty well. Rhino is supplying display material, which will definitely help bring it to people's attention."

The label kicked off a major campaign for the box in August with a mass mailing of a limited-edition promo sampler.

According to Faithe Raphael, Rhino's senior director of product management and direct-response marketing, "We're doing some things we've never done before on this project. There are billboards going up in key locations in Los Angeles, New York, Washington, D.C., and New Orleans, as part of a co-op venture with Tower Records. We're running an Otis TV spot on network and cable outlets

from mid-November, some of which will also include [last year's highly successful] Aretha's boxed set, as well as a consumer ad campaign that encompasses Rolling Stone, Time, CD Review, and Ebony Man, among others."

Jim O'Neill, director of promotion at Rhino, says the label is supporting the release with a series of "Otis Weekends" at various radio stations, including WGCI Chicago, KFRC San Francisco, WODS Boston, WCBS New York, WOGL Philadelphia, KRTH Los Angeles, and WFOX Atlanta. "Our concentration is on public radio and oldies stations, and we have a syndicated show on Otis that is going out to different outlets."

Dennis Winslow, program manager at WFOX in Atlanta notes that the station scheduled a special weekend salute to Georgia artists Friday (12) that included giveaways of the set "based around the release of the box. We're proud of Otis as a Georgia-born artist. This is a well-done set that recognizes his tremendous output and the big influence he had on musicians and artists both within and outside the state."

That Rhino has included an entire side of 'live' recordings as part of the Redding package is a boon, says Joe McCoy, program director at WCBS-FM in New York. "We always try to add 'live' recordings on key artists, and certainly Otis' performances show what '60s soul music was all about," says McCoy. "So many people never got a chance to hear Otis in concert. I think it's great to see record companies releasing stuff from their archives that gives a different view of an artist."

McCoy says that, as an artist who has been inducted into the Rock And Roll Hall Of Fame, Redding is regularly included in the station's "Hall Of Fame" specials, and, with the availability of live performances on the boxed set, may well be included in "Cousin Brucie's Recorded Live" specials that the station airs on a regular basis.

Rhino director of national press and editorial Stephen K. Peeples adds that press and media reaction to the

set "has been overwhelming. Both CNN and BET are going to Otis' ranch just outside Macon to interview Zelma and other members of the family, and several of the key figures involved with the boxed set have made themselves available for interviews. We want people to get the full picture of who Otis was: an artist, performer, producer, and songwriter, but also a successful businessman, a farmer, a husband, and a father."

For the first time since her husband's death, Zelma Redding has made herself available to the media, and she notes, "Although there have been releases on Otis before, I'm sure this is the best representation of his work. I'm really excited to be involved with the promotion that's being done on this boxed set. So much of what Stax Records and Otis did was the foundation for music today, and there's a whole new generation who are going to get to know about that as a result of the set."

TOO 'RAW' FOR 1960s

Bell, now president of Bellmark Records, worked closely with Redding at the Memphis label from 1965-1968. "It was extremely hard to get his records on the air outside the South," says Bell. "We had difficulties on the West Coast and in a lot of Northern cities, because people felt his music was too 'raw.' We had to fight real hard, and Otis got better recognition in Europe. Album sales were rough: You couldn't put a black male vocalist on the cover of an LP, which is why some of his albums don't have photos of him on the front; sometimes, the product was literally sold from under the counter."

Bell notes that Redding's version of "Satisfaction" was "one of his first legitimate hits, and 'Try A Little Tenderness' was a breakthrough record for him. With the European success and his appearance at Monterey, he was on his way to [new levels of success] when he died. He was the pioneer, the cornerstone artist at Stax, and with this new boxed set, people are beginning to fully notice the greatness and impact of Otis Redding."

BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	6	COMING HOME TO LOVE COMING OF AGE (200)	
2	8	6	STRAIGHT FROM MY HEART UNV (MAVERICK/SIRE/WARNER BROS.)	
3	—	1	LEMON U2 (ISLAND/PLG)	
4	6	11	MANY CLOUDS OF SMOKE TOTAL DEVASTATION (PGA/ARISTA)	
5	18	2	SONG REMEMBERS WHEN TRISHA YEARWOOD (MCA)	
6	2	3	I'M REAL KRIS KROSS (RUFFHOUSE/COLUMBIA)	
7	10	3	COMMITMENT OF THE HEART CLIVE GRIFFIN (550 MUSIC)	
8	9	5	MAKE ROOM THA ALKALOHIKS (LOUD/RCA)	
9	12	4	UP ON THE ROOF II D EXTREME (GASOLINE ALLEY/MCA)	
10	—	1	I'LL BE LOVING YOU COLLAGE (VIPER 7/ME TROPOLITAN)	
11	—	1	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	
12	11	4	YOU MAKE ME SMILE DAVE KOZ (CAPITOL)	
13	—	1	DON'T GO AWESOME 3 (AMERICAN/WARNER BROS.)	

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	ENDLESSLY DINO (EASTWEST)	
15	—	1	TRUE LOVE ELTON JOHN & KIKI DEE (MCA)	
16	—	1	GETTO JAM DOMINO (OUTBURST/RAL/CHAOS)	
17	15	6	HE AIN'T WORTH MISSING TOBY KEITH (MERCURY)	
18	16	4	CANNONBALL THE BREEDERS (4.A.D/ELEKTRA)	
19	22	2	BOOM SHAK A-TACK BORN JAMERICANS (DELICIOUS VINYL)	
20	14	11	ONLY LOVE WYNNONNA (CURB/MCA)	
21	25	2	LET IT SNOW BOYZ II MEN (MOTOWN)	
22	13	6	IN DREAMS JOHN WAITE (IMAGO)	
23	—	1	69 FATHER (UPTOWN/MCA)	
24	20	4	ALL THRU THE NITE P.O.V. (GIANT)	
25	—	1	FAST AS YOU DWHIGHT YOAKAM (REPRISE/WB)	

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

Billboard HOT 100 SINGLES

FOR WEEK ENDING NOV. 6, 1993

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
1	2	3	8	NO. 1 I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)	MEAT LOAF
2	3	4	8	ALL THAT SHE WANTS	ACE OF BASE
3	4	2	8	JUST KICKIN' IT	XSCAPE
4	9	15	3	AGAIN	JANET JACKSON
5	1	1	14	DREAMLOVER	MARIAH CAREY
6	6	8	11	HEY MR. D.J.	ZHANE
7	30	52	4	GANGSTA LEAN	DRS
8	5	5	15	THE RIVER OF DREAMS	BILLY JOEL
9	7	7	24	WHOOPI! (THERE IT IS)	TAG TEAM
10	10	10	7	ANNIVERSARY	TONY! TONI! TONE!
11	11	13	11	WHAT IS LOVE	HADDAWAY
12	18	33	5	SHOOP	SALT-N-PEPA
13	8	6	17	RIGHT HERE (HUMAN NATURE)/DOWNTOWN	SWV
14	13	11	19	ANOTHER SAD LOVE SONG	TONI BRAXTON
15	19	41	4	BREATHE AGAIN	TONI BRAXTON
16	14	12	9	TWO STEPS BEHIND (FROM "LAST ACTION HERO")	DEF LEPPARD
17	12	9	16	IF	JANET JACKSON
18	24	35	4	CAN WE TALK	TEVIN CAMPBELL
19	15	14	15	CRYIN'	AEROSMITH
20	16	17	14	SWEAT (A LA LA LA LONG)	INNER CIRCLE
POWER PICK/SALES & AIRPLAY					
21	45	71	3	HERO	MARIAH CAREY
22	17	16	19	I GET AROUND	2PAC
23	20	21	12	NO RAIN	BLIND MELON
24	21	19	13	REASON TO BELIEVE	ROD STEWART
25	22	20	23	BABY I'M YOURS	SHAI
26	29	27	16	HEY JEALOUSY	GIN BLOSSOMS
27	25	24	14	BOOM! SHAKE THE ROOM	JAZZY JEFF & FRESH PRINCE
28	34	34	10	COME BABY COME	K7
29	31	31	9	EVERYBODY HURTS	R.E.M.
30	23	22	11	SOUL TO SQUEEZE (FROM "CONEHEADS")	RED HOT CHILI PEPPERS
31	46	65	3	PLEASE FORGIVE ME	BRYAN ADAMS
32	28	18	26	CAN'T HELP FALLING IN LOVE (FROM "SLIVER")	UB40
33	27	25	22	LATELY	JODECI
34	33	40	10	COME INSIDE	INTRO
35	26	23	22	RUNAWAY TRAIN	SOUL ASYLUM
36	37	42	12	BETTER THAN YOU	LISA KEITH
37	35	28	10	HOPELESSLY	RICK ASTLEY
38	38	36	7	LET ME RIDE	DR. DRE
39	44	56	5	WILD WORLD	MR. BIG
40	32	26	17	WILL YOU BE THERE (FROM "FREE WILLY")	MICHAEL JACKSON
41	66	—	2	SEX ME	R. KELLY
42	54	74	3	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL
43	40	32	16	RAIN	MADONNA
44	43	48	12	SOMETHING IN YOUR EYES	BELL BIV DEVOE
45	41	38	24	I DON'T WANNA FIGHT (FROM "WHAT'S LOVE GOT TO DO WITH IT")	TINA TURNER
46	36	30	18	INSANE IN THE BRAIN	CYPRESS HILL
47	39	29	22	ONE LAST CRY	BRIAN MCKNIGHT
48	42	37	18	VERY SPECIAL BIG DADDY KANE FEAT. SPIDERELLA, L. WILLIAMS & K. ANDERSON	BIG DADDY KANE
49	63	68	4	NEVER SHOULD'VE LET YOU GO	HI-FIVE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
50	52	55	8	HUMAN WHEELS	JOHN MELLENCAMP
51	80	—	2	BOTH SIDES OF THE STORY	PHIL COLLINS
52	50	39	17	RUFFNECK	MC LYTE
53	57	57	6	SEND ME A LOVER	TAYLOR DAYNE
54	48	44	18	OOH CHILD	DINO
HOT SHOT DEBUT					
55	NEW	—	1	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON
56	60	54	4	RUNAWAY LOVE	EN VOGUE FEATURING FMOB
57	59	59	6	NOTHING 'BOUT ME	STING
58	51	47	17	WHEN I FALL IN LOVE (FROM "SLEEPLESS IN SEATTLE")	C. DION & C. GRIFFIN
59	56	61	7	INDO SMOKE (FROM "POETIC JUSTICE")	MISTA GRIMM
60	47	43	17	BREAK IT DOWN AGAIN	TEARS FOR FEARS
61	83	—	2	KEEP YA HEAD UP	2PAC
62	53	51	15	CHECK YO SELF	ICE CUBE FEATURING DAS EFX
63	65	70	5	DREAMS	GABRIELLE
64	62	58	12	LOVE FOR LOVE	ROBIN S.
65	77	91	3	LINGER	THE CRANBERRIES
66	95	89	3	NEVER KEEPING SECRETS	BABYFACE
67	NEW	—	1	ALL ABOUT SOUL	BILLY JOEL
68	87	—	2	SLOW AND EASY	ZAPP & ROGER
69	75	75	4	AS LONG AS I CAN DREAM	EXPOSE
70	84	—	2	TIME AND CHANCE	COLOR ME BADD
71	71	79	5	FIELDS OF GRAY	BRUCE HORNSBY
72	72	77	5	JESSIE	JOSHUA KADISON
73	55	50	8	PINK CASHMERE	PRINCE
74	61	53	15	ALRIGHT	KRIS KROSS FEATURING SUPERCAT
75	64	60	13	OH CAROLINA	SHAGGY
76	58	46	10	TOO MUCH INFORMATION	DURAN DURAN
77	68	67	20	I'M FREE	JON SECADA
78	89	83	5	METHOD MAN	WU-TANG CLAN
79	NEW	—	1	AWARD TOUR	A TRIBE CALLED QUEST
80	73	81	5	WHAT'S IT TO YOU	CLAY WALKER
81	NEW	—	1	MR. VAIN	CULTURE BEAT
82	82	87	3	PAYING THE PRICE OF LOVE	BEE GEES
83	74	84	4	FOREPLAY	RAAB
84	78	78	5	JIMMY OLSEN'S BLUES	SPIN DOCTORS
85	67	66	11	I'M IN LUV	JOE
86	81	72	5	EASY COME, EASY GO	GEORGE STRAIT
87	76	82	5	HIGHER GROUND	UB40
88	69	63	14	MEGA MEDLEY	ZAPP & ROGER
89	70	64	18	CHATTACHOOCHIEE	ALAN JACKSON
90	92	—	2	YOLANDA	REALITY
91	79	62	18	CHIEF ROCKA	LORDS OF THE UNDERGROUND
92	NEW	—	1	BECAUSE THE NIGHT	10,000 MANIACS
93	85	86	3	I'M A PLAYER	TOO SHORT
94	86	73	20	CREEP	RADIOHEAD
95	NEW	—	1	I CAN SEE CLEARLY NOW (FROM "COOL RUNNINGS")	JIMMY CLIFF
96	91	80	6	PUSH THE FEELING ON	NIGHTCRAWLERS
97	NEW	—	1	LOOKING FOR MR. DO RIGHT	JADE
98	98	92	6	STAY REAL	ERICK SERMON
99	90	76	20	RUN TO YOU (FROM "THE BODYGUARD")	WHITNEY HOUSTON
100	94	90	5	THE GRAND TOUR	AARON NEVILLE

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

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 176 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains top 100 songs and their chart performance.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs with recurrent airplay.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

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

Table with columns: RANK, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs and their labels.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists top 100 singles sales.

Singles with the greatest sales gains. © 1993, Billboard/BPI Communications and SoundScan, Inc.

Table with columns: RANK, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs and their labels.

FOR WEEK ENDING OCT. 23, 1993

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'DREAMLOVER' by Mariah Carey, 'JUST KICKIN' IT' by Xscape, and 'AGAIN' by Janet Jackson.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'PINK CASHMERE' by Prince, 'CHECK YO SELF' by Ice Cube, and 'INDO SMOKE (FROM "POETIC JUSTICE")' by Warren G.

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

Billboard **HOT 100 SINGLES** FOR WEEK ENDING OCT. 16, 1993

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST. Top entries include DREAMLOVER by MARIAH CAREY (No. 1), RIGHT HERE (HUMAN NATURE)/DOWNTOWN by SWV, and THE RIVER OF DREAMS by BILLY JOEL.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST. Top entries include WHAT'S UP by 4 NON BLONDES (Hot Shot Debut), RUNAWAY LOVE by EN VOGUE FEATURING FMOB (Hot Shot Debut), and SHOOB by SALT-N-PEPA (Power Pick/Sales).

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

HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

NEW CHALLENGERS: Mariah Carey's "Dreamlover" (Columbia) sits comfortably at No. 1 for a sixth week. Competition for the top slot is looming, however, as the three biggest overall point-gainers on the entire chart storm into the top 10 this week. "Just Kickin' It" by Xscape (So So Def/Columbia) is the biggest point-gainer for the second straight week, leaping 13-5. "I'd Do Anything For Love (But I Won't Do That)" by Meat Loaf (MCA) is the second-biggest point-gainer, up 34% in sales (although pushed back 3-4 on the Hot 100 Singles Sales chart), and up to No. 6 overall. The third-biggest point-gainer overall is "All That She Wants" by Ace Of Base (Arista). It zooms 29-9 on the sales chart (up 86%), fueling a 21-8 jump on the Hot 100. "Dreamlover" is likely to enjoy at least one more week on top, but then it will be a real fight for No. 1.

REACTING: "Shoop" by Salt-N-Pepa (Next Plateau/London/PLG) wins the Power Pick/Sales at No. 54. Meanwhile, "Whatta Man," an album track recorded with En Vogue, edges ahead of "Shoop" in monitored airplay. "Shoop" jumps 58-32 on the sales chart, while "Whatta Man" debuts at No. 51 on the Hot 100 Airplay chart. "Shoop" is gaining monitored airplay points, but it has not earned enough to enter the airplay chart. It's No. 9 in airplay at WHTY Detroit, No. 14 at WHHH (Hoosier 96) Indianapolis, and No. 7 at KKSS Albuquerque, N.M. "No Rain" by Blind Melon (Capitol) scores the Power Pick/Airplay at No. 26. As pointed out a few weeks ago, the commercial cassette single of "No Rain" was cut out, which drastically reduced its sales. But airplay is exploding, with No. 1 status at numerous monitored top 40/mainstream and top 40/modern rock outlets, including KRBE Houston, KISF Kansas City, Mo., and WAQQ Charlotte, N.C.

QUICK CUTS: The commercial singles of "Runaway Love" by En Vogue (EastWest) and "Breathe Again" by Toni Braxton (La Face/Arista) hit retail stores this week, making the songs eligible to chart. The early airplay points make "Runaway" the highest debut, at No. 51. Its strongest airplay is in New England, where it's No. 2 at WFHN New Bedford, Mass. . . . Braxton's earlier single, "Another Sad Love Song," makes a 3% gain in points but gets pushed back 7-9 because two titles jump over it. . . . "The Bonnie And Clyde Theme" by Yo-Yo (EastWest) re-enters the chart at No. 86, thanks to a resurgence in sales and airplay points. "Bonnie" is No. 11 in airplay at Power 106 Los Angeles. . . . Two titles debut from strong early sales and top 40/rhythm-crossover airplay. Oakland, Calif., group DRS bows at No. 76 with "Gangsta Lean" (Capitol). It's breaking at KBXX (The Box) Houston (No. 2), Hot 102 Milwaukee (No. 8), and Q102 Philadelphia (No. 11). "Foreplay" by Florida's Raab (Rip-It) enters at No. 84. The track started as a demo tape in Raab's home state at WHJX Jacksonville. It's currently No. 4 in airplay at WCKZ Charlotte, N.C., No. 8 at KUBE Seattle, and No. 10 at WJMH Greensboro, N.C. . . . Look for a spectacular debut inside the top 20 for Janet Jackson's "Again" (Virgin) next week, when it is commercially available; it's already No. 4 in monitored airplay.

ROCKERS REAP PILES OF PLATINUM IN SEPTEMBER

(Continued from page 13)

duo's late-breaking hit "I'm Gonna Be (500 Miles)," which was featured on the soundtrack for the film "Benji & Joon."

Other first-time gold-album recipients included U.K. modern rockers Radiohead and the Sundays, rapper 2Pac, R&B singers Toni Braxton and Brian McKnight, "Entertainment Tonight" host and musician John Tesh, and alternative acts the Gin Blossoms and Smashing Pumpkins.

Attaining one of the last commercial milestones still open to her, Columbia diva Mariah Carey received her first platinum single for "Dreamlover."

A complete list of September RIAA certifications follows.

MULTIPLATINUM ALBUMS

Eric Clapton, "Unplugged," Reprise, 7 million.
Metallica, "Metallica," Elektra, 7 million.
Van Halen, "Van Halen," Warner Bros., 7 million.
Garth Brooks, "Garth Brooks," Liberty, 5 million.
Madonna, "The Immaculate Collection," Sire, 4 million.
SWV, "It's About Time," RCA, 2 million.
Soundtrack, "Sleepless In Seattle," Epic, 2 million.
Various artists, "Woodstock I," Atlantic, 2 million.
U2, "Zooropa," Island, 2 million.
Steely Dan, "Aja," MCA/ABC, 2 million.
Aerosmith, "Get A Grip," Geffen, 2 million.
AC/DC, "Live," Atco, 2 million.
Van Halen, "Live: Right Here, Right Now," Warner Bros., 2 million.

Vince Gill, "I Still Believe In You," MCA, 2 million.
Sting, "Ten Summoner's Tales," A&M, 2 million.
Rod Stewart, "Unplugged . . . And Seated," Warner Bros., 2 million.

PLATINUM ALBUMS

Lorrie Morgan, "Leave The Light On," RCA Nashville, her second.
Soundtrack, "Sleepless In Seattle," Epic.
Various artists, "Woodstock I," Atlantic.
Steely Dan, "Can't Buy A Thrill," MCA/ABC, its fourth.
Steely Dan, "Katy Lied," MCA/ABC, its fifth.
Steely Dan, "Pretzel Logic," MCA/ABC, its sixth.
Steely Dan, "Royal Scam," MCA/ABC, its seventh.
U2, "Zooropa," Island, its seventh.
Beastie Boys, "Check Your Head," Capitol, its second.
Billy Ray Cyrus, "It Won't Be The Last," Mercury, his second.
Cyprus Hill, "Black Sunday," Ruffhouse/Columbia, its second.
Neil Diamond, "Christmas," Columbia, his 17th.
UB40, "Promises & Lies," Virgin, its third.
GOLD ALBUMS
Bruce Hornsby, "Harbor Lights," RCA, his fourth.
Soundtrack, "Sleepless In Seattle," Epic.
U2, "Zooropa," Island, its seventh.
Steely Dan, "Gold," MCA, its ninth.
Steely Dan, "A Decade Of Steely Dan," MCA, its 10th.
Aaron Neville, "The Grand Tour," A&M, his second.
Radiohead, "Pablo Honey," Capitol, its first.
Toni Braxton, "Toni Braxton," LaFace/Arista,

her first.
Billy Ray Cyrus, "It Won't Be The Last," Mercury, its second.
Tony! Toni! Toné!, "Sons Of Soul," Wing/Mercury, its third.
The Sundays, "Reading, Writing & Arithmetic," DGC, its first.
Pantera, "Cowboys From Hell," Atco, its second.
Gin Blossoms, "New Miserable Experience," A&M, its first.
The Proclaimers, "Sunshine On Leith," Chrysalis, its first.
Cyprus Hill, "Black Sunday," Ruffhouse/Columbia, its second.
Primus, "Pork Soda," Interscope, its second.
2Pac, "Strictly 4 My N.I.G.G.A.Z.," Interscope, his first.
Brian McKnight, "Brian McKnight," Mercury, his first.
John Tesh, "A Romantic Christmas," GTS Records, his first.
Smashing Pumpkins, "Siamese Dream," Virgin, its first.
UB40, "Promises & Lies," Virgin, its third.
Raffi, "Baby Beluga," MCA, his second.
Raffi, "One Light, One Sun," MCA, his third.

PLATINUM SINGLE

Mariah Carey, "Dreamlover," Columbia, her first.
GOLD SINGLES
SWV, "Right Here (Human Nature)/Downtown," RCA, its third.
Kris Kross, "Alright," Ruffhouse/Columbia, its third.
DJ Jazzy Jeff & Fresh Prince, "Boom! Shake The Room," Jive, their fourth.
Mariah Carey, "Dreamlover," Columbia, her fifth.
Janet Jackson, "If," Virgin, her 12th.

BLOCKBUSTER TO ACQUIRE SUPER CLUB WEB

(Continued from page 5)

Warehouse distribution facility in Dallas. Industry observers speculate that neither the Sound Warehouse nor Super Club Music distribution centers will be able to handle the combined chains. Fairbanks says no decision has been made on how to resolve the issue.

The company will change all music store logos, including outlets that will be acquired as part of the Super Club deal, to Blockbuster Music. Also, Blockbuster says it will roll out 50 to 100 new Blockbuster Music outlets next year. Fairbanks says the chain expects to open a prototype Blockbuster Music store in a couple of weeks in Fort Lauderdale.

"Once we are satisfied with [how that store runs], you will see conversions fairly quickly" for the rest of the music chain, Fairbanks says.

In addition to its Sound Warehouse/Music Plus operations, Blockbuster also has a 75%/25% joint venture with Virgin Retail to build home entertainment superstores in the U.S. The first will open next month in Costa Mesa, Calif.; 12 more are slated to open in the next year (Billboard, Oct. 2). Blockbuster is also a 50% joint-venture partner in Virgin Retail's Europe and Australia operations, where it runs 17 superstores.

In addition to its music stores, Blockbuster owns 2,124 video rental stores, while franchise outlets total another 1,134. The company also owns stakes in Spelling Entertainment and Republic Pictures.

Philips, the Dutch conglomerate, put Super Club up for sale in July (Billboard, July 24), although sources indicate that it was involved in negotiations to sell the U.S. retail operation to Blockbuster last fall. But negotiations were said to cool after Block-

buster signed the joint-venture agreement with Virgin. At the time, sources suggested that Philips was unhappy with Blockbuster's deal with Virgin and with its valuation of the Super Club operation.

Indeed, executives with some of the eight companies believed to have bid on either Super Club Video, Super Club Music, or both, say they were concerned that Philips was using the current bidding process simply to keep Blockbuster honest, and speculated that Blockbuster had the inside track on Super Club all along. Philips is one of the largest shareholders in Blockbuster Music, owning some 13 million shares.

Super Club burst onto the U.S. retail scene in the summer of 1989, when it acquired two video chains, Alfalfa/Movie Time and Video Towne, and followed it up that September by buying Record Bar and Turtles. It also acquired Best Video that month.

According to Super Club internal documents, the company spent about

\$198 million on the U.S. properties it has just agreed to sell to Blockbuster for \$150 million. Super Club executives were unavailable to comment.

The Super Club deal comes a few weeks after Blockbuster was eliminated from the bidding for Camelot Music, the North Canton, Ohio-based chain. Investcorp., an investment company, signed an agreement to buy Camelot (story, page 5).

In addition to having strong retail outlets, Camelot Music has state-of-the-art distribution and inventory-replenishment systems that would have been ideal for Blockbuster—perhaps solving its coming dilemma over centralized distribution.

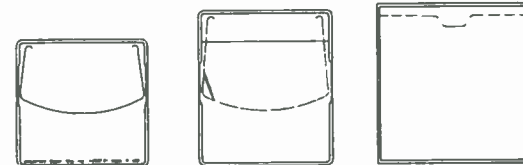
Meanwhile, industry observers wonder if Blockbuster—which recently consolidated its video suppliers, naming East Texas Distributing as its main source—will keep the Super Club video wholesale operations, or put them up for sale. And if Blockbuster keeps Best Video, will that impact ETD?

BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	8	WE GETZ BUZY	ILLEGAL (ROWDY/ARISTA)	14	—	1	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)
2	3	7	ONLY LOVE	WYNNONNA (CURB/MCA)	15	9	2	HUMAN BEHAVIOUR	B.JORK (ELEKTRA)
3	13	3	WHY MUST WE WAIT UNTIL...	TINA TURNER (VIRGIN)	16	—	6	DOLLY MY BABY	SUPER CAT (COLUMBIA)
4	19	2	IN DREAMS	JOHN WAITE (IMAGO)	17	—	1	I'M A PLAYER	TOO SHORT (JIVE)
5	—	1	LINGER	THE CRANBERRIES (ISLAND/PLG)	18	8	4	OUTBREAK OF LOVE	MIDNIGHT OIL (COLUMBIA)
6	11	3	PAINT THE WHITE HOUSE BLACK	GEORGE CLINTON (PAISLEY PARK/WB)	19	12	3	MY SISTER	THE JULIANA HATFIELD THREE (ATLANTIC)
7	10	2	STRAIGHT FROM MY HEART	UNV (MAVERICK/SIRE/WARNER BROS.)	20	14	9	TRASHY WOMEN	CONFEDERATE RAILROAD (ATLANTIC)
8	17	2	HE AIN'T WORTH MISSING	TOBY KEITH (MERCURY)	21	23	2	OUTTA HERE	KRS-ONE (JIVE)
9	—	1	IT HAD TO BE YOU	SILK (MCA/ELEKTRA)	22	—	3	I WANNA BE YOUR MAN	CHAKA DEMUS & PLIERS (MANGO)
10	—	1	PAYING THE PRICE OF LOVE	BEE GEES (POLYDOR/PLG)	23	—	1	'93 'TIL INFINITY	SOULS OF MISCHIEF (JIVE)
11	20	7	MANY CLOUDS OF SMOKE	TOTAL DEVASTATION (ARISTA)	24	16	8	I STAND FOR YOU	MICHAEL McDONALD (REPRISE)
12	—	1	MAKE ROOM	THA ALKAHOLIKS (LOUD/RCA)	25	—	1	SPACEMAN	4 NON BLONDES (INTERSCOPE)
13	18	2	COMING HOME TO LOVE	COMING OF AGE (ZOO)					

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

Birds of a feather . . .



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HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

HOLDING PATTERN: The top six singles on the Hot 100 are a repeat of last week. "Dreamlover" by Mariah Carey (Columbia), now five weeks at No. 1, begins to lose sales and airplay points. The only bulleted title in the top 10, and the second-biggest point gainer overall, is "I'd Do Anything For Love (But I Won't Do That)" by Meat Loaf (MCA). It zooms 16-3 on the sales chart (up 45%) and 62-34 on the airplay chart (increasing a whopping 86% in points), landing "Anything" at No. 9 on the Hot 100 in its fourth week. If sales and airplay point gains continue at this rapid pace, "Anything" will threaten to overtake "Dreamlover" at No. 1 in about three weeks.

SALES CHAMP: "Just Kickin' It" by Xscape (So So Def/Columbia) is the biggest overall point-gainer, on the strength of a 105% increase in sales. It bounds up the sales chart 26-5, producing a big jump overall to No. 13. It would be the Power Pick/Sales had it not landed in the top 20 so quickly. It's top 10 in airplay at more than half of the top 40/rhythm-crossover stations monitored for the chart, including KMEL San Francisco, KUBE Seattle, and 92Q Baltimore. The biggest point-gainer among developing titles (not yet in the top 20) is "All That She Wants" by Ace Of Base (Arista), which wins the Power Pick/Sales and Airplay. It jumps 32-15 on the airplay chart and ranks No. 1 at mainstream outlets KRBE Houston and WKSE Buffalo, N.Y., and No. 4 at KIIIS Los Angeles. Rhythm-crossover airplay is increasing, with early top 10 showings at Wild 107 (KSOL) San Francisco and Jammin' 94.5 (WJMN) Boston.

EVEN DOZEN: There are 12 new entries on the Hot 100 this week, including first-time debuts for six artists. "Dreams" by London's Gabrielle (London/PLG) bows at No. 83. "Dreams" recently hit No. 1 on the U.K. singles chart. It's breaking stateside at WHYT Detroit (No. 8) and Y100 Miami (No. 14). Bronx, N.Y., rapper Fat Joe enters at No. 89 with "Flow Joe" (Violator/Relativity). It's already No. 14 in airplay on his home turf, at Hot 97. Staten Island, N.Y., is the home of the Wu-Tang Clan, which debuts at No. 92 with "Method Man" (Loud/RCA). "Jessie," by Southern California native Joshua Kadison (SBK/ERG), enters at No. 96. The young songwriter's debut is breaking from strong top 40/adult airplay. "Jessie" is top five at Mix 105 (WMXV) New York, WKQI Detroit, and KISN Salt Lake City.

QUICK CUTS: Two singles slated for commercial release in the next two weeks are likely to enjoy high debuts due to strong monitored airplay: "Again" by Janet Jackson (Virgin) jumps 12-7 on the airplay chart; "Breathe Again" by Toni Braxton (LaFace/Arista) leaps 42-29 (up 40% in airplay points), with early No. 1 airplay at Q102 Philadelphia and WPGC Washington, D.C. "Dazzeys Duks" by Duice (TMR/Bellmark) falls to No. 50 in its 40th week. If "Duks" falls below No. 50 next week, it will finally come off; however, it will have its place in history as one of the three longest-running pop singles in the history of the Hot 100. Initially a regional hit, "Duks" spread slowly across the country, sustaining recurrent airplay in the early markets as it was catching on in new ones.

JAPANESE AIDS AWARENESS CAMPAIGN

(Continued from page 12)

Japan, and the All Japan Concert Tour Promoters' Conference.

The concerts take place in locations including the Budokan and Yoyogi Olympic Pool in Tokyo, Yokohama Arena, Osaka Castle Hall, and Nagoya's Rainbow Hall. Other concerts may also be scheduled for Dec. 1. The shows will be broadcast nationwide in early January by the semipublic NHK TV network.

All the individuals and organizations taking part in the campaign are doing so on a voluntary basis, which makes the campaign even more unusual, since volunteerism is still in its infancy in Japan.

"We want to target the average citizen with this campaign," says Peter Loehr, GM of Amuse's international division. As part of that effort, campaign organizers hope to recruit, with the help of major private radio stations, several hundred high school students nationwide over the three months to work as volunteers in selling campaign merchandise.

The campaign also will feature a dance-a-thon sometime in November

at Tokyo's popular Juliana's disco.

SOCIAL STIGMA

The Health and Welfare Ministry estimates that there are 7,430 AIDS/HIV cases (excluding hemophiliacs) at present in Japan, although one independent estimate puts the figure at as much as 100,000. The ministry projects that the number of cases will rise to 23,230 in 1997, although independent estimates again put that number much higher.

The official figures are only approximate, since the social stigma attached to the disease causes many doctors to attribute deaths caused by AIDS to other ailments.

"Japan, an island nation, to a certain extent has so far been able to escape the ravages of AIDS," says the AAA campaign manifesto. "However, as Japan becomes increasingly international and open, it will experience the same terror that AIDS has inflicted upon other nations."

The manifesto also states that "The devastation of AIDS on the music industry and creative arts in other

countries, which may repeat itself in our country, is an example for we in the Japanese music industry to focus upon."

So far, there have not been any high-profile Japanese AIDS victims on the order of Rock Hudson or Freddie Mercury, causing many Japanese to mistakenly believe that AIDS is a "foreign" disease. Because of the vast sex industry here, however, it is feared that it is only a matter of time before AIDS spreads into the general population.

The AAA campaign includes sales of merchandise such as buttons, lapel pins, and T-shirts, all featuring designs by late artist Keith Haring. Proceeds from merchandise sales will go to a print and electronic media AIDS awareness campaign, AIDS education and treatment, and a permanent AAA body that will serve as a base for anti-AIDS campaigns that Osato hopes to launch each fall.

Members of the public also will be able to make donations to AIDS education and treatment by calling special toll phone services.

CD Singles A Bright Spot In Japan

TOKYO—CD singles powered the Japanese music market in the first half of 1993, while the recession cut heavily into album sales. As a result, production grew in volume roughly twice as fast as it did in terms of value.

"Consumer spending is down," says WEA Music Japan president Ikuzo Orita, "and catalog sales have decreased." BMG Victor president Osamu Sato notes, "This year, there haven't been so many hits by established artists. Last year was too good."

Domestic albums were the weakest sector of the market, as the first half failed to see any big-selling releases. In June, for example, production of domestic albums was off 39% in units and 41% in value compared with June 1992.

According to Recording Industry Assn. of Japan statistics, January-June unit production of music software (excluding video) by its 27 member companies rose 11.4%, to 196.5 million units, while production value increased 5.8%, to 231.8 billion yen (\$1.95 billion) over the same six months in 1992.

Breaking the January-June results into foreign (excluding imports) and domestic portions, the production of

material by non-Japanese artists totaled 37.4 million units, up 5.7% over the comparable 1992 period. It was worth 54.8 billion yen (\$462.7 million), up 11.6% in value over the previous year's period. By comparison, unit production of domestic artists' material rose 13.2%, to 159.1 million, and increased 4% in value to 176.9 billion yen (\$1.49 billion).

Also in the first six months of 1993, as compared with the first half of 1992:

- Total album shipments were down 1.7%, to 118.7 million units.
- CD albums declined 0.5% to 101 million units but showed a 1% in-

crease in value to 167.7 billion yen (\$1.4 billion).

- Cassette unit shipments dropped 9%, to 17.4 million units, with an 18% decline in value, to 14.7 billion yen (\$124.6 million).

- Vinyl LPs decreased 2% to 380,000 units, but rose 10% in value, to 745 million yen (\$6.3 million).

- CD singles leapt 40%, to 77.8 million units, a value of 48.6 billion yen (\$409.7 million), a 41% increase.

(Dollar equivalents are calculated at a rate of 118.55 yen/\$1, the average cash rate prevailing in first-half 1993, according to the Bank of Tokyo).

STEVE McCLURE

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	7	WE GETZ BUZY ILLEGAL (ROWDY/ARISTA) 3 weeks at No. 1	
2	—	1	AS LONG AS I CAN DREAM EXPOSE (ARISTA)	
3	7	6	ONLY LOVE WYNONNA (CURB/MCA)	
4	—	1	SHIFFTEE ONYX (JMJ/RAL/CHAOS)	
5	—	1	CAN WE TALK TEVIN CAMPBELL (QWEST/WB)	
6	—	1	WRITTEN ON YA KITTEN NAUGHTY BY NATURE (TOMMY BOY)	
7	—	1	NEVER SHOULD'VE LET YOU GO HI-FIVE (JIVE)	
8	17	3	OUTBREAK OF LOVE MIDNIGHT OIL (COLUMBIA)	
9	—	1	HUMAN BEHAVIOUR BJORK (ELEKTRA)	
10	—	1	STRAIGHT FROM MY HEART UNV (MAVERICK/SIRE/WARNER BROS.)	
11	9	2	PAINT THE WHITE HOUSE BLACK GEORGE CLINTON (PAUSLEY PARR/WB)	
12	22	2	MY SISTER THE JULIANA HATFIELD THREE (ATLANTIC)	
13	15	2	WHY MUST WE WAIT... TINA TURNER (VIRGIN)	

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

VINCE GILL SWEEPS CMAS

(Continued from page 8)

Over Yet"; Reba McEntire and Linda Davis' coruscant vocals on "Does He Love You"; Carpenter's withering blow at male condescension in her performance of "He Thinks He'll Keep Her"—aided by Trisha Yearwood, Kathy Mattea, Suzy Bogguss, and Patty Loveless; and George Jones' memorial to the late Conway Twitty, a rendition of his signature song, "Hello, Darlin'."

Here is a complete list of the awards and winners:

Song of the year: "I Still Believe In You," written by Vince Gill and John Barlow Jarvis.

Vocal duo: Brooks & Dunn.
Vocal group: Diamond Rio.

Vocal event: George Jones (with Vince Gill, Mark Chesnutt, Garth

Brooks, Travis Tritt, Joe Diffie, Alan Jackson, Pam Tillis, T. Graham Brown, Patty Loveless, and Clint Black), "I Don't Need Your Rockin' Chair."

Album: "I Still Believe In You," Vince Gill.

Single: "Chattahoochie," Alan Jackson.

Female vocalist: Mary-Chapin Carpenter.

Hall Of Fame: Willie Nelson.

Musician: Mark O'Connor.

Male vocalist: Vince Gill.

Horizon: Mark Chesnutt.

Music video: "Chattahoochie," Alan Jackson, directed by Martin Kahan.

Entertainer: Vince Gill.

MUSICAL TIE-INS FOR THE BODY SHOP

(Continued from page 12)

program. "They educate and inform. You don't just listen to their music; you hear about Greenpeace, or whatever."

Frank says, "We wanted to do something with The Body Shop and when we learned about their 'Trade Not Aid' project, it just makes sense for the 10,000 Maniacs."

The paper cover also features the album's title in Nepalese writing.

For Sire/Warner Bros. recording act the Judybats, The Body Shop is co-promoting a campus tour with Greenpeace running from mid-October to early December.

The Body Shop will distribute condoms and sponsor talks by HIV-positive speakers at the shows.

In addition, The Body Shop and Greenpeace will set up information booths and distribute information on environmental and AIDS awareness issues.

Dog Society, Inclined, and a spoken-word performance by King Missile lead singer John Hall are the opening attractions.

A portion of the proceeds from the tour will be donated to various AIDS organizations.

Additionally, The Body Shop will sell a Warner Bros. compilation at its shops and through its mail-order catalog. The artists featured on the CD include New Order, Belly, Depeche Mode, Paul Westerberg, Heidi Berry, Daniel Lanois, Saint Etienne, Dead Can Dance, and the Judybats. Proceeds will go the San Francisco AIDS Foundation.

The compilation is being launched this week in conjunction with The Body Shop's AIDS-awareness campaign, which will feature Annie Leibovitz's pictures of HIV-positive people in the storefronts.

SONY REAPS RECORD REVENUES

(Continued from page 1)

- James Taylor's now triple-platinum "Live" sold gold in the quarter.

- The "Last Action Hero" soundtrack sold more than 500,000 units in the U.S. and is now thrice that worldwide.

- New releases from Babyface, Neil Diamond, Gloria Estefan, and Ozzy Osbourne, along with the "Judgment Night" and "Poetic Justice" soundtracks, all surpassed 500,000 units sold in the quarter.

- Ren & Stimpy's "You Eediot" sold 230,000 units domestically, while three Sony Wonder/Nickelodeon home video volumes shipped platinum.

Sony Music's third quarter so far has built on the second's foundation, enabling the company to enjoy continued record-breaking results. Led by Pearl Jam's "Vs.," which debuted at No. 1 and has already sold 5.7 million worldwide, the third quarter has been bolstered by Michael Bolton's "The One Thing," now at 2.5 million worldwide. Both Xscape's "Hummin' Comin' At You" and Harry Connick Jr.'s "When My Heart Finds Christmas" have sold 720,000 domestically, while Celine Dion's "The Colour Of My Love" is at 655,400 worldwide.

The "Philadelphia" soundtrack is expected to do well, while "Sleepless In Seattle" has sold an additional 320,000 units in the third quarter and spawned the "More Songs For Sleepless Nights" sequel, which is expected to go gold by year's end. Also set for gold certification is the "Honky Tonk Angels" collaboration featuring Dolly Parton, Tammy Wynette, and Loretta Lynn. Michael Jackson's "Will You Be There" single has gone gold.

There's more to the Sony story than sales figures. In the past quarter, Epic Records launched Sony 550 Music with albums by Eve's Plumb, Flop, Funky Poets, Clive Griffin, Culture Beat, and Celine Dion. Sony Music Special Products launched the Risky Business imprint, featuring compilations using the Sony catalog.

The company has overhauled its Nashville operation with the appointments of Allen Butler as executive VP/GM, Paul Worley as executive VP, and Scott Siman as senior VP. Meanwhile, SMEI, Blockbuster Entertainment, and PACE Entertainment joined to develop amphitheaters around the world, and the Sony Plaza technology/entertainment arcade bowed at SMEI's New York world headquarters.

To top off this extraordinary season of activity, Sony Music president Tommy Mottola was named SMEI president and COO in September.

"A lot of care and attention has been paid to preserving the traditions of this great company, but we also have the task of forging ahead," says Mottola. This includes preparing for the evolving technological developments of the '90s, especially as they affect Sony Music Distribution, he notes. The newly christened Sony Music Studios facility also comes into play, he adds, offering space for artists to explore everything from songwriting to recording, video production, and tour rehearsal.

The key to Sony Music's robust performance, Mottola and his top aides agree, is artist development.

"We start with great music, of course, then we stress . . . in the U.S. and globally, 'long-term artist development,'" Mottola adds. "Finally, we have the strongest management team in the business, so we're able to

create strategies and marketing concepts and a long-range vision to be able to deliver the success we're seeing now."

Mottola's comments also apply to Sony Music's Columbia and Epic labels, which are expecting precedent-setting quarters of their own.

"[Columbia] has maintained its tradition as the largest and greatest label in the history of the business by building upon the success of its superstar roster, taking its cornerstone artists to ever greater heights," says Mottola. "But it has also expanded with a growing roster of new and developing artists, sometimes in genres that aren't traditional for Columbia."

This expansion, adds Columbia president Don Jenner, is most pronounced in the rock and R&B areas. Jenner points to such relatively recent rock explosions as Alice In Chains and Soul Asylum and, on the R&B side, Xscape.

Brought to Columbia through Kris Kross writer/producer Jermaine Dupri's So So Def label, Xscape represents an aggressive A&R move into label/production deals. Columbia also formed label/production deals with domestic and U.K. cutting-edge alternative, rock, and R&B lines, including Ruffhouse, Big Cat, Earache, Thirsty Ear, spin ART, Soul Convention, Vinyl Solution, and Red Decibel.

But Columbia's improvement in the new-and-developing arena has mirrored its renewed commitment to its established artists.

"Most, if not all, of our superstars have had their biggest albums in the last four years," says Jenner, noting that Joel and Streisand recently had albums debut at No. 1 for the first time, Diamond has a platinum Christmas album and gold "Brill Building" album, and Carey and Bolton are having their biggest records in three years. "Even [Bob] Dylan's having a great run now, where before he hasn't sold as many as he should," says Jenner. "But this is Columbia Records: We want to go from Cypress Hill to Barbra Streisand, Winton Marsalis to Mariah Carey, Def Jam to Tony Bennett."

Bennett provides a case study for the overhauled Columbia roster. "He'd been pretty unhappy with the way he'd been treated here for a long time, so he asked us for a release—which happened a lot when I first got here!" says Jenner with his trademark smile. "I said no, because we really loved him, and we released an album which did not do well and he came back again and asked to be released. Then we came up with the idea for a concept record, which became 'Perfectly Frank,' the songs of Frank Sinatra. It's just been certified gold, his first in 20, 30 years. His new album 'Steppin' Out,' the Fred Astaire tribute, is off to an amazing start, with a video that's Buzz Bin on MTV. In fact, MTV's booked him for their New Year's Eve special with Cypress Hill, Pearl Jam, and Nirvana!"

The Bennett video illustrates the importance of innovative marketing at Columbia. Senior VP of sales Rich Kudolla recalls that in 1990, even with only 50,000 pieces of Alice In Chains' "Facelift" in the pipeline, enough consumer response could be determined to warrant strategies that wouldn't likely have been considered in the old days.

"We needed to find a way to stimulate greater sales," says Kudolla. "The idea was to give a video away with the music, because the band was

known for their live performances."

Jenner notes that this effort occurred at a time when Sony's account base wasn't enamored of the company. "We were the best distribution system in terms of selling, but not when it came to breaking new groups," he says.

With the revamp of the roster and the label support team, artist development—and long-term commitment—became paramount. Toad The Wet Sprocket especially benefited, both from an atypical four-album



CAWLEY



POLLY ANTHONY

deal when the band signed in 1989, and with the release of a special "5 Live" CD-promo geared toward a devoted fan base built from constant touring. Ned's Atomic Dustbin was packaged with a limited edition T-shirt to please fans who already had shown fondness for collecting the band's special shirts.

Even Carey was nurtured prior to her breakthrough; commercial releases of her first single "Vision of Love" included snippets of her debut album tracks "Prisoner," "All In Your Mind," and "Someday."

Besides these "added-value aspects," Columbia, like other labels, instituted variable pricing that sought to reduce the normal \$9.98/\$13.98 cassette/CD sales pricing to \$6.98/\$9.98 for new groups like Alice In Chains.

Also helpful here, says VP/GM Fred Ehrlich, is PMM—Sony Music's Progressive Music Marketing system—designed to promote to alternative and metal mom-and-pop accounts. Kudolla adds that a "very focused" one-stop program is in place to further advance developing artists. Two other areas of successful development at Columbia are soundtracks and catalog. VP of soundtracks Maureen Crowe cites the label's huge roster in assessing the possibilities for soundtrack exploitation, the "Cool Runnings" movie a prime example. Marketed both as a soundtrack and reggae compilation, the title led to a "Stir It Up" reggae artist tour and also helped solidify the credibility of Chaos Records as a distinct and viable Columbia imprint.

Catalog development also is vital to Columbia's overall health, as demonstrated by the 12-disc "Frank Sinatra, The Columbia Years: The Complete Recordings 1943-1952," which was released in the second quarter and has now sold 9,500 units. East Coast marketing VP Jay Krugman adds that

Sony Chief's Illness Comes At Tough Time

TOKYO—The hospitalization of Sony Corp. chairman Akio Morita is not expected to have a serious effect on the operations of the Japanese electronics giant, observers here say.

Still, it is seen as having occurred at a particularly bad time, given the long-term challenges faced by Sony and Japan.

Morita, 72, suffered a cerebral hemorrhage and underwent brain surgery Nov. 30. Although Sony president Norio Ohga has been in

charge of Sony's day-to-day operations since 1989, analysts here say the company needs the inspiration of its founder at a time when it is trying to achieve the elusive goal of creating synergy between its various hardware and software operations.

Sony officials, however, say that media reports implying that the company is rudderless without Morita's guiding vision are exaggerated.

Sources say Morita is expected to be out of the picture "for quite some

time". As a result, it's unlikely that he will take over as chairman of Japan's powerful Keidanren [Federation of Economic Organization] next spring, as had been widely expected.

One industry source here speculates that Morita's illness may speed up the process of Morita's younger brother, 66-year-old Masaaki, taking over the presidency from Ohga. Masaaki is currently head of Sony Life Insurance in Japan. STEVE McCLURE

the recent restoration of the entire Aerosmith catalog epitomizes Columbia's dedication to maintaining its classic recordings in optimal form without affecting consumer price.

EPIC SAGA

Mottola notes that with fewer established artists than Columbia, Epic's charge has been primarily in the artist development realm. "They've had phenomenal success with Pearl Jam, Spin Doctors, Rage Against The Machine, and they've broken ground in the soundtrack business with 'Sleepless In Seattle,' 'Judgment Night,' and 'Singles,' to name a few. And we can't overlook their achievements in building upon the success of Sade, Michael Jackson, Gloria Estefan, Luther Vandross, Babyface, Celine Dion, Ottmar Liebert, and Shabba Ranks."

Such roster diversity is a relatively recent hallmark. "Five years ago, the company was more like a boutique label run by marketing people, with barely a department head structure," says Epic president Dave Glew. "But look at Epic today: We've made a major commitment to specialized marketing areas like rap, gospel through Word, Epic Soundtrax, the Sony Wonder/Nickelodeon children's label, Sony 550 Music, and the reactivated Okeh label for jazz and blues."

Patience pays off, as Epic executive VP and president of Epic Associated Richard Griffiths notes. "Everyone forgets that Pearl Jam took a long time to sell 100,000." Indeed, senior VP of marketing John Doelp recalls Spin Doctors' first thousand-piece week as a major step: "We don't need 100,000 out of the box."

Rather, says Doelp, Epic is happy to build numbers incrementally through marketing at "lifestyle areas," such as clothing stores, restaurants, malls, arcades—anywhere where music plays a part in people's lives. The end result, notes Griffiths, "is that our records are lasting longer and longer, which is one reason why 550 came about." Another, adds Sony 550 Music's GM Polly Anthony, is Epic's roster diversification.

Since there's little concern for the quick kill, Epic is happy to act according to music value. "Radio's the last part of the jigsaw," adds Griffiths. "It's incredibly important, once everything else is in place."

Adds senior VP of black music Hank Caldwell, "We don't mind putting round pegs in square holes. In fact, we enjoy it."

As at Columbia, soundtracks have become extremely profitable at Epic, where senior VP of Epic Soundtrax Glen Brunson says that soundtrack albums are created with "artist roster personality" and team marketing in mind. Griffiths also looks at the role of catalog sales in the overall picture, especially back albums by "mid-

dle artists" such as Suicidal Tendencies, Social Distortion, Basia, Indigo Girls, and Screaming Trees.

Griffiths further singles out Epic's "huge investment" in its black roster, which has been rebuilt over the past 18 months, including a newly aggressive stance on rap acts. Griffiths says that much time has been spent educating company personnel, artists, and managers in the "big, wide world out there. In the past, we were content to sell a lot of records in the U.S., but Rage Against The Machine sold 60% outside the U.S."

Sony International president Mel Ilberman says the company is proud of Rage Against The Machine's overseas attention. "Our attitude here has been not to draw boxes around any music and, internationally, not draw borders."

A final element of Sony Music that looks to come into play is Sony Classical USA and the new Sony Classical Film & Video division. The recently appointed president of both is Peter Gelb, who says that while it has little effect on Sony Music's totals, Sony Classical also is enjoying its biggest quarter ever in the U.S.

Sony Classical also is looking to increase its involvement in soundtracks, either by acquiring soundtrack product by classical composers or having soundtrack composers write music for the classical market. Additionally, Gelb wants to exploit catalog in soundtracks, as well as acquire and release films and videos about music that will have appeal beyond the classical music buyer.

But there's one more aspect of Sony Music that effectively unifies all the components of its current hot streak. "We've been given the opportunity to create our own corporate culture," says Michelle Anthony, Sony Music's executive VP, who came to Sony three years ago from the law firm of Manatt, Phelps & Phillips, where she represented such alternative acts as Alice In Chains, Guns N' Roses, and the Pixies.

"I hadn't signed an artist to CBS in five years because my bands weren't formattable, and the mid-'80s CBS Records rested on the laurels of its superstars. And the old company wasn't creative either in its dealmaking or artist development, whereas we now do 'menu deals' with alternative artists and labels.

"But now, the two top executives here—Tommy and I—never worked before at a record company. We don't know what works and what doesn't, but try our best to meld the creative with the business. Our tone of management is to have a creative environment that's artist-driven. The challenge is to keep the company stable and maximize the artists on our roster, and try to be well-rounded, with each label having its own character."

Billboard[®] HOT 100 SINGLES[™]

FOR WEEK ENDING DEC. 11, 1993

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	2	8	AGAIN J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS) ★ ★ ★ No. 1 ★ ★ ★	◆ JANET JACKSON (C) (V) VIRGIN 38404
2	1	1	13	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)▲ J.STEINMAN (J.STEINMAN)	◆ MEAT LOAF (C) (V) MCA 54626
3	3	3	13	ALL THAT SHE WANTS▲ D.POP,JOKER/BUDDHA (JOKER/BUDDHA,LINN,JENNY)	◆ ACE OF BASE (C) (M) (T) (K) ARISTA 1-2614
4	6	7	8	HERO W.AFANASIEFF,M.CAREY (M.CAREY,W.AFANASIEFF)	◆ MARIAH CAREY (C) (V) (X) COLUMBIA 77224
5	4	5	10	SHOOP M.SPARKS,C.JAMES (SPARKS,JAMES,DENTON,ROBERTS,TURNER)	◆ SALT-N-PEPA (C) (T) (X) NEXT PLATEAU/LONDON 857 314/PLG
6	5	4	9	GANGSTA LEAN▲ C.JACKSON (C.JACKSON,E.J.JACKSON,T.CARTER)	◆ DRS (C) (M) (T) CAPITOL 44958
7	7	6	13	JUST KICKIN' IT▲ J.DUPRI (J.DUPRI,M.SEALS)	◆ XSCAPE (C) (T) SO SO DEF 77119/COLUMBIA
8	9	11	9	BREATHE AGAIN L.A.REID,BABYFACE,D.SIMMONS (BABYFACE)	◆ TONI BRAXTON (C) (M) (X) LAFACE 2-4054/ARISTA
9	8	8	8	PLEASE FORGIVE ME R.J.LANGE,B.ADAMS (ADAMS,LANGE)	◆ BRYAN ADAMS (C) (V) A&M 0422
10	17	51	3	ALL FOR LOVE C.THOMAS,B.ADAMS,D.NICHOLAS (B.ADAMS,R.J.LANGE,M.KAMEN)	◆ BRYAN ADAMS/ROD STEWART/STING (C) (D) (V) A&M 0476
11	10	12	9	CAN WE TALK BABYFACE,D.SIMMONS (BABYFACE,D.SIMMONS)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18346/WARNER BROS.
12	12	14	6	SAID I LOVED YOU...BUT I LIED R.J.LANGE,M.BOLTON (M.BOLTON,R.J.LANGE)	◆ MICHAEL BOLTON (C) (D) (V) COLUMBIA 77260
13	14	15	7	KEEP YA HEAD UP D.J.DARYL (T.SHAKUR,D.ANDERSON,R.TROUTMAN)	◆ 2PAC (C) (M) (T) (X) INTERSCOPE 98345
14	11	9	29	WHOOMP! (THERE IT IS)▲ TAG TEAM (TAG TEAM)	◆ TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
15	13	10	16	HEY MR. D.J. 118TH STREET PRODUCTIONS (GIST,BROWN,CRISS,ZHANE,BAHR,WARE,GREY)	◆ ZHANE (C) (T) FLAVOR UNIT 77121/EPIC
16	15	17	16	WHAT IS LOVE HALLIGAN,TORELL (D.HALLIGAN,TORELL)	◆ HADDAWAY (C) (M) (T) (X) ARISTA 1-2575
17	16	13	19	DREAMLOVER▲ M.CAREY,D.HALL,W.AFANASIEFF (M.CAREY,D.HALL)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77080
18	19	20	15	COME BABY COME J.GARDNER,K7 (K7,J.GARDNER)	◆ K7 (C) (M) (T) (X) TOMMY BOY 7572
19	22	30	8	LINGER S.STREET (N.HOGAN,D.O'RRIORDAN)	◆ THE CRANBERRIES (C) (X) ISLAND 862 800/PLG
20	18	16	12	ANNIVERSARY TONY!TONI!TONE! (R.WIGGINS,C.WHEELER)	◆ TONY! TONI! TONE! (C) (V) WING 859 566/MERCURY
				★ ★ ★ Power Pick/Airplay ★ ★ ★	
21	26	32	8	NEVER KEEPING SECRETS BABYFACE,L.A.REID,D.SIMMONS (BABYFACE)	◆ BABYFACE (C) (V) EPIC 77264
22	20	22	7	SEX ME (PARTS I & II) R.KELLY (R.KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42161
23	24	31	7	TIME AND CHANCE D.J.POOH (M.JORDAN,COLOR ME BADD,M.DENARD)	◆ COLOR ME BADD (C) (D) (V) GIANT 18339
24	32	38	6	MR. VAIN T.FENSLAU (S.LEVIS,N.KATZMANN,J.SUPREME)	◆ CULTURE BEAT (C) (T) (X) 550 MUSIC 77214
25	25	25	7	BOTH SIDES OF THE STORY P.COLLINS (P.COLLINS)	◆ PHIL COLLINS (C) ATLANTIC 87299
26	30	40	6	BECAUSE THE NIGHT P.FOX (SMITH,SPRINGSTEEN)	◆ 10,000 MANIACS (C) ELEKTRA 64595
27	21	18	20	THE RIVER OF DREAMS D.KORTCHMAR,J.NICOL (B.JOEL)	◆ BILLY JOEL (C) (V) (X) COLUMBIA 77086
28	38	42	6	I CAN SEE CLEARLY NOW (FROM "COOL RUNNINGS") P.HENTON (J.NASH)	◆ JIMMY CLIFF (C) CHAOS 77207
				★ ★ ★ Power Pick/Sales ★ ★ ★	
29	77	86	3	CRY FOR YOU D.SWING (D.SWING)	◆ JODECI (C) UPTOWN 54723/MCA
30	27	27	10	WILD WORLD K.ELSON (C.STEVENS)	◆ MR. BIG (C) ATLANTIC 87308
31	28	21	19	SWEAT (A LA LA LA LA LONG) L.LEWIS,T.HARVEY,R.LEWIS (L.LEWIS)	◆ INNER CIRCLE (C) (T) (V) BIG BEAT 98429/ATLANTIC
32	23	19	24	ANOTHER SAD LOVE SONG L.A.REID,BABYFACE,D.SIMMONS (BABYFACE,D.SIMMONS)	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4047/ARISTA
33	33	33	9	NEVER SHOULD'VE LET YOU GO (FROM "SISTER ACT 2") JOE,K.MILLER (E.F.WHITE)	◆ HI-FIVE (C) JIVE 42178
34	34	37	6	ALL ABOUT SOUL D.KORTCHMAR (B.JOEL)	◆ BILLY JOEL (C) (D) (V) COLUMBIA 77254
35	35	35	8	(I KNOW I GOT) SKILLZ DEF JEF,M.WELLS (J.FORTSON,S.O'NEAL,M.WELLS)	◆ SHAQUILLE O'NEAL (C) (T) (X) JIVE 42177
36	29	23	17	NO RAIN R.PARASHAR,BLIND MELON (BLIND MELON)	◆ BLIND MELON (V) (X) CAPITOL 15994*
37	40	—	2	WHAT'S MY NAME? DR.DRE (SNOOPE)	◆ SNOOP DOGGY DOGG (C) DEATH ROW 98340/INTERSCOPE
38	37	24	20	CRYIN' B.FAIRBAIRN (S.TYLER,J.PERRY,T.RHODES)	◆ AEROSMITH (C) (V) GEFEN 19256
39	31	29	21	IF J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12676
40	36	26	14	TWO STEPS BEHIND (FROM "LAST ACTION HERO") WOODROFFE,COLLER,ELLIOTT,SAVAGE,CAMPBELL (J.ELLIOTT)	◆ DEF LEPPARD (C) COLUMBIA 77116
41	53	63	3	U.N.I.T.Y. K.GEE,MUFI (D.OWENS,J.SAMPLE)	◆ QUEEN LATIFAH (C) (D) (T) MOTOWN 2225
42	44	47	10	DREAMS R.FERMIE (GABRIELLE)	◆ GABRIELLE (C) (T) GO!DISCS/LONDON 857 141/PLG
43	51	68	3	GETTO JAM DJ BATTLECAT (DOMINO,K.GILLIAM)	◆ DOMINO (M) (T) OUTBURST/RAL 77297/CHAOS
44	50	52	10	JESSIE P.VAN HOOKE,R.ARGENT (J.KADISON)	◆ JOSHUA KADISON (C) SBK 50429/ERG
45	46	50	7	SLOW AND EASY R.TROUTMAN (R.TROUTMAN)	◆ ZAPP & ROGER (C) (D) REPRISE 18315
46	43	34	24	I GET AROUND D.J.DARYL (T.SHAKUR,D.ANDERSON,R.TROUTMAN,L.TROUTMAN,S.MURDOCK)	◆ 2PAC (C) (M) (T) INTERSCOPE 98372
47	45	46	5	REAL MUTHAPHUCKIN' G'S RHYTHM D. (EAZY-E,GANGSTA DRESTA,BG. KNOCC OUT,RHYTHM D.)	◆ EAZY-E (C) (T) RUTHLESS 5508/RELATIVITY
48	41	39	18	REASON TO BELIEVE P.LEONARD (T. HARDIN)	◆ ROD STEWART (C) (D) (V) WARNER BROS. 18427
49	48	44	21	HEY JEALOUSY J. HAMPTON,GIN BLOSSOMS (D. HOPKINS)	◆ GIN BLOSSOMS (C) A&M 0242

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

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

BY A NOSE: "Again" by Janet Jackson (Virgin) wins the heated competition for No. 1 on the Hot 100, dislodging "I'd Do Anything For Love (But I Won't Do That)" by Meat Loaf (MCA). "Again" is No. 2 behind Meat Loaf's single in sales, and is second to "Hero" by Mariah Carey (Columbia) in monitored airplay. ("Again" has now enjoyed 23 weeks on the airplay chart.) However, when all points are totalled, "Again" comes out on top. "Hero" increases 25% overall and is likely to challenge Jackson's single for No. 1 immediately. The heavy traffic in the remainder of the top 10 causes "Shoop" by Salt-N-Pepa (Next Plateau/London/PLG) to fall back to No. 5, but it earns a bullet due to its sharp increases in sales and airplay. "Gangsta Lean" by DRS (Capitol) and "Please Forgive Me" by Bryan Adams (A&M) each fall one position despite gaining points.

TEAMWORK: "All For Love" by Bryan Adams/Rod Stewart/Sting (A&M), the biggest overall point-gainer on the entire chart, zooms 17-10 and soon will join the race for the No. 1 slot. Sales nearly doubled during the period used for the chart, and airplay is up 24% due to the song's success at top 40/mainstream and top 40/adult. It's No. 7 in airplay at Q106.5 St. Louis, No. 6 at WPST Trenton, N.J., and No. 5 at adult outlet WKTI Milwaukee.

RHYTHM NATION: "Cry For You" by Jodeci (Uptown/MCA) is the biggest point-gainer among singles not yet in the top 20 and wins the Power Pick/Sales at No. 29. "Cry" makes an impressive debut on the sales chart at No. 18. It's already No. 1 in airplay at WPGC Washington, D.C., No. 5 at The Box (KBXX) Houston, and top five at four other monitored stations. The second-biggest gainer outside the top 20 is "U.N.I.-T.Y." by rapper/television star Queen Latifah (Motown). It's also breaking from the top 40/rhythm-crossover stations: It's No. 4 in airplay at Hot 97 New York, No. 5 at Jammin' 94.5 (WJMN) Boston, and No. 6 at Q102 Philadelphia.

QUICK CUTS: New York's Lisette Melendez enters with "Goody Goody" (Fever/RAL/Chaos). Early top 15 airplay includes Z90 San Diego (No. 8) and Wild 107 (KSOL) San Francisco (No. 12) ... "Yours" by Shai (Gasoline/Alley/MCA), a completely new and rerecorded version of "Baby I'm Yours," bows at No. 98. This new single also will appear on Shai's forthcoming remix album. It's No. 9 in airplay at Power 92 Phoenix, No. 10 at KGGI Riverside, Calif., and No. 15 at KMEL San Francisco ... Next week's sales debut should produce a sizable chart jump for "What's My Name" by Snoop Doggy Dogg (Death Row/Interscope). "What's My Name" continues its strong No. 1 airplay run on Snoop Doggy Dogg's home turf at Power 106 Los Angeles ... "Linger" by the Cranberries (Island/PLG), "Because The Night" by 10,000 Maniacs (Elektra), "Found Out About You" by the Gin Blossoms (A&M), and "Into Your Arms" by the Lemonheads (Atlantic) are among the singles likely to get a boost from next week's addition of 13 new modern rock stations to the monitored radio panel.

SONY EXECs RESPOND TO CHARGES IN MICHAEL TRIAL

(Continued from page 10)

Cross-examined by Michael's counsel, Mark Cran, about poor U.S. sales for the "Listen Without Prejudice" album, Mottola told Judge Jonathan Parker, "We would like to have sold more, but it did not concern me at the time because we thought of George as a long-term artist. We weren't particularly happy with the situation, but we had a long-term vision.

"George is a great artist who will have a career for as long as he likes. It's our job to market and promote that vision."

Earlier in the week, former Sony Music Entertainment U.K. chairman Paul Russell, now president of Sony Music Europe, was on the stand for more than 20 hours. During his testimony, Russell defended Sony's policy of signing acts for a minimum of six albums, saying, "You don't know how long it will be before the artist becomes successful ... a six-album deal is appropriate for signing a new artist because it's an investment-risk ratio. It's desirable to have so many albums, so that when you do find a successful artist you can make money."

Russell agreed with Cran that the majority of artists signed to Sony in

the U.K. had short-term contracts, but rejected his claim that "nearly all artists are successful with their first album," citing Barbra Streisand, Bruce Springsteen, Judas Priest, The The, and Basia as being among those who had failed in the U.K. with early album releases. Russell added that many artists had "huge first albums but only moderately successful second ones." "We're on the fourth album with Spear Of Destiny and only just beginning to see the daylight ... three albums just doesn't tell you where you are," he said.

He added, "Quite a number of U.K. artists are profitable in the U.K. only—the Psychedelic Furs have not been profitable so far, but they are [profitable] internationally. We sign artists on the basis that they will have success in the U.K. and this will be translated into international success."

Russell denied that he had ever described either Michael or his music as being "lightweight." "I never expressed any reservations about his music to anyone." Questioned by Cran about his business relationship with Mottola, he added, "Until recently I was in charge of Sony in the U.K.

and Tommy was in charge of Sony in the U.S., and in this business all executives have fights about their artists because they want more for them. There was certainly no open warfare between us."

He also denied criticizing Mottola in front of Kahane. "I never criticized [Mottola] to Rob Kahane, but I did tell Kahane that he would have to work harder at his relationship with Don Ienner. I'd come to the conclusion that Ienner might have a problem with him. Don Ienner is a first-class record executive, but he doesn't suffer fools gladly. I thought that Mr. Kahane was a lightweight manager, and I could see why Don Ienner would have a problem there."

Russell also was questioned about the suggestion that Michael should switch labels from Columbia to Epic. "I didn't support that because I believe that Columbia is the blue-ribbon label in the U.S. and that's where George Michael should be. There were a huge number of people who were very supportive of George on the Columbia label, and it would have been very demoralizing for them. I didn't see why that should happen simply because the manager did not get on with Don Ienner."

He added that he wasn't surprised that the "Listen Without Prejudice" album had sold less than "Faith."

"I've had a lot of experience of artists whose second album was less successful than the first, and 'Faith' had been the first time that the public had been offered George on his own."

Cran, claiming that artists had to sign long-term contracts because "they have no option," asked Russell why artists were not signed to three-album deals instead of six. Russell replied, "Artists develop at different speeds ... it may take several albums to make an artist profitable ... if the contract became short-term, artists would have to move to the U.S. to maximize their sales in such a short time, and not all new artists are ready to go and attack the U.S. market. The [U.K.] market would shrink, because fewer [British] artists would be signed by companies."

Cran also questioned Russell about the return of an advance check for \$1 million from Michael in September 1992. "I have been in the business for 20 years and I have never known an artist to send a check back—there was a lot of talk within Sony about it, and I wanted to know what was going on," Russell replied. "I called Tony Russell [Michael's commercial solicitor] and said that I didn't want the money back, but he said, 'You've got to have it back, it's to do with George's tax.' I asked him if there was a hidden agenda, and he said 'no.'"

LARRY UTTAL DIES AT 71

(Continued from page 10)

Following the Bell years, Uttal opened the Private Stock label, continuing to produce successful recordings, most notably hits by Frankie Valli, Austin Roberts, Cyndi Lauper, David Soul, Rupert Holmes, and Samantha Sang.

With the closing of Private Stock in 1978, Uttal set up an international movie business in London, returning to New York in the early '80s to establish a travel agency that catered to many in the music business.

"Professionally, he had that special 'record man's ear,'" says Gordon Bossin, former VP of marketing and sales at Bell, who now operates the revived Vee Jay Records. "His foresight in signing Mountain, Spooky Tooth, and the first Elton John single releases in the U.S. was indicative of that 'ear.'"

"Larry once told me," says former BMI executive Thea Zavon, "that the recording projects he was most proud of were the original cast album of 'Godspell,' which he felt had been instrumental in making the show a classic, and Marlo Thomas' 'Free To Be ... You And Me,' which addressed the issue of tolerance."

"I'll miss Larry not because he achieved success in the music business or [because], through the Big Top organization, I distributed his first Madison recordings, but because he was a mensch," says Johnny Bienstock, executive VP of Freddie Bienstock Enterprises and a friend of Uttal's for more than 35 years. Bienstock was dinner chairman when Uttal was honored as Man Of The Year by the United Jewish Appeal in 1973.

During his years in the music business, Uttal also was a keynote speaker at the annual convention of the National Assn. Of Recording Merchandisers and at various industry seminars.

Born and raised in New York, Uttal graduated from Columbia College and served as a captain in the U.S. Army. He was active as a volunteer for the Gay Men's Health Crisis and the Democratic Party.



LARRY UTTAL (Circa 1975)

Uttal is survived by his son, Jai Uttal, a recording artist on the Triloka label; his daughter, Jody Uttal-Gold, a co-founder of Rock The Vote; his son-in-law Jeff Gold, senior VP of creative services at Warner Bros. Records; and granddaughters Ella and Clec Gold. His marriage to Pam Uttal ended in divorce.

A memorial service for Uttal was held Nov. 30 at the Janet Hoffman Gallery in New York.

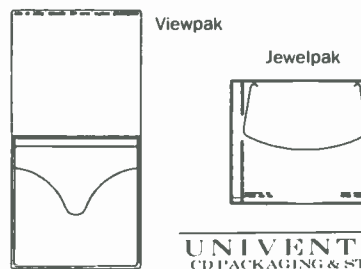
In lieu of flowers, the family asks that donations be made to the Gay Men's Health Crisis, 129 W. 20th St., N.Y., N.Y. 10011. IRV LICHTMAN

BUBBLING UNDER HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	10	COMING HOME TO LOVE COMING OF AGE (ZOO)	
2	17	2	HERE COME THE LORDS LORDS OF UNDERGROUND (PENDULUM)	
3	12	8	UP ON THE ROOF II D EXTREME (GASOLINE ALLEY/MCA)	
4	—	1	BETCHA'LL NEVER FIND CHANTAY SAVAGE (LD./RCA)	
5	—	1	FUK DAT SAGAT (MAXI)	
6	11	4	GO WEST PET SHOP BOYS (EMI/ERG)	
7	22	2	ROCK WITH YOU INNER CIRCLE (BIG BEAT/ATLANTIC)	
8	9	6	BOOM SHAK A-TACK BORN JAMERICANS (EASTWEST)	
9	5	5	DON'T GO AWESOME 3 (AMERICAN/WARNER BROS.)	
10	—	1	PEACH PRINCE (PAUSLEY PARK/WARNER BROS.)	
11	—	1	I LOVE MUSIC ROZALLA (EPIC SOUNDTRAX/EPIC)	
12	14	3	WHAT I DO BEST ROBIN S. (BIG BEAT/ATLANTIC)	
13	2	4	69 FATHER (UPTOWN/MCA)	

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

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 176 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top songs like 'AGAIN' by Janet Jackson and 'ALL THAT SHE WANTS' by Ace of Base.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent songs like 'TWO PRINCES' by Spin Doctors and 'BABY I'M YOURS' by Shai.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

- 93 'TIL INFINITY (Souls Of Mischief, BMI)
2 AGAIN (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
37 ALL ABOUT SOUL (Impulsive, ASCAP/EMI April, ASCAP) HL
51 ALL FOR LOVE (Almo, ASCAP/Worksongs, ASCAP/Zomba, ASCAP/Sony Songs, BMI/K-Man, BMI/Wonderland, BMI)
3 ALL THAT SHE WANTS (Megasongs, BMI/BMG, ASCAP) HL
16 ANNIVERSARY (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP) HL
19 ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
57 AS LONG AS I CAN DREAM (Realsongs, ASCAP/Orbisongs, BMI) WBM
59 AWARD TOUR (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
40 BECAUSE THE NIGHT (Bruce Springsteen, ASCAP) CPP
53 BETTER THAN YOU (New Perspective, ASCAP/Sony Tunes, ASCAP/Yellow Elephant, ASCAP) HL
66 BOOM! SHAKE THE ROOM (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/House Jam, ASCAP/Forty Floors Up, ASCAP/Deshane, ASCAP/Bridgeport, BMI) CPP
25 BOTH SIDES OF THE STORY (Phil Collins, PRS/Hit & Run, PRS/Hidden Pun, BMI/Warner-Tamerlane, BMI) WBM
67 BREAK IT DOWN AGAIN (EMI Virgin, BMI/Chrysalis, BMI) CPP/HL
11 BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL
89 CANTALOOP (FLIP FANTASIA) (Copyright Control)
49 CAN'T HELP FALLING IN LOVE (FROM SLIVER) (Gladys, ASCAP/Williamson, ASCAP) HL
12 CAN WE TALK (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
85 CHECK YO SELF (WB, ASCAP/Gansta Boogie, ASCAP/Gambi, BMI/MCA, ASCAP) WBM
20 COME BABY COME (Tee Girl, BMI/Blue Ink, BMI/Third & Lex, BMI)
45 COME INSIDE (Velle Int'l, ASCAP/Frabensha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Wike, ASCAP) WBM/HL
96 COMMITMENT OF THE HEART (Realsongs, ASCAP) WBM
86 CRY FOR YOU (EMI April, ASCAP/DeSwing Mob, ASCAP)
24 CRYIN' (Swag Song, ASCAP/MCA, ASCAP/Taylor Rhodes, ASCAP) HL
13 DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/WB, ASCAP) HL/WBM
47 DREAMS (Perfect/CPZ, ASCAP/Zomba, BMI) CPP
84 EASY COME, EASY GO (O-Tex, BMI/Acuff-Rose, BMI) CPP/HL
36 EVERYBODY HURTS (Night Garden, BMI/Unichappell, BMI) HL
69 FIELDS OF GRAY (WB, ASCAP/Bascally Zappo, ASCAP) WBM
95 FOREPLAY (Drop Science, ASCAP)
76 FOUND OUT ABOUT YOU (WB, ASCAP/East Jesus, ASCAP) WBM
43 FREAKIT (Straight Out Da Sewer, ASCAP/Fat Wax, BMI/EMI April, ASCAP/EMI Blackwood, BMI/Cellars To The Addict, ASCAP/Sewer Slang, BMI)
4 GANGSTA LEAN (Rap & More, BMI)
68 GETTO JAM (No Dooze, ASCAP/Cats On The Prowl, ASCAP)
91 GIVE IT UP (Careers-BMG, BMI/Rhythm, BMI/Vermoth, BMI/Two Pieters, BMI)
87 GOD BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
7 HERO (Sony Songs, BMI/Rye, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
44 HEY JEALOUSY (WB, ASCAP/East Jesus, ASCAP) WBM
10 HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Medad, BMI) CPP
61 HIGHER GROUND (Fernscan, BMI/New Claims, BMI)
55 HUMAN WHEELS (Windswept Pacific, ASCAP/Full Keel, ASCAP/Katsback, ASCAP/WB, ASCAP) WBM
42 I CAN SEE CLEARLY NOW (FROM COOL RUNNINGS) (Dovan, ASCAP)
1 I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) (Edward B. Marks, BMI) HL
29 IF (Black Ice, ASCAP/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM
34 I GET AROUND (GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM
35 (I KNOW I GOT) SKILLZ (Word Life, ASCAP/Chrysalis, ASCAP/Large Giant, ASCAP/WB, ASCAP) CPP/WBM
82 I'LL BE LOVING YOU (Play The Music, ASCAP/Viper 7, ASCAP)
93 I'M REAL (So So Def, ASCAP/EMI April, ASCAP) WBM
64 INDO SMOKE (FROM POETIC JUSTICE) (Mista Grimm, BMI/Warren G., BMI/New Justice, BMI/New Columbia, ASCAP) CPP
81 INTO YOUR ARMS (Polygram, BMI/Moo, BMI) HL
52 JESSIE (Joshuasongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL
6 JUST KICKIN' IT (So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM
15 KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI) WBM
56 LET ME RIDE (Sony Tunes, ASCAP) HL
30 LINGER (Island, BMI/Polygram Int'l, ASCAP) HL
79 LOOKING FOR MR. DO RIGHT (Large Giant, ASCAP/Wokie, ASCAP/WB, ASCAP) WBM
88 LOVE FOR LOVE (Song-A-Tron, BMI/EMI Blackwood, BMI) WBM
71 METHOD MAN (Wu-Tang, BMI)
38 MR. VAIN (Edition, ASCAP/Neue Welt Musikverlag GmbH, ASCAP/WB, ASCAP) WBM
32 NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI/Epic, BMI/Solar, BMI) HL
33 NEVER SHOULD'VE LET YOU GO (Zomba, ASCAP/4MW, ASCAP) CPP
23 NO RAIN (Heavy Melon, ASCAP)
73 NOTHING 'BOUT ME (Blue Turtle, ASCAP) PL
94 OH CAROLINA (Livingston, ASCAP)
75 PAYING THE PRICE OF LOVE (Gibb Brothers, BMI/Careers-BMG, BMI) HL

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top songs like 'I'D DO ANYTHING FOR LOVE' by Meat Loaf and 'GANGSTA LEAN' by DRS.

Singles with the greatest sales gains. © 1993, Billboard/BPI Communications and SoundScan, Inc.

- 8 PLEASE FORGIVE ME (Worksongs, ASCAP/Zomba, ASCAP/Almo, ASCAP/Badams, ASCAP) CPP
90 POWER OF LOVE (EMI Songs Musikverlag, GEMA/EMI April, ASCAP)
92 PUSH THE FEELING ON (EMI Virgin, ASCAP/Graham Wilson, ASCAP) HL
72 RAIN (WB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM
46 REAL MUTHAPHUCKKIN G'S (Ruthless Attack, ASCAP/Hard 2 Oppos, ASCAP)
39 REASON TO BELIEVE (Alley, BMI/Trio, BMI) HL
28 RIGHT HERE (HUMAN NATURE) /DOWNTOWN (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI/ATV, BMI/John Bettis, ASCAP/WB, ASCAP/Playful, BMI/GG Loves Music, BMI) HL/WBM
18 THE RIVER OF DREAMS (Impulsive, ASCAP/EMI April, ASCAP) HL
70 RUFFNECK (Brooklyn Based, ASCAP/Top Billin', ASCAP/Smokin' Sounds, ASCAP/Quick Time, BMI/EMI April, ASCAP/Abdur Rahman, ASCAP/MCA, ASCAP/Soul Assassins, ASCAP) WBM/HL
65 RUNAWAY LOVE (Two Tuff-Enuff, BMI)
41 RUNAWAY TRAIN (WB, ASCAP/LFR, ACAP) WBM
14 SAID I LOVED YOU...BUT I LIED (Warner Chappell, PRS/Mr. Bolton's, BMI/Warner-Tamerlane, ASCAP/Zomba, ASCAP) CPP/WBM
58 SEND ME A LOVER (Humazing, BMI/Moir, BMI/Warner-Tamerlane, BMI/Erobot, ASCAP) WBM
22 SEX ME (PARTS I & II) (Zomba, BMI/R.Kelly, BMI) CPP
5 SHOOP (Unichappell, BMI/Placid, BMI/Iza, BMI/Kakalaka, BMI/Next Plateau, ASCAP/S.T.M., BMI) HL/WBM
50 SLOW AND EASY (Troutman, BMI/Saja, BMI)
62 SOMETHING IN YOUR EYES (Sony Songs, BMI/Ecaf, BMI) HL
97 THE SONG REMEMBERS WHEN (Careers-BMG, BMI/Hugh Prestwood, BMI)
48 SOUL TO SQUEEZE (FROM COMEHEADS) (Ensign, BMI/Moebetoblame, BMI) HL/CP
21 SWEAT (A LA LA LA LA LONG) (Mad House, BMI)
31 TIME AND CHANCE (BritHesse, ASCAP/Me Good, ASCAP)
77 TRUE LOVE (Chappell & Co., ASCAP)
26 TWO STEPS BEHIND (FROM LAST ACTION HERO) (Bludgeon Riffola, ASCAP/Zomba, ASCAP)
63 U.N.I.T.Y. (Queen Latifah, ASCAP/Four Knights, BMI/Music Corp. Of America, BMI)
17 WHAT IS LOVE (A La Carte, BMI/EMI Blackwood, BMI) WBM
83 WHAT'S IT TO YOU (Stroudavarious, ASCAP/JKids, ASCAP/EMI April, ASCAP) CPP/WBM
74 WHEN I FALL IN LOVE (FROM SLEEPLESS IN SEATTLE) (Chappell & Co., ASCAP/Intersong U.S.A., ASCAP) HL
9 WHOOPI! (THERE IT IS) (Alvert, BMI)
27 WILD WORLD (Salafa, ASCAP/Sony Songs, BMI)
60 WILL YOU BE THERE (FROM FREE WILLY) (Mijac, BMI/Warner-Tamerlane, BMI) WBM
78 YOLANDA (New York House, BMI/Mia-Chi, BMI)

COLIN JAMES OFFERS GOOD ROCKIN' ON R&B TRIBUTE SET

(Continued from page 10)

of a faster version of 'No More Doggin', but this is one [tenor sax player] Greg Piccolo brought in," says James. "I had been playing it for a couple of years, and it was good to hear it a new way."

Recorded with Roomful Of Blues and featuring such noted players as organist Chuck Leavell and pianist Reese Wynans, the album delivers the jump side of R&B combo blues. Despite the high caliber of musicianship on hand, the album's propulsive force is James himself.

"I love rock'n'roll and love having a pop single out, but I love blues to death, and to get an opportunity to play it with the Roomful guys, Chuck, and Reese was like a dream

come true," says James.

Speaking about "Cadillac Baby," the rollicking leadoff Canadian focus track that was first an R&B hit for Brown in 1950, Wayne Deschover, music director of top 40 CKLG Vancouver, says, "It's such a familiar-sounding tune, like the Honeydrippers' ['Rockin' At Midnight']. It's got that '40s jump, swing, and blues feel. We're going for an adult audience, and it fits our format really well."

No first single has yet been chosen for the U.S. release, which is expected in early February, though no official date has been set.

In Canada, "the album is starting to do something," says Tim Baker, buyer for the 30-store Canadian retail

chain Sunrise Records & Tape. "It's moving. We've sold over half of what we brought in. I'm going to have to reorder some more, judging by what we've sold in the first two weeks."

Doug Chappell, president of Virgin Records Canada, notes, "After two weeks, a lot of the [Canadian retail] chains are hitting reorders very fast on the album. We only pumped about 27,000 copies onto the street. For a 'rock' Colin James album, we would have put 45,000 to 50,000 out. We made sure people understood what it was, and we wanted to see the sell-down. All in all, things are looking pretty good."

According to Chappell, the album entered The Record's retail chart at No. 38 after four days' sales. "At first the radio community was hesitant about it," he says, "but now they've realized it's a really good record."

ULTIMATE PARTY RECORD

Predicting American radio response once the album is issued, Jeff Naumann, VP of promotion at Virgin Records U.S., says, "It's the ultimate party record, but it's also a real left-field record which is going to start through the triple A [album adult alternative] format. It makes it just because it's such a cool record and there's nothing out [like it]."

Naumann says he plans to get copies of the album onto programmers' desks just before Christmas and "let them live through the Christmas season. Since everybody parties their

ass off during Christmas, you could familiarize them with it at their parties with everybody having a good time."

The idea to do such an album developed while James was in the throes of recording his third Virgin album in Vancouver, with producer Chris Kimsey. Bugged down while nearing completion of the record, James took a break to play Kimsey several recordings of late-'40s and early-'50s R&B songs that James had made in the mid-'80s with Edmonton, Alberta band-leader Tommy Banks. Excited by what he heard, Kimsey suggested taking a break from the album they were working on [now due in mid-1994] in order to record an R&B album. That same day, they phoned members of Roomful Of Blues and asked them to come to Vancouver for sessions.

"It went really fast from that point on," says James. "Chris had only four days to go over arrangements before we recorded."

Accustomed to months of preparation and studio time for his recording projects, James initially was thrown by the ease and speed with which the album was recorded at Little Mountain Sound. "Getting something down that I didn't belabor for months and months in the writing or recording process was a good exercise for me," he says. "Usually it's a mind-wracking event. With this one, there was none of that. We did the record in a week and a half. We recorded four songs a day. [On] a lot of tunes, like the Tiny

Bradshaw songs ["Train Kept A Rollin'" and "Breakin' Up The House"], we ended up keeping the [vocal] bed track [recorded] with the band."

James also found it difficult not to redo his guitar parts. "I'm used to doing a lot of guitar solos, and then editing later," he says. "There's two or three songs where I didn't do any studio overdubs at all. I was tempted to go back. I could have turned my amp up and got some heavier juice going behind, but I didn't want to break up the moment."

While there is talk of promotional showcase junkets in the U.S. and Europe in early 1994, James says nothing is confirmed. "We're going to tour this somewhat," he says. "It might be a bit difficult, because only one member of my traveling band [tenor sax player John Ferreira] played on the album. I'm not sure what we'll do yet."

Despite strong press and critical acclaim, sales of James' previous two Virgin albums have been minimal in the U.S., selling 60,000 units each, according to Naumann. However, James' Canadian sales figures have been much stronger. According to Chappell, the debut album, "Colin James," has sold 215,000 units, and the follow-up, "Sudden Stop," has sold 175,000 units to date. "We expect the new album to go [Canadian] platinum [100,000 units], and if it catches the flavor, it could go huge," says Chappell.

HIGH COURT HEARS 2 LIVE CREW PARODY CASE

(Continued from page 13)

As They Want To Be."

The district court agreed with defense lawyers that the version, called "Pretty Woman," was a parody and, as such, did not infringe on the marketability of the original. Therefore, it ruled, the 2 Live Crew recording was entitled to the "fair use" exemption in the copyright law.

Nevertheless, the Sixth Circuit Court of Appeals overturned the district court ruling, citing the "blatantly commercial purpose" of the 2 Live Crew version (Billboard, Aug. 29).

According to Section 107 of the copyright act, four factors are to be considered in examining the question of fair use: the purpose and character of the use; the nature of the copyrighted work; the amount and importance of the portion used in relation to the whole copyrighted work; and the effect of the use on the potential market for or value of the work.

Before the Supreme Court, 2 Live Crew lawyer Bruce S. Rogow argued that the appeals court had placed too much emphasis on the fact that the song was part of a commercial effort, pointing out that "no evidence has been presented" that the rap parody had exploited and hurt the market for the original.

"Parody is fair use unless it materially impairs the market for the original," he said.

Acuff-Rose lawyer Sidney Rosdeitcher contended that the version had hurt the rap marketability of the song. "You go to a store, it's not in a parody section; it's in the rap section."

Rosdeitcher told the court that the rap group had crossed the line by appropriating and repeatedly using the "jolting guitar riff" from the original version. They used it, he said, "because it was wonderful, one of the most danceable, dynamic musical riffs of rock'n'roll."

Rogow said that a parody is entitled to use the riffs in the original composition for its purpose of poking fun.

Justices peppered attorneys with questions, often interrupting their expositions. Justices Ruth Bader Ginsburg and Antonin Scalia interrupted both lawyers to ask for immediate definitions and case-precedent limits of such terms as fair use, parody, and market exploitation.

Justice Paul Stevens asked Rosdeitcher whether he'd admit that Acuff-Rose wants "to prevent this music [version] from being distributed at all."

"We have the right to say no," he replied. "We didn't want to exploit

the market that way, and said no."

Scalia also prodded the Acuff-Rose lawyer. "Isn't it that they just didn't give you enough money for you to say yes?" he asked when the court was told the rap group had later sent Acuff-Rose a \$13,000 deposit for the use of the material.

Satirical comedy groups, including the Capitol Steps and Mark Russell, were among those filing friend-of-the-court briefs backing 2 Live Crew.

Michael Jackson and the estates of George and Ira Gershwin were among those filing briefs supporting the publishers.

PRIORITY ESTABLISHES NEW AUTONOMOUS DISTRIBUTION ARM

(Continued from page 10)

rap power Priority, which already distributes releases by Houston-based rap label Rap-A-Lot, world music company Rhythm Safari, and Ice-T's Rhyme Syndicate. Priority also handled product from Eazy-E's Ruthless Records, but that label shifted to Relativity Entertainment Distribution in August (Billboard, Aug. 21).

"It's always been there," Turner says of PRD. "The only difference now is, we're going to start positioning it as a distribution option for other labels."

Turner says that 85% of Priority's product is sold direct to major retail chains by a staff of 10 field salespeople, while a network of four or five independent distributors moves product to mom-and-pop outlets and one-stops.

"We decided, rather than [having them] stumbling over it, let's let independent labels know that there's an alternative to INDI," Turner says of the establishment of PRD as a separate entity.

PRD will be beefed up with the hiring of three to five staffers in the Los Angeles office and two more regional salespeople.

HARDCORE ROSTER

While PRD obviously will target independent labels, Turner, whose company has racked up huge sales with uncompromising releases by Ice Cube, Ice-T, the Geto Boys, and N.W.A., adds, "I'm negotiating now with a couple of major independent labels with major distribution who are getting jerked around about lyrics. This is all we sell—we sell this hardcore shit."

Paris is now a rapper who has experienced pressure over his lyrics: Last year, he left Tommy Boy Records, some of whose albums are distribut-

ed by its parent Warner Bros., after the label refused to issue "Sleeping With The Enemy" in the wake of the controversy over Body Count's "Cop Killer." Paris' album contained the presidential assassination fantasy "Bush Killa," among other volatile tracks. The rapper ultimately started up Scarface and released the album himself, with distribution through INDI (Billboard, Dec. 5).

At Priority, Paris joins Ice-T, whose solo album "Home Invasion" was issued through the label after the rapper was dropped by Warner Bros. in the "Cop Killer" aftermath (Billboard, Feb. 13).

Turner says that after two months of talks, Paris was signed to Priority

as a solo artist. "I have a lot of respect for him as an artist," Turner says.

He adds that Paris, "as part of the family, called and asked for some advice on distribution. I said, 'Look, we'll do a distribution deal on [the Conscious Daughters] first.'" That conversation developed into what Turner describes as "a long-term, all-encompassing distribution deal for Scarface."

Other acts on the Scarface roster include Poohman and Drew Sal; the label also has released six volumes of the compilation series "Bass Creations."

Turner says that he will hire four or five people to staff his label's New

York office by first-quarter 1994; the office will have a full-strength staff of six to seven within a year. Three of the New York employees will be A&R personnel.

While the institution of PRD and the move into New York signals Priority's commitment to building its strength as an independent, a major-label association still could lie in the company's future.

Turner, who says he rejected an offer by EMI to purchase Priority earlier this year, acknowledges that he has been in discussions with PolyGram regarding a potential distribution arrangement.

CEMA provides manufacturing and shipping fulfillment for Priority.

TICKETMASTER TO SWAP CONCERT SEATS FOR FIREARMS

(Continued from page 10)

guns-for-tickets promotion national.

Finkenberg explains the origins of the promotion: "At a TicketMaster conference in August, Fred Rosen mentioned guns-for-tickets as one of the many ways to have community involvement. After I read an article in the Albuquerque Tribune about kids and guns, it scared me into doing something about it."

When people hand over their guns at TicketMaster's Albuquerque office, they immediately get a pair of tickets to the show of their choice. There are no police present. Finkenberg says the participants are only asked two questions—"Is it loaded?" and "What tickets do you want?" The guns are then handed over to the police, who check for stolen weapons. Finkenberg says four of the 85 pieces were stolen.

The Albuquerque Tribune and top 40/rhythm KKSS Sante Fe, N.M.,

have supported the project by promoting it in print and on the air.

Finkenberg says the two most-requested tickets are for upcoming Dr. Dre and Pearl Jam concerts. However, the first person handing in a gun asked for Peter, Paul & Mary tickets.

"Some of these people were probably sitting on the fence about getting rid of their gun," says Finkenberg. "This is a cool way for them to do it. The most interesting thing, though, is that not one elected official has contacted me about this yet."

BASS Tickets VP/GM Doug Levinson plans to hold the guns-for-tickets exchange in churches, with police present for security purposes. He says the police will then destroy the collected guns.

"We're tired of hearing about children having to walk through metal detectors to go to school," says Levinson. "There are so many kids car-

rying [guns] and getting shot and killed by guns; we wanted to do something about it, like New Mexico did."

Unlike the New Mexico program, in which people can trade in a gun for tickets at any time, Levinson plans to set up specific dates and times for the transactions.

Levinson says if the December transactions are successful, BASS will continue the promotion. Finkenberg says the program in New Mexico will continue indefinitely.

"This is a great program for us," Rosen adds. "We all have to start to do something about the amount of guns in young people's hands. It's totally out of control. Whatever the private business industry can do to get guns off of the streets is great."

Rosen says he hopes to talk to mayors in a number of cities about implementing the program.



They Write The Songs. Teddy Riley was named ASCAP's R&B songwriter of the year at the society's recent R&B music celebration in New York City. EMI Music Publishing was named top publisher. Pictured, from left, are ASCAP president Morton Gould, ASCAP managing director Gloria Messinger, EMI chairman/CEO Martin Bandier, Riley, and songwriter/producer Jimmy Jam.

Fans Get Taste Of Flavor Unit Latifah Label Showcases New Sounds

■ BY MICHAEL A. GONZALES

NEW YORK—Located in a renovated firehouse in Jersey City, N.J., rapper/label CEO Queen Latifah's Flavor Unit Records is ready to set the charts and airwaves ablaze with the talent on her newly formed imprint.

Flavor Unit's debut album, the compilation "Roll Wit Tha Flava" (distributed by Epic Records) places new-school neophytes (Bigga Sistas, Groove Garden, Rottin' Rascals) and new-school professionals (Naughty By Nature, Nikki D., D-Nice) on the same disc. "With the exception of soundtrack albums, this 'multi-artist' concept is rarely used," says Flavor Unit COO Sha-Kim Com-



Flavor Unit CEO Queen Latifah and COO Sha-Kim Compere.

pere. "This first album was difficult to put together, because some of the artists included are not signed to Flavor Unit. Latifah and Apache are signed to Tommy Boy, Nikki D. is signed to Def Jam, Heavy D. is signed to MCA—companies Flavor Unit is now in competition with."

Charm Warren-Celestine, president of Flavor Unit Records, describes "Roll Wit Tha Flava" as "a soundtrack in search of a movie." She says, "Latifah and Sha-Kim are on the cutting edge of hip-hop. They're always in the streets listening for the newest sounds."

The album's title track and first single, produced by former Boogie Down Production member D-Nice, is a bass-heavy street anthem featuring Treach (of

Naughty By Nature), Heavy D., Chip-Fu (from Fu-Schnickens), Freddie Foxx, and Dres (from BlackSheep). "I wanted Treach to start things off because I thought he would pull listeners into the record," says D-Nice. "And I wanted Dres at the end because he can get people hyped with that 'Choice Is Yours' style and just leave 'em begging for more. The rest of the record just fell in place from there."

The label began as a successful management company with clients such as BlackSheep, Naughty By Nature, and Apache, so Flavor Unit personnel are accustomed to working long hours developing artists. "With Naughty By Nature [for example], we helped them come up with their name, their image, and with picking tracks," says Sha-Kim. "At the time, there wasn't a record company involved. It was just the management company, and Latifah was very vocal about what she wanted. We presented record companies with marketing and promotion plans, so we figured if we could do that, we might as well form our own label. Why take it to someone else when you can do it yourself?"

Former director of black music
(Continued on page 18)

Comedy Album Due From 'Martin' Star R&B On 'Good Day Chicago'; Gang Starr In Studio

LIVE AND DIRECT FROM PHILLY: Martin Lawrence is doing a concert album, and the only question is, what took so long? Due at retail Sept. 21, "Talkin' Shit" features the star of Fox Television's extremely coarse, sometimes sweet, really funny "Martin." The comedy album, most of which was recorded June 26-27 at the Funny Bone in Philadelphia, could be destined for astronomical sales, and according to Karen Mason, director of marketing for EastWest Records, there are plans to launch a "major" campaign to support it.

ON THE AIR: Rod McCullom, booking producer for Fox TV's "Good Day Chicago," asks that you call him at TV station WFLD in the Windy City. According to McCullom, the show, which was to premiere June 28, is "just like 'Good Day New York,' only better." On the show's schedule for the coming weeks are Naughty By Nature, George Benson, R Kelly, L.L. Cool J, and Young MC. The focus is on live guests, but McCullom will do taped interviews as well. Velma Cato is the executive in charge of production for the show. It sounds like a great outlet . . . Friends and family of Edward L. "Rev" Batts, former guitarist for Patti LaBelle, have established a memorial scholarship fund in his name at Andrew Jackson High School. Contributions should be sent to Leslie Embriano, principal, 207 116th Ave., Cambria Heights, N.Y. 11411 . . . I may be on the late freight, but someone told me Boyz II Men just finished a Christmas album. I say just don't mess with "Rudolph The Red-Nosed Reindeer." The Temp-tations did it the only way it needs to be done long ago.

JAZZ MO' TAZZ: I was down at New York's D&D recording studio a couple of weeks ago, listening in on Guru and DJ Premiere working on the next Gang Starr album, due from Chrysalis/ERG in October. That Guru's 3-year-old son was walking around playing a bright yellow Fisher-Price saxophone was funny and appropriate. With Guru's beautiful "Jazzmatazz" up somewhere around 250,000 units and Premiere sculpting tracks for everybody from Chi Ali to the upcoming KRS-One project (that album is truly great—Kid Capri worked on it, too; but will it ever come out? I hear it's been way delayed), the duo is riding a wave of creativity.

At the studio, I listened to three radio commercials Guru produced for Miller Genuine Draft that I'm still wondering about. I don't know what to think. I don't know whether to nod my head to the beat, buy my husband a beer, or be mad at my favorite East Coast hip-hoppers—and I guess that's the point of the ad. Besides that, though, there are already plans for another "Jazzmatazz" album. Ronnie Laws and George Benson are names I've heard banded about.

While I was at D&D, I met a swell guy named Jeru The Damager. He was featured, to much street acclaim, on Gang Starr's "I'm The Man." Everybody down at the studio was talking about his demo "Come Clean," which Premiere helped put together. It's circulating on underground tapes around the city, making big noise. Labels are on him like white on rice.

SO YOU KNOW: The divine Miss Ursula (as I call her behind her back) has started her own public-relations firm after handling a whole lot of business for the now-defunct Set To Run. A former VP at STR, Ursula

Smith combines enthusiasm, imagination, and unerring efficiency—she knows how to make things happen. Joined by Davina Chessid, Charlene English, and Aimee Morris, the new company, Inner Circle Communications, is already in place and in action. Clients include Robin S, Prime Minister Pete Nice & Daddy Rich, Intro, Public Enemy, and Ziggy Marley.

Still on the publicity tip, the very together Michelle Murray has left Jive after two years there as coordinator of publicity. She's now coordinator of publicity for Mercury, where her duties will include assisting Wayne Edwards, Mercury's director of publicity, black music, as well as pulling together many other publicity projects.

MY MISTAKES: Bow-Legged Lou phoned with a nice welcome and then sent a note and a package informing me, in the sweetest way, that Full Force covered the Time's "Girl." Also, Robyn Crawford is the manager of Angie & Debbie (Winans) and the founder of Angelway Artists Inc. Whitney Houston and Crawford are in business together with Angelway, and I mentioned that Houston was managing the duo. Crawford, though, is running things.

**The
Rhythm
and the
Blues**™



by Danyel Smith

'Precious' Time: Silas Gives Chanté Debut Extra Effort

■ BY DAVID NATHAN

LOS ANGELES—Almost a full year after the release of the debut album by Chanté Moore, Silas Records and MCA Records are continuing to work diligently to expand public awareness of the singer/songwriter.

Moore's "Precious" set (containing seven of 11 tunes co-penned by the artist) continues to stand its ground after nine months on the Top R&B Albums chart and close to six months on The Billboard 200. The marketing of the album can be seen as a case study in long-term commitment.

A monthlong tour of major cities by Moore and Capitol's Portrait kicked off June 1. Consistent sold-out dates have helped to generate significant sales on Moore's album, which MCA claims is at the 400,000-sales mark. Moore's first single, "Love's Taken Over," remains top five on Billboard's R&B Radio Recurrent Monitor four months after falling off the Hot R&B Singles chart, where it also reached the top five. "It's Alright," a second top five single, also has logged five months on Billboard's R&B Singles



MOORE

chart. Key television dates, including a 30-minute BET special (the first of its kind for the channel), two appearances on "The Tonight Show," inclusion in a tribute to Tina Turner on "The Essence Awards," and performances on "The Arsenio Hall Show," "Soul Train," and "The Soul Train Music Awards" all have contributed to Moore's visibility during the past six months.

According to Louil Silas Jr., president/CEO of Silas Records (a joint venture with MCA Records launched with Moore as its first artist last September), the artist development process began when he signed the San Francisco native in February 1991. After hearing demos presented to him by MCA A&R director Madeleine Randolph, Silas (then executive VP of A&R, black music, at MCA) set up a meeting with Moore and manager Fred Moultrie.

"Chanté had everything: the musical talent, the personality, charisma, and beauty. I knew right away that she was a long-term career artist," recalls Silas. "I'm a great fan of Berry Gordy Jr., and I studied what he did with Motown, the whole grooming process that helped create real entertainers."

When MCA chairman Al Teller told Silas to "let him know when he was ready to have his own label," Silas says he knew
(Continued on page 19)

HOT R&B SINGLES

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

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like WEAK, KNOCKIN' DA BOOTS, THAT'S THE WAY LOVE GOES, WHOOMP! (THERE IT IS), LATELY, ABC-123, SHOW ME LOVE, SOMETHING'S GOIN' ON, WHOOT, THERE IT IS, DRE DAY, LOVE NO LIMIT, CRY NO MORE, IF I HAD NO LOOT, THE FLOOR, SLAM, LITTLE MIRACLES (HAPPEN EVERY DAY), EVERY LITTLE THING U DO, ONE WOMAN, SEEMS YOU'RE MUCH TOO BUSY, GIRL U FOR ME, DAZZEY DUKS, I'M SO INTO YOU, FREAK ME, BACK SEAT OF MY JEEP/PINK COOKIES IN A PLASTIC BAG, DON'T WALK AWAY, THAT'S THE WAY LOVE IS, ANOTHER SAD LOVE SONG, PASSIN' ME BY, UNCONDITIONAL LOVE (FROM 'MENACE II SOCIETY'), GET IT UP (FROM 'POETIC JUSTICE'), LET ME BE THE ONE, NUTHIN' BUT A 'G' THANG, ONE LAST CRY, I AIN'T THE ONE, SO ALONE, UM UM GOOD, IT WAS A GOOD DAY, IF I COULD, COMFORTER, I GET AROUND, IN THE MIDDLE, DEEPER, BY THE TIME THIS NIGHT IS OVER, SO GOOD, I HAVE NOTHING (FROM 'THE BODYGUARD'), BABY I'M YOURS, GIVE HIM A LOVE HE CAN FEEL, DAY BY DAY, SAY IT ISN'T OVER.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like DEDICATED, I DON'T WANNA FIGHT, DO DA WHAT, SIX FEET DEEP, WAITING IN VAIN, WHO IS IT, BABY BE MINE (FROM 'CB4'), GIMME, BAD BOYS (THEME FROM 'COPS'), I WANT TO KNOW YOUR NAME, IT'S ON, I WANNA HOLD ON TO YOU, LET'S GO THROUGH THE MOTIONS (FROM 'WHO'S THE MAN?'), RUN TO YOU (FROM 'THE BODYGUARD'), FEEL NO PAIN, THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREW, KISS OF LIFE, FALLIN DOWN, WORK IT OUT, WHAT'S UP DOC? (CAN WE ROCK), I LIKE IT, RUFFNECK, CHIEF ROCKA, COME OVER, BABY, GOTTA KNOW (YOUR NAME), GOOD OL' DAYS, DOWN WITH THE KING, I CAN'T STAND THE PAIN, GIRL, I'VE BEEN HURT, TRULY SOMETHING SPECIAL, TYPICAL REASONS (SWING MY WAY), ABOVE THE RIM, HUMPS FOR THE BLVD., LOOKING THROUGH PATIENT EYES, TAKE A LOOK, IN MY NATURE, ALL I EVER ASK, TONIGHT'S DA NIGHT, FUNKY CHILD, DAYDREAMING, HONEY DIP, EVERYTHING'S SO DIFFERENT WITHOUT YOU, I WANNA BE YOUR MAN, TEDDY BEAR, WHAT'S THE FLAVOR?, WHERE MY LIPS HAVE BEEN, TRUTHFUL, STREIT UP MENACE (FROM 'MENACE II SOCIETY'), MY CUTIE, WHERE I'M FROM, HOW U GET A RECORD DEAL.

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



**TERRI ROSSI'S
RHYTHM
SECTION**

HIP HIP HOORAY AND CONGRATULATIONS TO Skip Miller, senior VP, black music division, **Roland Edison**, VP of promotion, and the entire RCA staff for this week's No. 1 Hot R&B Single, "Weak," by SWV. Special kudos to **Kenny Ortiz**, VP of A&R, whose musical vision produced RCA's first gold and now platinum album in quite some time.

AT THE TOP: The ascendance of "Weak" signals a major shakeup at the top of the chart, as the unbulleted singles are weakening. All of the bulletted singles increase 11%-16% in total points except for two. The two bass records, "Whoomp! (There It Is)" by **Tag Team** (Life) and "Whoot, There It Is" by **95 South** (WRAP) increase in points 28% and 35%, respectively. "Whoot" gained nearly 31% in sales points and moves up 6-4 on the Singles Sales chart. "Whoomp!" gains 9% and holds at No. 1 on that chart. "Dre Day" by **Dr. Dre** (Death Row) remains in the top 10, but moves back in rank despite a 10% increase in overall points. **George Clinton's** "Atomic Dog" lays the foundation for another radio friendly single. "Dre Day" moves up 22-17 on the R&B Radio Monitor chart and ranks top 10 in airplay at seven stations, including three top-five reports: **KMJQ** Houston, **XHRM** San Diego, and **WOWI** Norfolk, Va. The most remarkable aspect of the new chart system is that a record may move back on the chart one week as airplay or sales slips, but rebound naturally as either actual sales or airplay increases during the following week.

MORE BASS IN THE PLACE: It's hard to believe New York City finally has given in to the Miami bass sound. This week, **WBL5-FM** began playing hip-hop in full rotation, including the **Tag Team** single and "Dazzey Duk" by **Duice** (TMR), which is in its 32nd week on the chart. It's hard to imagine three stations in New York pumping hip-hop. In addition to **WBL5-FM**, **WRKS** and **WHQT** (Hot 97), a Hot 100 rhythm/crossover station, is playing both singles.

ACT LIKE YOU KNOW: This week's Hot Shot Debut on the Hot R&B Singles chart is "Get It Up" by **TLC** (Epic), from the soundtrack for "Poetic Justice" (Epic Soundtrax). The original version was written by **Prince** and was the first chart single for the **Time** (Warner Bros.) in 1981; it peaked at No. 6. **TLC's** version is getting strong airplay, including top 15 airplay at **WBL5-FM** in New York.

THE PUBLIC HAS SPOKEN: "Pink Cookies In A Plastic Bag Getting Crushed By Buildings" by **L.L. Cool J** went out to radio backed with "Back Seat Of My Jeep" (Def Jam). This week, "Back Seat" has more airplay points than "Pink Cookies" and therefore the titles are reversed on the chart. The single advances 34-24.

IT'S ALL ABOUT THE BUNS: Little did **Catherine Bach**, the original Daisy Duke on the "Dukes Of Hazzard," guess that so many years later her character would be the focal point of a phenomenon. Bach, whose TV show aired in the early '80s, appears in a cameo in the video for "Dazzey Duks" and will conduct an interview with **Duice** on "Entertainment Tonight." Also, **Duice** is scheduled to appear on "Inside Edition" and "Good Morning, America" in the near future. But get this: **Bloomingdales** in New York held a fashion show featuring the shortest hot pants ever. And even country dance fans are in on this one: There is now a popular line dance called—you got it—"The Dazzey Duks."

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	15	3	40 BELOW TROOPER JUNGLE BROTHERS (WARNER BROS.)
2	12	2	HEY THERE PRETTY LADY LO-KEY? (PERSPECTIVE/A&M)
3	19	2	24/7 (GOOD LOVIN') BIG BUB (EASTWEST)
4	7	6	DROP DOWN E-LA-TE' (JAMMSVILLE/WARLOCK)
5	10	5	U DON'T HEAR ME THO' RODNEY O & JOE COOLEY (PSYCHOTIC)
6	—	1	GOTTA GET MINE MC BREED (WRAP/CHIBAN)
7	14	2	BODY SLAM RICHIE STEPHENS (MOTOWN)
8	16	4	BUMPIN' (ADAPTATION OF...) PAPERBOY (NEXT PLATEAU/FFRR/PLG)
9	9	3	COLORS OF LOVE LISA FISCHER (ELEKTRA)
10	17	2	SWEET, STICKY THING ALEX BUGNON (EPIC)
11	18	7	PLEASE TELL ME TONIGHT MOTIF (PAYDAY/LONDON/PLG)
12	25	4	AFFAIR MAHOGANY BLUE (MCA)
13	24	2	IN A WORD OR 2 MONIE LOVE (WARNER BROS.)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	3	LET ME TURN YOU ON BIZ MARKIE (COLD CHILLIN'/WB)
15	21	2	MISS YOU SO MUCH RUDE BOYS (ATLANTIC)
16	—	1	PROTECT YA NECK WU-TANG CLAN (LOUD/RCA)
17	22	7	THE POSSE (SHOOT 'EM UP) INTELLIGENT HOODLUM (A&M)
18	—	1	EYE TO EYE GARY TAYLOR (MORNING CREW)
19	20	5	INNOCENT GIRL FOUR SURE (RUFFHOUSE/COLUMBIA)
20	—	1	DO YOU LOVE ME LIKE YOU SAY? TERENCE TRENT D'ARBY (COLUMBIA)
21	—	4	ARE YOU READY HERE & NOW (THIRD STONE/ATLANTIC)
22	—	1	LICK U UP H-TOWN (LUKE)
23	23	3	VAN FULL OF PAKISTANS Y'ALL SO STUPID (ROWDY/ARISTA)
24	—	2	BANGIN ON WAX BLOODS & CRIPS (DANGEROUS/QUALITY)
25	—	1	DON'T LET IT GO TO YOUR HEAD CHANTAY SAVAGE (I.D./RCA/BIG)

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

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"I Wanna Hold On To You"*



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**TERRI ROSSI'S
RHYTHM
SECTION**

DITTO: A new record has been established for the top of the Hot R&B Singles chart. The same three singles have held positions in the same order for four consecutive weeks. The difference in points between the three records is minuscule. "Weak" by SWV (RCA) returns to the top of the R&B Radio Monitor chart, and "Knockin' Da Boots" by H-Town (Luke) increases in airplay and regains its bullet on that chart. "Whoop! (There It Is)" by **Tag Team** (Life) makes strong increases across the board and is bulleted at No. 4 for the third week.

YOU CAN'T SEE WHAT I CAN SEE: "ABC-123" by Levert (Atlantic) gets pushed out of the top five on the Hot R&B Singles chart, despite monitored and small-market radio increases. It ranks first in airplay at WLWZ Greenville, S.C., WBLX-FM Mobile, Ala., KJMS Memphis, and KJMM Shreveport, La. It is top five in airplay at 11 stations. "Dre Day" by **Dr. Dre** (Death Row) makes similar radio gains, but it gets jumped by "Show Me Love" by Robin S. (Big Beat).

SINGLES SELL SWELL, and this week 11 enter the R&B Singles Sales chart. The top six debuts are rap records and of the total, eight of the new entries are rap. Two of the debuts are from Jive's "Menace II Society" soundtrack: "Unconditional Love" by **Hi-Five** at No. 72, and "Streit Up Menace" by **M.C. Eiht** at No. 62. (It's definitely not a "g" thang.)

IF YOU ONLY BELIEVE: "One Last Cry" by **Brian McKnight** (Mercury) is the single that will move McKnight farther along in his career. This week, it earns the Power Pick/Airplay award as its airplay increases 98%. Airplay, combined with strong sales increases (it enters the Singles Sales chart at No. 58), pushes the song up 61-44. It is No. 1 in airplay rank at WEDR Miami, and it has top 10 airplay at three other stations: WBLX-FM, WDKX Rochester, N.Y., and WDAS Philadelphia. McKnight's album was released last June and was preceded by his first single, "The Way Love Goes." It peaked at No. 11 in August, and "Goodbye My Love" just made it to the top half of the singles chart. McKnight's big break came from his duet with **Vanessa Williams**, "Love Is," from the soundtrack for the popular television show "Beverly Hills, 90210." McKnight's self-titled album, which has been on the chart for 49 weeks, moves up to No. 45 after making strong moves during the past few weeks.

'WES BOUND' REBOUNDS: "Waiting In Vain" by **Lee Ritenour** featuring **Maxi Priest** (GRP) moves up a notch on the Hot R&B Singles chart, but the real impact of increased rotation at radio shows up in increases on the Top R&B Albums chart. "Wes Bound," which is chock full of **Wes Montgomery's** most familiar songs, advances 83-65. "Waiting" moves up in airplay but is still below the top 75 titles displayed on the R&B Monitor chart.

FYI: A third two-sided single charts this week. "I Get Around" by **2 Pac** (Interscope), from a three-song maxi cassette, is the radio favorite. "Keep Ya Head Up" was the original A side, and both songs are listed on the chart, at No. 57... "Booty Swang" by **Little Ko-Chees & the X-Club** (CJ) started out in Jacksonville, Fla., and debuted last week mainly from sales in the Southeast. It stumbles this week and falls on the chart, but look for this one to bounce back.

BUBBLING UNDER HOT R&B SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
2	3	4	IN MY NATURE	NUTTIN' NYCE (POCKETOWN)
3	1	6	TONIGHT'S DA NIGHT	REDMAN (RAL/CHAOS/COLUMBIA)
4	—	1	TAKE A LOOK	NATALIE COLE (ELEKTRA)
5	8	2	WHAT'S THE FLAVOR?	YOUNG M.C. (CAPITOL)
6	—	1	EVERYTHING'S SO DIFFERENT...	BILLY OCEAN (JIVE)
7	7	5	DROP DOWN	E-LA-TE (JAMMSVILLE/WARLOCK)
8	25	2	STREIT UP MENACE	MC EIHT (JIVE)
9	12	2	COLORS OF LOVE	LISA FISCHER (ELEKTRA)
10	2	4	U DON'T HEAR ME THO'	RODNEY O & JOE COOLEY (PSYCHOTIC)
11	—	1	GET IT UP	TLC (EPIC SOUNDTRAX/EPIC)
12	—	1	HEY THERE PRETTY LADY	LO-KEY? (PERSPECTIVE/A&M)
13	—	1	WHAT'S UP DOC? (CAN WE ROCK?)	FU-SCHNICKENS/SHAQUILLE O'NEAL (JIVE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	BODY SLAM	RICHIE STEPHENS (MOTOWN)
15	22	2	40 BELOW TROOPER	JUNGLE BROTHERS (WARNER BROS.)
16	5	3	BUMPIN'	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
17	—	1	SWEET, STICKY THING	ALEX BUGNON (EPIC)
18	19	6	PLEASE TELL ME TONIGHT	MOTIF (PAYDAY/LONDON/PLG)
19	—	1	24/7 (GOOD LOVIN')	BIG BUB (EASTWEST)
20	15	4	INNOCENT GIRL	FOUR SURE (RUFFHOUSE/COLUMBIA)
21	—	1	MISS YOU SO MUCH	RUDE BOYS (ATLANTIC)
22	4	6	THE POSSE (SHOOT 'EM UP)	INTELLIGENT HOODLUM (A&M)
23	—	2	VAN FULL OF PAKISTANS	'ALL SO STUPID (ROWDY/ARISTA)
24	—	1	IN A WORD OR 2	MONIE LOVE (WARNER BROS.)
25	—	3	AFFAIR	MAHOGANY BLUE (MCA)

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

MC Lyte: Getting Down To Business

First Priority Release Takes Rapper Back To Basics

■ BY DANYEL SMITH

NEW YORK—MC Lyte has something in common with Yo Yo and Queen Latifah. Beyond the fact that they are women at the forefront of the male-dominated hip-hop world, all appear to be in recovery from having "softened" on their last albums. Latifah's "Nature Of A Sista," Yo Yo's "Black Pearl," and Lyte's "Act Like You Know" were attempts at a more rhythmic, less "hard" sound. And in '93, Lyte is ready for a return to the cold, hard beats of the old school, as are her peers.

Talking on the phone from her New Jersey home, Lyte chats about her new First Priority/Atlantic release, "Ain't No Other," and waxes nostalgic about the hip-hop scene. "Back to the basics, that's what's happening to rap music now. It's like a flashback to the early '80s, back to the days of Run-D.M.C., Salt-N-Pepa, and the people that I listened to when I was growing up."

After critical successes with "Lyte As A Rock," "Eyes On This," and "Act Like You Know," Atlantic is ready for Lyte to take the next leap—into the gold-certified range. Richard Nash, Atlantic's senior VP of black music, is upbeat about Lyte's upcoming release. "It's been difficult for female rappers to reach that gold level," he admits, "but we're committed to getting MC Lyte to that level this time. We're taking her marketing straight back to the streets. We've got an extensive street poster campaign [and] we're getting product out early to key buzz people in the industry, as well as to all the college mix-show DJs."

According to Nash, Atlantic has purchased ads in hip-hop/black music fanzines such as Right On!, Word Up!, and The Source. "We're hitting the focus consumer first rather than going immediately for the broader market." He says there is a national promotional campaign with "appropriate" product tie-ins in the works. A fall school tour is planned. Lyte will visit all the major branch divisions throughout WEA, hitting local video outlets along the way. There possibly will be an MC Lyte contest on MTV. "She is a super rap artist, and she put forth an outstanding record on this project; we're ready to make it all happen, to take it all the way."

With an intro by Boogie Down Productions, Lyte's album starts off strong. It pumps along mightily, weaving bass and bold lyrics into a slamming, well-constructed collection of songs. "I worked with some young, hungry, bad-ass rappers. Being around them gave me whole different feel," says Lyte of the producers and writers on her album. "Always and most definitely there was Audio II. But I got this new kid, Backspin. He's worked with Leaders Of The New School. I used K-Cut and Sir Scratch. There is this guy named Funk from Washington, D.C. They were all cool to work with."



MC LYTE

Lyte has been ready for a change for a while. She says her last album did not get the response it deserved. "My attitude is different. In the past, I've tried to give messages on my albums: 'use a condom' or 'no drugs' or AIDS education. But by the time I started this album, I felt a little betrayed. I like listening to rap that gives a message, but evidently core hip-hop fans don't want

to hear that. They want to party, so I gave them fat beats and fat lyrics about me."

The recently released single, "Ruffneck," makes its point with production and crisp, tough-girl style. A second single has yet to be determined, but other tracks, like "Brooklyn" and "Lil' Paul," are strong cuts as well. "I Go On" is Lyte's favorite jam on the album. "It's a 'jeep-listening' track. The production is laidback."

For the past year, Lyte has been working with her newly formed Duke Da Moon management and production company toward her goal of a Duke Da Moon label. Lin Que, Lyte's first act, is out on Ruffhouse/Columbia. Her next act, Born In Hell, soon will be out on Select.

Says Lyte of her new album and her new attitude, "On the last album, everybody said 'Lyte is in love,' but this time they'll see that business is more on my mind."

ARTIST DEVELOPMENTS

CLAIMING A COUP

The Coup's logo is a silhouette of an African-American woman with a rifle slung over her shoulder. Her head wrapped, she is serenely breastfeeding an infant. Featured prominently on T-shirts, single covers, stickers, and press releases, the image is visceral and eye-catching. The maternal crossed with the politically radical—not exactly the pimpy gangsta-ism most associated with Spice-1, Too Short, and other rappers from the Coup's hometown of Oakland, Calif.

According to the leader of the group, a guy named Boots who sports a casual afro, the Coup is distinct from its local counterparts in other ways, as well. "Our sound is very different," says Boots. "It still has that West Coast bump to it, the bass lines, the 808 [drum machines]. But we take everything back to the basics: violins, harmonicas, flutes, horns. We don't use the keyboard to make instrument sounds, we use the actual instruments."



COUP

The Coup's first single, "Not Yet Free," from its debut album, "Kill My Landlord," has been getting "terrific support" from BET, according to Stu Fine, president of Wild Pitch Records. He adds, "There is an intense marketing plan about to be put into effect. Our mission is to try and get people to hear the Coup so they'll understand just how unique they are. Boots really leaves an impression on people when he meets them face-to-face, so the plan is to put him in as many people's faces as

(Continued on page 33)



Mark And Mark. Executives from MCA Music Publishing present Mark C. Rooney and Mark Morales with a plaque to celebrate their work with Mary J. Blige, Father M.C., Christopher Williams, and Trey Lorenz. Shown, from left, are James Jackson, director of creative services/R&B, MCA Music; Ken Meiselas, attorney; Rooney; John Alexander, senior VP, creative, MCA Music; Morales; and John McKellen, president, MCA Music.

Chart listing 1-50 songs with columns for THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, and LABEL & NUMBER/DISTRIBUTING LABEL.

Chart listing 51-100 songs with columns for THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, and LABEL & NUMBER/DISTRIBUTING LABEL.

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



AN EVENING WITH

MICHAEL BOLTON

June, 1993



TO BENEFIT THE
UNITED NEGRO
COLLEGE FUND

HONORARY CHAIRS
WILLIAM H. GRAY, III
THOMAS D. MOTTOLA

CO-CHAIRS
DAVID R. GLEW
DON IENNER

VICE-CHAIRS
KUNITAKE ANDO
CLARENCE AVANT
JACKIE AVANT
JOHN BRIESCH
ABBOTT BROWN
MARK CANTON
MARVIN COHN
JONATHAN DOLGEN
LAUREN SHULER DONNER
RICHARD DONNER
JACK GREENBERG
PETER GUBER
MEL HARRIS
MEL ILBERMAN
CINDY LANDON
ALAN J. LEVINE
MIKE MEDAVOY
PAUL M. SCHAEFFER
JENNIFER TELLER
AL TELLER
ROY WUNSCH

Dear Friends:

What could be better than Michael Bolton in Concert? Michael Bolton doing a benefit concert for the United Negro College Fund.

On Saturday, June 26, Michael Bolton will perform at the Dorothy Chandler Pavilion to raise money for the UNCF's "Ladders of Hope". This outstanding grant program is a major effort to help rebuild Los Angeles. However, unlike many scholarship programs which require recipients to excel academically, this fund will target teenagers who may not have the best grades but show potential for succeeding in college.

The answer to many of society's ills is education. We must help those students who want to better themselves with the opportunity to do so. The future of our country -- and the world -- rests with our children.

We are appealing to all of our friends in the entertainment industry to help make this benefit concert a financial success. We ask that you support this event by purchasing tickets or, if you are unable to attend, by making a contribution. There is so much at stake.

For ticket prices and reservations, please contact our event coordinators, Levy, Pazanti & Associates, at 213/386-8014.

On behalf of those who will benefit from your participation, thank you in advance for your kind consideration of our request.

Thomas D. Mottola

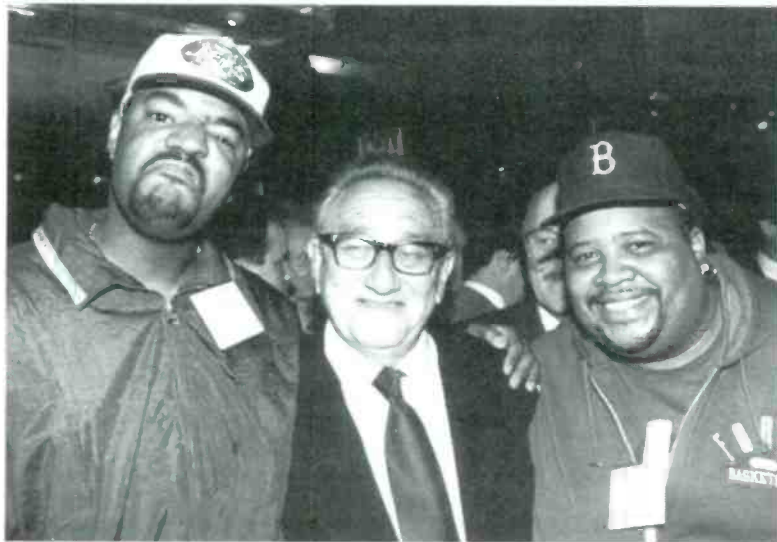
Sincerely,

William H. Gray, III

Table with 5 columns: Rank, This Week, Last Week, Weeks Ago, Weeks On Chart, Title, Artist, Label & Number/Distributing Label. Includes top hits like 'Knockin' Da Boots' and 'That's The Way Love Goes'.

Table with 5 columns: Rank, This Week, Last Week, Weeks Ago, Weeks On Chart, Title, Artist, Label & Number/Distributing Label. Includes songs like 'Good Ol' Days', 'Love Is A Losing Game', and 'I Ain't The One'.

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



Hip-Hop Diplomacy. Rap artists Ed Lover, left, and Doctor Dre, right, hosts of "Yo! MTV Raps," compare notes with Henry Kissinger at a reception at New York's Russian Tea Room announcing the White Nights International Cultural Festival of St. Petersburg, to be held June 17-21 in Russia. The festival will feature concerts (including a performance by Lover and Doctor Dre), theater, ballet, fashion shows, a memorabilia auction, and gala dinners with Russia's political and business leaders.

Paris Clears Career Confusion Collaboration Clicks On Island Release

BY LARRY FLICK

NEW YORK—It's funny how a baby can change your perspective. For Island/PLG chanteuse Mica Paris, the birth of her daughter, Monet, has completely changed the way she approaches her career.

Besides pushing back the recording of her third album, "Whisper A Prayer," by two years, her pregnancy provided some of the creative focus needed to formulate what appears to be her long-desired commercial breakthrough. "I Wanna Hold On To You," the set's first single, is quickly picking up urban radio adds, and is starting to move up Billboard's Hot R&B Singles chart.

"I think if you listened to my last album ['Contribution'], you will de-

fect a little confusion, which was how I felt about my life and career, actually," she says. "There was so much mayhem; so much tugging and pulling. But there was something in the experience of having my daughter, and in being free to take the time to truly consider where my life was heading. It was so positive. It gave me the clarity to decide on the kind of album I wanted to make."

Enter pop/urban hit machine Narada Michael Walden, who produced several cuts and penned a couple of songs with Paris, including the first single. "It was important that this album had some of the hard, soulful grit of my other records, but it also needed a clean quality that's accessible to a lot of people. Narada has the vision to make that happen."

Although diehard fans of the more dense, jazz/dance tone of Paris' past efforts may view the connection between her and Walden as commercially calculated, the singer asserts that it was their instant spiritual bond that made the collaboration work. "First of all, there is nothing

wrong with wanting to share your voice with the world. If I didn't want successful records, I would just sing in the shower. But beyond that, Narada and I found a common ground to vibe on. He's taught me so much about the craft of making music."

Also contributing tracks to "Whisper A Prayer" are Terry Brittan, Rod Temperton, and Jon Lind. As a result, the material ranges from radio-ready jams like "I Never Felt Like This Before" to jazz-spiced ballads like "Love Keeps Coming Back."

Paris is in the middle of an extensive personal appearance tour of U.S. radio, retail, and video outlets. BET and The Box already have added the clip supporting "I Wanna Hold On To You," which was directed by Mathew Rolston. A late-summer concert tour is under consideration—particularly in light of the rave reviews she has garnered following performances at assorted special events.

"It's a jolt being on the road again after so long," Paris says. "It's an especially hard life for a solo artist. With a band, you have each other to lean on. I'm totally on my own. I guess, in the end, it strengthens your character, and teaches you to be self-sufficient."



PARIS

Pushing Artists To The (Cutting) Edge Mainstream R&B Stuck In A Rut Of Romance

This week's column was written by David Nathan, a Los Angeles-based contributor to Billboard.

TALKIN' LOUD & SAYIN' SOMETHIN': In my many conversations with Billboard's former R&B editor, Janine McAdams (now with Arista Records), I would often bemoan the absence of cutting-edge music from the upper echelon of mainstream R&B artists. Alas, the situation remains unchanged for most mainstream artists. But now there is a new generation of R&B acts attempting to be innovative and to deal with the realities of life in the '90s.

After more than a few years as a music journalist, I've had the privilege of experiencing firsthand the impact of more than a few legendary creators through thought-provoking lyricism, so forgive me if I wax a little nostalgic.

In particular, the '70s gave rise to some of the most meaningful music ever produced in R&B. It's hard to forget the importance of artists like James Brown, Marvin Gaye, Stevie Wonder, Curtis Mayfield, Maurice White, George Clinton, Sly Stone, and the Isleys, and their willingness on an individual basis to challenge the status quo.

While there were female artists (such as Aretha Franklin) justifiably considered R&B icons in the '70s, Millie Jackson stands out as the one woman who didn't toe the "party line" regarding her music. While social conditions and philosophical insight weren't necessarily atop her agenda, she certainly brought a new perspective to male/female relationships.

As producers and writers, Kenneth Gamble and Leon Huff addressed social and spiritual issues through their work with the O'Jays, Harold Melvin & the Blue Notes, and other acts at Philly International. And although considered less mainstream, artists like Gil Scott-Heron, Donny Hathaway, Leroy Hutson, and Mtume (through a trio of much-underrated albums for Epic) made their mark by dealing with a variety of topics.

In the '80s, Michael Jackson and Prince were virtually alone in continuing the tradition of lyrical diver-

sity in black music. And, while the established leaders of mainstream R&B steadfastly have refused to deal with anything other than love, sex, and relationships as subject matter since the '80s began, rap and hip-hop have emerged as vehicles of expression for everyday people's concerns.

While R&B's established upper crust (encouraged by A&R executives and producers equally afraid to step outside the comfort zone) still churns out love songs by the bucketload and radio insists on playing them, the illusion persists that the buying public is only interested in escapism. Forgive the cynicism but what, one might ask, has (romantic) love got to do with the social crises that beset the nation and the world? At least we could count on some of the aforementioned artists to provoke thought, inspire, give hope, and uplift us in what Donny Hathaway once so eloquently called "Tryin' Times."

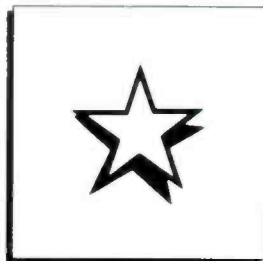
And, while every R&B artist is not duty bound to deal with issues outside the illusory, idealistic, and unrealistic approach taken to relationships in most mainstream R&B, how about something with an edge from some of R&B's long-established leaders?

PUSHING THE CREATIVE ENVELOPE: Since we can't (yet) count on a cutting-edge musical approach by most of R&B's kings and queens, it's left to newer acts, seemingly with less fear, to stretch the boundaries. Among those to be applauded for doing just that: Caron Wheeler, with her second EMI album (released in January), mentioned a couple of weeks ago and worthy of another plug; Tony! Toni! Toné!, confirming their status as a cutting-edge band with the "Sons Of Soul" set; and P.M. Dawn, drawing from a variety of sources for samples for the "Bliss" album (including Joni Mitchell and Roy Ayers) and refusing to be pigeonholed despite little response at R&B radio.

More notables: New MoJazz signee Foley, a former Miles Davis sideman, integrates jazz, serious funk, and hip-hop on his "7 Years Ago..." album, unafraid to deal with issues like AIDS (via "If It's Positive"). And

(Continued on page 25)

**The
Rhythm
and the
Blues**



ARTIST DEVELOPMENTS

SHOCKING CULTURE

With its colorful and groovy blending of jazz, funk, dancehall reggae, rock, and soul, and its distinctly oddball sense of humor and trippy, subliminal lyrics, new San Francisco-area duo Papa's Culture will be a challenge for Elektra Records to market. Danny Kahn, Elektra's senior director of product development, admits this, but says that because "the barriers of genres are being broken down every minute," Papa Blake and Harley White—the two Univ. of Southern California graduates who comprise the act—stand a good chance of being "discovered and understood" by radio programmers and fans alike.

"Their music is fresh, and listening to it is a real discovery," Kahn says. "Red Hot Chili Peppers and Pearl Jam once had the same problem of breaking barriers, too." No doubt Papa's Culture would love to join that elite company.

"The biggest misconception about us is that people ain't gonna get our music," says guitarist and lyricist Blake, who has been a singer and dancehall reggae toaster since he was 14. "But we have a cross-section of people on all levels who like it."

Perhaps that's why the first single, "Swim"—a bright, mellow jazz-funk-reggae number in which Blake portrays a fish subtly lobbying for cleaner waters—was shipped to a



PAPA'S CULTURE: Harley White, Papa Blake.

cross-section of formats, including college/alternative, urban, and adult contemporary stations. "We've sent a five-track sampler which includes 'Swim' to formats where people usually have open ears," Kahn says. "The response has been pretty good. Programmers are usually pressured into finding a song which fits their station's format. This album is so diverse, though, that each song can fit into a particular format."

Kahn isn't kidding. Take "Toes," for example, a cool Miles Davis-esque jazz cut about a foot fetish. Or "(Who Is) Mack Daddy Love," a breezy, funky, satirical caricature of a sleazy lounge lizard with a gangster lean. Or "Muffin Man," a Beatlesque

(Continued on page 25)

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST. Includes entries like 'RIGHT HERE (HUMAN NATURE)/DOWNTOWN' by SWV and 'I GOT YOU' by Johnny Gill.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST. Includes entries like 'I GOT YOU' by Johnny Gill, 'RUN TO YOU (FROM "THE BODYGUARD")' by Whitney Houston, and 'COMING HOME TO LOVE' by Kashif.

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Luke

COWARDS IN COMPTON

The Diss of the year



CAT# GR 466
AVAILABLE ON MAXI CASSINGLE, CASSINGLE AND 12"
FROM THE ALBUM "LUKE IN THE NUDE" - CAT# XR 200

*At Luke Records, this summer
doesn't cool off it gets hotter and hotter.*

Billboard **HOT R&B SINGLES**

FOR WEEK ENDING AUGUST 28, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	2	6	★★★ No. 1 ★★★ RIGHT HERE (HUMAN NATURE/DOWNTOWN) B.A.MORGAN,G.PARKER (B.A.MORGAN,J.BETTIS,S.PORCARO,G.PARKER,G.GOMEZ,K.ORTIZ) 1 week at No. 1	◆ SWV RCA 62614
2	3	7	11	ANOTHER SAD LOVE SONG L.A.REID,BABYFACE,D.SIMMONS (BABYFACE,D.SIMMONS)	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4047 ARISTA
3	1	1	13	LATELY D SWING (S WONDER)	◆ JODECI (C) (T) (V) UPTOWN 54652/MCA
4	6	10	7	IF J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12676
5	4	4	12	LOSE CONTROL/GIRL U FOR ME K.SWEAT,R.MURRAY (K.SWEAT,R.MURRAY,G.JENKINS)	◆ SILK (C) KE1A 64643/ELEKTRA
6	5	3	6	CHECK YO SELF ICE CUBE,D.J.POOL (ICE CUBE,E.FLETCHER,M.GLOVER,S.ROBINSON,C.CHASE)	◆ ICE CUBE FEATURING DAS EFX (M) (T) (X) PRIORITY 53830*
7	14	20	10	I GET AROUND D.J.DARYL (SHAKUR,D.ANDERSON,R.TROUTMAN,L.TROUTMAN,S.MURDOCK)	◆ 2PAC (C) (M) (T) INTERSCOPE 9832/ATLANTIC
8	9	9	12	IF I HAD NO LOOT TONY!TONY!TONY! (R.WIGGINS,J.BAUTISTA,W.HARRIS)	◆ TONY! TONY! TONY! (C) (T) (V) WING 859 056/MERCURY
9	8	6	15	WHOOPI! (THERE IT IS) TAG TEAM (TAG TEAM)	◆ TAG TEAM (C) (M) (T) (X) LIFE 7900/JBELLMARK
10	7	5	18	SOMETHING'S GOIN' ON J.PENN (J.POWE,D.PEETE,J.CLAY)	◆ UNV (C) (V) MAVERICK/SIRE 18564/WARNER BROS
11	11	14	6	ALRIGHT J.DUPRI (J.DUPRI)	◆ KRIS KROSS FEATURING SUPERCAT (C) (M) (T) (V) (X) RUFFHOUSE 77103/COLUMBIA
12	19	32	3	DREAMLOVER M.CAREY,D.HALL,W.AFANASIEFF (M.CAREY,D.HALL)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77080
13	13	16	13	ONE LAST CRY B.MCKNIGHT,B.BARNES (B.MCKNIGHT,B.BARNES,M.BARNES)	◆ BRIAN MCKNIGHT (C) MERCURY 862 404
14	10	8	18	CRY NO MORE R.WHITE,K.JACKSON,D.WILEY (R.WHITE,K.JACKSON,D.WILEY)	◆ II D EXTREME (C) (M) (T) (V) (X) GASOLINE ALLEY 54650/MCA
15	18	22	9	RUFFNECK M.RILEY,A.DAVIDSON,W.SCOTT (MC.LYTE,A.DAVIDSON,M.RILEY,W.SCOTT)	◆ MC LYTE (C) (M) (T) FIRST PRIORITY 98401/ATLANTIC
16	32	39	3	HEY MR. D.J. 118TH STREET PRODUCTIONS (IGIST,BROWN,CRISS,ZHANE,BAHR,WARE,GREY)	◆ ZHANE (C) (T) FLAVOR UNIT 77121/EPIC
17	15	15	9	GET IT UP (FROM "POETIC JUSTICE") D.AUSTIN,TIM & BOB (PRINCE)	◆ TLC (C) (M) (T) LAFACE/EPIC SOUNDTRAX 77059/EPIC
18	21	31	4	FOR THE COOL IN YOU BABYFACE,L.A.REID,D.SIMMONS (BABYFACE,D.SIMMONS)	◆ BABYFACE (C) (T) (V) EPIC 77109
19	23	29	7	IT'S FOR YOU (FROM "THE METEOR MAN") M.A.SAULSBERRY,E.KIRKLAND,S.WILSON,M.A.SAULSBERRY,E.KIRKLAND	◆ SHANICE (C) (T) MC TOWN 2207
20	16	13	20	WHOOT, THERE IT IS THE BASS MECHANICS (J.MCGOWAN,N.ORANGE)	◆ 95 SOUTH (M) (T) WRAP 0150*/ICHIBAN
21	17	12	19	WEAK B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (T) (V) RCA 62521
22	12	11	14	SLAM C.PARKER,JAM MASTER JAY (SCRUGGS,JONES TAYLOR,PARKER)	◆ ONYX (C) (M) (T) (X) RAL/CHAOS 77053/COLUMBIA
23	27	28	8	LICK U UP B.BURRELL (SHAZAM,DINO,GI,STICK)	◆ H-TOWN (C) (M) (T) LUKE 163
24	34	34	7	I'M IN LUV J.DIBBS (J.DIBBS,B.ALLEN,T.DENLOW)	◆ JOE (C) (T) MERCURY 862 462
25	24	27	8	VERY SPECIAL BIG DADDY KANE FEAT. SPINDERELLA, L. WILLIAMS & K. ANDERSON BIG DADDY KANE (W.JEFFERY,L.PETERS)	◆ L. WILLIAMS & K. ANDERSON (C) (D) (T) COLD CHILLIN' 18437/REPRISE
26	20	17	18	THAT'S THE WAY LOVE GOES J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12650
27	28	33	15	BABY I'M YOURS C.MARTIN (C.MARTIN,M.GAY)	◆ SHAI (C) (M) (T) (V) (X) GASOLINE ALLEY 54574/MCA
28	26	21	18	LOVE NO LIMIT D.HALL (K.GREENE,D.HALL)	◆ MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54639/MCA
29	35	35	7	SOMEBODY ELSE WILL G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS)	◆ THE O'JAYS (C) (D) (V) EMI 50462/ERG
30	31	23	23	ONE WOMAN V.BENFORD (V.BENFORD,R.SPEARMAN)	◆ JADE (C) (M) (T) GIANT 18606/REPRISE
31	25	19	22	KNOCKIN' DA BOOTS B.BURRELL (SHAZAM,DINO,GI,STICK,R.TROUTMAN)	◆ H-TOWN (C) (M) (T) LUKE 161
32	43	51	4	★★★ POWER PICK/SALES ★★★ SOMETHING IN YOUR EYES L.A.REID,BABYFACE,D.SIMMONS (K.EDMONDS)	◆ BELL BIV DEVOE (C) (V) MCA 54725
33	30	25	16	ABC-123 G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS,T.SCOTT)	◆ LEVERT (C) (D) (V) ATLANTIC 87366
34	38	45	5	LADY BACK GIRL F.BEVERLY (F.BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS 18422
35	29	26	13	LET ME BE THE ONE D.HALL (K.GREENE,D.HALL,H.BOHANNON)	◆ INTRO (C) (M) (T) ATLANTIC 87347
36	22	18	17	SEEMS YOU'RE MUCH TOO BUSY VERTICAL HOLD (A.STONE,K.KHALEEL)	◆ VERTICAL HOLD (C) (T) A&M 0140
37	37	38	14	THE BONNIE AND CLYDE THEME POCKETS,Q.D.III,ICE CUBE (YO-YO,ICE CUBE,POCKETS,QUINCY D.III)	◆ YO-YO (C) (M) (T) EASTWEST 98394
38	33	24	19	SHOW ME LOVE A.GEORGE,F.MCFARLANE (A.GEORGE,F.MCFARLANE)	◆ ROBIN S. (C) (M) (T) (X) BIG BEAT 101, B/ATLANTIC
39	42	46	4	BOOM! SHAG THE ROOM MR.LEE (SMITH,HAGGARD,WILLIAMS,MAYBERRY,WESTER,PIERCE,NAPIER,MORRISON)	◆ JAZZY JEFF & FRESH PRINCE (C) (M) (T) (X) JIVE 42108
40	39	40	10	CHIEF ROCKA K.DEF (A.WARDRICK,D.KELLY,M.WILLIAMS,K.HANSFORD)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 64631/ELEKTRA
41	40	36	8	INSANE IN THE BRAIN D.J.MUGGS (L.FRESE,S.REYES,L.MUGGERUD)	◆ CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA
42	36	37	10	RUN TO YOU (FROM "THE BODYGUARD") D.FOSTER (A.RICH,J.FRIEDMAN)	◆ WHITNEY HOUSTON (C) (D) (V) ARISTA 1-2570
43	41	30	16	DRE DAY DR.DRE (DR.DRE,SNOOP,C.WOLFE)	◆ DR. DRE (C) (M) (T) DEATH ROW INTERSCOPE 53877/ATLANTIC
44	44	41	13	UNCONDITIONAL LOVE (FROM "MENACE II SOCIETY") ART & RHYTHM (L.CAMPBELL)	◆ HI-FIVE (C) JIVE 42144
45	47	59	4	MEGA MEDLEY R.TROUTMAN (R.TROUTMAN,N.WHITFIELD,B.STRONG)	◆ ZAPP & ROGER (C) (M) (T) (X) REPRISE 18420
46	45	42	40	DAZZEY DUKS PARAGON PRODUCTIONS (L.A.SNO,CREO D.BAMBATTA,ROBIE,BAKER,ALLEN,MILLER)	◆ DUICE (C) (T) TMR 3089/BELLMARK
47	53	57	7	WANT U BACK C.WARREN (C.WARREN)	◆ ME-2-U (C) (T) RCA 62565
48	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ SUNDAY MORNING M.WHITE (WHITE,REYNOLDS,WILLIS)	◆ EARTH, WIND & FIRE (C) (D) REPRISE 18461
49	51	55	6	THAT'S WHAT LITTLE GIRLS ARE MADE OF C.ELLIOTT (C.ELLIOTT,M.ELLIOTT)	◆ RAVEN-SYMONÉ (C) (T) MCA 54625

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	46	50	9	STREIHT UP MENACE (FROM "MENACE II SOCIETY") MC EHT,DJ SLIP (A TYLER,T ALLEN)	◆ MC EHT (C) (M) (T) JIVE 42138
51	84	—	2	★★★ POWER PICK/AIRPLAY ★★★ HEAVEN KNOWS L.VANDROSS,M.MILLER (L.VANDROSS,R.VERTELNEY)	◆ LUTHER VANDROSS (C) (T) LV 74996/EPIC
52	50	58	8	LET ME ROLL B.JORDAN (B.JORDAN,G.DUKE)	◆ SCARFACE (C) RAF A LOT 53831/PRIORITY
53	58	76	3	I GOT YOU N.MORRIS,S.STOCKMAN,W.MORRIS (N.MORRIS,S.STOCKMAN,W.MORRIS)	◆ JOHNNY GILL (C) (M) (T) MOTOWN 2213
54	55	52	10	IT'S ON NAUGHTY BY NATURE (V.BROWN,K.GIST,A.CRISS,D.BYRD)	◆ NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 569*
55	56	60	14	I DON'T WANNA FIGHT (FROM "WHAT'S LOVE GOT TO DO WITH IT") C.LORD ALGE,R.DAVIES (S.DUBERRY,LULU,B.LAWRIE)	◆ TINA TURNER (C) (V) VIRGIN 12652
56	59	62	8	HEY THERE PRETTY LADY L.ALEXANDER,PROF. T. (L.ALEXANDER,T.TOLBERT)	◆ LO-KEY? (C) PERSPECTIVE 7426/A&M
57	60	65	6	WILL YOU BE THERE (FROM "FREE WILLY") M.JACKSON,B.SWEDIN (M.JACKSON)	◆ MICHAEL JACKSON (C) (V) MJJ/EPIC *OUNDRAX 77060/EPIC
58	63	66	5	APHRODISIA L.ALEXANDER,PROF. T. (L.ALEXANDER,T.TOLBERT)	◆ ALEXANDER O'NEAL (C) TABU 7718/A&M
59	64	69	7	YOU BEEN PLAYED (FROM "MENACE II SOCIETY") C.STOKES (J.CARTER,C.STOKES)	◆ SMOOTH (C) (T) T N T 42140/JIVE
60	49	43	13	BACK SEAT (OF MY JEEP) M.MARL (J.T.SMITH,M.WILLIAMS,Q.D.III)	◆ L.L. COOL J (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA
61	62	56	9	WHAT'S UP DOC? (CAN WE ROCK) K.CUT (R.ROACHFORD,J.JONES,L.MATURINE,K.MCKENZIE,S.O'NEAL)	◆ FU-SCHNICKENS WITH SHAQUILLE O'NEAL (C) (M) (T) (X) JIVE 42164
62	72	88	4	ALWAYS M.J.POWELL (K.COLBERT)	◆ VESTA (C) A&M 0342
63	61	70	8	GOTTA GET MINE WARREN G (C.WOLFE,E.BREED (E.BREED,2PAC,D.O.C.C.WOLFE,WARREN G)	◆ MC BREED (C) (T) WRAP 93154/ICHIBAN
64	67	71	6	STICKS AND STONES P.MINOR,A.JOHNSON (P.MINOR,A.JOHNSON)	◆ WALTER & SCOTTY (C) CAPITOL 44964
65	71	75	5	THERE'S NO LIVING WITHOUT YOU W.DOWNING,R.RIDEOUT (G.SMITH,D.MORRIS)	◆ WILL DOWNING (C) (T) MERCURY 862 548
66	73	80	4	CHERISH THE DAY SADE (ADU,HALE,MATTHEWMAN)	◆ SADE (C) (V) EPIC 74980
67	75	74	5	40 DOG G.LAWSON (G.FRANKLIN,L.ESTEEN,G.LAWSON,J.MONROE)	◆ SWEET N' LO' (C) THIRD STONE 98400/ATLANTIC
68	79	90	3	LOVE FOR LOVE A.GEORGE,F.MCFARLANE (A.GEORGE,F.MCFARLANE)	◆ ROBIN S. (C) (M) (T) (X) BIG BEAT 98382/ATLANTIC
69	68	68	19	PASSIN' ME BY J.SWIFT (E.WILCOX,R.ROBINSON,D.STEWART,T.HARDSON,J.MARTINEZ)	◆ THE PHARCYDE (C) (M) (T) DELICIOUS VINYL 98434/ATLANTIC
70	NEW	1	1	COME INSIDE N.HODGE (K.GREENE,C.WIKE,N.HODGE)	◆ INTRO (C) ATLANTIC 87317
71	76	91	3	DREAM IN COLOR N.MARTINELLI (A.LANG,S.PEIKEN)	◆ REGINA BELLE (C) COLUMBIA 74975
72	57	44	12	GIMME FULL FORCE (FULL FORCE,C.RILEY)	◆ CHERYL "PEPSI" RILEY (C) REPRISE 18488
73	52	47	13	I WANNA HOLD ON TO YOU N.M.WALDEN (N.M.WALDEN,M.PARIS,S.J.DAKOTA)	◆ MICA PARIS (C) ISLAND 862 212/PLG
74	65	49	11	I LIKE IT BUFF LOVE (R.DEBARGE,EL.DEBARGE)	◆ JOMANDA (C) (M) (T) (X) BIG BEAT 98413/ATLANTIC
75	74	64	10	TRULY SOMETHING SPECIAL D.SIMMONS,KAYO (K.EDMONDS,B.WATSON)	◆ AFTER 7 (C) (V) VIRGIN 12670
76	69	67	16	THE FLOOR J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS)	◆ JOHNNY GILL (C) (M) (T) (V) MOTOWN 2202
77	54	54	12	DO DA WHAT G.LEVERT,MARC G. (G.LEVERT,MARC G. 1 OF THE GIRLS,T.WEYMOUTH,C.FRANTZ)	◆ 1 OF THE GIRLS (C) (M) (T) EASTWEST 98419
78	80	84	5	OOH, WHATCHA GONNA DO THE BOMB SQUAD (J.SIMMONS,D.MCDANIELS,H.SHOCKLEE,G.RINALDO)	◆ RUN-D.M.C. (C) (T) PROFILE 5400
79	93	—	2	LIGHT OF LOVE S.HARVEY,G.BROWN (S.HARVEY,G.BROWN)	◆ ANGIE & DEBBIE (C) (X) CAPITOL 44953
80	86	89	3	PAYDAY R.KELLY (C.WINANS,W.TISDALE)	◆ THE WINANS (C) QWEST 18473/WARNER BROS
81	77	79	6	RECIPE OF A HOE MIC PROFESSOR (L.LAWS,R.CAPLES,JISLEY BROTHERS,C.JASPER)	◆ BOSS (C) (M) (T) RAL/CHAOS 77081/COLUMBIA
82	89	99	6	TRUST ME GURU (GURU)	◆ GURU WITH N'DEA DAVENPORT (C) CHRYSALIS 24849/ERG
83	92	—	2	GRAZIN' IN THE GRASS K.LEWIS (H.MASEKELA,H.ELSTON)	◆ GEORGE HOWARD (C) GRP 3046
84	78	77	5	GOOD LOVER D.INFLUENCE (S.WEBB,K.KWATEN,E.B.POWELL,S.MARSTON)	◆ D-INFLUENCE (C) (A) (T) EASTWEST 98393
85	NEW	1	1	WE GETZ BUZY E.SERMON (L.EDWARDS,J.PHILLIPS,E.SERMON)	◆ ILLEGAL (C) ROWDY 3 5024/ARISTA
86	96	—	2	COME GO WITH ME C.WILLIAMS,G.CAULTHEN (K.GAMBLE,L.HUFF)	◆ CHRISTOPHER WILLIAMS (C) UPTOWN 54704/MCA
87	66	53	13	SAY IT ISN'T OVER T.CHAPMAN,D.PENSADO (T.CHAPMAN,R.MARCEL,L.TOLBERT)	◆ FIVE XI (C) (T) RCA 62540
88	95	—	2	FLOW JOE DIAMOND D (J.CARTEGENA)	◆ FAT JOE (C) (T) VIO ATOR 1185/RELATIVITY
89	NEW	1	1	ALL THRU THE NIGHT H.BELL (H.BELL,D.DEVLUGT,T.SHIDER)	◆ P.O.V. (DUET WITH JADE) (C) (M) (T) (X) GIANT 18414/REPRISE
90	81	73	9	IN MY NATURE A.GREENWOOD,D.GREENBURG,J.GILLIARD (L.WALLACE,D.JOINT,A.GREENWOOD)	◆ NUTTIN' NYCE (C) (M) (T) FOCKETOWN 42150/JIVE
91	70	72	17	LITTLE MIRACLES (HAPPEN EVERY DAY) L.VANDROSS,M.MILLER (L.VANDROSS,M.MILLER)	◆ LUTHER VANDROSS (C) (D) (V) LV 74945/EPIC
92	85	82	10	WORK IT OUT C.DICKSON,L.CAMPBELL (L.CAMPBELL)	◆ LUKE (C) (M) (T) LUKE 162
93	97	100	3	COWARDS IN COMPTON M.MCCRAY (L.CAMPBELL)	◆ LUKE (C) (M) (T) LUKE 164
94	NEW	1	1	PUT SHIT PASS NO HO M.FRESH (J.T.MONEY)	◆ POISON CLAN (C) (M) (T) LUKE 165
95	83	61	8	24/7 (GOOD LOVIN') H.MIDDLETON (H.MIDDLETON,L.DRAKEFORD)	◆ BIG BUB (C) EASTWEST 98403
96	87	85	20	THAT'S THE WAY LOVE IS T.RILEY (T.RILEY,D.SHIPP,A.DAVIDSON,B.BROWN)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54618
97	90	93	3	WHO DO I TURN TO L.STEWART (C.MOORE,P.L.STEWART,T.HAYNES)	◆ CHANTE MOORE (C) (T) SILAS 54721/MCA
98	91	86	11	TEDDY BEAR J.HARRIS (J.HARRIS,R.MARTIN)	◆ G-WIZ (C) SCOTTI BROS 75360
99	99	95	3	MAKE ROOM E.SWIFT (R.SMITH,E.BROOKS,J.ROBINSON)	◆ THA ALKAHOLIKS (C) (T) LOUD 62579/RCA
100	88	—	14	DOLLY MY BABY W.MARAGH (W.MARAGH,T.SPARKS)	◆ SUPER CAT (M) (T) (X) COLUMBIA 74855*

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



In Memory Of Hank Wylie

Who Will Always Be Remembered

For The Strength Of His Spirit

The Breadth Of His Generosity

And The Warmth Of His Soul



Billboard HOT R&B SINGLES

FOR WEEK ENDING AUGUST 21, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				*** No. 1 *** 4 weeks at No. 1	
1	1	2	12	LATELY D. SWING (S. WUNDER)	◆ JODECI (C) (V) UPTOWN 54652/MCA
2	2	8	5	RIGHT HERE (HUMAN NATURE)/DOWNTOWN B. A. MORGAN, G. PARKER (B. A. MORGAN, J. BETTIS, S. PORCARO, G. PARKER, G. GOMEZ, K. ORTIZ)	◆ SWV (C) (T) (V) RCA 62614
3	7	7	10	ANOTHER SAD LOVE SONG L. A. REID, BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2 4047/ARISTA
4	4	5	11	LOSE CONTROL/GIRL U FOR ME K. SWEAT, R. MURRAY (K. SWEAT, R. MURRAY, G. JENKINS)	◆ SILK (C) KE1A 64643 ELEKTRA
5	3	1	5	CHECK YO SELF ICE CUBE, D. J. POOH (ICE CUBE, E. FLETCHER, M. GLOVER, S. ROBINSON)	◆ ICE CUBE FEATURING DAS EFX (C) (D) (T) PRIORITY 53830
6	10	10	6	IF J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12676
7	5	3	17	SOMETHING'S GOIN' ON J. PENN (J. POWE, D. PLETE, J. CLAY)	◆ UNV (C) (V) MAVERICK/SIRE 18564 WARNER BROS
8	6	4	14	WHOOPI! (THERE IT IS) TAG TEAM (TAG TEAM)	◆ TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
9	9	9	11	IF I HAD NO LOOT TONY! TONY! TONE! (R. WIGGINS, J. BAUTISTA, W. HARRIS)	◆ TONY! TONY! TONE! (C) (T) (V) WING B59 059/MERCURY
10	8	6	17	CRY NO MORE R. WHITE, K. JACKSON, D. WILEY (R. WHITE, K. JACKSON, D. WILEY)	◆ I! D EXTREME (C) (M) (T) (V) (X) GASOLINE ALLEY 54650/MCA
11	14	20	5	ALRIGHT J. DUPRI (J. DUPRI)	◆ KRIS KROSS FEATURING SUPERCAT (C) (M) (T) (V) (X) RUFFHOUSE 77103/COLUMBIA
12	11	12	13	SLAM C. PARKER, JAM MASTER JAY (SCRUGGS, JONES TAYLOR, PARKER)	◆ ONYX (C) (M) (T) (X) RAL/CHAOS 77053/COLUMBIA
13	16	19	12	ONE LAST CRY B. MCKNIGHT, B. BARNES (B. MCKNIGHT, B. BARNES, M. BARNES)	◆ BRIAN MCKNIGHT (C) MERCURY 862 404
14	20	23	9	I GET AROUND D. DARYL (SHAKUR, D. ANDERSON, R. TROUTMAN, L. TROUTMAN, S. MURDOCK)	◆ 2PAC (C) (M) (T) INTERSCOPE 98372/ATLANTIC
15	15	17	8	GET IT UP (FROM "POETIC JUSTICE") D. AUSTIN, T. M. & BOB (PRINCE)	◆ TLC (C) (M) (T) LAFACE/EPIC SOUNDTRAX 77059 EPIC
16	13	13	19	WHOOT, THERE IT IS THE BASS MICHANICS (J. MCGOWAN, N. ORANGE)	◆ 95 SOUTH (M) (T) WRAP 0150/I CHIBAN
17	12	11	18	WEAK B. A. MORGAN (B. A. MORGAN)	◆ SWV (C) (T) (V) RCA 62521
18	22	27	8	RUFFNECK M. RILEY, A. DAVIDSON, W. SCOTT (MC LYFE, A. DAVIDSON, M. RILEY, W. SCOTT)	◆ MC LYFE (C) (M) (T) FIRST PRIORITY 98411/ATLANTIC
19	32	—	2	DREAMLOVER M. CAREY, D. HALL, W. AFANASIEFF (M. CAREY, D. HALL)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77080
20	17	15	17	THAT'S THE WAY LOVE GOES J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12650
21	31	62	3	FOR THE COOL IN YOU BABYFACE, L. A. REID, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ BABYFACE (C) (T) (V) EPIC 77109
22	18	21	16	SEEMS YOU'RE MUCH TOO BUSY VERTICAL HOLD (A. STONE, K. KHALEEL)	◆ VERTICAL HOLD (C) (T) A&M 0140
23	29	32	6	IT'S FOR YOU (FROM "THE METEOR MAN") M. A. SAULSBERRY, E. KIRKLAND (S. WILSON, M. A. SAULSBERRY, E. KIRKLAND)	◆ SHANICE (C) (T) MOTOWN 2207
24	27	29	7	VERY SPECIAL BIG DADDY KANE FEAT. SPINDERELLA, L. WILLIAMS & K. ANDERSON BIG DADDY KANE (W. JEFFERY, L. PETERS)	◆ K. ANDERSON (C) (D) (M) (T) COLD CHILLIN' 18437/REPRISE
25	19	14	21	KNOCKIN' DA BOOTS B. BURRELL (SHAZAM, DINO, GI. STICK, R. TROUTMAN)	◆ H-TOWN (C) (M) (T) LUKE 161
26	21	18	17	LOVE NO LIMIT D. HALL (K. GREENE, D. HALL)	◆ MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54639/MCA
27	28	31	7	LICK U UP B. BURRELL (SHAZAM, DINO, GI. STICK)	◆ H-TOWN (C) (M) (T) LUKE 163
28	33	30	14	BABY I'M YOURS C. MARTIN (C. MARTIN, M. GAY)	◆ SHAI (C) (M) (T) (V) (X) GASOLINE ALLEY 54574 MCA
29	26	24	12	LET ME BE THE ONE D. HALL (K. GREENE, D. HALL, H. BOHANNON)	◆ INTRO (C) (M) (T) ATLANTIC 87347
30	25	22	15	ABC-123 G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS, T. SCOTT)	◆ LEVERT (C) (D) (V) ATLANTIC 87366
31	23	25	22	ONE WOMAN V. BENFORD (V. BENFORD, R. SPEARMAN)	◆ JADE (C) (M) GIANT 18606/REPRISE
				*** POWER PICK/AIRPLAY ***	
32	39	—	2	HEY MR. D.J. 118TH STREET PRODUCTIONS (GIST, BROWN, CRISS, ZHANE, BAHR, WARE, GREY)	◆ ZHANE' (C) (T) FLAVOR UNIT 7712/EPIC
33	24	16	18	SHOW ME LOVE A. GEORGE, F. MCFARLANE (A. GEORGE, F. MCFARLANE)	◆ ROBIN S. (C) (M) (T) (X) BIG BEAT 101 B/ATLANTIC
34	34	35	6	I'M IN LUV J. DIBBS (J. DIBBS, B. ALLEN, T. DENSLAW)	◆ JOE (C) (T) MERCURY 862 462
35	35	33	6	SOMEBODY ELSE WILL G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ THE O'JAYS (C) (D) (V) EMI 50462/ERG
36	37	37	9	RUN TO YOU (FROM "THE BODYGUARD") D. FOSTER (A. RICH, J. FRIEDMAN)	◆ WHITNEY HOUSTON (C) (D) (V) ARISTA 1 2570
37	38	38	13	THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREWIN' POCKETS, Q. D. III (ICE CUBE, IYO, Y. O. ICE, CUBE, POCKETS, QUINCY D. III)	◆ YO-YO (C) (M) (T) EASTWEST 98394
38	45	53	4	LAID BACK GIRL F. BEVERLY (F. BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS 18422
39	40	41	9	CHIEF ROCKA K. DEF (A. WARDRICK, D. KELLY, M. WILLIAMS, K. HANSFORD)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 64E31/ELEKTRA
40	36	36	7	INSANE IN THE BRAIN D. J. MUGGS (L. FREEZE, S. REYES, L. MUGGERUD)	◆ CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA
41	30	25	15	DRE DAY DR DRE (DR DRE, SNOOP, C. WOLFE)	◆ DR. DRE (C) (M) (T) DEATH ROW INTERSCOPE 53827 ATLANTIC
42	46	69	3	BOOM! SHAKE THE ROOM MR. LEE (SMITH, HAGGARD, WILLIAMS, MAYBERRY, WEBSTER, PIERCE, NAPIER, MORRISON)	◆ JAZZY JEFF & FRESH PRINCE (C) (T) (X) JIVE 42108
43	51	71	3	SOMETHING IN YOUR EYES L. A. REID, BABYFACE, D. SIMMONS (K. EDMONDS)	◆ BELL BIV DEVOE (C) (V) MCA 54725
44	41	28	12	UNCONDITIONAL LOVE (FROM "MENACE II SOCIETY") ART & RHYTHM (L. CAMPBELL)	◆ HI-FIVE (C) JIVE 42144
45	42	34	39	DAZZEY DUKS PARAGON PRODUCTIONS (L. A. SNO, CREO, D. BAMBATTA, ROBBIE, BAKER, ALLEN, MILLER)	◆ DUICE (C) (T) TMR 3089 BELLMARK
46	50	61	8	STREIHT UP MENACE (FROM "MENACE II SOCIETY") MC EHT, D. SLIP (A. TYLER, T. ALLEN)	◆ MC EHT (C) (M) (T) JIVE 42138
				*** POWER PICK/SALES ***	
47	59	76	3	MEGA MEDLEY R. TROUTMAN (R. TROUTMAN, N. WHITFIELD, B. STRONG)	◆ ZAPP & ROGER (C) (M) (T) (X) REPRISE 18420
48	48	42	32	I'M SO INTO YOU B. A. MORGAN (B. A. MORGAN)	◆ SWV (C) (M) (T) (X) RCA 62451
49	43	40	12	BACK SEAT (OF MY JEEP)/PINK COOKIES IN A PLASTIC BAG M. MARL (J. T. SMITH, M. WILLIAMS, Q. D. III)	◆ L... COOL J (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	58	50	7	LET ME ROLL B. JORDAN (B. JORDAN, G. DUKE)	◆ SCARFACE (C) RAP A LOT 53831 PRIORITY
51	55	63	5	THAT'S WHAT LITTLE GIRLS ARE MADE OF C. ELLIOTT (C. ELLIOTT, M. ELLIOTT)	◆ RAVEN-SYMONÉ (C) (T) MCA 54625
52	47	46	12	I WANNA HOLD ON TO YOU N. M. WALDEN (N. M. WALDEN, M. PARIS, S. J. DAKOTA)	◆ MICA PARIS (C) ISLAND 862 212/PLG
53	57	56	6	WANT U BACK C. WARREN (C. WARREN)	◆ ME-2-U (C) (T) RCA 62565
54	54	44	11	DO DA WHAT G. LEVERT, M. R. G. (G. LEVERT, M. R. G. 1 OF THE GIRLS, T. WEYMOUTH, C. FRANTZ)	◆ I OF THE GIRLS (C) (M) (T) EASTWEST 98419
55	52	43	9	IT'S ON NAUGHTY BY NATURE (V. BROWN, K. GIST, A. CRISS, D. BYRD)	◆ NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 569*
56	60	55	13	I DON'T WANNA FIGHT (FROM "WHAT'S LOVE GOT TO DO WITH IT") C. LORD ALGE, R. DAVIES (S. DUBERRY, LULU, B. LAWRIE)	◆ TINA TURNER (C) (V) VIRGIN 12652
57	44	39	11	GIMME FULL FORCE (FULL FORCE, C. RILEY)	◆ CHERYL "PEPSII" RILEY (C) REPRISE 18488
58	76	—	2	I GOT YOU N. MORRIS, S. STOCKMAN, W. MORRIS (N. MORRIS, S. STOCKMAN, W. MORRIS)	◆ JOHNNY GILL (C) (M) (T) MOTOWN 2213
59	62	64	7	HEY THERE PRETTY LADY L. ALEXANDER, PROF. T. (L. ALEXANDER, T. TOLBERT)	◆ LO-KEY? (C) PERSPECTIVE 7426 A&M
60	65	66	5	WILL YOU BE THERE (FROM "FREE WILLY") M. JACKSON, B. SWEDIN (M. JACKSON)	◆ MICHAEL JACKSON (C) (V) M/J EPIC SOUNDTRAX 77060 EPIC
61	70	68	7	GOTTA GET MINE WARREN G., C. WOLFE, E. BREED (E. BREED, 2PAC, D. O. C., C. WOLFE, WARREN G.)	◆ MC BREED (C) (T) WRAP 93154/I CHIBAN
62	56	58	8	WHAT'S UP DOC? (CAN WE ROCK) K. CUT (R. ROACHFORD, J. JONES, L. MATURENE, K. MCKENZIE, S. O'NEAL)	◆ FU-SCHNICKENS WITH SHAQUILLE O'NEAL (C) (M) (T) (X) JIVE 42164
63	66	72	4	APHRODISIA L. ALEXANDER, PROF. T. (T. TOLBERT, L. ALEXANDER)	◆ ALEXANDER O'NEAL (C) TABU 7718 A&M
64	69	74	6	YOU BEEN PLAYED (FROM "MENACE II SOCIETY") C. STOKES (J. CARTER, C. STOKES)	◆ SMOOTH (C) (T) T N T 42140 JIVE
65	49	45	10	I LIKE IT BUFF LOVE (R. DEBARGE, E. L. DEBARGE)	◆ JOMANDA (C) (M) (T) (X) BIG BEAT 98413 ATLANTIC
66	53	47	12	SAFETY ISN'T OVER T. CHAPMAN, D. PENNADO (T. CHAPMAN, R. MARCEL, L. TOLBERT)	◆ FIVE XI (C) (T) RCA 62540
67	71	75	5	STICKS AND STONES P. MINOR, A. JOHNSON (P. MINOR, A. JOHNSON)	◆ WALTER & SCOTTY (C) CAPITOL 44964
68	68	54	18	PASSIN' ME BY J. SWIFT (E. WILCOX, R. ROBINSON, D. STEWART, T. HARDSON, J. MARTINEZ)	◆ THE PHARCYDE (C) (M) (T) DELICIOUS VINYL 98434/ATLANTIC
69	67	51	15	THE FLOOR J. JAM, T. LEWIS, J. HARRIS III, T. LEWIS)	◆ JOHNNY GILL (C) (M) (T) (V) MOTOWN 2202
70	72	60	16	LITTLE MIRACLES (HAPPEN EVERY DAY) L. VANDROSS, M. MILLER (L. VANDROSS, M. MILLER)	◆ LUTHER VANDROSS (C) (D) (V) EPIC 74945
71	75	79	4	THERE'S NO LIVING WITHOUT YOU W. DOWNING, R. RIDEOUT (G. SMITH, D. MORRIS)	◆ WILL DOWNING (C) (T) MERCURY 862 548
72	88	93	3	ALWAYS M. J. POWELL (K. COLEBERT)	◆ VESTA (C) A&M 0342
73	80	94	3	CHERISH THE DAY SADE (ADU, HALL, MATTHEWMAN)	◆ SADE (C) (V) EPIC 74980
74	64	49	9	TRULY SOMETHING SPECIAL D. SIMMONS, KAYO (K. EDMONDS, B. WATSON)	◆ AFTER 7 (C) (V) VIRGIN 12670
75	74	77	4	40 DGS G. LAWSON (G. FRANKLIN, L. ESTEEN, G. LAWSON, J. MONROE)	◆ SWEET N' LO' (C) THIRD STONE 98400 ATLANTIC
76	91	—	2	DREAM IN COLOR N. MARTINELLI (A. LANG, S. PEIKEN)	◆ REGINA BELLE (C) COLUMBIA 74975
77	79	73	5	RECIPE MIC. PROFESSOR (L. LAWS, R. CAPLES, ISLEY BROTHERS, C. JASPER)	◆ BOSS (C) (M) (T) RAL/CHAOS 77081 COLUMBIA
78	77	80	4	GOOD LOVER D. INFLUENCE (S. WEBB, K. KWATEN, E. B. POWELL, S. MARSTON)	◆ D-INFLUENCE (C) (M) (T) EASTWEST 98393
79	90	—	2	LOVE FOR LOVE A. GEORGE, F. MCFARLANE (A. GEORGE, F. MCFARLANE)	◆ ROBIN S. (C) (M) (X) BIG BEAT 98382 ATLANTIC
80	84	86	4	OOH, WHATCHA GONNA DO THE BOMB SQUAD (J. SIMMONS, D. MCDANIELS, H. SHOCKLEY, G. RINALDO)	◆ RUN-D.M.C. (C) (T) PROFILE 5400
81	73	52	8	IN MY NATURE A. GREENWOOD, D. GREENBURG, J. GILLIARD (L. WALLACE, D. JOINT, A. GREENWOOD)	◆ NUTTIN' NYCE (C) (M) (T) POKETOWN 42150/JIVE
82	78	—	7	TONIGHT'S DA NIGHT E. SERMON (R. NOB, E. J. STONE, R. JAMES)	◆ REDMAN (M) (T) RAL/CHAOS 74958* COLUMBIA
83	61	59	7	24/7 (GOOD LOVIN') H. MIDDLETON (H. MIDDLETON, L. DRAKEFORD)	◆ BIG BUB (C) EASTWEST 98403
				*** HOT SHOT DEBUT ***	
84	NEW ▶		1	HEAVEN KNOWS L. VANDROSS, M. MILLER (L. VANDROSS, R. VERTELNEY)	◆ LUTHER VANDROSS (C) EPIC 74996
85	82	83	9	WORK IT OUT C. DICKSON, L. CAMPBELL (L. CAMPBELL)	◆ LUKE (C) (M) (T) LUKE 162
86	89	—	2	PAYDAY R. KELLY (C. WINANS, W. TISDALE)	◆ THE WINANS (C) QWEST 18473 WARNER BROS
87	85	57	19	THAT'S THE WAY LOVE IS T. RILEY (T. RILEY, D. SHIPP, A. DAVIDSON, B. BROWN)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54618
88	RE-ENTRY	13		DOLLY MY BABY W. MARAGH (W. MARAGH, T. SPARKS)	◆ SUPER CAT (M) (T) (X) COLUMBIA 74855*
89	99	98	5	TRUST ME GURU (GURU)	◆ GURU WITH N'DEA DAVENPORT (C) CHRYSALIS 24849 ERG
90	93	—	2	WHO DO I TURN TO L. STEWART (C. MOORE, P. L. STEWART, T. HAYNES)	◆ CHANTE MOORE (C) (T) SILEAS 54721 MCA
91	86	81	10	TEDDY BEAR J. HARRIS (J. HARRIS, R. MARTIN)	◆ G-WIZ (C) SCOTTI BROS 75360
92	NEW ▶		1	GRAZIN' IN THE GRASS K. LEWIS (H. MASEKELA, H. ELSTON)	◆ GEORGE HOWARD (C) GRP 3046
93	NEW ▶		1	LIGHT OF LOVE S. HARVEY, G. BROWN (S. HARVEY, G. BROWN)	◆ ANGIE & DEBBIE (C) (X) CAPITOL 44953
94	81	84	20	WHO IS IT M. JACKSON, B. BOTTRELL (M. JACKSON)	◆ MICHAEL JACKSON (C) (M) (T) (V) (X) EPIC 74406
95	NEW ▶		1	FLOW JOE DIAMOND D. (J. CARTEGENA)	◆ FAT JOE (C) (T) VIOLATOR 1185 RELATIVITY
96	NEW ▶		1	COME GO WITH ME C. WILLIAMS, G. CALTHEN (K. GAMBLE, L. HUFF)	◆ CHRISTOPHER WILLIAMS (C) UPTOWN 54704 MCA
97	100	—	2	COWARDS IN COMPTON M. MCCRAY (L. CAMPBELL)	◆ LUKE (C) (M) (T) LUKE 164
98	87	82	8	MY CUTIE T. RILEY, A. DAVIDSON, M. RILEY (M. L. SMITH, T. RILEY)	◆ WRECKX-N-EFFECT (C) (M) (T) (V) (X) MCA 54661
99	95	—	2	MAKE ROOM E. SWIFT (R. SMITH, E. BROOKS, J. ROBINSON)	◆ THA ALKALOLIKS (C) (T) LOUD 62579 RCA
100	83	67	15	UM UM GOOD G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ MEN AT LARGE (C) EASTWEST 98435



Big Celebration. Perspective recording artist Bobby Ross Avila, center, celebrates the release of the new single "All I Do" from his "My Destiny" album with label executives/music producers Jimmy Jam, left, and Terry Lewis, right. Jam and Lewis produced seven of the 15 songs on "My Destiny."

Kris Kross Jumps Into Street Sound Ruffhouse Drops 'Bomb' In Promo Blitz

BY CRAIG ROSEN

LOS ANGELES—If Kris Kross' new Ruffhouse/Columbia release, "Da Bomb," which dropped Aug. 3, sounds harder than its quadruple-platinum debut album, "Totally Krossed Out," it's because the duo is two years older, not because it opted to take a less commercial approach, says producer Jermaine Dupri.

In fact, Chris Kelly, now 14, says the first album wasn't pop, despite its mainstream success. "Our first album was nowhere near pop," he says. "The album crossed over and people made it pop, [but] we didn't go into the studio and say we wanted to make a pop record."

As for "Da Bomb," Chris Smith, also 14, says the more aggressive sound came naturally. "We didn't really try to go in there and say we wanted to do a street album or any-



KRIS KROSS

thing like that," he explains. "We just went in there and made the beats and the lyrics harder, because we're growing up."

While no one is likely to confuse Kris Kross with Ice Cube, "Da Bomb" does feature a new-found street edge on cuts such as the title track and "Sound Of My Hood." But Kris Kross steers clear of explicit lyrics. "We understand that kids are going to want to listen to our music," says Smith. "There's not that many groups out right now that kids can listen to that are hard, 'cause they use profanity on their albums. We just want to be a group the kids can listen to."

Still, the Chrises aren't completely comfortable in the role of role models. "We don't consider ourselves role models," Kelly says. But Dupri, 20, who once again handled production and wrote most of the lyrics on the album, says the group has to act responsibly.

"They've got too many people listening to them to say, 'We're not role models,'" says Dupri, who discovered the duo in an Atlanta mall. "If Kris Kross was saying, 'Yo, go kill somebody,' I'm pretty sure that junk would happen sooner or later. And they would probably blame it on them. So you know that they can't say nothing like that."

What Kris Kross can rap about, Dupri adds, are the things the road knows. "They tell you what's going on through their eyes," he explains. "'Sound Of My Hood' is like 'Little

Boyz N The Hood.' It's just telling you the real deal when they say, 'Selling 20 sacks.' It's just letting you know what's really going on, instead of hiding and doing it in a kid-die way."

Aside from attempting to cover some of the same realistic turf patrolled by such personal favorites as Dr. Dre and Compton's Most Wanted, Kelly and Smith also give a nod to the old school on "Da Bomb," while continuing to delve into dancehall.

"And It Don't Stop" is a tribute to Run-D.M.C., borrowing heavily from the Hollis, Queens crew's "Together Forever." "Run-D.M.C. was one of the groups we used to listen to when we were kids," Smith says.

Kris Kross first experimented with dancehall on the 12-inch remix of "Jump," which featured toasting by Supercat. Supercat returns on "Da Bomb," and Admiral Dance also makes an appearance.

Though Smith and Kelly say they felt no pressure to better their debut album, they did have something to prove on "Da Bomb." "We wanted to let people know that we weren't one-hit wonders," Smith says. "People kept asking us to do another 'Jump,' or something like that, but we were telling them that we weren't going to, 'cause that's just not how we're coming this year."

Apparently, fans like the way Kris Kross is coming. First single "Alright," which features Supercat, recently debuted at No. 33 on the Hot 100 and has broken into the top 15 on the Hot R&B and Hot Rap Singles charts.

Ruffhouse parent label Columbia also is pleased with the album. "The success they had on the last album, and their age, suggested to some that this was a one-time deal," says Ruth Carson, Columbia's VP of black music marketing. "But those people are going to be surprised when they hear this album."

"The guys really delivered. [Columbia president] Donnie [Jenner] is really proud. This album will truly

(Continued on page 21)

King Of Pop Is Also King Of Philanthropy LaBelle, Le Phantom Duet; Downing's Sweet Set

THE MAN IN THE MIRROR: Epic Records superstar Michael Jackson seems to be the butt of joke after joke. Even those who refrain from giggling at his apparent eccentricities over the snack table at parties probably consider him a curiosity. But none of us has walked even a block in his shiny moccasins, so we would do well to give the brother a break. No one else can sing the way he can now or the way he did then: "Never Can Say Goodbye," "Maybe Tomorrow," "Sugar Daddy," the list goes on and on.

And then there is Michael Jackson the humanitarian. He created and heads the Heal The World Foundation—he donates the proceeds from the fragrances bearing his name to the organization. In 1984, Jackson donated his share of the profits from the Jacksons' Victory Tour to the United Negro College Fund, and he since has provided more than 100 scholarships to the UNCF. He has provided financial assistance to the Congressional Black Caucus, the Make-A-Wish Foundation, the National Rainbow Coalition, the Sickle Cell Foundation, and Camp Ronald McDonald. In honor of his charitable endeavors, Jackson will receive the 1994 Scopus Award from the American Friends of Hebrew Univ. during the 23rd Annual Scopus Award Gala on Jan. 29, 1994, at the Beverly Hilton Hotel in Beverly Hills, Calif.

And speaking of Jackson, rumors have been flying relentlessly regarding the sale of Teddy Riley's Future Records to Jackson. Jackson's people at MJJ Records deny this.

DIVAS DOIN' THANGS: Continuing her foray into children's music, Deniece Williams was scheduled to perform for Pope John Paul II at the World Youth Music Festival Aug. 12 in Denver. Williams recently recorded a kids' album, "Lullabies To Dreamland," for Word Records. A companion book will be published by Harvest House Publishers this fall.

Also, MCA recording artist Patti Labelle recently cut a track called "With Your Hand On My Heart" with Michael Crawford, the Phantom of "Phantom Of The Opera." Rec-

orded at Sigma Sound Studios in Philadelphia, the ballad will be featured on Crawford's album, due this fall on Atlantic. LaBelle's new album, "Gems," is due Nov. 23 from MCA.

SO YOU KNOW: Happy holidays, right? Rhino will release an Ornette Coleman boxed set this November. I'm ready for that... Uptown/MCA recording artist Father MC, who is now asking to be referred to as just Father, will drop his new album, tentatively titled "69," Nov. 10. According to Uptown national publicity director Lisa Cambridge, Father let go of the "MC" because it's "just getting old, a little played." The first single, produced by the ubiquitous Riley, is the title song. Other producers include Eddie F. Clark Kent, Pete Rock, and Ski from Original Flavor, as well as neophytes Tyrone Phiffe and Kevin Smith... Columbia



by Danyel Smith

recording artist Freedom Williams is taking it to the next level: he recently founded Extreme Artist Management in New York... Poor Righteous Teachers' new album, "Black Business," is due Sept. 14 from Profile.

ONE MORE THING: Mercury recording artist Will Downing, sporting a freshly shaved head and the most attractive outfits he could find, sang his way through two incredible sets recently at Sweetwater's in New York. Downing used every note in his range, and his style, always so serious, has a little more lilt. A vocal powerhouse and graceful performer, Downing looks like he's trying to give Luther Vandross a run for his money.

THE ANNUAL COMPETITION for the Billboard Music Video Awards is underway. Letters have been sent to labels requesting submissions for the awards in 10 different genres, including rap and R&B. If your label has not received a submission form, please contact Melissa Subatch at Billboard, 212-536-5018. The deadline for submissions is Sept. 1. The awards will be presented at the Billboard Music Video Conference, Nov. 3-5 in Los Angeles.



Ready To Make It All Happen. RCA recording artist Chantay Savage is on the road promoting her first single, "If You Believe," from her debut album, "Here We Go." Hanging out at a Midwest stop, from left, are Sam Nelson, PD, WVCO Columbus; Savage; K.C. Jones, WVCO operations manager; and Vic Givens, Midwest regional director, RCA Records.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ ★ No. 1 ★ ★ ★ 3 weeks at No. 1	
1	2	1	11	LATELY D.SWING (S.WONDER)	◆ JODECI (C) (V) UPTOWN 54652/MCA
2	8	14	4	RIGHT HERE (HUMAN NATURE)/DOWNTOWN	◆ SWV B.A.MORGAN,G.PARKER (B.A.MORGAN,J.BETTIS,S.PORCARO,G.PARKER,G.GOMEZ,K.ORTIZ) (C) (T) (X) RCA 62614
3	1	44	4	CHECK YO SELF ICE CUBE,D.J.POORH (ICE CUBE,D.J.MUGGS)	◆ ICE CUBE FEATURING DAS EFX (C) (D) (T) PRIORITY 53830
4	5	4	10	LOSE CONTROL/GIRL U FOR ME K.SWEAT,R.MURRAY (K.SWEAT,R.MURRAY,G.JENKINS)	◆ SILK (C) KE1A 64643/ELEKTRA
5	3	3	16	SOMETHING'S GOIN' ON J.PENN (J.POWE,D.PEETE,J.CLAY)	◆ UNV (C) MAVERICK/SIRE 18564/WARNER BROS
6	4	2	13	WHOOOP! (THERE IT IS) ▲ TAG TEAM (TAG TEAM)	◆ TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
7	7	9	9	ANOTHER SAD LOVE SONG L.A.REID,BABYFACE,D.SIMMONS (BABYFACE,D.SIMMONS)	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4047/ARISTA
8	6	6	16	CRY NO MORE R.WHITE,K.JACKSON,D.WILEY (R.WHITE,K.JACKSON,D.WILEY)	◆ II D EXTREME (C) (M) (T) (V) (X) GASOLINE ALLEY 54650/MCA
9	9	8	10	IF I HAD NO LOOT TONY!TONI!TONE! (R.WIGGINS,J.BAUTISTA,W.HARRIS)	◆ TONY! TONI! TONE! (C) (T) (V) WING 859 056/MERCURY
10	10	21	5	IF J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS,III,T.LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12676
11	12	11	12	SLAM C.PARKER,JAM MASTER JAY (SCRUGGS,JONES,TAYLOR,PARKER)	◆ ONYX (C) (M) (T) (X) RAL/CHAOS 77053/COLUMBIA
12	11	5	17	WEAK ▲ B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (T) (V) RCA 62521
13	13	7	18	WHOOT, THERE IT IS THE BASS MECHANICS (J.MCGOWAN,N.ORANGE)	◆ 95 SOUTH (M) (T) WRAP 01507/ICHIHAN
14	20	17	4	ALRIGHT J.DUPRI (J.DUPRI)	◆ KRIS KROSS FEATURING SUPERCAT (C) (M) (T) (V) (X) RUFFHOUSE 77103/COLUMBIA
15	17	20	7	GET IT UP (FROM "POETIC JUSTICE") D.AUSTIN,TIM & BOB (PRINCE)	◆ TLC (C) (M) (T) LAFACE/EPIC SOUNDTRAX 77059/EPIC
16	19	19	11	ONE LAST CRY B.MCKNIGHT,B.BARNES (B.MCKNIGHT,B.BARNES,M.BARNES)	◆ BRIAN MCKNIGHT (C) MERCURY 862 404
17	15	10	16	THAT'S THE WAY LOVE GOES ▲ J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS,III,T.LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12650
18	21	18	15	SEEMS YOU'RE MUCH TOO BUSY VERTICAL HOLD (A.STONE,K.KHALEEL)	◆ VERTICAL HOLD (C) (T) A&M 0140
19	14	12	20	KNOCKIN' DA BOOTS ▲ B.BURRELL (SHAZAM,DINO,GI,STICK,R.TROUTMAN)	◆ H-TOWN (C) (M) (T) LUKE 161
20	23	28	8	I GET AROUND D.J.DARYL (SHAKUR,D.ANDERSON,R.TROUTMAN,L.TROUTMAN,S.MURDOCK)	◆ 2PAC (C) (M) (T) INTERSCOPE 98372/ATLANTIC
21	18	15	16	LOVE NO LIMIT D.HALL (K.GREENE,D.HALL)	◆ MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54639/MCA
22	27	32	7	RUFFNECK M.RILEY,A.DAVIDSON,W.SCOTT (MC.LYTE,A.DAVIDSON,M.RILEY,W.SCOTT)	◆ MC LYTE (C) (M) (T) FIRST PRIORITY 98401/ATLANTIC
23	26	24	21	ONE WOMAN V.BENFORD (V.BENFORD,R.SPEARMAN)	◆ JADE (C) (M) GIANT 18606/REPRISE
24	16	13	17	SHOW ME LOVE A.GEORGE,F.MCFARLANE (A.GEORGE,F.MCFARLANE)	◆ ROBIN S. (C) (M) (T) (X) BIG BEAT 10118/ATLANTIC
25	22	16	14	ABC-123 G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS,T.SCOTT)	◆ LEVERT (C) (D) (V) ATLANTIC 87366
26	24	23	11	LET ME BE THE ONE D.HALL (K.GREENE,D.HALL,H.BOHANNON)	◆ INTRO (C) (M) (T) ATLANTIC 87347
27	29	30	6	VERY SPECIAL BIG DADDY KANE FEAT. SPINDERELLA, L. WILLIAMS & K. ANDERSON BIG DADDY KANE (W.JEFFERY,L.PETERS)	◆ VERY SPECIAL (C) (D) (M) (T) COLD CHILLIN' 18437/REPRISE
28	31	35	6	LICK U UP B.BURRELL (SHAZAM,DINO,GI,STICK)	◆ H-TOWN (C) (M) (T) LUKE 163
29	32	34	5	IT'S FOR YOU (FROM "THE METEOR MAN") M.A.SAULSBERRY,E.KIRKLAND (S.WILSON,M.A.SAULSBERRY,E.KIRKLAND)	◆ SHANICE (C) (T) MOTOWN 2207
30	25	22	14	DRE DAY DR.DRE (DR.DRE,SNOOP,C.WOLFE)	◆ DR. DRE (C) (M) (T) DEATH ROW/INTERSCOPE 53827/ATLANTIC
				★ ★ ★ Power Pick/Airplay ★ ★ ★	
31	62	—	2	FOR THE COOL IN YOU BABYFACE,L.A.REID,D.SIMMONS (BABYFACE,D.SIMMONS)	◆ BABYFACE (C) (T) (V) EPIC 77109
				★ ★ ★ Hot Shot Debut ★ ★ ★	
32	NEW ►		1	DREAMLOVER M.CAREY,D.HALL,W.AFANASIEFF (M.CAREY,D.HALL)	◆ MARIAH CAREY (C) (D) (V) COLUMBIA 77080
33	30	29	13	BABY I'M YOURS C.MARTIN (C.MARTIN,M.GAY)	◆ SHAI (C) (M) (T) (V) (X) GASOLINE ALLEY 51574/MCA
34	35	41	5	I'M IN LUV J.DIBBS (J.DIBBS,B.ALLEN,T.DENSLCW)	◆ JOE (C) (T) MERCURY 862 462
35	33	33	5	SOMEBODY ELSE WILL G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS)	◆ THE O'JAYS (C) (D) EMI 50462/ERG
36	36	27	6	INSANE IN THE BRAIN D.J.MUGGS (L.FREISE,S.REYES,L.MCGSERUD)	◆ CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA
37	37	31	8	RUN TO YOU (FROM "THE BODYGUARD") D.FOSTER (A.RICH,J.FRIEDMAN)	◆ WHITNEY HOUSTON (C) (D) (V) ARISTA 1 2570
38	38	42	12	THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREWIN' POCKETS,Q.D.II,ICE CUBE (YO.YO,ICE CUBE,POCKETS,QUINCY D.II)	◆ YO-YO (C) (M) (T) EASTWEST 98394
39	NEW ►		1	HEY MR. D.J. 118TH STREET PRODUCTIONS (GIST BROWN,CRISS,ZHANE,BAHR,WARE,GREY)	◆ ZHANE (C) (T) FLAVOR UNIT 77121/EPIC
40	41	38	8	CHIEF ROCKA K.DEF (A.WARDRICK,D.KELLY,M.WILLIAMS,K.HANSFORD)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 64631 ELEKTRA
41	28	25	11	UNCONDITIONAL LOVE (FROM "MENACE II SOCIETY") ART & RHYTHM (L.CAMPBELL)	◆ HI-FIVE (C) JIVE 42144
42	34	26	38	DAZZEY DUKS ▲ PARAGON PRODUCTIONS (L.A.SNO,CREO D.BAMBATTA,ROBIE,BAKER ALLEN,MILLER)	◆ DUICE (C) (T) TMR 3089/BELLMARK
43	40	43	11	BACK SEAT (OF MY JEEP)/PINK COOKIES IN A PLASTIC BAG M.MARL (J.T.SMITH,M.WILLIAMS,Q.D.II)	◆ L.L. COOL J (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA
44	39	39	10	GIMME FULL FORCE (FULL FORCE,C.RILEY)	◆ CHERYL "PEPSII" RILEY (C) REPRISE 18488
45	53	81	3	LAID BACK GIRL F.BEVERLY (F.BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS 18422
				★ ★ ★ Power Pick/Sales ★ ★ ★	
46	69	—	2	BOOM! SHAKE THE ROOM MR.LEE (SMITH,HAGGARD,WILLIAMS,MAYBERRY,WEBSTER,PIERCE,NAPIER,MORRISON)	◆ JAZZY JEFF & FRESH PRINCE (C) (T) (X) JIVE 42108
47	46	50	11	I WANNA HOLD ON TO YOU N.M.WALDEN (N.M.WALDEN,M.PARIS,S.J.DAKOTA)	◆ MIKA PARIS (C) ISLAND 862 212/PLG
48	42	36	31	I'M SO INTO YOU B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (M) (T) (X) RCA 62451
49	45	45	9	I LIKE IT BUFF LOVE (R.DEBARGE,E.L.DEBARGE)	◆ JOMANDA (C) (M) (T) (X) BIG BEAT 98413/ATLANTIC

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	61	66	7	STREIT UP MENACE (FROM "MENACE II SOCIETY") MC EHT,DJ SLIP (A.TYLER,T.ALLEN)	◆ MC EHT (C) (M) (T) JIVE 42138
51	71	—	2	SOMETHING IN YOUR EYES L.A.REID,BABYFACE,D.SIMMONS (K.EDMONDS)	◆ BELL BIV DEVOE (C) (V) MCA 54725
52	43	47	8	IT'S ON NAUGHTY BY NATURE (V.BROWN,K.GIST,A.CRISS,D.BYRD)	◆ NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 569*
53	47	49	11	SAY IT ISN'T OVER T.CHAPMAN,D.PENSADO (T.CHAPMAN,R.MARCEL,L.TDLBERT)	◆ FIVE XI (C) (T) RCA 62540
54	44	40	10	DO DA WHAT G.LEVERT,MARC G. (G.LEVERT,MARC G.,I.OF THE GIRLS,T.WEYMOUTH,C.FRANTZ)	◆ I OF THE GIRLS (C) (M) (T) EASTWEST 98419
55	63	72	4	THAT'S WHAT LITTLE GIRLS ARE MADE OF C.ELLIOTT (C.ELLIOTT,M.ELLIOTT)	◆ RAVEN-SYMONÉ (C) (T) MCA 54625
56	58	64	7	WHAT'S UP DOC? (CAN WE ROCK) K.CUT (R.ROACHFORD,J.JONES,L.MATURINE,K.MCKENZIE,S.O'NEAL)	◆ FU-SCHNICKENS WITH SHAQUILLE O'NEAL (C) (M) (T) (X) JIVE 42164
57	56	61	5	WANT U BACK C.WARREN (C.WARREN)	◆ ME-2-U (C) (T) RCA 62565
58	50	57	6	LET ME ROLL B.JORDAN (B.JORDAN,G.DUKE)	◆ SCARFACE (C) RAP A LOT 53831 PRIORITY
59	76	—	2	MEGA MEDLEY R.TROUTMAN (R.TROUTMAN,N.WHITFIELD,B.STRONG)	◆ ZAPP & ROGER (C) (M) (T) (X) REPRISE 18420
60	55	56	12	I DON'T WANNA FIGHT (FROM "WHAT'S LOVE GOT TO DO WITH IT") C.LORD ALGE,R.DAVIN (S.DUBERRY,LULU,B.LAWRIE)	◆ TINA TURNER (C) (V) VIRGIN 12652
61	59	63	6	24/7 (GOOD LOVIN') H.MIDDLETON (H.MIDDLETON,L.DRAKEFORD)	◆ BIG BUB (C) EASTWEST 98403
62	64	67	6	HEY THERE PRETTY LADY L.ALEXANDER,PROF T. (L.ALEXANDER,T.TOLBERT)	◆ LO-KEY? (C) PERSPECTIVE 7426/A&M
63	70	59	20	GIVE HIM A LOVE HE CAN FEEL S.HURLEY (J.MCALLISTER,D.RUSH)	◆ TENE WILLIAMS (C) (T) PENDULUM 64655/ELEKTRA
64	49	55	8	TRULY SOMETHING SPECIAL D.SIMMONS,KAYO (K.EDMONDS,B.WATSON)	◆ AFTER 7 (C) (V) VIRGIN 12670
65	66	69	4	WILL YOU BE THERE (FROM "FREE WILLY") M.JACKSON,B.SWEDIN (M.JACKSON)	◆ MICHAEL JACKSON (C) (V) MJJ/EPIC SOUNDTRAX 77060/EPIC
66	72	77	3	APHRODISIA L.ALEXANDER,PROF T. (T.TOLBERT,L.ALEXANDER)	◆ ALEXANDER O'NEAL (C) TABU 7718/A&M
67	51	46	14	THE FLOOR J.JAM,T.LEWIS (J.HARRIS,III,T.LEWIS)	◆ JOHNNY GILL (C) (M) (T) (V) MOTOWN 2202
68	54	51	17	PASSIN' ME BY J.SWIFT (E.WILCOX,F.ROBINSON,D.STEWART,T.HARDSON,J.MARTINEZ)	◆ THE PHARCYDE (C) (M) (T) DELICIOUS VINYL 98434 ATLANTIC
69	74	80	5	YOU BEEN PLAYED (FROM "MENACE II SOCIETY") C.STOKES (J.CARTER,C.STOKES)	◆ SMOOTH (C) (T) N T 42140/JIVE
70	68	62	6	GOTTA GET MINE WARREN G.,C.WOLFE,E.BREED (E.BREED,2PAC,D.O.C.,C.WOLFE,WARREN G.)	◆ MC BREED (C) (T) WRAP 93154/ICHIHAN
71	75	82	4	STICKS AND STONES P.MINOR,A.JOHNSON (P.MINOR,A.JOHNSON)	◆ WALTER & SCOTTY (C) CAPITOL 44964
72	60	53	15	LITTLE MIRACLES (HAPPEN EVERY DAY) L.VANDROSS,M.MILLER (L.VANDROSS,M.MILLER)	◆ LUTHER VANDROSS (C) (D) (V) EPIC 74945
73	52	58	7	IN MY NATURE A.GREENWOOD,D.GREENBURG,J.GILLIARD (L.WALLACE,D.JOINT,A.GREENWOOD)	◆ NUTTIN' NYCE (C) (M) (T) POKKETTOWN 42150/JIVE
74	77	96	3	40 DOG G.LAWSON (G.FRANKLIN,L.ESTEEN,G.LAWSON,J.MONROE)	◆ SWEET N LO' (C) THIRD STONE 98400 ATLANTIC
75	79	89	3	THERE'S NO LIVING WITHOUT YOU W.DOWNING,R.RIDEOUT (G.SMITH,D.MORRIS)	◆ WILL DOWNING (C) (T) MERCURY 862 548
76	NEW ►		1	I GOT YOU N.MORRIS,S.STOCKMAN,W.MORRIS (N.MORRIS,S.STOCKMAN,W.MORRIS)	◆ JOHNNY GILL (C) (M) (T) MOTOWN 2213
77	80	84	3	GOOD LOVER D.INFLUENCE (S.WEBB,K.KWATEN,E.B.POWELL,S.MARSTON)	◆ D-INFLUENCE (C) (M) (T) EASTWEST 98393
78	RE-ENTRY		6	TONIGHT'S DA NIGHT E.SERMON (R.NOBLE,J.STONE,R.JAMES)	◆ REDMAN (M) (T) RAL/CHAOS 74958/COLUMBIA
79	73	73	4	RECIPE MIC PROFESSOR (L.LAWS,R.CAPLES,ISLEY BROTHERS,C.JASPER)	◆ BOSS (C) (M) (T) RAL/CHAOS 77081 COLUMBIA
80	94	—	2	CHERISH THE DAY SADE (ADU,HALE,MATTHEWMAN)	◆ SADE (C) (V) EPIC 74980
81	84	74	19	WHO IS IT M.JACKSON,B.BOTRELL (M.JACKSON)	◆ MICHAEL JACKSON (C) (M) (T) (V) (X) EPIC 74406
82	83	65	8	WORK IT OUT C.DICKSON,L.CAMPBELL (L.CAMPBELL)	◆ LUKE (C) (M) (T) LUKE 162
83	67	54	14	UM UM GOOD G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS)	◆ MEN AT LARGE (C) EASTWEST 98435
84	86	92	3	OOH, WHATCHA GONNA DO THE BOMB SQUAD (J.SIMMONS,D.MCDANIELS,H.SHOCKLEE,G.RINALDO)	◆ RUN-D.M.C. (C) (T) PROFILE 5400
85	57	52	18	THAT'S THE WAY LOVE IS T.RILEY (T.RILEY,D.SHIPP,A.DAVIDSON,B.BROWN)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54618
86	81	71	9	TEDDY BEAR J.HARRIS (J.HARRIS,R.MARTIN)	◆ G-WIZ (C) SCOTTI BROS 75360
87	82	75	7	MY CUTIE T.RILEY,A.DAVIDSON,M.RILEY (M.L.SMITH,T.RILEY)	◆ WRECKX-N-EFFECT (C) (M) (T) (V) (X) MCA 54661
88	93	—	2	ALWAYS M.J.POWELL (K.COLBERT)	◆ VESTA (C) A&M 0342
89	NEW ►		1	PAYDAY R.KELLY (C.WINANS,W.TISDALE)	◆ THE WINANS (C) QWEST 18473/WARNER BROS
90	NEW ►		1	LOVE FOR LOVE A.GEORGE,F.MCFARLANE (A.GEORGE,F.MCFARLANE)	◆ ROBIN S. (C) (M) (X) BIG BEAT 98382/ATLANTIC
91	NEW ►		1	DREAM IN COLOR N.MARTINELLI (A.LANG,S.PEIKEN)	◆ REGINA BELLE (C) COLUMBIA 74975
92	78	60	16	SIX FEET DEEP J.JOHNSON (B.JORDAN,M.BURNETTE,L.RICHIE M.GAYE,J.JOHNSON)	◆ GETO BOYS (C) (T) RAP A LOT 53823/PRIORITY
93	NEW ►		1	WHO DO I TURN TO L.STEWART (C.MOORE,P.L.STEWART,T.HAYNES)	◆ CHANTE MOORE (C) (T) SILAS 54721 MCA
94	88	79	14	BAD BOYS (THEME FROM "COPS") I.LEWIS,T.HARVEY,R.LEWIS (INNER CIRCLE)	◆ INNER CIRCLE (C) (T) (V) (X) BIG BEAT 98426 ATLANTIC
95	NEW ►		1	MAKE ROOM E.SWIFT (R.SMITH,E.BROOKS,J.ROBINSON)	◆ THA ALKALHOLIKS (C) (T) LOUD 62579 RCA
96	65	48	10	DAY BY DAY PORTRAIT (PORTRAIT)	◆ PORTRAIT (C) (V) CAPITOL 44934
97	85	68	7	TAKE A LOOK T.LIPUMA (C.OTIS,N.COLE)	◆ NATALIE COLE (C) ELEKTRA 64636
98	87	76	13	BY THE TIME THIS NIGHT IS OVER W.AFANASIEFF,D.FOSTER (M.BOLTON,D.WARREN,A.GOLDMARK)	◆ KENNY G WITH PEABO BRYSON (C) (X) ARISTA 1 2565
99	98	95	4	TRUST ME GURU (GURU)	◆ GURU WITH N'DEA DAVENPORT (C) CHRYSALIS 24849 ERG
100	NEW ►		1	COWARDS IN COMPTON M.MCCRAY (L.CAMPBELL)	◆ LUKE (C) (M) (T) LUKE 164

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

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POV
BEAT DOWNS

**P.O.V. COMIN' AT YOU
WITH THEIR DEBUT ALBUM
"HANDIN' OUT BEATDOWNS"**

**CHECK OUT THEIR NEW SINGLE
"ALL THRU THE NIGHT"
Featuring JADE**

IN STORES NOW!!

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	44	64	*** No. 1 *** CHECK YO SELF ICE CUBE, D.J. POOH (ICE CUBE, D.J. MUGGS)	ICE CUBE FEATURING DAS EFX (C) (D) (T) PRIORITY 53830
2	1	10	LATELY D. SWING (S. WONDER)	JODECI (C) (V) UPTOWN 54652/MCA
3	3	15	SOMETHING'S GOIN' ON J. PENN (J. POWE, D. PEETE, J. CLAY)	UNV (C) MAVERICK/SIRE 18564/WARNER BROS.
4	2	12	WHOOPI! (THERE IT IS) ▲ TAG TEAM (TAG TEAM)	TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
5	4	9	LOSE CONTROL/GIRL U FOR ME K. SWEAT, R. MURRAY (K. SWEAT, R. MURRAY, G. JENKINS)	SILK (C) KEIA 64643/ELEKTRA
6	6	11	CRY NO MORE R. WHITE, K. JACKSON, D. WILEY (R. WHITE, K. JACKSON, D. WILEY)	II D EXTREME (C) (M) (T) (V) (X) GASOLINE ALLEY 54650/MCA
7	9	14	ANOTHER SAD LOVE SONG L. A. REID, BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4047/ARISTA
8	14	25	RIGHT HERE (HUMAN NATURE)/DOWNTOWN B. A. MORGAN, G. PARKER (B. A. MORGAN, J. BETTIS, S. PORCARO, G. PARKER, G. GOMEZ, K. ORTIZ)	SWV (C) (T) (X) RCA 62614
9	8	13	IF I HAD NO LOOT TONY! TONI! TONE! (R. WIGGINS, J. BAUTISTA, W. HARRIS)	TONY! TONI! TONE! (C) (T) (V) (X) GASOLINE ALLEY 54650/MCA
10	21	44	IF J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	JANET JACKSON (C) (T) (V) (X) VIRGIN 12676
11	5	4	WEAK ▲ B. A. MORGAN (B. A. MORGAN)	SWV (C) (T) (V) RCA 62521
12	11	15	SLAM ● CHYSKILLZ, JAM MASTER JAY (SCRUGGS, CHYSKILLZ MUZIK, TAYLOR)	ONYX (C) (M) (T) (X) RAL/CHAOS 77053/COLUMBIA
13	7	9	WHOO! THERE IT IS THE BASS MECHANICS (J. MCGOWAN, N. ORANGE)	95 SOUTH (M) (T) WRAP 01507/CHIBAN
14	12	7	KNOCKIN' DA BOOTS ▲ B. BURRELL (SHAZAM, DINO, G. STICK, R. TROUTMAN)	H-TOWN (C) (M) (T) LUKE 161
15	10	6	THAT'S THE WAY LOVE GOES ▲ J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	JANET JACKSON (C) (T) (V) (X) VIRGIN 12650
16	13	10	SHOW ME LOVE ● A. GEORGE, F. MCFARLANE (A. GEORGE, F. MCFARLANE)	ROBIN S. (C) (M) (T) (X) BIG BEAT 10118/ATLANTIC
17	20	17	GET IT UP (FROM "POETIC JUSTICE") D. AUSTIN, TIM & BOB (PRINCE)	TLC (C) (M) (T) LAFACE/EPIC SOUNDTRAX 77059/EPIC
18	15	8	LOVE NO LIMIT D. HALL (K. GREENE, D. HALL)	MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54639/MCA
19	19	10	ONE LAST CRY B. MCKNIGHT, B. BARNES (B. MCKNIGHT, B. BARNES, M. BARNES)	BRIAN MCKNIGHT (C) MERCURY 862 404
20	17	62	ALRIGHT J. DUPRI (J. DUPRI)	KRIS KROSS FEATURING SUPERCAT (C) (M) (T) (V) (X) RUFFHOUSE 77103/COLUMBIA
21	18	18	SEEMS YOU'RE MUCH TOO BUSY VERTICAL HOLD (A. STONE, K. HALEEL)	VERTICAL HOLD (C) (T) A&M 0140
22	16	12	ABC-123 G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS, T. SCOTT)	LEVERT (C) (D) (V) ATLANTIC 87366
23	28	23	I GET AROUND D. J. DARYL (SHAKUR, D. ANDERSON, R. TROUTMAN, L. TROUTMAN, S. MURDOCK)	2PAC (C) (M) (T) INTERSCOPE 98372/ATLANTIC
24	23	24	LET ME BE THE ONE D. HALL (K. GREENE, D. HALL, H. BOHANNON)	INTRO (C) (M) (T) ATLANTIC 87347
25	22	16	DRE DAY DR. DRE (DR. DRE, SNOOP, C. WOLFE)	DR. DRE (C) (M) (T) DEATH ROW/INTERSCOPE 53827/ATLANTIC
26	24	20	ONE WOMAN V. BENFORD (V. BENFORD, R. SPEARMAN)	JADE (C) (M) GIANT 18606/REPRISE
27	32	39	RUFFNECK M. RILEY, A. DAVIDSON, W. SCOTT (MC LYTE, A. DAVIDSON, M. RILEY, W. SCOTT)	MC LYTE (C) (M) (T) FIRST PRIORITY 98401/ATLANTIC
28	25	10	UNCONDITIONAL LOVE (FROM "MENACE II SOCIETY") ART & RHYTHM (L. CAMPBELL)	HI-FIVE (C) JIVE 42144
29	30	45	VERY SPECIAL BIG DADDY KANE FEAT. SPINDERELLA, L. WILLIAMS & K. ANDERSON BIG DADDY KANE (A. HARDY, W. JEFFERY, L. PETERS)	COLD CHILLIN' (C) (D) (M) (T) COLD CHILLIN' 18437/REPRISE
30	29	12	BABY I'M YOURS C. MARTIN (C. MARTIN, M. GAY)	SHAI (C) (M) (T) (V) (X) GASOLINE ALLEY 54574/MCA
31	35	49	LICK U UP B. BURRELL (SHAZAM, DINO, G. STICK)	H-TOWN (C) (M) (T) LUKE 163
32	34	37	IT'S FOR YOU (FROM "THE METEOR MAN") M. A. SAULSBERRY, E. KIRKLAND (S. WILSON, M. A. SAULSBERRY, E. KIRKLAND)	SHANICE (C) (T) MOTOWN 2207
33	33	33	SOMEBODY ELSE WILL G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	O'JAYS (C) (D) EMI 50462/ERG
34	26	21	DAZZEY DUKS ▲ PARAGON PRODUCTIONS (L. A. SNO, CREO-D, BAMBATTA, ROBIE, BAKER, ALLEN, MILLER)	DUICE (C) (T) TMR 3089/BELLMARK
*** POWER PICK/AIRPLAY ***				
35	41	58	I'M IN LUV J. DIBBS (J. DIBBS, B. ALLEN, T. DENSLAW)	JOE (C) (T) MERCURY 862 462
36	27	27	INSANE IN THE BRAIN D. J. MUGGS (L. FRESSE, S. REYES, L. MUGGERUD)	CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA
37	31	31	RUN TO YOU (FROM "THE BODYGUARD") D. FOSTER (A. RICH, J. FRIEDMAN)	WHITNEY HOUSTON (C) (D) (V) ARISTA 1-2570
*** POWER PICK/SALES ***				
38	42	51	THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREWIN' POCKETS, Q.D. III, ICE CUBE (YO-YO, ICE CUBE, POCKETS, QUINCY D. III)	YO-YO (C) (M) (T) EASTWEST 98394
39	39	36	GIMME FULL FORCE (FULL FORCE, C. RILEY)	CHERYL "PEPSII" RILEY (C) REPRISE 18488
40	43	35	BACK SEAT (OF MY JEEP)/PINK COOKIES IN A PLASTIC BAG M. MARL (J. T. SMITH, M. WILLIAMS, Q. D. III)	L.L. COOL J (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA
41	38	53	CHIEF ROCKA K. DEF (A. WARDRICK, D. KELLY, M. WILLIAMS, K. HANSFORD)	LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 64631/ELEKTRA
42	36	28	I'M SO INTO YOU ● B. A. MORGAN (B. A. MORGAN)	SWV (C) (M) (T) (X) RCA 62451
43	47	52	IT'S ON NAUGHTY BY NATURE (V. BROWN, K. GIST, A. CRISS, D. BYRD)	NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 569*
44	40	38	DO DA WHAT G. LEVERT, MARC G. (G. LEVERT, MARC G., I OF THE GIRLS, T. WEYMOUTH, C. FRANTZ)	I OF THE GIRLS (C) (M) (T) EASTWEST 98419
45	45	47	I LIKE IT BUFF LOVE (R. DEBARGE, EL DEBARGE)	JOMANDA (C) (M) (T) (X) BIG BEAT 98413/ATLANTIC
46	50	46	I WANNA HOLD ON TO YOU N. M. WALDEN (N. M. WALDEN, M. PARIS, S. J. DAKOTA)	MICA PARIS (C) ISLAND 862 212/PLG
47	49	41	SAID IT ISN'T OVER T. CHAPMAN, D. PENSADO (T. CHAPMAN, R. MARCEL, L. TOLBERT)	FIVE XI (C) (T) RCA 62540
48	37	30	EVERY LITTLE THING U DO 3 BOYS FROM NEWARK (C. WILLIAMS, K. GRIFFIN)	CHRISTOPHER WILLIAMS (C) (T) (V) (X) UPTOWN 54603/MCA
49	55	56	TRULY SOMETHING SPECIAL D. SIMMONS, KAYO (K. EDMONDS, B. WATSON)	AFTER 7 (C) (V) VIRGIN 12670

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	57	61	LET ME ROLL B. JORDAN (B. JORDAN, G. DUKE)	SCARFACE (C) RAP-A-LOT 53831/PRIORITY
51	46	26	THE FLOOR J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	JOHNNY GILL (C) (M) (T) (V) MOTOWN 2202
52	58	65	IN MY NATURE A. GREENWOOD, D. GREENBURG, J. GILLIARD (L. WALLACE, DJ JOINT, A. GREENWOOD)	NUTTIN' NYCE (C) (M) (T) POCKETOWN 42150/JIVE
53	81	—	LAI D BACK GIRL F. BEVERLY (F. BEVERLY)	MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18422
54	51	32	PASSIN' ME BY J. SWIFT (E. WILCOX, R. ROBINSON, D. STEWART, T. HARDSON, J. MARTINEZ)	THE PHARCYDE (C) (M) (T) DELICIOUS VINYL 98434/ATLANTIC
55	56	57	I DON'T WANNA FIGHT (FROM "WHAT'S LOVE GOT TO DO WITH IT") C. LORD-ALGE, R. DAVIES (S. DUBERRY, LULU, B. LAWRIE)	TINA TURNER (C) (V) VIRGIN 12652
56	61	73	WANT U BACK C. WARREN (C. WARREN)	ME-2-U (C) (T) RCA 62565
57	52	54	THAT'S THE WAY LOVE IS T. RILEY (T. RILEY, D. SHIPP, A. DAVIDSON, B. BROWN)	BOBBY BROWN (C) (M) (T) (X) MCA 54618
58	64	70	WHAT'S UP DOC? (CAN WE ROCK) K-CUT (R. ROACHFORD, J. JONES, L. MATURINE, K. MCKENZIE, S. O'NEAL)	FU-SCHNICKENS WITH SHAQUILLE O'NEAL (C) (M) (T) (X) JIVE 42164
59	63	69	24/7 (GOOD LOVIN') H. MIDDLETON (H. MIDDLETON, L. DRAKEFORD)	BIG BUB (C) EASTWEST 98403
60	53	34	LITTLE MIRACLES (HAPPEN EVERY DAY) L. VANDROSS, M. MILLER (L. VANDROSS, M. MILLER)	LUTHER VANDROSS (C) (D) (V) EPIC 74945
61	66	76	STREIHT UP MENACE (FROM "MENACE II SOCIETY") MC EIHT, DJ SLIP (A. TYLER, T. ALLEN)	MC EIHT (C) (M) (T) JIVE 42138
*** HOT SHOT DEBUT ***				
62	NEW ►	1	FOR THE COOL IN YOU BABYFACE, L. A. REID, D. SIMMONS (BABYFACE, D. SIMMONS)	BABYFACE (C) (T) (V) EPIC 77109
63	72	99	THAT'S WHAT LITTLE GIRLS ARE MADE OF C. ELLIOTT (C. ELLIOTT, M. ELLIOTT)	RAVEN-SYMONÉ (C) (T) MCA 54625
64	67	71	HEY THERE PRETTY LADY L. ALEXANDER, PROF. T. (L. ALEXANDER, T. TOLBERT)	LO-KEY? (C) PERSPECTIVE 7426/A&M
65	48	42	DAY BY DAY PORTRAIT (PORTRAIT)	PORTRAIT (C) (V) CAPITOL 44934
66	69	83	WILL YOU BE THERE (FROM "FREE WILLY") M. JACKSON, B. SWEDIN (M. JACKSON)	MICHAEL JACKSON (C) (V) MJJ/EPIC SOUNDTRAX 77060/EPIC
67	54	40	UM UM GOOD G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	MEN AT LARGE (C) EASTWEST 98435
68	62	82	GOTTA GET MINE WARREN G., C. WOLFE, E. BREED (E. BREED, 2PAC, D. D. C., C. WOLFE, WARREN G.)	MC BREED (C) (T) WRAP 93154/CHIBAN
69	NEW ►	1	BOOM! SHAKE THE ROOM MR. LEE (SMITH, HAGGARD, WILLIAMS, MAYBERRY, WEBSTER, PIERCE, NAPIER, MORRISON)	JAZZY JEFF & FRESH PRINCE (C) (T) (X) JIVE 42108
70	59	59	GIVE HIM A LOVE HE CAN FEEL S. HURLEY (J. MCALLISTER, D. RUSH)	TENE WILLIAMS (C) (T) PENDULUM 64655/ELEKTRA
71	NEW ►	1	SOMETHING IN YOUR EYES L. A. REID, BABYFACE, D. SIMMONS (K. EDMONDS)	BELL BIV DEVOE (C) (V) MCA 54725
72	77	—	APHRODISIA L. ALEXANDER, PROF. T. (T. TOLBERT, L. ALEXANDER)	ALEXANDER O'NEAL (C) TABU 7718/A&M
73	73	81	RECIPE MIC PROFESSOR (L. LAWS, R. CAPLES, ISLEY BROTHERS, C. JASPER)	BOSS (M) (T) RAL/CHAOS 74967/COLUMBIA
74	80	85	YOU BEEN PLAYED (FROM "MENACE II SOCIETY") C. STOKES (J. CARTER, C. STOKES)	SMOOTH (C) (T) T.N.T. 42140/JIVE
75	82	88	STICKS AND STONES P. MINOR, A. JOHNSON (P. MINOR, A. JOHNSON)	WALTER & SCOTTY (C) CAPITOL 44964
76	NEW ►	1	MEGA MEDLEY R. TROUTMAN (R. TROUTMAN, N. WHITFIELD, B. STRONG)	ZAPP & ROGER (C) (M) (T) (X) REPRISE 18420
77	96	—	40 DOG G. LAWSON (G. FRANKLIN, L. ESTEEN, G. LAWSON, J. MONROE)	SWEET N' LO' (C) THIRD STONE 98400/ATLANTIC
78	60	60	SIX FEET DEEP J. JOHNSON (B. JORDAN, M. BURNETTE, L. RICHIE, M. GAYE, J. JOHNSON)	GETO BOYS (C) (T) RAP-A-LOT 53823/PRIORITY
79	89	—	THERE'S NO LIVING WITHOUT YOU W. DOWNING, R. RIDEOUT (G. SMITH, D. MORRIS)	WILL DOWNING (C) (T) MERCURY 862 548
80	84	—	GOOD LOVER D-INFLUENCE (S. WEBB, K. KWATEN, E. B. POWELL, S. MARSTON)	D-INFLUENCE (C) (M) (T) EASTWEST 98393
81	71	78	TEDDY BEAR J. HARRIS (J. HARRIS, R. MARTIN)	G-WIZ (C) SCOTTI BROS. 75360
82	75	75	MY CUTIE T. RILEY, A. DAVIDSON, M. RILEY (M. L. SMITH, T. RILEY)	WRECKX-N-EFFECT (C) (M) (T) (V) (X) MCA 54661
83	65	63	WORK IT OUT C. DICKSON, L. CAMPBELL (L. CAMPBELL)	LUKE (C) (M) (T) LUKE 162
84	74	68	WHO IS IT M. JACKSON, B. BOTTRELL (M. JACKSON)	MICHAEL JACKSON (C) (M) (T) (X) EPIC 74406
85	68	72	TAKE A LOOK T. LIPUMA (C. OTIS, N. COLE)	NATALIE COLE (C) ELEKTRA 64636
86	92	—	OOH, WHATCHA GONNA DO THE BOMB SQUAD (J. SIMMONS, D. MCDANIELS, H. SHOCKLEE, G. RINALDO)	RUN-D.M.C. (C) (T) PROFILE 5400
87	76	67	BY THE TIME THIS NIGHT IS OVER W. AFANASIEFF, D. FOSTER (M. BOLTON, D. WARREN, A. GOLDMARK)	KENNY G WITH PEABO BRYSON (C) (X) ARISTA 1-2565
88	79	80	BAD BOYS (THEME FROM "COPS") ● L. LEWIS, T. HARVEY, R. LEWIS (INNER CIRCLE)	INNER CIRCLE (C) (T) (V) (X) BIG BEAT 98426/ATLANTIC
89	83	90	BODY SLAM C. DILLON, D. BROWNE (R. STEPHENS, D. SMITH, D. BROWNE, A. KELLY)	RICHIE STEPHENS (C) MOTOWN 2203
90	78	74	DEEPER DEF JEF (J. FORSTON, R. SAMUELS, R. ROYAL, C. REID)	BOSS (C) (M) (T) RAL/CHAOS 74853/COLUMBIA
91	70	55	I AIN'T THE ONE TRAKMASTERZ (RICHBOURG, ALLEN, OLIVIER, BARNES, PIMENTEL)	T.C.F. CREW (C) (T) (X) COLD CHILLIN' 18595/WARNER BROS.
92	87	91	I WANNA BE YOUR MAN SLY & ROBBIE (J. TAYLOR, E. BONNER, L. WILLIS, S. DUNBAR, R. SHAKESPEARE)	CHAKA DEMUS & PLIERS (C) (M) (T) MANGO 530 132
93	NEW ►	1	ALWAYS M. J. POWELL (K. COLBERT)	VESTA (C) A&M 0342
94	NEW ►	1	CHERISH THE DAY SADE (ADU, HALE, MATTHEWMAN)	SADE (C) (V) EPIC 74980
95	93	94	U DON'T HEAR ME THO' RODNEY O., J. COOLEY (RODNEY O., J. COOLEY, ROGER TROUTMAN)	RODNEY O & JOE COOLEY (M) (T) PSYCHOTIC 1201*
96	88	—	KILLER/PAPA WAS A ROLLING STONE G. MICHAEL (TINLEY, SEAL, N. WHITFIELD, B. STRONG)	GEORGE MICHAEL (C) (T) HOLLYWOOD 64626/ELEKTRA
97	90	95	BUMPIN' (ADAPTATION OF HUMPIN') O. WELDON (C. WILSON, L. SIMMONS, R. WILSON, R. TAYLOR)	PAPERBOY (C) (T) NEXT PLATEAU/FRFR 357 021/PLG
98	95	97	TRUST ME GURU (GURU)	GURU WITH N'DEA DAVENPORT (C) CHRYSALIS 24849/ERG
99	86	98	HUMPS FOR THE BLVD. RODNEY O., J. COOLEY (RODNEY O., J. COOLEY)	RODNEY O & JOE COOLEY (M) (T) PSYCHOTIC 1203*
100	97	—	WHERE DID LOVE GO R. STACY (R. STACY, D. BETTIS)	HAROLD TRAVIS (C) (V) MCA 54669

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



Power Quintet Takes Five. TLC was in Atlanta recently shooting the video for "Get It Up," the group's track on the LaFace/Epic Soundtrax "Poetic Justice" soundtrack. On the set, from left, are TLC's Left Eye; video and "Poetic Justice" director John Singleton; TLC's Chilli; music producer/LaFace label exec L.A. Reid; and TLC's T-Boz.

RHYTHM & BLUES

(Continued from page 16)

of Guy who used to be easy to forget, is releasing his own MCA album this fall and is currently in Atlanta working on five songs for MCA recording artist Pebbles... Jerry Ade's Famous Artists Agency is having a big summer: His acts are all over the Billboard's R&B and rap singles charts, and he's got folks from Levert to Alexander O'Neal to Men At Large to Shaggy on tour... I saw De La Soul, among other folks, at the Palladium recently and the crowd was loving them. De La's new album, "Buhloone Mindstate," due Sept. 31, is making the media rounds, prerelease, with intrusive barnyard sounds—cows mooing, lambs bleating—every 30 seconds. This to avoid the nasty, profit-chomping bootlegging syndrome. According to Tommy Boy VP Laura Hynes, the trio "got killed" by it last time... At long last, the KRS-ONE solo album, titled "Return Of Da Boom Bap," will be released Sept. 28 on Jive. The first single is "Outta Here," B-sided with a giggly trip through hip-hop ganja land, "I Can't Get Up." It drops Aug. 27. Jive is shopping for a director for the video... And lastly, the Juvenile Diabetes Foundation International will honor Motown president/CEO Jheryl Busby and Dick Scott, president of Dick Scott Entertainment, Sept. 23 with a fund-raising dinner in New York. For information call 212-222-3438.

CYPRESS HILL

(Continued from page 17)

BET world-premiered the clip and it breezed into regular rotation on MTV. The 24-hour music station featured previous Cypress Hill clips only on "Yo! MTV Raps."

In addition to advertising in rap fanzines as well as mainstream and underground periodicals, some of the other promotional tools in Columbia's arsenal are blacklight posters, a psychedelic point-of-purchase cassette bin for retail, double-vinyl copies of the album for DJs, and stickers.

According to Thomas, Columbia's various branch offices participated in specialized campaigns to bolster the album. For example, the West Coast branch sponsored a "midnight madness" sale; 300-400 people "lined up outside Musiland," she says.

Also, the Northwest branch hosted a party at San Francisco's DNA Lounge, where the "Insane" video was lensed. "It was co-sponsored by KMEL San Francisco, and there were giveaways of stickers, T-shirts, and temporary tattoos of Cypress Hill's Grateful Dead-influenced logo.

BET enters the PPV market. See page 34



GREAT BALLS OF FIRE—44-1: We've checked our records and we believe this to be the biggest move to No. 1 on any singles chart, at any time in history! Yup, that's right—"Check Yo Self" by Ice Cube featuring Das EFX (Priority) moves 44-1. The remixed single rocks over "The Message," originally recorded by Grandmaster Flash & the Furious Five (Sugar Hill). Sales soar 1309% making it this week's best-selling R&B single. Radio play increased about 6% with the strongest play at WBSL in New York, where it ranks No. 6. It ranks No. 10 at WOWI in Norfolk, Va. This is the third single from the "The Predator," which is certified platinum and is at No. 42 on Top R&B Albums.

BLUNTLY SPEAKING: "Black Sunday" by Cypress Hill (Ruffhouse) snatches the No. 1 spot on the Top R&B Albums chart. The single "Insane In The Brain" makes fairly strong airplay gains, but slides back as single sales decrease slightly. "Insane" ranks No. 1 in airplay at WBSL and WOWI. "Menace" had held the top of the album chart for six weeks. Two of its singles, by MC Eiht and Smooth, continue to move bullet up the chart.

SOUNDTRACK SUMMER: The "Poetic Justice" soundtrack (Epic Soundtrax) advances 5-3 on the albums chart and earns the Greatest Gainer kudos. Singles and featured tracks fuel the album's sales. "Give It Up" by TLC (LaFace) rebullets from airplay gains: It bounces back 20-17. "Well, Alright" by Babyface has been aiding sales, as an album track, and "Indo Smoke" by Mista Grimm entered the Hot Rap Singles chart at No. 28 (Billboard July 31). Another Epic-distributed soundtrack, "Free Willy" (MJJ), increases by more than 82% and earns the Pacesetter award. Omnipresent TV trailers and two active singles appear to be providing the impetus for the sales spurt. Sales increase 35% for "Will You Be There" by Michael Jackson (MJJ). SWV's innovative blend of "Right Here" and Jackson's own "Human Nature," backed with "Downtown," (RCA) zooms 14-8, gaining 47% in sales points.

THE SINGLES BY THE FOLLOWING artists all gained points but were pushed backward in highly competitive and tight parts of the chart: Onyx, Intro, Lords Of The Underground, Whitney Houston, and Shai. Any or all of these could bounce back from either increases in sales and/or airplay.

IF YOU DON'T KNOW, YOU BETTER ASK SOMEBODY: While during the past 15 years, numerous new-style mike-meisters have emerged, spoken-word recordings are not new to cutting-edge record buyers. Younger fans may have missed one of contemporary music's greatest contributors, who opened doors of consciousness for the likes of Gil Scott-Heron, and Chuck D. His name is Umar Bin Hassan. As one of the original members of the Last Poets, Hassan's poetry taught, taunted, and told the truth in tune with tracks fashioned by Kool & the Gang, Eric Gale and other contemporary musicians. "Be Bop Or Be Dead" (Axiom/Island), Hassan's current release, embodies all of the fire and intelligence of his earlier works. Abiodun Oyewole, (one of the original Last Poets), Bernie Worrell, and Bootsy Collins are some of the featured musicians. The original version of "Niggers Are Scared Of Revolution" appeared in a 1972 documentary on Malcolm X. A new version is included on "Be Bop" as well as on the soundtrack for "Poetic Justice." "Be Bop Or Be Dead" is a musical treat: Hassan proves just how much he understands the importance and power of language. (See "Music To My Ears" Billboard, July 3.)

Billboard® FOR WEEK ENDING AUGUST 7, 1993

Hot Rap Singles™					COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	2	4	5	★★★ NO. 1 ★★★ INSANE IN THE BRAIN/WHEN THE SH--T... ♦ CYPRESS HILL (M) (T) (X) RUFFHOUSE 77019/COLUMBIA	1 week at No. 1	
2	3	6	8	40 BELOW TROOPER/ALL I THINK... ♦ JUNGLE BROTHERS (M) (T) WARNER BROS. 40764*		
3	4	7	6	RUFFNECK ♦ MC LYTE (C) (M) (T) FIRST PRIORITY 98401/AG		
4	1	2	10	BONNIE & CLYDE/IBWIN' WIT MY CREW ♦ YO-YO (M) (T) EASTWEST 96054/AG		
5	7	9	6	BACK SEAT (OF MY JEEP)/PINK COOKIES... ♦ L.L. COOL J (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA		
6	10	13	5	CHIEF ROCKA ♦ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 64631/ELEKTRA		
7	5	1	10	SLAM ♦ ONYX (C) (M) (T) (X) RAL/CHAOS 77053/COLUMBIA		
8	6	3	12	WHOOT, THERE IT IS ♦ 95 SOUTH (M) (T) WRAP 0.50*/ICHIBAN		
9	13	16	5	LET ME TURN YOU ON ♦ BIZ MARKIE (C) (T) COLD CHILLIN' 18542/REPRISE		
10	11	11	8	HUMPS FOR THE BLVD. RODNEY O & JOE COOLEY (M) (T) PSYCHOIC 1203*		
11	14	17	4	I GET AROUND ♦ 2PAC (C) (M) (T) INTERSCOPE 98372/AG		
12	12	12	7	THIS IS IT/RIP IT UP ♦ LIN QUE (C) (T) RUFFHOUSE 74764/COLUMBIA		
13	15	14	J	WHOOPI! (THERE IT IS) ♦ TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK		
14	25	—	2	GRAND GROOVE ♦ INTELLIGENT HOODLUM (C) (T) TUFF BREAK 0082/A&M		
15	23	28	3	GOTTA GET MINE ♦ MC BREED (C) (T) WRAP 95154/ICHIBAN		
16	16	24	4	WORK IT OUT ♦ LUKE (C) (M) (T) LUKE 162		
17	22	25	4	ALL SHE WANTED/HEO RUSH ♦ KNUCKLEHEADZ (M) (T) EASTWEST 96042*/AG		
18	NEW ▶	1		ALRIGHT ♦ KRIS KROSS (C) (M) (T) (X) RUFFHOUSE 77103/COLUMBIA		
19	20	21	3	EUPHORIA TRIQUE-DIK-SLIK (C) (M) (T) INDEROC 0202		
20	17	18	5	D-SHOT CALL ♦ GENERAL GRANT (C) (M) (T) (X) RARA 1001		
21	NEW ▶	1		CHECK YO SELF ♦ ICE CUBE (M) (T) (X) PRIORITY 53830*		
22	9	5	13	SIX FEET DEEP ♦ GETO BOYS (C) (T) RAP-A-LOT 53823/PRIORITY		
23	27	—	2	LET ME ROLL ♦ SCARFACE (C) RAP-A-LOT 53831/PRIORITY		
24	19	22	4	ON THE RUN ♦ KOOL G RAP & D.J. POLO (C) (T) COLD CHILLIN' 2010		
25	8	8	9	REIGN OF THE TEC ♦ THE BEATNUTS (C) (T) VIOLATOR 1194/RELATIVITY		
26	26	27	3	PROTECT YA NECK ♦ WU-TANG CLAN (C) (T) LOUD 62544/RCA		
27	28	—	2	INDO SMOKE ♦ MISTA GRIMM (C) (T) EPIC 77026		
28	24	29	4	THAT'S WHEN YA LOST ♦ SOULS OF MISCHIEF (C) (T) JIVE 42112		
29	18	10	15	PASSIN' ME BY ♦ THE PHARCYDE (C) (M) (T) DELICIOUS VINYL 98434/AG		
30	NEW ▶	1		FLOW JOE ♦ FAT JOE (C) (T) VIOLATOR 1185/RELATIVITY		

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

BUBBLING UNDER HOT R&B SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	11	2	DREAM IN COLOR REGINA BELLE (COLUMBIA)	14	2	6	EYE TO EYE GARY TAYLOR (MORNING CREW)
2	—	1	I GOT YOU JOHNNY GILL (MOTOWN)	15	8	4	STRAWBERRY BOY EFUA (VIRGIN)
3	—	1	PAYDAY THE WINANS (QWEST/WARNER BROS.)	16	7	8	LET ME TURN YOU ON BIZ MARKIE (COLD CHILLIN'/WB)
4	12	2	FLOW JOE FAT JOE (RELATIVITY)	17	—	1	COWARDS IN COMPTON LUKE (LUKE)
5	21	2	GRAZIN' IN THE GRASS GEORGE HOWARD (GRP)	18	13	4	LOOK GOOD JOHNNY P. (RELATIVITY)
6	4	6	PROTECT YA NECK WU-TANG CLAN (LOUD/RCA)	19	9	5	ON THE RUN KOOL G RAP & D.J. POLO (COLD CHILLIN')
7	—	1	WHO DO I TURN TO CHANTE MOORE (SILAS/MCA)	20	5	6	DON'T LET IT GO TO YOUR HEAD CHANTAY SAVAGE (LD./RCA/BIG)
8	6	3	MAKE ROOM ALKAHOLIKS (LOUD/RCA)	21	—	1	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)
9	—	1	COME GO WITH ME CHRISTOPHER WILLIAMS (UPTOWN/MCA)	22	15	3	66 MELLO NEW VERSION OF SOUL (CAPITOL)
10	—	1	LOVE 4 LOVE ROBIN S. (BIG BEAT/ATLANTIC)	23	14	2	THE WAYS OF THE WIND P.M. DAWN (GEE STREET/ISLAND/PLG)
11	10	5	SOMETHING SPECIAL PRINCE MARKIE DEE (COLUMBIA)	24	—	1	INDO SMOKE MISTA GRIMM (MJJ/EPIC SOUNDTRAX)
12	3	4	CALL ME UP II CLOSE (TABU/A&M)	25	—	1	GRAND GROOVE INTELLIGENT HOODLUM (TUFF BREAK)
13	—	1	DREAMLOVER MARIAH CAREY (COLUMBIA)				

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

FOR WEEK ENDING OCTOBER 2, 1993

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'RIGHT HERE (HUMAN NATURE)/DOWNTOWN', 'DREAMLOVER', 'HEY MR. D.J.', etc.

Continuation of the chart table with entries like 'COMING HOME TO LOVE', 'INSANE IN THE BRAIN', 'LIGHT OF LOVE', etc. Includes a 'NEW' section for new entries.

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



The Pendulum Swings. Celebrating the formation of Pendulum Records' joint venture between EMI Records Group and Rogli Entertainment, from left, are Dennis Wheeler, VP marketing/A&R, Pendulum; Ruben Rodriguez, president/CEO, Pendulum; Daniel Glass, president/CEO ERG; Terry Santisi, executive VP/GM, ERG North America; Ken Lane, senior VP of promotion, ERG; Charles Koppleman, chairman/CEO, ERG North America; Glynice Coleman, VP of R&B promotion, ERG; David Glinert, executive VP of business affairs, Pendulum; Liz Loblack, manager, artist development, Pendulum; Stanley Winslow, VP of marketing and promotion, Pendulum; Alfred Pedecine, senior CFO of ERG; and Lindsey Williams, senior director of rap music, ERG. In the agreement, ERG acquires 50% of Pendulum Records.

Rappers Get Down To 'Business' Profile Gives PRT Grass-Roots Campaign

■ BY HAVELOCK NELSON

NEW YORK—When Poor Righteous Teachers titled their new album "Black Business," they were attempting to send a "big-up" to all black entrepreneurs and their firms. "It was like an ode to companies like Flavor Unit, Rush Management, Karl Kani, Cross Colours, and Forty Acres And A Mule, as well as to people like Spike Lee, Matty Rich, and John Singleton," says Wise Intelligent, who is one-third of the Profile act. (Culture Freedom and Father Shaheed complete the band.)

PRT "is one of the biggest black businesses on the planet," he adds. "What we do is educate and teach black people with [our music]. It's for black people first, then the rest of the world."

If some of Boogie Down Productions' previous efforts were a book of rhyme knowledge, then "Black Business" is the soundtrack. With crisp production by Father Shaheed, the collection bounces and grooves. It's never flabby. "This one is geared more to the peo-



POOR RIGHTEOUS TEACHERS

ple," says Intelligent. "It's more relatable. Brothers keep talking about real hip-hop. Well, this is it. This is the real shit. The last album was a little above people's heads. It probably was before its time."

"Pure Poverty" was the title of the crew's last album, from 1991. It contained "Shakiyla (JRH)," a strident tune that aimed respectful verses at black women. It sold 135,000 units, according to SoundScan, and was the follow-up to "Holy Intellect," the 1990 debut that spawned "Rock Dis Funky Joint" and sold close to 400,000 units, according to the label.

"We got lots of pop support on 'Rock Dis Funky Joint,' which helped the al-

bum sell," says Fred Feldman, director of marketing and promotion at Profile. "We got no CHR adds on 'Shakiyla (JRH),' which is why the album didn't blow up as big. 'Shakiyla,' however, was a decent urban hit."

"It didn't get all the props it deserved," says Intelligent. "When TV programs did tributes to black women, we didn't get a phone call. Those are just some of the dues you pay in the business. The song didn't get the response it should have from rap fans, either. They wanted to hear, 'Bitch, I'll shoot you and spread you—kiss my ass,' and stuff like that. But we accepted what we got and we rolled on. We tried to make a better next record."

Most of "Black Business" was produced by Father Shaheed. Culture Freedom supervised the cut "None Can Test," while Tony D. was at the helm for "Mi Fresh," "Lick Shots," "Selah," and the title track, which chastises certain upwardly mobile African-Americans. Intelligent says, "It's basically explaining how some black people get dough, then forget where they came from. Or how they forget the

(Continued on page 24)

New Mercury Singer Is No Regular Joe Sony's Taylor To Get Evers Award From NAACP

GOOD SHOWS: Mercury Records recording artist Joe showed off his considerable talents at New York's Indigo Blue nightclub last week before a packed house of industry-ites. Heralded as the "new Keith Sweat," Joe is actually a gifted singer whose entrance into R&B-land need not be on the coattails of another star. His voice is cool, clear and strong and he's got plenty of personality and stage presence. Truly, the guy's got soul, and should go really far.

Guru's "Jazzmatazz" performance at New York's Supper Club was fierce. Horn legend Donald Byrd was in top form, as was guitarist Zachary Breaux. Guru's duets with vocalist Akema (an unsigned newcomer who can sing her butt off) were amazing. Guru just gets better and better over time, and Akema's voice is truly something special.

She is a diva in the making. And DJ Jazzy Nice is cool, but I'm always hoping to hear the work of DJ Premiere.

The headliners for the Budweiser Superfest tour—this year a 40-city, two-month-long jaunt—are Bell Biv DeVoe, SWV, and Silk. In some cities, Levert, Shai, Big Daddy Kane, Tag Team, MC Lyte, and Intro will also be on the bill. The RIAA double-platinum women of SWV are truly touring vets—they were also on the Coca-Cola Summerfest earlier this summer.

SO YOU KNOW: The Medgar Evers Medal of Honor will be presented to LeBaron Taylor, the senior VP, corporate affairs for Sony Music Entertainment, when the Beverly Hills/Hollywood NAACP hosts its 8th annual Medgar Evers Community Service Awards Oct. 9. Past recipients include Debbie Allen and Bill Cosby. Best wishes to Mr. Taylor... The legendary Temptations recently signed with the William Morris Agency... A big congratulations to Chrissy Murray,

formerly of Columbia—she recently was appointed senior director of black music media relations at Atlantic Records. Murray and her talented team—Rocceania Williams (coordinator, black music media relations) and Sharon Washington (manager of black music publicity)—are looking forward to working with Intro, MC Lyte, Paul Jackson Jr., Levert, and Fatal, among others... People are getting excited about A Tribe Called Quest's single, "Award Tour." It's due

Oct. 1, and the album, "Midnight Marauders" is due Nov. 9... Brooklyn-based indie label MCI Records was scheduled to host a record release party for BIC (Brothers in Control) and Crossfire at Club Harambee in New York Sept. 26... Columbia recording artist Jamal-Ski makes his long-awaited debut with "Roughneck Reality."

The artist, who made a name for himself "chatting" (Jamaican-style rapping) with KRS-One and Boogie Down Productions, has put together a slamming first effort... and speaking of KRS-One, that single, "Outta Here," is the best work Kris Parker has done in a really long time... Virgin Records' reissue label, Flair, is set to release B.B. King's "My Sweet Little Angel," a bunch of tracks King recorded from 1956-59... CeCe Peniston's "In The Mood" single drops in late November, and her album, "Thought Ya Knew" is scheduled to drop the early part of January. It was produced by Brian McKnight, Steve "Silk" Hurley, David Morales, with Peniston on co-production on a lot of cuts. With all those folk it'll be hard for the set to go wrong... PMD, the new RCA-distributed label headed by Parrish Smith, has its first artist—a guy by the name of Top Quality. His single, "Magnum Opus," is on the streets now. Smith is on production... Last note: that new Mint Condition album is going to be big.



by Danyel Smith



Sugar Kisses. Third Stone/Atlantic recording group Sweet N Lo' stopped by Third Stone's New York offices recently to see what's up with Third Stone/Atlantic exec VP Vince Faraci. Flanking Faraci are Lo', left, and Sweet, right. "40 Dog," the first single from the act's, "Pucker Up" was released the first week in August.

COMING OF AGE 2

Their single,

"COMING HOME TO LOVE"

was the **Hot Shot Debut** at **#75** on **Billboard's R&B Hot Singles Chart** it's first week.

Now at **#57** and climbing.

The debut album is available in stores everywhere.

ENTERTAINMENT



Jazz In The Sun. A who's who of contemporary jazz players turned up at New York's B. Smith's restaurant to jam at a press conference announcing the 1993 St. Lucia Jazz Festival, May 20-23 in St. Lucia. The festival will feature performances by Nancy Wilson, Regina Belle, Najee, Ramset Lewis, Delfeayo Marsalis, Terence Blanchard, Mulgrew Miller, Kenny Garrett, and others. Shown, from left, are Paxton Baker, artistic director/producer; drummer Thelonious Monk Jr.; Nathania Augier, festival manager, St. Lucia Tourist Board; saxophonist Arthur Blythe; Miller; Allan Chastanet, director of tourism, St. Lucia Tourist Board; Gene Lawrence, chairman of Jazz Festival Committee; Blanchard; and Garrett.

Regina Belle Unleashes 'Passion' Set Offers Whole New Aural Landscape

BY MICHAEL A. GONZALES

NEW YORK—From Oscar Wilde to Cornel West, Shakespeare to L.L. Cool J, artists have striven for generations to deconstruct the sensuous emotion known as passion. On her third soulful album, "Passion" (Columbia), sexy songstress Regina Belle contributes her melodic observations to this canon of romantic discourse.

"The word passion describes my existence," says Belle. "Passion is what I feel when I'm singing a song like 'Quiet Time' [a track that features Barry White]. The concept of passion also expresses the driving force that has been inside of me for so long. One must be passionate to be a good singer, passionate enough to interpret the musical material to the best of one's ability."

Giving the heat of her passion on the title song, a track co-written and produced by Narada Michael Walden, Belle holds a mirror as she sings, "Love or hate/It's the strongest emotion/It is something that you just can engage." With its new jack swing instrumentation combined with Belle's lyrics of blazing ecstasy, "Passion" is the perfect prelude to an album representing her aural universe of desire.

Working with producers Nick Martinelli, who contributed to her albums "All By Myself" and "Stay

Regina. But, as an effort to expand Regina's overseas visibility, she will do a promotional tour of Japan March 6-14 and a promo tour of Europe from April 12-23."

Although Belle has been known for her urban/pop tracks "Baby Come To Me" and "Make It Like It Was," none of her past work compares with the success of "A Whole New World (Aladdin's Theme)," which bumped the chart champion, Whitney Houston's "I Will Always Love You," from its No. 1 position atop the Hot 100.

Edde Pugh, senior VP of promotion, says, "With Regina Belle dueting with Peabo Bryson on 'Aladdin's Theme,' new doors have opened for her. She now had the pop appeal that she deserves."

And yet, for Belle, the reasons she recorded the track are quite simple. "I've dueted with Peabo in the past, so I knew it would sound good," she says. "Also, now that I have children [son Jaylin Nuri and daughter Tiy Chraigna], I wanted them to have a song they could call their own."

With "If I Could," the first single and cover of a song by Nancy Wilson, Columbia is looking to expand Belle's soundscape. "With an artist like Regina, whose image is different than it was two years ago, there are many avenues we can choose to market her," says Jay Krugman, VP of marketing. "Currently, we are in negotiations with the Loews Theater chain concerning them running a 90-second trailer advertising the album. In addition, there is a half-hour special about Regina [directed by Michael Borofski] that is running on BET. Also, we are working on an hour-long radio special that will detail Regina's background as a young gospel singer to her life today."

'Passion is what I feel when I'm singing'

With Me"; Michale J. Powell; James Carmichael, producer of the Commodores and Lionel Richie's decade of hits; Walter Afanasieff; and Walden, Belle often uses the recording studio as a musical lab. "Being in the studio allows me to experiment with my voice," Belle says.

While she praises her producers as "the best in the business," she has her own sound aesthetic in mind before entering the studio. "I'm one of those artists who is not fond of a whole lot of programming and computerized special effects. I prefer live instrumentation, which is more representative of my style when I'm on stage."

According to Ruth Carson, VP of black music marketing at Columbia, Belle will be gracing international stages rather than domestic ones. "Although we had major listening parties for 'Passion' in both California and New York, we felt that a promotional tour in the States was not the best way to show support for

R&B Foundation Fete Builds On Good Will L.A. Reid & Babyface Offer Post-Grammy Repartee

LOVE-FEST: That's what the fourth annual Rhythm & Blues Foundation Pioneer Awards, held Feb. 25 at the Hollywood Palace, turned into, what with the high praise the honorees received, the generally incredible level of the performances, and the overall feeling of good will.

Staged in Los Angeles after three presentations in New York, the awards featured celebrity presenters, a backing band featuring Booker T., Steve Cropper, the Meters Horns, and Ry Cooder, and an eye-catching stage set with palm trees and a backdrop sprinkled with "stars." Co-hosts were the dedicated Bonnie Raitt and the irrepressible Ruth Brown, who got the event off to a rollicking start by making flowery introductions, greetings, and tributes to the foundation. "I am truly improvising," claimed Brown, "because I can't read this script. I'm blind as a bat!" Quips like these set a rousing, soulful tone for the affair.

This year's honorees were promotion man Dave Clark, pianist/singer Floyd Dixon, drummer Panama Francis, blues guitarist/singer Lowell Fulson, trumpeter/bandleader Erskine Hawkins, soul man Wilson Pickett, pianist/singer Hadda Brooks, soul sweetheart Carla Thomas, vocalist Jimmy Witherspoon, Little Anthony & the Imperials, Martha Reeves & the Vandellas, and lifetime achievement recipient James Brown. All the honorees appeared in person except Clark, who is ill; and those who showed up performed.

The Rhythm & Blues Foundation Awards, despite selling tickets for the first time, are drawing an increasing level of mainstream attention. The presence of more superstar presenters and attendees squarely placed the limelight on the importance of R&B to American music overall. Boyz II Men presented honorees the Imperials ("A lot of these great artists here—well, we weren't even thought of yet," said Shawn Stockman, in awe. "Yeah," added Nathan Morris, "We were little swimmies!"); En Vogue to the Vandellas ("We feel indebted to them for paving the way for us"). Hammer, Don Henley, Huey Lewis, Narada Michael Walden, Branford Marsalis, Jeff "Tane" Watts, and Natalie Cole also were presenters. For honoree and

L.A. resident Brooks, 73 (who gave a scintillating and sexy performance of "That's My Desire"), Mayor Tom Bradley issued a special proclamation.

Raitt, who has consistently aided and promoted older R&B artists, said she took 1989 honoree and R&B veteran Charles Brown on the road as an opener when she toured last year, and advised the artists in the audience: "Take a legend out on the road with you. Don't wait until it's too late."

Says Suzan Jenkins, executive director of the Washington, D.C.-based Rhythm & Blues Foundation, "Attendance was greater in New York [last year] because there was no charge and it was just easier access. But I feel that the spirit of the event was very much in evidence."

Jenkins adds that staging the event 3,000 miles away was difficult, but was pleased by this year's outcome and by the number of contemporary artists who showed. "Somebody said En Vogue was so taken, they shed a few tears backstage, and that makes me feel good. This is about recognizing those who came before, especially as African Americans, because historically we have always been denied to know those who came before us. It's important to get together and meet these pioneers and thank them for all they endured for our sake."

If there was a minor downside to the event, it had to do with its new locale: Hollywood politics and posturing could easily have upstaged the real purpose of the event, which is to honor those artists who laid the foundation for our contemporary music industry.

GRAMMY MOMENTS: The Grammy Awards presentation and the ensuing parties Feb. 24 in Los Angeles were feeding grounds for trawling reporters like yours truly. At the Sony bash at Jimmy's, producer-of-the-year co-winner L.A. Reid was holding court with wife Pebbles and signee Toni Braxton. On his and Babyface's having to share the Grammy honors with Daniel Lanois and Brian Eno, Reid said, "U2 had a big record, so [Grammy voters] couldn't decide. I'm just happy we won." Quipped Davette Single-

(Continued on page 40)

The Rhythm and the Blues™



by Janine McAdams



Classic Clip. Vocal group Classic Example hangs tough on the Los Angeles set of the video for "I Do Care," the next single from the act's Boston International/Hollywood Records debut album. Shown, from left, are Kim Ogletree, producer; Bunny Rose, Classic Example; Lionel C. Martin, director; Gerald "Gumby" Alston Jr. and Darin "Milk" Campbell, Classic Example; and Stuart Cohn, director video/special projects, Hollywood Records. Shown kneeling, from left, are Marvin "Biscuit" Harris and Jami Thompson of Classic Example.



I CAN SEE EVEN MORE CLEARLY NOW: "19NaughtyIII" by **Naughty By Nature** (Tommy Boy) makes a surprisingly low debut on the Top R&B Albums chart at No. 69. Well, the real story is not of a weak entry on the charts, but of premature sales. Over the past few years, manufacturers have had an ongoing battle with one-stop operators, who sell to the majority of the independent retail stores on our R&B retail panel, about early street sales of newly released albums. Uni, PGD, and Sony distribution all have waged serious street-date battles with one-stops over this issue as far back as August 1990. In the past, this made for great editorial coverage. But now, with advances in retail information collection, using point-of-sale scanning techniques, infractions of street dates are captured and end up in print on various charts. The official in-store date for the Naughty album was Feb. 23. The sales period for data included in this week's charts ended at midnight Feb. 21.

ALL THINGS CONSIDERED: Over the past year, there have been times when the politics of the conversion of the R&B sales charts have been more important than the details and implementation of many of the changes. An important issue has surfaced this week about SoundScan's ability to protect the integrity of its data and therefore of the Billboard charts. I can't tell you how many times I have participated in meetings at various national black music conventions and someone has taken the microphone to declare that no system is infallible and they were sure that even they would be able to find a way to beat SoundScan's system. All of the details of the recent attempts by one store to beat the system may not be fully known, (see story, page 94), but it in no way diminishes my belief that the current system is the best we have at the present time.

Upcoming revisions to specific locations of chain stores will improve the quality of the charts. We hope everyone who has a stake in the chart system will continue to look for quality independent stores that are computerized and whose owners are willing to provide their data honestly for use in the charts. Human nature being what it is, we cannot be surprised that there are some who would try to manipulate the system. These people exist in most every industry. The other side of the story is much brighter. First of all, they were caught! So SoundScan's programming that detects sales aberrations was tested and was proven to work. Secondly, I am proud of the hundreds of independent retailers, in all formats, who have not fallen prey to dishonest promoters and falsified retail information. Changing the R&B retail reporting process to include computer applications has been a tough job, but somebody's got to do it! The charts are better than they have been in the almost seven years that I have been in charge of this format. One or two retailers won't steal my joy.

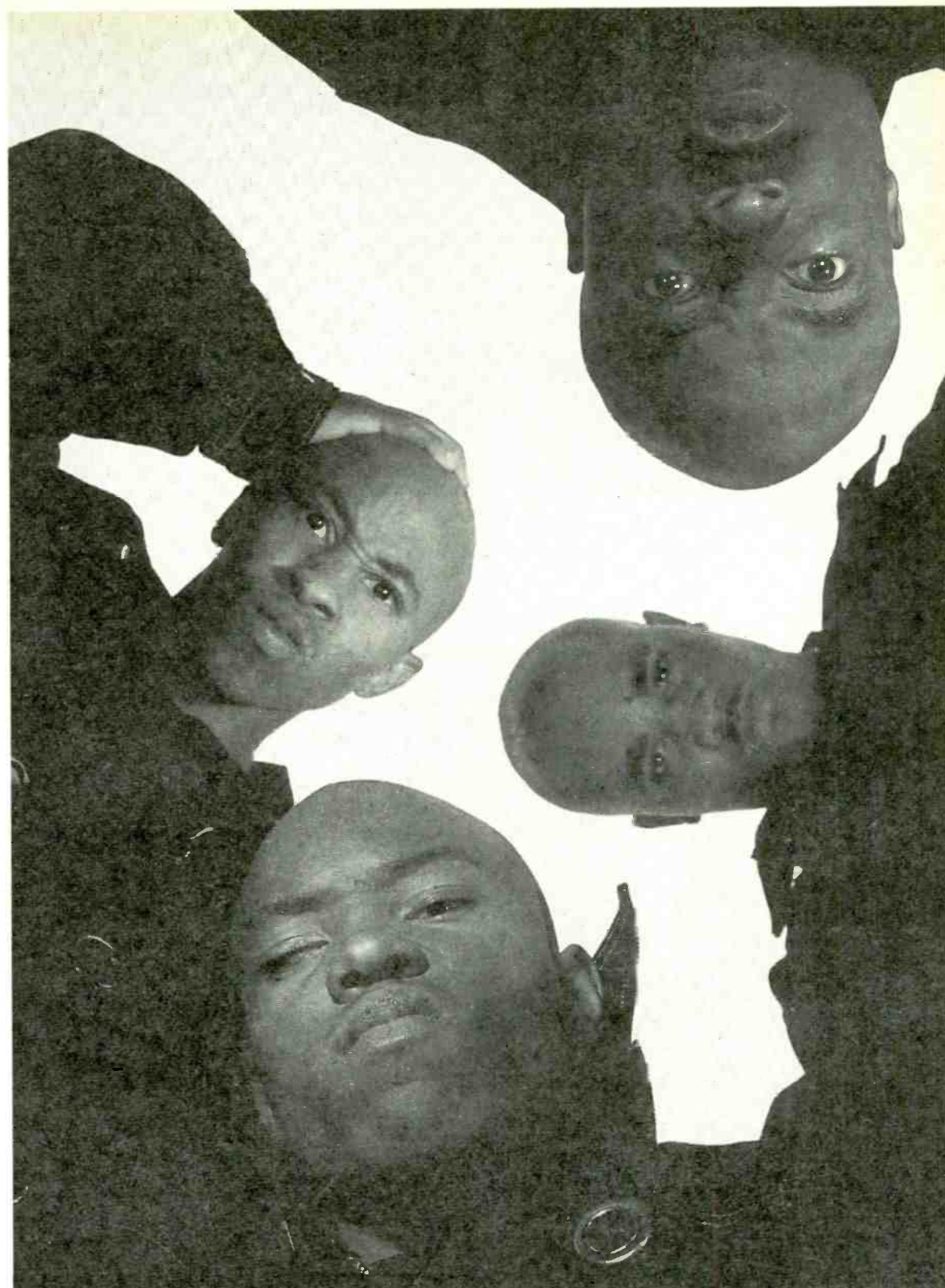
SPEAKING OF JOY: Turn back a couple of pages to Popular Uprisings on page 21. Take a look at the regional breakouts. "Live In Chicago," by the **Gospel Music Workshop of America** (Benson/A&M), is a top-10 regional Heatseeker in the Northeast. This choir was founded by the late James Cleveland. I'd like to think that somehow he'll get to see this one in print.

BUBBLING UNDER ^{HOT R&B SINGLES}

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	8	5	SISTA, SISTA	FORCE ONE NETWORK (QWEST/WB)
2	7	4	THE THINGS THAT WE ALL...	NONA GAYE (THIRD STONE/ATLANTIC)
3	6	5	IF YOU EVER LOVED SOMEONE...	WALTER BEASLEY (MERCURY)
4	2	4	THERE FROM THE START	LADEEZ 1ST (RCA)
5	9	5	KEEP TOUCHING ME	OSCAR (EPIC)
6	18	2	SEND FOR ME	GERALD ALSTON (MOTOWN)
7	21	3	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
8	16	2	CAN'T GET ANY HARDER	JAMES BROWN (SCOTTI BROS.)
9	20	2	YOU'RE THE LOVE OF MY LIFE	SYBIL (NEXT PLATEAU/LONDON/PLG)
10	25	2	SOMETHING ON THE INSIDE	VANESSA BELL ARMSTRONG (JIVE)
11	17	5	THIS ONE'S FOR YOU	JOE PUBLIC (COLUMBIA)
12	14	5	SALLY GOT A ONE TRACK MIND	DIAMOND & THE NEUROTICS (CHEMISTRY)
13	11	6	IF I WERE YOU	WAILING SOULS (CHAOS/COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	SO CLOSE	DINA CARROLL (A&M)
15	19	5	SWEAT MY DAZZY DUKES	THE REPO CREW (PANDISC)
16	—	3	RAINY DAYS AND MONDAYS	BENET (EMI/VERG)
17	15	6	RAKIN' IN THE DOUGH	ZHIGGE (POLYDOR/PLG)
18	12	13	GIMME WHAT YOU GOT!	FM (AVENUE)
19	—	1	GOLD DIGGIN' GIRLS	MC NAS-D & DJ FRED (PANDISC)
20	—	1	LOVE ME OR LEAVE ME ALONE	BRAND NUBIAN (ELEKTRA)
21	13	10	A.D.A.M.	XCLAN (POLYDOR/PLG)
22	10	3	HOLLER IF YA HEAR ME	2PAC (INTERSCOPE/ATLANTIC)
23	—	1	PLASTIC	P.M. DAWN (GEE STREET/ISLAND/PLG)
24	—	1	SUNNY WEATHER LOVER	DIONNE WARWICK (ARISTA)
25	24	4	ILL STREET BLUES	KOOL G RAP & D.J. POLO (COLD CHILLIN')

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



STAY OUT OF THEIR WAY.

Brace yourself for hip hop's hardest hit yet.

"BACDAFUCUP"

The bold and bald debut assault from **Onyx**, featuring **Slam** and the can't-miss first single, **Throw Ya Gunz**.

COMING SOON.



Executive Producers: Jason Mizell and Randy Allen.



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**TERRI ROSSI'S
RHYTHM
SECTION**

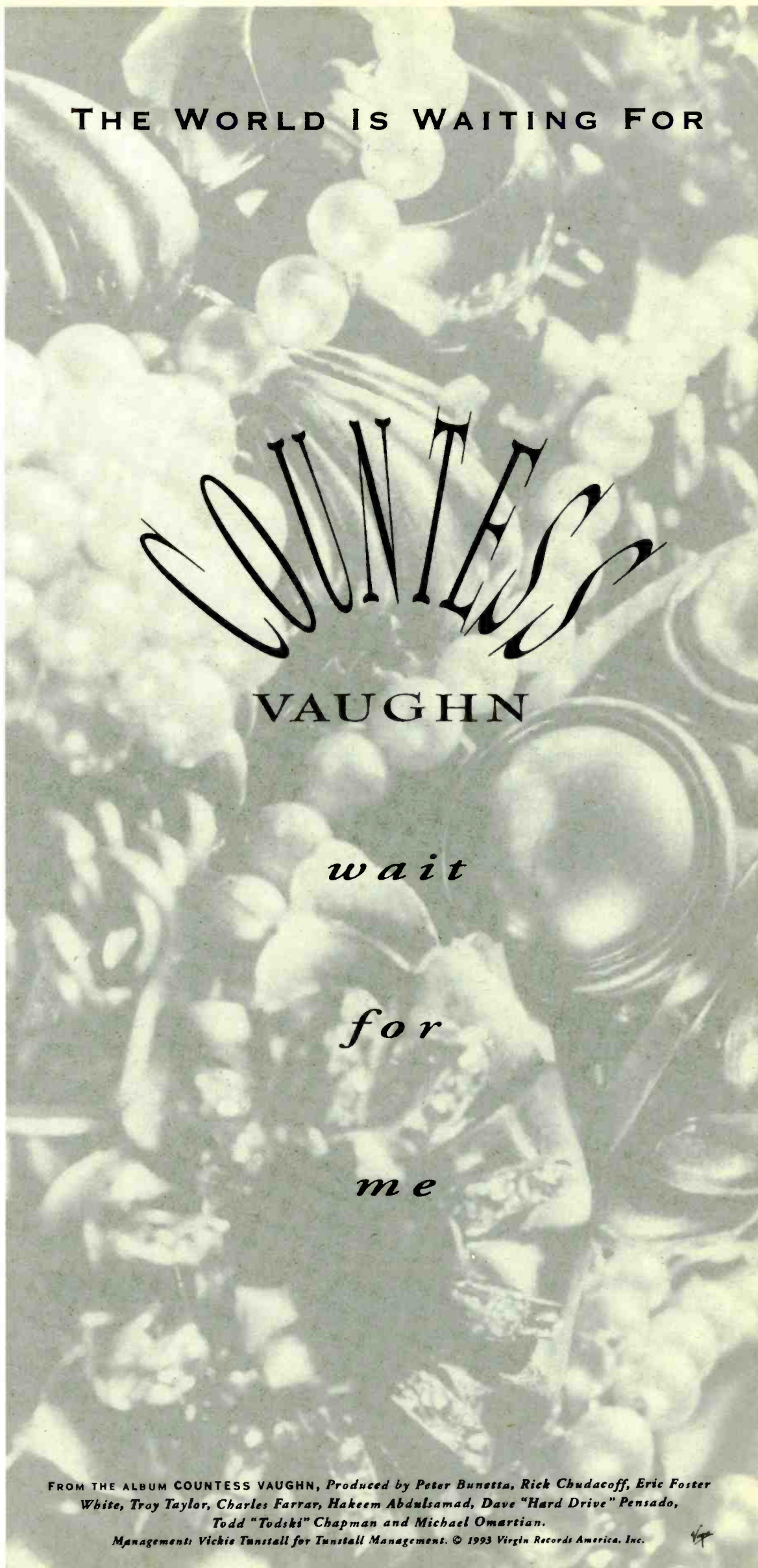
RAPAMATIC: Under the old system of compiling charts, there were only two rap singles that made it to the top of the Hot R&B Singles chart: "I Need Love" by L.L. Cool J (Def Jam) in September 1987, and "Me Myself And I" by De La Soul (Tommy Boy) in June 1989. Now that we can obtain actual sales and airplay information, we have two back-to-back rap chart-toppers. Last week it was "Hip Hop Hooray" by **Naughty By Nature** (Tommy Boy), and this week's best is "Nothin' But A 'G' Thang" by **Dr. Dre** (Death Row). Both records are bulletted in the 20s on the R&B Radio Monitor chart. On the Top R&B Singles sales chart, compiled by SoundScan, you can see that the change in position for these two records is clearly from sales. Since the two are close in total points, next week's No. 1 single is anybody's guess.

SEEING IS BELIEVING: Videos are very important in developing records, but nothing breathes life into a project like having an artist appear on the *right* television show. **Michael Jackson** has recently made the rounds, from the inauguration to his personally revealing special with **Oprah Winfrey**. This week, "Heal The World" moves up only slightly, but it regains its bullet solely from sales.

Now, if the television rule holds, within the next few weeks we might expect to see a surge in sales and possibly even radio airplay on the R&B charts for "A Whole New World" by **Peabo Bryson & Regina Belle**. This theme song from the soundtrack to the Oscar-nominated movie "Aladdin" remains at No. 1 for the sixth week on the Hot Adult Contemporary chart, and is No. 2 on the Hot 100. Black radio has only toyed with this single, ostensibly because it's too pop. Well, it sure wasn't too pop last night on "The Arsenio Hall Show." Ms. Belle later performed "If I Could" (Columbia), which debuts at No. 72 on the R&B singles chart. This song was first recorded by **Nancy Wilson** on "Nancy Now" (Columbia). Later it was rerecorded by **Carl Anderson** on his 1990 GRP album "Pieces Of A Heart." Belle's version is available on her upcoming album, "Passion," which is in retail stores this week.

MARY J. BLIGE HAS ENJOYED a grand relationship with radio. "Sweet Thing" (Uptown) made a very high debut on the singles chart from actual airplay, which predated its release. Last week, airplay leveled off and singles were just getting into the stores, causing the single to dip slightly on the charts. This week it bounces back, 32-18, as it enters the sales chart at No. 37 and regains its bullet on the monitored chart.

ALBUM NEWS: "Reachin' (A New Refutation Of Time And Space)" by **Digable Planets** (Pendulum) made a splashy debut at No. 5 on the Top R&B Albums chart, and at No. 15 on The Billboard 200. The single, "Rebirth Of Slick," continues to grow at radio, increasing about 15% in monitored play. In spite of the radio growth, it falls back slightly from a decrease in single sales, most likely from those consumers who were anxious to get the album... A backward bullet always seems unusual, but it does happen. Bullets are awarded on the Top R&B Albums chart based on records making a 10% increase in sales. The sales increase for "12 Inches Of Snow" by **Snow** (EastWest) went up by about 20%, yet the album was forced back on the chart. The impact of the first week of sales from albums by **Digable Planets**, **Apache**, and **Alexander O'Neal** impeded upward movement.



THE WORLD IS WAITING FOR

COUNTESS

VAUGHN

wait

for

me

FROM THE ALBUM **COUNTESS VAUGHN**, Produced by Peter Bunetta, Rick Chudacoff, Eric Foster White, Troy Taylor, Charles Farrar, Hakeem Abdulamad, Dave "Hard Drive" Pensado, Todd "Todski" Chapman and Michael Omartian.
Management: Vickie Tunstall for Tunstall Management. © 1993 Virgin Records America, Inc.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	DROP IT ON THE ONE	B. BROWN POSSE (MCA)
2	6	3	THERE FROM THE START	LADEEZ 1ST (RCA)
3	10	2	IN OUR LOVE	CARON WHEELER (EMI/ERG)
4	—	1	CROOKED OFFICER	GETO BOYS (RAP-A-LOT/PRIORITY)
5	—	2	BORN 2 B.R.E.E.D.	MONIE LOVE (WARNER BROS.)
6	3	4	IF YOU EVER LOVED SOMEONE...	WALTER BEASLEY (MERCURY)
7	9	3	THE THINGS THAT WE ALL DO...	NONA GAYE (THIRD STONE/ATLANTIC)
8	7	4	SISTA, SISTA	FORCE ONE NETWORK (QWEST/WB)
9	15	4	KEEP TOUCHING ME	OSCAR (EPIC)
10	21	2	HOLLER IF YA HEAR ME	2PAC (INTERSCOPE/ATLANTIC)
11	8	5	IF I WERE YOU	WAILING SOULS (CHAOS/COLUMBIA)
12	2	12	GIMME WHAT YOU GOT!	FM (AVENUE)
13	12	9	A.D.A.M.	XCLAN (POLYDOR/PLG)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	13	4	SALLY GOT A ONE TRACK MIND	DIAMOND & PSYCHOTIC... (CHEMISTRY)
15	11	5	RAKIN' IN THE DOUGH	ZHIGGE (POLYDOR/PLG)
16	—	1	CAN'T GET ANY HARDER	JAMES BROWN (SCOTTI BROS.)
17	16	4	THIS ONE'S FOR YOU	JOE PUBLIC (COLUMBIA)
18	—	1	SEND FOR ME	GERALD ALSTON (MOTOWN)
19	14	4	SWEAT MY DAZZY DUKES	THE REPO CREW (PANDISC)
20	—	1	YOU'RE THE LOVE OF MY LIFE	SYBIL (NEXT PLATEAU/LONDON/PLG)
21	—	2	LOVE IS	V. WILLIAMS & B. MCKNIGHT (GIANT)
22	24	4	ACTION	POISON CLAN (LUKE)
23	19	5	TRUE CONFESSIONS	SLAPBACK (REPRISE)
24	22	3	ILL STREET BLUES	KOOL G RAP & D.J. POLO (COLD CHILLIN')
25	—	1	SOMETHING ON THE INSIDE	VANESSA BELL ARMSTRONG (JIVE)

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

Billboard

HOT R&B SINGLES

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

FOR WEEK ENDING FEB. 20, 1993

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★★★ No. 1 ★★★ <small>1 week at No. 1</small>	
1	3	12	5	HIP HOP HOORAY NAUGHTY BY NATURE (NAUGHTY BY NATURE)	◆ NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 554*
2	11	28	5	NUTHIN' BUT A "G" THANG DR. DRE (SNOOP)	(C) (M) (T) DEATH ROW/INTERSCOPE 53816/ATLANTIC
3	2	2	14	DON'T WALK AWAY V. BENFORD (V. BENFORD, R. SPEARMAN)	◆ JADE (C) (M) (T) (X) GIANT 18686/REPRISE
4	5	9	7	GET AWAY T. RILEY (T. RILEY, B. BELLE, T. HAYNES, B. BROWN, L. SILAS, JR.)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54511
5	1	1	15	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD")▲ D. FOSTER (D. PARTON)	◆ WHITNEY HOUSTON (C) (V) (X) ARISTA 1-2490
6	8	11	10	REBIRTH OF SLICK (COOL LIKE DAT) BUTTERFLY (DIGABLE PLANETS)	◆ DIGABLE PLANETS (C) (M) (T) PENDULUM 64674/ELEKTRA
7	6	7	10	MR. WENDAL SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELOPMENT (C) (D) (T) CHRYSALIS 24810/ERG
8	4	3	15	QUALITY TIME R. KELLY (R. KELLY)	◆ HI-FIVE (C) JIVE 42109
9	7	6	15	REMINISCE D. HALL (K. GREENE, D. HALL)	◆ MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54526/MCA
10	14	19	7	I'M EVERY WOMAN (FROM "THE BODYGUARD") N. M. WALDEN, D. COLE, R. CLIVILLES (N. ASHFORD, V. SIMPSON)	◆ WHITNEY HOUSTON (C) (M) (T) (V) (X) ARISTA 1-2519
11	12	15	15	I GOT A MAN S. THOMAS (POSITIVE K.J., M. JOHNSON, R. BAUTISTA, B. MILLER)	◆ POSITIVE K (C) (T) ISLAND 864 305/PLG
12	10	5	21	HERE WE GO AGAIN! P. PORTRAIT (M. SAULSBURY, E. KIRKLAND, P. JOHNSON, S. WONDER, S. GREEN)	◆ PORTRAIT (C) (T) (V) CAPITOL 44865
13	26	42	6	I'M SO INTO YOU B. A. MORGAN (B. A. MORGAN)	◆ SWV (C) (T) RCA 62451
14	19	20	6	LOVE MAKES NO SENSE L. ALEXANDER, PROF. T. (T. TOBERT, L. ALEXANDER)	◆ ALEXANDER O'NEAL (C) (T) (V) TABU 7706/ARM
15	23	35	5	COMFORTER C. MARTIN (C. MARTIN, M. GAY, D. VAN RENSAELIER)	◆ SHAI (C) (D) (V) GASOLINE ALLEY 54596/MCA
16	16	16	14	GIVE IT UP, TURN IT LOOSE T. MCELROY, D. FOSTER (T. MCELROY, D. FOSTER)	◆ EN VOGUE (C) (M) (T) (X) EASTWEST 98455
17	9	4	20	IF I EVER FALL IN LOVE▲ C. MARTIN (C. MARTIN)	◆ SHAI (C) (M) (T) (X) GASOLINE ALLEY 54518/MCA
18	29	34	13	SO ALONE G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS, J. IITTI, E. E. BANKS)	◆ MEN AT LARGE (C) EASTWEST 98459
19	13	14	15	HAPPY DAYS K. SWEAT, A. STI WART (K. SWEAT, A. STEWART)	◆ SILK (C) (T) KEIA 64701/ELEKTRA
20	18	13	22	LOVE SHOULDA BROUGHT YOU HOME (FROM "BOOMERANG") L. A. REID, BABYFACE, D. SIMMONS (B. WATSON, BABYFACE, D. SIMMONS)	◆ TONI BRAXTON (C) (D) (T) LAFACE 2-4035/ARISTA
21	17	8	18	BABY I'M FOR REAL/NATURAL HIGH D. SIMMONS, KAYO (M. GAYE, A. GAYE, C. MCCORMICK)	◆ AFTER 7 (C) (T) (V) VIRGIN 12623
22	15	10	23	RUMP SHAKER▲ T. RILEY, D. WYNN, A. DAVIDSON, M. RILEY, T. YFFE (DAVIDSON, WYNN, RILEY, RILEY, HOLLINS)	◆ WRECKX-N-EFFECT (C) (M) (T) (V) MCA 54388
23	22	18	24	I GOT A THANG 4 YA! L. ALEXANDER, PROF. T. (L. ALEXANDER, T. TOBERT)	◆ LO-KEY? (C) (T) PERSPECTIVE 0008/A&M
24	21	22	13	A WHOLE NEW WORLD (ALADDIN'S THEME) W. AFANASIEFF (A. MENKEN, T. RICE)	◆ PEARO BRYSON AND REGINA BELLE (C) (D) (V) COLUMBIA 74751
25	20	17	19	GOOD ENOUGH● L. A. REID, BABYFACE, D. SIMMONS (BABYFACE, L. A. REID, D. SIMMONS)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54517
26	24	23	24	GAMES C. BOOKER (C. BOOKER, G. LEVERT, C. J. ANTHONY)	◆ CHUCKII BOOKER (C) ATLANTIC 87448
27	42	55	5	DEDICATED R. KELLY (R. KELLY)	◆ R. KELLY & PJBLC ANNOUNCEMENT (C) JIVE 42115
28	35	53	9	INFORMER M. C. SHAN (D. O'BRIEN, S. MOLTKEE, E. LEARY)	◆ SNOW (C) (M) (T) EASTWEST 98471
29	28	26	21	LOVE'S TAKEN OVER S. LAW, PATCHES (C. MOORE, S. LAW)	◆ CHANTE MOORE (C) (M) (T) SILAS 54321/MCA
30	25	24	15	EVERYTHING'S GONNA BE ALRIGHT M. MORALES, M. ROONEY (FATHER M.C., M. MORALES, M. ROONEY, D. JOHNSON)	◆ FATHER M.C. (C) (M) (T) (V) (X) UPTOWN 54523/MCA
31	36	39	10	CRAZY LOVE D. ABRAHAM (G. LYTER, M. O'HARA, D. RICH)	◆ CECE PENITON (C) (T) A&M 0034
32	27	—	2	SWEET THING M. MORALES, M. C. ROONEY (M. MAIDEN, C. KAHN)	◆ MARY J. BLIGE (C) (V) UPTOWN 54586/MCA
				★★★ HOT SHOT DEBUT ★★★	
33	NEW▶		1	FREAK ME K. SWEAT, T. H. (K. SWEAT, R. MURRAY)	◆ SILK (C) KEIA 64654/ELEKTRA
34	30	40	15	DAZZEY DUKS PARAGON PRODUCTIONS (LASNO, CREO, TAYLOR BOY)	◆ DUICE (C) (T) TMR 3089/HELLMARK
35	32	37	6	ME & MRS. JONES K. HAIRSTON (GAMBLE, HUFF, GILBERT)	◆ FREDDIE JACKSON (C) CAPITOL 44899
36	50	52	10	SHOOP SHOOP (NEVER STOP GIVIN' YOU LOVE) M. COOPER, T. SHOCKENCY (M. COOPER, T. SHOCKENCY)	◆ MICHAEL COOPER (C) (T) (X) REPRISE 18649
				★★★ Power Pick/Sales ★★★	
37	58	66	3	HAT 2 DA BACK D. AUSTIN (D. AUSTIN, L. LOPES, K. WALES)	◆ TLC (C) (M) (T) (X) LAFACE 2-4C43/ARISTA
38	33	36	14	CONFUSED AL B. SURE! (K. WEST, AL B. SURE!)	◆ TEVIN CAMPBELL (C) QWEST 18721/WARNER BROS.
39	41	41	9	MURDER SHE WROTE S. DUNBAR, L. WILLIS, J. LEE, H. HARRIS (J. TAYLOR, E. BANNI, R. L. WILLIS)	◆ CHAKA DEMUS & PLIERS (C) (T) MANGO 530 131
40	34	33	20	SLOW AND SEXY J. JAM, T. LEWIS, C. DILLON (HARRIS III, LEWIS, GORDON, DIL LON, DUNBAR, TUCKER, LAW)	◆ SHABBA RANKS (FEATURING JOHNNY GILL) (C) (M) (T) (X) EPIC 74741
41	46	32	4	DITTY RHYTHM D. (FERGUSON, FERGUSON, CLARK, JOHNSON, TROUTMAN)	◆ PAPERBOY (C) (M) (T) (X) NEXT PLATEAU/FRR 350012 PLG
42	39	29	25	WHAT ABOUT YOUR FRIENDS● D. AUSTIN (D. AUSTIN, L. LOPES)	◆ TLC (C) (M) (T) (X) LAFACE 2 4C25/ARISTA
43	49	49	13	IT HURTS ME K. SWEAT, B. WOOTEN (K. SWEAT, B. WOOTEN)	◆ JACCI MCGHEE (C) MCA 54528
44	47	48	18	MAKE LOVE 2 ME F. SCOTT, J. JEFFERSON (F. SCOTT)	◆ LORENZO (C) ALPHA INTERNATIONAL 787 001/PLG
45	40	31	18	ALL I SEE D. SWING (D. SWING, C. WILLIAMS)	◆ CHRISTOPHER W. LLIAMS (C) (T) UPTOWN 54508/MCA
46	52	46	10	RELEASE ME J. NETTLESBEY, T. COFFEY (J. NETTLESBEY, T. COFFEY)	◆ MIKI HOWARD (C) GIANT 18676/REPRISE
47	53	44	11	IT'S GONNA BE A LOVELY DAY R. CLIVILLES, D. COLE (WITH FERS, SCARBOROUGH, CLIVILLES, COLE, NEVER, VISAGE)	◆ THE S.O.U.L. S.Y.S.T.E.M. (C) (M) (T) (X) ARISTA 1 2486
48	37	27	18	NO ORDINARY LOVE SADE (ADU, M. MAN)	◆ SADE (C) (D) (V) EPIC 74734
49	55	54	10	GANGSTA BITCH A TRIBE CALLED QUEST (APACHE)	◆ APACHE (M) (T) (X) TOMMY BOY 541*

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	51	47	17	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") D. FOSTER (D. WARREN)	◆ SHANICE (C) GIANT 18719/REPRISE
51	NEW▶		1	KISS OF LIFE SADE (ADU, MATTHEWMAN, HALE, DENMAN)	◆ SADE (C) (V) EPIC 74848
52	38	38	11	DAMN U PRINCE AND THE N.P.G. (PRINCE)	◆ PRINCE AND THE NEW POWER GENERATION (C) (D) (V) PAISLEY PARK 18700/WARNER BROS
53	56	57	10	IT MUST BE LOVE K. HUDNALL (K. HUDNALL, L. HOLDBY)	◆ GOOD GIRLS (C) MOTOOWN 2194
54	43	43	14	GO AHEAD AND CRY G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS, J. LITTLE III)	◆ RUDE BOYS (C) ATLANTIC 87419
55	31	21	13	IN THE STILL OF THE NITE (FROM "THE JACKSONS")▲ BOYZ II MEN (F. PARRIS)	◆ BOYZ II MEN (C) (V) MOTOOWN 2193
56	57	58	9	WHO'S THE MAN? T. DOFAT (HEAVY D., T. DOFAT)	◆ HEAVY D. & THE BOYZ (C) (T) (V) UPTOWN 54543/MCA
57	62	64	5	IT'S A SHAME J. DUPRI, J. NICOLO (J. DUPRI, M. MAULDIN, R. TROUTMAN)	◆ KRIS KROSS (M) (T) RUFFHOUSE 74836/COLUMBIA
58	59	59	10	COME A LITTLE CLOSER C. BOOKER (C. BOOKER, S. SHEPHERD, E. RICE)	◆ GENE RICE (C) RCA 62360
59	61	69	5	PHOTOGRAPH OF MARY W. AFANASIEFF, M. CAREY (S. WIRSKY)	◆ TREY LORENZ (C) (T) (V) EPIC 74783
60	54	45	17	HEY LOVE (CAN I HAVE A WORD) MR. LEE, W. WILLIAMS (L. HAGGARD, W. WILLIAMS, S. WONDER, C. PAUL, M. BROADNAX)	◆ MR. LEE FEATURING R. KELLY (C) JIVE 42017
61	44	30	16	ALL RIGHT NOW SOULSHOCK, CUTFATHER, KARLIN, MCKINNEY (MCKINNEY, CUTFATHER, SOULSHOCK, KARLIN)	◆ PATTI LABELLE (C) (T) (V) MCA 54513
				★★★ Power Pick/Airplay ★★★	
62	73	—	2	SWEET ON U L. ALEXANDER, PROF. T. (L. ALEXANDER, T. TOBERT)	◆ LO-KEY? (C) PERSPECTIVE 7418/A&M
63	65	79	4	GIVE IT TO YOU B. A. MORGAN (B. A. MORGAN)	◆ MARTHA WASH (C) (T) (X) RCA 62433
64	45	25	16	ALL DAY, ALL NIGHT V. BENFORD (V. BENFORD, R. SPEARMAN)	◆ STEPHANIE MILLS (C) (T) MCA 54474
65	48	50	12	PUSH D. BRAMBLE (DAVIS, AVERY II, HARVEY)	◆ TISHA (C) CAPITOL 44850
66	66	72	4	LOVE THANG E. FERRELL, N. HODGE (K. GREENE, E. FERRELL, N. HODGE)	◆ INTRO (M) (T) ATLANTIC 85802*
67	67	74	4	I WAS A KING E. MURPHY, D. A. JONES, T. GUMBS (E. MURPHY, T. GUMBS, D. A. JONES)	◆ EDDIE MURPHY FEATURING SHABBA RANKS (C) MOTOOWN 2187
68	68	75	5	WELCOME TO MY LOVE G. DUKE (FERRELL, DUKE, ROBINSON)	◆ RACHELLE FERRELL (C) MANHATTAN 44892/CAPITOL
69	83	—	2	WHO GOT THE PROPS EVIL DEE (K. BLAKE, E. DEVGARDE)	◆ BLACK MOON (C) (T) NERVOUS 20026
70	63	60	14	PUNKS JUMP UP TO GET BEAT DOWN DIAMOND (L. DECHALUS, D. MURPHY, J. KIRKLAND)	◆ BRAND NUBIAN (C) (T) ELEKTRA 64687
71	85	85	4	NEVER DO YOU WRONG V. BENFORD (V. BENFORD, R. SPEARMAN, C. DUBOC, R. TEMPERTON)	◆ STEPHANIE MILLS (C) (V) MCA 54573
72	77	84	4	I SHOULD HAVE LOVED YOU C. BOOKER (C. BOOKER)	◆ CHUCKII BOOKER (C) ATLANTIC 87395
73	64	61	9	7 PRINCE AND THE N.P.G. (PRINCE, MCCRAKLIN, FULSON)	◆ PRINCE AND THE NEW POWER GENERATION (C) (D) (M) (T) (V) (X) PAISLEY PARK 18824/WARNER BROS
74	82	—	2	CAN HE LOVE U LIKE THIS D. SIMMONS, KAYO (D. SIMMONS, A. REID)	◆ AFTER 7 (C) VIRGIN 12643
75	78	99	3	MUSCLE GRIP C. DILLON (R. GORDON, C. DILLON, S. DUNBAR)	◆ SHABBA RANKS (C) (T) EPIC 74797
76	72	82	3	KNOCK-N-BOOTS T. RILEY, A. DAVIDSON, M. SMITH (A. DAVIDSON, T. RILEY, M. SMITH)	◆ WRECKX-N-EFFECT (C) (M) (T) (V) (X) MCA 54582
77	84	86	3	TELLIN' ME STORIES DOWN LOW PRODUCTIONS (H. MIDDLETON, L. DRAKEFORD)	◆ BIG BUB (C) EASTWEST 98451
78	71	65	20	RIGHT HERE B. MORGAN (B. MORGAN)	◆ SWV (C) (T) RCA 62335
79	93	93	3	TIME 4 SUM AKSION NOBLE, SERMON (NOBLE, MUGGERUD, FULSON, MCCRAKLIN, R. & L. TROUTMAN)	◆ REDMAN (M) (T) RAL/CHAOS 74794/COLUMBIA
80	69	71	17	NO RHYME, NO REASON G. DUKE (G. DUKE)	◆ GEORGE DUKE (C) WARNER BROS. 18756
81	90	—	2	IT'S ALRIGHT V. BENFORD (C. MOORE, V. BENFORD)	◆ CHANTE MOORE (C) SILAS 54558/MCA
82	74	81	3	TOSS-UP JOHNNY Z. (J. ZUNINO, J. TRUJILLO, T. LYON)	◆ N2DEEP (C) (T) (V) (X) PROFILE 5383
83	75	73	8	TAP THE BOTTLE TERMINATOR X (K. RON, FIRSTBORN, FLEX, SHORTY, TERMINATOR X)	◆ YOUNG BLACK TEENAGERS (C) (M) (T) SOUL 54535/MCA
84	76	63	10	HEAL THE WORLD M. JACKSON (M. JACKSON)	◆ MICHAEL JACKSON (C) (V) EPIC 74790
85	92	—	5	CHECK IT OUT GRAND PUBA (M. DIXON)	◆ GRAND PUBA (FEATURING MARY J. BLIGE) (C) (T) ELEKTRA 64671
86	60	56	11	NATALIE AL B. SURE! (K. WEST, AL B. SURE! (K. WEST))	◆ AL B. SURE! (C) (M) (T) (X) WARNER BROS. 18696
87	NEW▶		1	ONE MORE CHANCE S. LAW, PATCHES (M. ELLIOTT, S. LAW, T. DAVY, L. HAMBLIN)	◆ MAXI PRIEST (C) VIRGIN 12638
88	86	88	4	SLOW MOTION T. ALLEN (T. ALLEN, J. KEMP)	◆ MIKE DAVIS (C) JIVE 42119
89	70	62	15	GANGSTA DR. FREEZE (DR. FREEZE)	◆ BELL BIV DEVOE (C) (T) (V) MCA 54555
90	96	—	2	NEVER BEFORE V. HOLLAND, D. GAMSON (G. DRUMMOND, D. BELL, V. HOLLAND, R. GIBSON)	◆ SIMPLE PLEASURE (C) REPRISE 18648
91	NEW▶		1	GOOD OL' DAYS G. LEVERT, M. GORDON (G. LEVERT, M. GORDON)	◆ LEVERT (C) (T) (V) ATLANTIC 87379
92	88	90	4	GET THE POINT W. S. MCGLOONE (RONEY, PONDER, MCGLOONE, JOHNSON, PERRY, BOND)	◆ C.E.B. (C) (M) (T) RUFFHOUSE 74884/COLUMBIA
93	81	68	10	NOT GONNA BE ABLE TO DO IT T. RAY (R. HOWELL, JR., B. COLEMAN)	◆ DOUBLE XX POSSE (C) (M) (T) BIG BEAT 10076/ATLANTIC
94	79	67	11	COME IN OUT OF THE RAIN N. LYRAS (C. BOONE, N. LYRAS, E. WILLIAMSON, JR.)	◆ WENDY MOTEN (C) EMI 50417/ERG
95	NEW▶		1	GOOD 4 WE D. INFLUENCE (S. WEBB, K. KWATEN, E. B. POWELLS, MARSTON, N. BIGHAM)	◆ D-INFLUENCE (C) (T) EASTWEST 98475
96	NEW▶		1	THROW YA GUNZ C. PARKER (F. SCRUGGS, K. JONES, T. TAYLOR, C. PARKER)	◆ ONYX (M) (T) CHAOS 74766/COLUMBIA
97	94	94	4	YOU AND ME L. CAMPBELL (L. CAMPBELL)	◆ LUTHER CAMPBELL WITH ANGEE GRIFFIN & H. TOWN (M) (T) LUKE 458*
98	80	80	9	FOREVER IN LOVE KÉNNY G (KÉNNY G)	◆ KÉNNY G (C) ARISTA 1 2482
99	99	98	3	WIGGLE WIGGLE DISCO RICK AND THE WOLFPACK (R. TAYLOR)	◆ DISCO RICK AND THE WOLFPACK (M) (T) LUKE 455*
100	97	—	2	V.S.O.P. COLD 187UM (COLD 187 UM, K.M. G.G. MACK, M. SIMS, D. HALL, J. OATES, ALLEN)	◆ ABOVE THE LAW (M) RUTHLESS 40601* REPRISE

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

Ranks: Honors & Acquittal; Black History In Billboard

CARIBBEAN SOUND STARS: Nominations for the third annual Caribbean Music Awards were announced Feb. 4 at S.O.B.'s in New York. The awards, which honor such Caribbean cultural music forms as reggae, dancehall, calypso, Latin, and Indo-Caribbean, will be handed out at a March 19 ceremony at Harlem's Apollo Theatre.

The Caribbean Music Awards will be taped for broadcast via pay-per-view and selected broadcast outlets, and will also be seen on the Caribbean Satellite Network, which is carried in the U.S., Canada, the Caribbean, and parts of South America. The awards, to be presented in 23 musical categories, are being produced by executive producer Lee Pollack of Current Communications, in conjunction with Inner City Broadcasting. The event will be followed by a black-tie dinner reception at the International House on West 122nd Street.

Dancehall superstar **Shabba Ranks** is a top nominee: The Epic Records artist's track "Ting A Ling" was nominated for record of the year, alongside tracks by **Chakademus & Pliers**, **Junior Reid**, **Mad Cobra**, **Byron Lee**, and **Second Imij**. Shabba is also among the nominees for best male artist, as are **Super Cat**, **Buju Banton**, **Beres Hammond**, **Tony Rebel**, and **Sugar Aloes**, and Shabba's "X-Tra Naked" is nominated for best album/dancehall.

Best-female-artist nominees are **Marcia Griffiths**, **Singing Sandra**, **J.C. Lodge**, and **Gina Rosseau**. Up for best group are **Second Imij**, **Chakademus & Pliers**, the **Wailing Souls**, **Third World**, and **Zin**.

Lifetime achievement awards will be presented to **Jimmy Cliff** and **Calypso Rose**, with special posthumous awards presented to artists **Ne Mours Jean Baptiste** of Haiti and calypso king **Lord Melody** of Trinidad.

Pollack says that the event continues to expand and evolve. In addition to gaining several major corporate sponsors, the number of awards categories has been expanded to more accurately recognize the various musical factions. For example, the new **Kreyol** category was renamed from **cadence**, and broken into the subcategories of **zouk**, **compa**, and **ra ra** music. Similarly, the **Latin** category was broken into awards for **tropical**, **salsa**, and **merengue** artists.

Oliver Samuels, a popular Jamaican comedian, is one of the hosts currently confirmed. **Harry Belafonte** will tape his presentation of

the lifetime achievement award to **Calypso Rose**. Other hosts, presenters, and performers will be confirmed in the coming weeks.

IN MORE SHABBA NEWS, Ranks was acquitted of assault in his native Jamaica by Resident Magistrate **Charles Berry**, who found that Ranks was "not guilty as charged" of assaulting a fisherman, **Lloyd McKenzie**, when McKenzie voiced a preference for Ranks' dancehall archrival, **Ninjaman**.

The "X-tra Naked" star, born **Rexton Ralston Gordon**, returned to the island specifically for the hearing in the midst of his U.S. tour with **Bobby Brown**. After missing the last scheduled court date in December, a warrant was issued for Ranks' arrest (the warrant was not executed when Shabba landed in Jamaica, as rumored).

BLACK HISTORY MOMENT: In moving all of its companies to one new office location last month, BPI shifted all of its archival material, which includes 94 years of *Billboard* magazine. We located a copy from Jan. 8, 1921, and were interested to find a feature called "J.A. Jackson's Page: In The Interest Of The Colored Actor, Actress, and Musician Of America."

Jackson, who began his column around 1920 as the first black reporter for *Billboard*, wrote about concerts, plays, touring acts, and players. In this 1921 issue, Jackson included an opinion piece: "Is Not the Time Ripe For A Big Colored Show?"

Noting that "Negro theatrical artists" of the time played exclusively to black audiences in vaudeville and road shows, Jackson wrote, "There is every indication of a renewal in interest in the sort of entertainment for which the race is famous. The public wants a good colored show. Don't the managers care to play a good colored show or do booking agents forbid it? Why not satisfy this public clamor? The younger set of today have not been permitted to witness such a show. Why not give these patrons a chance to gratify the eye and ear with the quaint humor and the tuneful melodies of a picturesque people?"

Seventy-two years later, this simple outcry for more "crossover" work for black stage entertainers seems quaint due to the time the plea was issued. While all-black theatrical revues, musicals, and plays have come and gone on Broadway and in road companies in the last

(Continued on page 30)



by Janine McAdams

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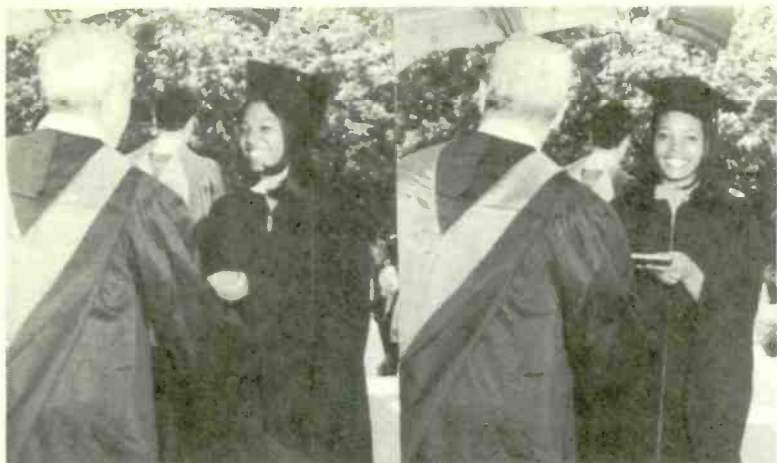
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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'RIGHT HERE (HUMAN NATURE)/DOWNTOWN', 'DREAMLOVER', 'HEY MR. D.J.', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'ALL THRU THE NIGHT', 'SLAM', 'APHRODISIA', etc.

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



Double the hip hop. RCA recording artists Aisha and Idrissa Hassan, also known as rap group Back 2 Back are shown here receiving their diplomas, in Business Administration, from Westchester Community College. Identical twins, the duo is excited about their first single, "Who Do You Think They Are?" due later on this fall.

Priority Gives Up The Funk On CDs

NEW YORK—Priority Records has licensed four classic albums by Parliament/Funkadelic to launch its new Funkentelechy subsidiary. The deal was struck with Tercer Mundo Productions president Nene Montes, who will head the new label.

The albums are "One Nation Under A Groove," "Uncle Jam Wants You," "Hardcore Jollies," and "Electric Spanking Of War Babies." Each has been out of print for more than a decade, and has never been available on CD. Priority has scheduled early October releases for the albums, which originally were distributed by Warner Bros.

Montes, who describes himself as a former business adviser to the Parliament family, left the group and the

music industry in 1985, owning the rights to the four albums. "When I left the business, the catalog was useless," he says. "Then I heard about all the sampling that was going on. In 1992, I started looking to make a deal with somebody able to market the catalog to the fullest. To me, that's Priority."

Under the agreement, Priority will control merchandising and publishing rights to the albums. The label also will field all sampling requests.

The material does not conflict in any way with the PolyGram Chronicles "Funk Essentials" series, which includes material from Parliament's nine albums for Casablanca Records (Billboard, May 29).

The Priority releases will be supported by hip-hop remixes of the cuts "One Nation Under A Groove" and "Knee Deep." Videoclips of the songs will include footage from Parliament's 1975 "Mothership" concert tour.

LARRY FLICK

THE RHYTHM AND THE BLUES

(Continued from preceding page)

Shelter in the city. Chris Cathcart, Motown's national publicity director, delivered it personally... Congratulations to Miguel Bague, formerly of Wild Pitch Records. He has been appointed director of press and publicity, black music, at Columbia Records... Relativity recording artist Fat Joe is currently on a promotional tour out west, pumping his debut album, "Represent"... A*Vision Entertainment is releasing the video

single, directed by Markus Blunder, for En Vogue's "Runaway Love." The video hits stores Tuesday (21) and, as has been reported here before, it's the only configuration of the single available for sale. The bonus clip is the video for the gold single, "Free Your Mind," which won three MTV video awards. The price is \$9.98... Back on Motown for a minute, founder Berry Gordy is scheduled to receive the Chairman's "Genera-

tions" Award from the Congressional Black Caucus. The award is presented in tribute to outstanding lifetime achievement. Motown artists the Four Tops, Boyz II Men, Shalice, and Colin England will perform at the gala dinner... MCA is to release the long-awaited Jimi Hendrix boxed set Oct. 12. It includes Hendrix's first three studio albums plus "The Ultimate Experience," a 20-song retrospective.



Here And Now. Veteran jazz vocalist and two-time Grammy nominee Ernestine Anderson is joined by Qwest Records' execs at a part thrown in honor of her new album, "Now And Then." From left are Greg Peck, VP of promotions, black music; Joanne Tominaga, A&R director; Jim Swindel, Qwest president; Anderson; Stix Hooper, "Now And Then" executive producer; and Michael Stradford, A&R VP.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ ★ NO. 1 ★ ★ ★	
1	1	1	9	RIGHT HERE (HUMAN NATURE)/DOWNTOWN B.A.MORGAN,G.PARKER (B.A.MORGAN,J.BETTIS,S.PORCARO,G.PARKER,G.GOMEZ,K.ORTIZ)	◆ SWV 4 weeks at No. 1 (C) (T) (V) (X) RCA 62614
2	2	4	6	DREAMLOVER M.CAREY,D.HALL,W.AFANASIEFF (M.CAREY,D.HALL)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77080
3	7	13	6	HEY MR. D.J. 118TH STREET PRODUCTIONS (GIST,BROWN,CRISS,ZHANE,BAHR,WARE,GREY)	◆ ZHANE (C) (T) FLAVOR UNIT 77121/EPIC
4	3	2	14	ANOTHER SAD LOVE SONG L.A.REID,BABYFACE,D.SIMMONS (BABYFACE,D.SIMMONS)	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4047/ARISTA
5	4	3	10	IF J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12676
6	5	7	13	I GET AROUND D.J.DARYL (SHAKUR,D.ANDERSON,R.TROUTMAN,L.TROUTMAN,S.MURDOCK)	◆ 2PAC (C) (M) (T) INTERSCOPE 98372/ATLANTIC
7	6	6	15	LOSE CONTROL/GIRL U FOR ME K.SWEAT,R.MURRAY (K.SWEAT,R.MURRAY,G.JENKINS)	◆ SILK (C) KEIA 64643/ELEKTRA
8	8	5	16	LATELY D.SWING (S.WONDER)	◆ JODECI (C) (T) (V) UPTOWN 54652/MCA
9	9	9	9	ALRIGHT J.DUPRI (J.DUPRI)	◆ KRIS KROSS FEATURING SUPERCAT (C) (M) (T) (V) (X) RUFFHOUSE 77103/COLUMBIA
10	11	14	7	FOR THE COOL IN YOU BABYFACE,L.A.REID,D.SIMMONS (BABYFACE,D.SIMMONS)	◆ BABYFACE (C) (T) (V) EPIC 77109
11	10	8	16	ONE LAST CRY B.MCKNIGHT,B.BARNES (B.MCKNIGHT,B.BARNES,M.BARNES)	◆ BRIAN MCKNIGHT (C) MERCURY 862 404
12	12	16	12	RUFFNECK M.RILEY,A.DAVIDSON,W.SCOTT (MC LYTE,A.DAVIDSON,M.RILEY,W.SCOTT)	◆ MC LYTE (C) (M) (T) FIRST PRIORITY 98401/ATLANTIC
13	15	11	21	SOMETHING'S GOIN' ON J.PENN (J.POWE,D.PEETE,J.CLAY)	◆ UNV (C) (V) MAVERICK/SIRE 18564/WARNER BROS.
14	13	10	9	CHECK YO SELF ICE CUBE,D.J.POOD (ICE CUBE,E.FLETCHER,M.GLOVER,S.ROBINSON,C.CHASE)	◆ ICE CUBE FEATURING DAS EFX (M) (T) (X) PRIORITY 53830*
15	20	23	7	SOMETHING IN YOUR EYES L.A.REID,BABYFACE,D.SIMMONS (K.EDMONDS)	◆ BELL BIV DEVOE (C) (V) MCA 54725
16	18	22	10	I'M IN LUV J.DIBBS (J.DIBBS,B.ALLEN,T.DENLOW)	◆ JOE (C) (T) MERCURY 862 462
17	16	12	18	WHOOPI! (THERE IT IS) TAG TEAM (TAG TEAM)	◆ TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
18	17	17	21	CRY NO MORE R.WHITE,K.JACKSON,D.WILEY (R.WHITE,K.JACKSON,D.WILEY)	◆ II D EXTREME (C) (M) (T) (V) (X) GASOLINE ALLEY 54650/MCA
19	14	18	10	IT'S FOR YOU (FROM "THE METEOR MAN") M.A.SAULSBERRY,E.KIRKLAND (S.WILSON,M.A.SAULSBERRY,E.KIRKLAND)	◆ SHANICE (C) (T) MOTOWN 2207
20	19	20	18	BABY I'M YOURS C.MARTIN (C.MARTIN,M.GAY)	◆ SHAI (C) (M) (T) (V) (X) GASOLINE ALLEY 54574/MCA
21	28	31	7	BOOM! SHAKE THE ROOM MR.LEE (SMITH,HAGGARD,WILLIAMS,MAYBERRY,WEBSTER,PIERCE,NAPIER,MORRISON)	◆ JAZZY JEFF & FRESH PRINCE (C) (M) (T) (X) JIVE 42108
22	21	19	12	GET IT UP (FROM "POETIC JUSTICE") D.AUSTIN,TIM & BOB (PRINCE)	◆ TLC (C) (M) (T) LAFACE/EPIC SOUNDTRAX 77059/EPIC
23	27	29	8	LAD BACK GIRL F.BEVERLY (F.BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18422
24	26	25	21	THAT'S THE WAY LOVE GOES J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12650
25	24	21	11	LICK U UP B.BURRELL (SHAZAAM,DINO,GI,STICK)	◆ H-TOWN (C) (M) (T) LUKE 163
26	29	41	4	SUNDAY MORNING M.WHITE (WHITE,REYNOLDS,WILLIS)	◆ EARTH, WIND & FIRE (C) (D) REPRISE 18461
27	30	28	10	SOMEBODY ELSE WILL G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS)	◆ THE O'JAYS (C) (D) (V) EMI 50462/ERG
28	22	15	15	IF I HAD NO LOOT TONY! TONI! TONE! (R.WIGGINS,J.BAUTISTA,W.HARRIS)	◆ TONY! TONI! TONE! (C) (T) (V) WING 859 056/MERCURY
29	41	55	4	COME INSIDE N.HODGE (K.GREENE,C.WIKE,N.HODGE)	◆ INTRO (C) ATLANTIC 87317
30	23	27	11	VERY SPECIAL BIG DADDY KANE FEAT. SPINDERELLA, L. WILLIAMS & K. ANDERSON BIG DADDY KANE (W.JEFFERY,L.PETERS)	◆ 95 SOUTH (M) (T) (V) WRAP 0150*/ICHIBAN
31	31	24	23	WHOOT, THERE IT IS THE BASS MECHANICS (J.MCGOWAN,N.ORANGE)	◆ SWV (C) (T) (V) RCA 62521
32	25	26	22	WEAK B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (T) (V) RCA 62521
33	37	45	5	HEAVEN KNOWS L.VANDROSS,M.MILLER (L.VANDROSS,R.VERTELNEY)	◆ LUTHER VANDROSS (C) (T) LV 74996/EPIC
34	38	42	7	MEGA MEDLEY R.TROUTMAN (R.TROUTMAN,N.WHITFIELD,B.STRONG)	◆ ZAPP & ROGER (C) (M) (T) (X) REPRISE 18420
35	35	37	13	CHIEF ROCKA K.DEF (A.WARDRICK,D.KELLY,M.WILLIAMS,K.HANSFORD)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 64631/ELEKTRA
36	32	32	21	LOVE NO LIMIT D.HALL (K.GREENE,D.HALL)	◆ MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54639/MCA
37	36	36	16	LET ME BE THE ONE D.HALL (K.GREENE,D.HALL,H.BOANNON)	◆ INTRO (C) (M) (T) ATLANTIC 87347
				★ ★ ★ Power Pick/Sales ★ ★ ★	
38	69	—	2	BREAKADAWN DE LA SOUL,PRINCE PAUL (MERCER,JOLICOVER,MASON,HOUSTON,WONDER,GREENE)	◆ DE LA SOUL (M) (T) TOMMY BOY 586*
39	33	34	26	ONE WOMAN V.BENFORD (V.BENFORD,R.SPEARMAN)	◆ JADE (C) (M) (T) GIANT 18606/REPRISE
				★ ★ ★ Hot Shot Debut ★ ★ ★	
40	NEW	1	1	PINK CASHMERE PRINCE (PRINCE)	◆ PRINCE (C) (D) (V) PAISLEY PARK 18371/WARNER BROS.
41	34	33	25	KNOCKIN' DA BOOTS B.BURRELL (SHAZAAM,DINO,GI,STICK,R.TROUTMAN)	◆ H-TOWN (C) (M) (T) LUKE 161
42	44	43	19	ABC-123 G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS,T.SCOTT)	◆ LEVERT (C) (D) (V) ATLANTIC 87366
43	43	50	6	I GOT YOU N.MORRIS,S.STOCKMAN,W.MORRIS (N.MORRIS,S.STOCKMAN,W.MORRIS)	◆ JOHNNY GILL (C) (M) (T) MOTOWN 2213
				★ ★ ★ Power Pick/Airplay ★ ★ ★	
44	73	—	2	JUST KICKIN' IT J.DUPRI (J.DUPRI,M.SEALS)	◆ XSCAPE (C) (T) SO SO DEF 77119/COLUMBIA
45	47	35	22	SHOW ME LOVE A.GEORGE,F.MCFARLANE (A.GEORGE,F.MCFARLANE)	◆ ROBIN S. (C) (M) (T) (X) BIG BEAT 10118/ATLANTIC
46	42	39	11	INSANE IN THE BRAIN D.J.MUGGS (L.FREESE,S.REYES,L.MUGGERUD)	◆ CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA
47	NEW	1	1	ANNIVERSARY TONY! TONI! TONE! (R.WIGGINS,C.WHEELER)	◆ TONY! TONI! TONE! (C) (V) WING 859 566/MERCURY
48	39	30	17	SLAM C.PARKER,JAM MASTER JAY (SCRUGGS,JONES,TAYLOR,PARKER)	◆ ONYX (C) (M) (T) (X) RAL/CHAOS 77053/COLUMBIA
49	45	46	10	WANT U BACK C.WARREN (C.WARREN)	◆ ME-2-U (C) (T) RCA 62565

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	40	38	20	SEEMS YOU'RE MUCH TOO BUSY VERTICAL HOLD (A.STONE,K.KHALEEL)	◆ VERTICAL HOLD (C) (T) A&M 0140
51	49	61	7	CHERISH THE DAY SADE (ADU,HALE, MATTHEWMAN)	◆ SADE (C) (V) EPIC 74980
52	56	48	12	STREIHT UP MENACE (FROM "MENACE II SOCIETY") MC EHT,DJ SLIP (A.TYLER,I.ALLEN)	◆ MC EHT (C) (M) (T) JIVE 42154
53	48	52	8	APHRODISIA L.ALEXANDER,PROF. T. (T.TOLBERT,L.ALEXANDER)	ALEXANDER O'NEAL (C) TABU 7718/A&M
54	NEW	1	1	VOODOO G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS)	TEDDY PENDERGRASS (C) ELEKTRA 64608
55	51	56	7	ALWAYS M.J.POWELL (K.COLBERT)	◆ VESTA (C) A&M 0342
56	54	40	17	THE BONNIE AND CLYDE THEME POCKETS,Q.D.III,ICE CUBE (YO-YO,ICE CUBE,POCKETS,QUINCY D.III)	◆ YO-YO (C) (M) (T) EASTWEST 98394
57	57	60	8	THERE'S NO LIVING WITHOUT YOU W.DOWNING,R.HIDEOUT (G.SMITH,D.MORRIS)	◆ WILL DOWNING (C) (T) MERCURY 862 548
58	46	44	16	UNCONDITIONAL LOVE (FROM "MENACE II SOCIETY") ART & RHYTHM (L.CAMPBELL)	◆ HI-FIVE (C) JIVE 42144
59	62	73	4	ALL THRU THE NIGHT H.BELL (H.BELL,L.DEVLUGT,T.SHIDER)	P.O.V. (DUET WITH JADE) (C) (M) (T) (X) GIANT 18414/REPRISE
60	53	49	19	DRE DAY DR.DRE (DR.DRE,SNOOP,C.WOLFE)	◆ DR. DRE (C) (M) (T) DEATH ROW/INTERSCOPE 53827/ATLANTIC
61	66	70	5	LIGHT OF LOVE S.HARVEY,G.BROWN (S.HARVEY,G.BROWN)	◆ ANGIE & DEBBIE (C) (X) CAPITOL 44953
62	50	72	9	TRUST ME GURU (GURU,N.DAVENPORT)	◆ GURU WITH N'DEA DAVENPORT (C) CHRYSALIS 24849/ERG
63	59	66	6	LOVE FOR LOVE A.GEORGE,F.MCFARLANE (A.GEORGE,F.MCFARLANE)	◆ ROBIN S. (C) (M) (T) (X) BIG BEAT 98382/ATLANTIC
64	67	75	3	COMING HOME TO LOVE KASHIF (M.JONES,A.WILLIS,S.STEIN)	◆ COMING OF AGE (C) ZOO 14099
65	65	83	3	DO THE THANGS MARC G. (M.GORDON)	◆ LEVERT (C) ATLANTIC 87328
66	68	85	5	FLOW JOE DIAMOND D. (J.CARTEGENA)	◆ FAT JOE (C) (T) VIOLATOR 1185/RELATIVITY
67	52	47	9	THAT'S WHAT LITTLE GIRLS ARE MADE OF C.ELLIOTT (C.ELLIOTT,M.ELLIOTT)	◆ RAVEN-SYMONNE (C) (T) MCA 54625
68	71	71	4	WE GET BUZY E.SERMON (E.EDWARDS,J.PHILLIPS,E.SERMON)	◆ ILLEGAL (C) (M) (T) (X) ROWDY 3-5024/ARISTA
69	58	53	9	WILL YOU BE THERE (FROM "FREE WILLY") M.JACKSON,B.SWEDDEN (M.JACKSON)	◆ MICHAEL JACKSON (C) (V) MJJ/EPIC SOUNDTRAX 77060/EPIC
70	74	68	11	GOTTA GET MINE WARREN G.,C.WOLFE,E.BREED (E.BREED,2PAC,D.O.C.,C.WOLFE,WARREN G.)	◆ MC BREED (C) (T) WRAP 93154/ICHIBAN
71	91	89	17	DOLLY MY BABY W.MARAGH (W.MARAGH,T.SPARKS)	◆ SUPER CAT (M) (T) (X) COLUMBIA 74855*
72	61	51	13	RUN TO YOU (FROM "THE BODYGUARD") D.FOSTER (A.RICH J.FRIEDMAN)	◆ WHITNEY HOUSTON (C) (D) (V) ARISTA 1-2570
73	55	54	10	YOU BEEN PLAYED (FROM "MENACE II SOCIETY") C.STOKES (J.CARTER,C.STOKES)	◆ SMOOTH (C) (T) T.N.T. 42140/JIVE
74	63	69	6	DREAM IN COLOR N.MARTINELLI (A.LANG,S.PEIKEN)	◆ REGINA BELLE (C) COLUMBIA 74975
75	72	62	16	BACK SEAT (OF MY JEEP)/PINK COOKIES IN A PLASTIC BAG M.MARL (J.T.SMITH,M.WILLIAMS,Q.D.III)	◆ L.L. COOL J (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA
76	79	91	3	SHU-B M.J.POWELL,C.C.CLOSSON (SMITH,IRONS,CLOSSON,GERDINE)	◆ GUESS (C) WARNER BROS. 18397
77	NEW	1	1	WHAT'S NEXT? DINCO D (J.JACKSON,B.SCOTT,B.HIGGINS,T.SMITH)	LEADERS OF THE NEW SCHOOL (M) (T) ELEKTRA 66309*
78	78	80	5	GRAZIN' IN THE GRASS K.LEWIS (H.MASEKELA,H.ELSTON)	◆ GEORGE HOWARD (C) GRP 3046
79	75	79	5	COME GO WITH ME C.WILLIAMS,G.CAUTHEN (K.GAMBLE,L.HUFF)	◆ CHRISTOPHER WILLIAMS (C) UPTOWN 54704/MCA
80	80	67	17	I DON'T WANNA FIGHT (FROM "WHAT'S LOVE GOT TO DO WITH IT") C.LORD ALGER,R.DAVIES (S.DUBERRY,LULU,B.LAWRIE)	◆ TINA TURNER (C) (V) VIRGIN 12652
81	60	63	8	40 DOG G.LAWSON (G.FRANKLIN,L.ESTEE,G.LAWSON,J.MONROE)	◆ SWEET N' LOU' (C) THIRD STONE 98400/ATLANTIC
82	82	92	3	AIN'T NUTHIN WRONG E.FERRELL,N.HODGE (K.GREENE,E.FERRELL,N.HODGE)	◆ REAL SEDUCTION (C) (T) ATLANTIC 87333
83	90	—	2	INDO SHOKE WARREN G. (R.TRAWICK,W.GRIFFIN)	◆ MISTA GRIMM (C) (T) EPIC SOUNDTRAX 77026/EPIC
84	92	88	20	LITTLE MIRACLES (HAPPEN EVERY DAY) L.VANDROSS,M.MILLER (L.VANDROSS,M.MILLER)	◆ LUTHER VANDROSS (C) (D) (V) LV 74945/EPIC
85	70	57	12	WHAT'S UP DOC? (CAN WE ROCK) C.CUT (R.ROACH,FORD,J.JONES,L.MATURINE,K.MCKENZIE,S.O'NEAL)	◆ FU-SCHNICKENS WITH SHAQUILLE O'NEAL (C) (M) (T) (X) JIVE 42164
86	64	58	13	IT'S ON NAUGHTY BY NATURE (V.BROWN,K.GIST,A.CRISS,D.BYRD)	◆ NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 569*
87	76	65	11	LET ME ROLL B.JORDAN (B.JORDAN,G.DUKE)	◆ SCARFACE (C) RAP-A-LOT 53831/PRIORITY
88	84	77	19	THE FLOOR J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS)	◆ JOHNNY GILL (C) (M) (T) (V) MOTOWN 2202
89	81	94	3	MAKE MY DAY D.KELLY (D.KELLY,M.MYRIE)	◆ BUJU BANTON (C) (T) MERCURY 862 558
90	96	—	2	STAY IN MY CORNER J.NETTLESBEY,T.COFFEY (J.NETTLESBEY,T.COFFEY,K.WASHINGTON)	◆ KEITH WASHINGTON (C) QWEST 18393/WARNER BROS.
91	77	76	9	RECIPE OF A HOE MIC PROFESSOR (L.LAWS,R.CAPLES,ISLEY BROTHERS,C.JASPER)	◆ BOSS (C) (M) (T) RAL/CHAOS 77081/COLUMBIA
92	NEW	1	1	BETWEEN THE SHEETS FOURPLAY (E.ISLEY,M.ISLEY,C.JASPER,R.ISLEY,O.ISLEY,R.ISLEY)	◆ FOURPLAY (C) (D) WARNER BROS. 18434
93	86	—	2	I DON'T WANT TO DO ANYTHING D.SWING (D.SWING,D.PEARSON,J.J.HALEY)	◆ MARY J. BLIGE (DUET WITH K-CI HALEY) (C) (M) (T) UPTOWN 54709/MCA
94	NEW	1	1	CALL ME A MACK (FROM "POETIC JUSTICE") TIM & TED (T.THOMAS,T.BISHOP,U.RAYMOND)	◆ USHER (C) (M) (T) LAFACE 2-4051/ARISTA
95	88	—	2	PROTECT YA NECK/METHOD MAN PRINCE RAKEEM (DIGGS,HUNTER,HAWKINS,SMITH,WOODS,COLES,JONES,GRICE)	◆ WU-TANG CLAN (C) (T) LOUD 62544/RCA
96	83	86	6	WHO DO I TURN TO L.STEWART (C.MOORE,P.L.STEWART,T.HAYNES)	◆ CHANTE MOORE (C) (T) SILAS 54721/MCA
97	97	—	2	SWEAT (A LA LA LA LONG) I.LEWIS,T.HARVEY,R.LEWIS (I.LEWIS)	◆ INNER CIRCLE (C) (T) (V) BIG BEAT 98429/ATLANTIC
98	93	90	6	MAKE ROOM E.SWIFT (R.SMITH,E.BROOKS,J.ROBINSON)	◆ THA ALKALIKS (C) (T) LOUD 62579/RCA
99	87	—	2	WOULD YOU LIKE TO DANCE (WITH ME) G.LEVERT,R.CUNNINGHAM (R.CUNNINGHAM)	◆ MEN AT LARGE (C) EASTWEST 98440
100	85	59	11	HEY THERE PRETTY LADY L.ALEXANDER,PROF. T. (L.ALEXANDER,T.TOLBERT)	◆ LO-KEY? (C) PERSPECTIVE 7426/A&M

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

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★	38	32	25	KNOCKIN' DA BOOTS H-TOWN (LUKE)
1	4	11	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC) 1 wk at No. 1	39	29	20	SEEMS YOU'RE MUCH TOO BUSY VERTICAL HOLD (A&M)
2	1	9	RIGHT HERE (HUMAN NATURE) SWV (RCA)	40	44	22	SHOW ME LOVE ROBIN S. (BIG BEAT)
3	2	17	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)	41	42	24	ABC-123 LEVERT (ATLANTIC)
4	5	6	DREAMLOVER MARIAH CAREY (COLUMBIA)	42	45	9	CHIEF ROCKA LORDS OF UNDERGROUND (PENDULUM)
5	3	13	IF JANET JACKSON (VIRGIN)	43	65	2	NEVER KEEPING SECRETS BABYFACE (EPIC)
6	8	10	DOWNTOWN SWV (RCA)	44	52	3	BREAKADAWN DE LA SOUL (TOMMY BOY)
7	6	16	LATELY JODECI (UPTOWN/MCA)	45	51	10	SOMEBODY ELSE WILL THE O'JAYS (EMI/ERG)
8	10	21	SOMETHING'S GOIN' ON UNV (MAVERICK/SIRE/WARNER BROS.)	46	43	11	CHECK YO SELF ICE CUBE (PRIORITY)
9	7	15	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)	47	53	10	WANT U BACK ME-2-U (RCA)
10	9	7	FOR THE COOL IN YOU BABYFACE (EPIC)	48	47	5	I GOT YOU JOHNNY GILL (MOTOWN)
11	14	3	RUNAWAY LOVE EN VOUE (EASTWEST)	49	50	2	VOODOO TEDDY PENDERGRASS (ELEKTRA)
12	11	21	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)	50	41	5	TRUST ME GURU (CHRYSALIS/ERG)
13	17	13	I GET AROUND 2PAC (INTERSCOPE/ATLANTIC)	51	38	16	UNCONDITIONAL LOVE HI-FIVE (JIVE)
14	19	18	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)	52	46	17	WHOOPI! (THERE IT IS) TAG TEAM (LIFE/BELLMARK)
15	13	31	LOSE CONTROL SILK (KEIA/ELEKTRA)	53	—	1	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)
16	16	17	GIRL U FOR ME SILK (KEIA/ELEKTRA)	54	49	18	SLAM ONYX (RAL/CHAOS/COLUMBIA)
17	12	10	IT'S FOR YOU SHANICE (MOTOWN)	55	40	12	VERY SPECIAL BIG DADDY KANE (COLD CHILLIN'/REPRISE)
18	18	12	GET IT UP TLC (LAFACE/EPIC SOUNDTRAX)	56	48	8	AGAIN JANET JACKSON (VIRGIN)
19	24	9	SOMETHING IN YOUR EYES BELL BIV DEVOE (MCA)	57	56	3	MEGA MEDLEY ZAPP & ROGER (REPRISE)
20	15	10	ALRIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)	58	54	6	CHERISH THE DAY SADE (EPIC)
21	22	21	CRY NO MORE II D EXTREME (GASOLINE ALLEY/MCA)	59	66	2	FLOW JOE FAT JOE (VIOLATOR/RELATIVITY)
22	23	10	RUFF NECK MC LYTE (FIRST PRIORITY/ATLANTIC)	60	74	20	LITTLE MIRACLES LUTHER VANDROSS (EPIC)
23	21	40	LOVE NO LIMIT MARY J. BLIGE (UPTOWN/MCA)	61	55	6	LOVE FOR LOVE ROBIN S. (BIG BEAT/ATLANTIC)
24	35	8	LAD BACK GIRL MAZE FEATURING FRANKIE BEVERLY (WB)	62	59	18	APHRODISIA ALEXANDER O'NEAL (TABU/A&M)
25	27	4	SUNDAY MORNING EARTH, WIND & FIRE (REPRISE/WB)	63	64	6	THERE'S NO LIVING WITHOUT YOU WILL DOWNING (MERCURY)
26	—	1	PINK CASHMERE PRINCE (PAISLEY PARK/WARNER BROS.)	64	58	5	ALWAYS VESTA (A&M)
27	28	10	I'M IN LUV JOE (MERCURY)	65	—	2	LIGHT OF LOVE ANGIE & DEBBIE (CAPITOL)
28	25	26	LET ME BE THE ONE INTRO (ATLANTIC)	66	60	6	BOOM! SHAKE THE ROOM JAZZY JEFF/FRESH PRINCE (JIVE)
29	20	25	WEAK SWV (RCA)	67	—	1	ALL THRU THE NIGHT P.O.V. (GIANT/REPRISE)
30	30	14	RIBBON IN THE SKY INTRO (ATLANTIC)	68	—	7	DOLLY MY BABY SUPER CAT (COLUMBIA)
31	36	4	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)	69	72	2	TOP OF THE WORLD KENYA GRUV (JIVE)
32	37	8	HEAVEN KNOWS LUTHER VANDROSS (EPIC)	70	68	13	RUN TO YOU WHITNEY HOUSTON (ARISTA)
33	34	5	COME INSIDE INTRO (ATLANTIC)	71	63	10	THE BONNIE AND CLYDE THEME YO-YO (EASTWEST)
34	33	8	ANNIVERSARY TONY! TONI! TONE! (WING/MERCURY)	72	—	5	WHERE ARE YOU NOW JANET JACKSON (VIRGIN)
35	31	15	IF I HAD NO LOOT TONY! TONI! TONE! (WING/MERCURY)	73	—	1	SHOOP SALT-N-PEPA (NEXT PLATEAU/LONDON)
36	26	25	ONE WOMAN JADE (GIANT/REPRISE)	74	70	19	THE FLOOR JOHNNY GILL (MOTOWN)
37	39	11	LICK U UP H-TOWN (LUKE)	75	67	11	INSANE IN THE BRAIN CYPRESS HILL (RUFFHOUSE/COLUMBIA)

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

HOT R&B RECURRENT AIRPLAY

1	1	6	EVERY LITTLE THING U DO CHRISTOPHER WILLIAMS (UPTOWN/MCA)	14	7	19	I'M EVERY WOMAN WHITNEY HOUSTON (ARISTA)
2	3	4	I'M SO INTO YOU SWV (RCA)	15	21	13	KISS OF LIFE SADE (EPIC)
3	4	10	DON'T WALK AWAY JADE (GIANT/REPRISE)	16	—	22	LOVE'S TAKEN OVER CHANTE MOORE (SILAS/MCA)
4	2	5	GIVE HIM A LOVE HE CAN FEEL TENE WILLIAMS (PENDULUM/ELEKTRA)	17	20	15	DEDICATED R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
5	15	21	REMINISCE MARY J. BLIGE (UPTOWN/MCA)	18	—	13	IF I EVER FALL IN LOVE SHAI (GASOLINE ALLEY/MCA)
6	17	11	IF I COULD REGINA BELLE (COLUMBIA)	19	—	20	LOVE SHOULDA BROUGHT YOU ... TONI BRAXTON (LAFACE/ARISTA)
7	9	15	NU'THIN' BUT A "G" THANG DR. DRE (DEATH ROW/INTERSCOPE)	20	—	16	GET AWAY BOBBY BROWN (MCA)
8	8	3	THAT'S THE WAY LOVE IS BOBBY BROWN (MCA)	21	25	17	NO RHYME, NO REASON GEORGE DUKE (WARNER BROS.)
9	13	12	SO ALONE MEN AT LARGE (EASTWEST)	22	—	22	END OF THE ROAD BOYZ II MEN (BIV 10/MOTOWN)
10	6	33	WHAT ABOUT YOUR FRIENDS TLC (LAFACE/ARISTA)	23	—	24	GAMES CHUCK II BOOKER (ATLANTIC)
11	14	11	IT'S ALRIGHT CHANTE MOORE (SILAS/MCA)	24	10	17	COMFORTER SHAI (GASOLINE ALLEY/MCA)
12	5	11	SILK SILK (KEIA/ELEKTRA)	25	19	22	YOU REMIND ME MARY J. BLIGE (UPTOWN/MCA)
13	16	36	REAL LOVE MARY J. BLIGE (UPTOWN/MCA)				

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

R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- ABC-123 (Trycap, BMI/Zomba, BMI/Ramal, BMI/Cleveland's Own, BMI/Warner-Tamerlane, BMI) CPP/WBM
- AIN'T NUTHIN' WRONG (Ness, Nitty & Capone, ASCAP/Frank Nitty, ASCAP/Velle, ASCAP/MCA, ASCAP/Frabsensha, ASCAP/Warner Chappell, ASCAP)
- ALL THRU THE NIGHT (Ramohak, BMI/Linky D, BMI/Timothy Shider, BMI/Attitudes, BMI/RCM, BMI)
- ALRIGHT (So So Def, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Wild Apache, ASCAP) WBM/CP
- ALWAYS (Do It 4 Me, ASCAP)
- ANNIVERSARY (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP)
- ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) WBM/HL
- APHRODISIA (Avante Garde, ASCAP/New Perspective, ASCAP) WBM
- BABY I'M YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramses, ASCAP/MCA, ASCAP/Semaj, BMI/Ethyl, ASCAP)
- BACK SEAT (OF MY JEEP) / PINK COOKIES IN A PLASTIC BAG (Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP) WBM
- BETWEEN THE SHEETS (EMI April, ASCAP/Bovina, ASCAP)
- THE BONNIE AND CLYDE THEME (Street Knowledge, ASCAP/Deep Technology, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM
- BOOM! SHAKE THE ROOM (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/House Jam, ASCAP/Forty Floors Up, ASCAP/Deshane, ASCAP/Bridgeport, BMI) CPP
- BREAKADAWN (Tee Girl, BMI/Daisy Age, BMI/Prince Paul, BMI/MCA, BMI/Doll Face, BMI/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP)
- CALL ME A MACK (Jay Bird, BMI/Tim & Teddy, BMI/107, ASCAP/UR-IV, ASCAP)
- CHECK YO SELF (WB, ASCAP/Gangsta Boogie, ASCAP/Gambi, BMI/MCA, ASCAP) WBM
- CHERISH THE DAY (Angel, ASCAP)
- CHIEF ROCKA (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP) WBM
- COME GO WITH ME (Warner-Tamerlane, BMI) WBM
- COME INSIDE (Velle Int'l, ASCAP/Frabsensha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP/Wike, ASCAP) WBM/HL
- COMING HOME TO LOVE (Warner-Tamerlane, BMI/Kashif, BMI/Streamline Moderne, BMI/New Music Group, BMI) WBM
- CRY NO MORE (II D Extreme, ASCAP/MCA, ASCAP)
- DOLLY MY BABY (Wild Apache, ASCAP/Hancock, BMI/Zomba, ASCAP) CPP
- DO THE THANGS (Trycap, BMI/Zomba, BMI) CPP
- DREAM IN COLOR (Hidden Pun, BMI/Sushi Too, BMI/JDM, ASCAP)
- DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP) WBM
- DRE DAY (Sony Tunes, ASCAP) HL
- FLOW JOE (Joseph Cartegena, ASCAP/Dusty Fingers, BMI)
- FOR THE COOL IN YOU (Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
- GET IT UP (Tionna, ASCAP/WB, ASCAP) WBM
- GOTTA GET MINE (Power Artist, BMI/Nuthouse, ASCAP/Warren G., ASCAP/Funky Shit, BMI/Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM
- GRAZIN' IN THE GRASS (MPL, ASCAP)
- HEAVEN KNOWS (EMI April, ASCAP/Uncle Ronnie's, ASCAP/EMI Blackwood, BMI/Reed Vertelney, BMI) WBM
- HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Medad, BMI) CPP
- IF I HAD NO LOOT (Ghatti, ASCAP/Gangsta Boogie, ASCAP/Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/L.A. Jay, ASCAP/Bigwilli) HL/CP/WBM
- IF (Black Ice, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM/CP
- I GET AROUND (GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Trountman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM
- I GOT YOU (Vanderpool, ASCAP/Slim Shot, ASCAP/Squirt Shot, ASCAP)
- I'M IN LUV (J.Dibbs, BMI/Ahunit And Fifth Street, BMI/Teddy Denslow, BMI/Zomba, BMI) CPP
- INDO SMOKE (Mista Grimm, BMI/Warren G., BMI/New Justice, BMI/Columbia Pictures, ASCAP)
- INSANE IN THE BRAIN (Cypress Funky, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP/BMG, ASCAP) HL
- IT'S FOR YOU (Shanice 4 U, ASCAP/Hee Bee Dooinit, ASCAP/Warner Chappell, ASCAP/I.A., ASCAP/EMI April, ASCAP/Unit 4 Music, ASCAP) WBM
- JUST KICKIN' IT (So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI)
- KNOCKIN' DA BOOTS (Pac Jam, BMI/Saja, BMI/Trountman, BMI) WBM
- LAD BACK GIRL (Amazement, BMI)
- LATELY (Jobete, ASCAP/Black Bull, ASCAP) CPP
- LET ME BE THE ONE (Frabsensha, ASCAP/MCA, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP) WBM
- LICK U UP (Pac Jam, BMI/Wreckshop, BMI) WBM
- LIGHT OF LOVE (EMI Blackwood, BMI/Steve Harvey, ASCAP/EMI April, ASCAP/Cuddie B, ASCAP)
- LOSE CONTROL/GIRL U FOR ME (Keith Sweat, BMI/E.A. BMI/WB, BMI/Saints Alive, BMI/EMI Blackwood, BMI) WBM
- LOVE FOR LOVE (Song-A-Tron, BMI/EMI Blackwood, BMI)
- LOVE NO LIMIT (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP/MCA, ASCAP) WBM
- MEGA MEDLEY (Trountman, BMI/Saja, BMI/Rubber Band, BMI/Stone Agate, BMI) CPP
- ONE LAST CRY (Pti, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI) HL
- ONE WOMAN (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI)
- PINK CASHMERE (Controversy, ASCAP/WB, ASCAP)
- RIGHT HERE (HUMAN NATURE) / DOWNTOWN (Warner-Tamerlane, ASCAP/Interscope Pearl,

Hot R&B Singles Sales

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

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

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

- 79 SWEAT (A LA LA LA LONG) (Mad House, BMI)
- 80 THAT'S THE WAY LOVE GOES (Back Ice, BMI/Flyte Tyme, ASCAP) WBM
- 81 THAT'S WHAT LITTLE GIRLS ARE MADE OF (Back To The Ghetto, ASCAP/Swing Mob, BMI)
- 82 THERE'S NO LIVING WITHOUT YOU (Peer, BMI/Bad Mole, BMI/Irving, BMI) CPP
- 83 TRUST ME (Hi Kid, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP/My Dog Luna, ASCAP)
- 84 UNCONDITIONAL LOVE (FROM MENACE II SOCIETY) (Zomba, ASCAP/Art & Rhythm, ASCAP) CPP
- 85 VERY SPECIAL (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP/At Home, ASCAP/Jeffix, ASCAP) WBM
- 86 VOODOO (Trycap, BMI/Zomba, BMI/Ramal, BMI/Cleveland's Own, BMI)
- 87 WANT U BACK (Louie St., BMI)
- 88 WEAK (Bam Jams, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM
- 89 WE GETZ BUZY (Butler Jinx, ASCAP/Grand Royal, BMI)
- 90 WHAT'S NEXT? (Jelly-Tea-Marijuana, BMI/Leaders Of The New School, BMI)
- 91 WHOOPI! (THERE IT IS) (Avert, BMI)
- 92 WHOO!, THERE IT IS (Jamie, BMI/Koke, Moke & Noke, BMI)
- 93 WILL YOU BE THERE (FROM FREE WILLY) (Mijac, BMI/Warner-Tamer

Billboard

FOR WEEK ENDING SEPT. 11, 1993

HOT R&B SINGLES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	8	*** No. 1 *** RIGHT HERE (HUMAN NATURE)/DOWNTOWN 3 weeks at No. 1 B.A. MORGAN, G. PARKER (B.A. MORGAN, J. BETTIS, S. PORCARO, G. PARKER, G. GOMEZ, K. ORTIZ) (C) (T) (V) (X) RCA 52614	◆ SWV (C) (V) (X) RCA 52614
2	4	12	5	DREAMLOVER M. CAREY, D. HALL, W. AFANASIEFF (M. CAREY, D. HALL) (C) (D) (M) (T) (V) (X) COLUMBIA 77080	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77080
3	2	2	13	ANOTHER SAD LOVE SONG L.A. REID, BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4047/ARISTA
4	3	4	9	IF J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12676
5	7	7	12	I GET AROUND D. J. DARYL (SHAKUR, D. ANDERSON, R. TROUTMAN, L. TROUTMAN, S. MURDOCK) (C) (M) (T) INTERSCOPE 98372/ATLANTIC	◆ 2PAC (C) (M) (T) INTERSCOPE 98372/ATLANTIC
6	6	5	14	LOSE CONTROL/GIRL U FOR ME K. SWEAT, R. MURRAY (K. SWEAT, R. MURRAY, G. JENKINS)	◆ SILK (C) KEIA 64643/ELEKTRA
7	13	16	5	HEY MR. D.J. I 18TH STREET PRODUCTIONS (GIST, BROWN, CRISS, ZHANE, BAHR, WARE, GREY)	◆ ZHANE (C) (T) FLAVOR UNIT 77121/EPIC
8	5	3	15	LATELY ● D. SWING (S. WONDER)	◆ JODECI (C) (T) (V) UPTOWN 54652/MCA
9	9	11	8	ALRIGHT J. DUPRI (J. DUPRI)	◆ KRIS KROSS FEATURING SUPERCAT (C) (M) (T) (V) (X) RUFFHOUSE 77103/COLUMBIA
10	8	13	15	ONE LAST CRY B. MCKNIGHT, B. BARNES (B. MCKNIGHT, B. BARNES, M. BARNES)	◆ BRIAN MCKNIGHT (C) MERCURY 862 404
11	14	18	6	FOR THE COOL IN YOU BABYFACE, L.A. REID, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ BABYFACE (C) (T) (V) EPIC 77109
12	16	15	11	RUFFNECK M. RILEY, A. DAVIDSON, W. SCOTT (M. RILEY, A. DAVIDSON, M. RILEY, W. SCOTT)	◆ MC LYTE (C) (M) (T) FIRST PRIORITY 98401/ATLANTIC
13	10	6	8	CHECK UP SELF ICE CUBE, D. J. POOH (ICE CUBE, E. FLETCHER, M. GLOVER, S. ROBINSON, C. CHASE)	◆ ICE CUBE FEATURING DAS EFX (C) (M) (T) (X) PRIORITY 53830*
14	18	19	9	IT'S FOR YOU (FROM "THE METEOR MAN") M.A. SAULSBERRY, E. KIRKLAND (S. WILSON, M.A. SAULSBERRY, E. KIRKLAND)	◆ SHANICE (C) (T) MOTOWN 2207
15	11	10	20	SOMETHING'S GOIN' ON J. PENIN (J. POWE, D. PEETE, J. CLAY)	◆ UNV (C) (V) MAVERICK/SIRE 18564/WARNER BROS.
16	12	9	17	WHOOPI! (THERE IT IS) ▲ TAG TEAM (TAG TEAM)	◆ TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
17	17	14	20	CRY NO MORE R. WHITE, K. JACKSON, D. WILEY (R. WHITE, K. JACKSON, D. WILEY)	◆ II D EXTREME (C) (M) (T) (V) (X) GASOLINE ALLEY 54650/MCA
18	22	24	9	I'M IN LUV J. DIBBS (J. DIBBS, B. ALLEN, T. DENSLAW)	◆ JOE (C) (T) MERCURY 862 462
19	20	27	17	BABY I'M YOURS C. MARTIN (C. MARTIN, M. GAY)	◆ SHAI (C) (M) (T) (V) (X) GASOLINE ALLEY 54574/MCA
20	23	32	6	SOMETHING IN YOUR EYES L.A. REID, BABYFACE, D. SIMMONS (K. EDMONDS)	◆ BELL BIV DEVOE (C) (V) MCA 54725
21	19	17	11	GET IT UP (FROM "POETIC JUSTICE") D. AUSTIN, TIM & BOB (PRINCE)	◆ TLC (C) (M) (T) LAFACE/EPIC SOUNDTRAX 77059/EPIC
22	15	8	14	IF I HAD NO LOOT ● TONY! TONI! TONE! (R. WIGGINS, J. BAUTISTA, W. HARRIS)	◆ TONY! TONI! TONE! (C) (T) (V) WING 859 056/MERCURY
23	27	25	10	VERY SPECIAL BIG DADDY KANE FEAT. SPINDERELLA, L. WILLIAMS & K. ANDERSON BIG DADDY KANE (W. JEFFERY, L. PETERS)	◆ SPIDERELLA, L. WILLIAMS & K. ANDERSON (C) (D) (T) COLD CHILIN' 18437/REPRISE
24	21	23	10	LICK U UP B. BURRELL (SHAZAM, DINO, GI, STICK)	◆ H-TOWN (C) (M) (T) LUKE 163
25	26	21	21	WEAK ▲ B.A. MORGAN (B.A. MORGAN)	◆ SWV (C) (T) (V) RCA 62521
26	25	26	20	THAT'S THE WAY LOVE GOES ▲ J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12650
27	29	34	7	LAIK BACK GIRL F. BEVERLY (F. BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18422
28	31	39	6	BOOM! SHAKE THE ROOM MR. LEE (SMITH, HAGGARD, WILLIAMS, MAYBERRY, WEBSTER, PIERCE, NAPIER, MORRISON)	◆ JAZZY JEFF & FRESH PRINCE (C) (M) (T) JIVE 42108
29	41	48	3	SUNDAY MORNING M. WHITE (WHITE, REYNOLDS, WILLIS)	◆ EARTH, WIND & FIRE (C) (D) REPRISE 18461
30	28	29	9	SOMEBODY ELSE WILL G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ THE O'JAYS (C) (D) (V) EMI 50426/ERG
31	24	20	22	WHOOT, THERE IT IS ▲ THE BASS MECHANICS (J. MCGOWAN, N. ORANGE)	◆ 95 SOUTH (C) (M) (T) WRAP 0150-7/CHIBAN
32	32	28	20	LOVE NO LIMIT D. HALL (K. GREENE, D. HALL)	◆ MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54639/MCA
33	34	30	25	ONE WOMAN V. BENFORD (V. BENFORD, R. SPEARMAN)	◆ JADE (C) (M) (T) GIANT 18606/REPRISE
34	33	31	24	KNOCKIN' DA BOOTS ▲ B. BURRELL (SHAZAM, DINO, GI, STICK, R. TROUTMAN)	◆ H-TOWN (C) (M) (T) LUKE 161
35	37	40	12	CHIEF ROCKA K-DEF (A. WARDRICK, D. KELLY, M. WILLIAMS, K. HANSFORD)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 64631/ELEKTRA
36	36	35	15	LET ME BE THE ONE D. HALL (K. GREENE, D. HALL, H. BOHANNON)	◆ INTRO (C) (M) (T) ATLANTIC 87347
37	45	51	4	HEAVEN KNOWS L. VANDROSS, M. MILLER (L. VANDROSS, R. VERTELNEY)	◆ LUTHER VANDROSS (C) (T) LV 74996/EPIC
38	42	45	6	MEGA MEDLEY R. TROUTMAN (R. TROUTMAN, N. WHITFIELD, B. STRONG)	◆ ZAPP & ROGER (C) (M) (T) (X) REPRISE 18420
39	30	22	16	SLAM ▲ C. PARKER, JAM MASTER JAY (SCRUGGS, JONES, TAYLOR, PARKER)	◆ ONYX (C) (M) (T) (X) RAL/CHAOS 77053/COLUMBIA
40	38	36	19	SEEMS YOU'RE MUCH TOO BUSY VERTICAL HOLD (A. STONE, K. KHALEEL)	◆ VERTICAL HOLD (C) (T) A&M 0140
41	55	70	3	*** Power Pick/Sales *** COME INSIDE N. HODGE (K. GREENE, C. WIKER, N. HODGE)	◆ INTRO (C) ATLANTIC 87317
42	39	41	10	INSANE IN THE BRAIN ● D. J. MUGGS (L. FRIESE, S. REYES, L. MUGGERUD)	◆ CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA
43	50	53	5	I GOT YOU N. MORRIS, S. STOCKMAN, W. MORRIS (N. MORRIS, S. STOCKMAN, W. MORRIS)	◆ JOHNNY GILL (C) (M) (T) MOTOWN 2213
44	43	33	18	ABC-123 G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS, T. SCOTT)	◆ LEVERT (C) (D) (V) AT AN TIC 87366
45	46	47	9	WANT U BACK C. WARREN (C. WARREN)	◆ ME-2-U (C) (T) RCA 62565
46	44	44	15	UNCONDITIONAL LOVE (FROM "MENACE II SOCIETY") ART & RHYTHM (L. CAMPBELL)	◆ HI-FIVE (C) JIVE 42144
47	35	38	21	SHOW ME LOVE ● A. GEORGE, F. MCFARLANE (A. GEORGE, F. MCFARLANE)	◆ ROBIN S. (C) (M) (T) (X) BIG BEAT 1018/ATLANTIC
48	52	58	7	APHRODISIA L.A. ALEXANDER, PROF. T. (T. TOLBERT, L.A. ALEXANDER)	◆ ALEXANDER O'NEAL (C) TABU 7718/A&M

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
49	61	66	6	CHERISH THE DAY SADE (ADU, HALE, MATTHEWMAN)	◆ SADE (C) (V) EPIC 74980
50	72	82	8	*** Power Pick/Airplay *** TRUST ME GURU (GURU)	◆ GURU WITH N'DEA DAVENPORT (C) CHRYSALIS 24849/ERG
51	56	62	6	ALWAYS M. J. POWELL (K. COLBERT)	◆ VESTA (C) A&M 0342
52	47	49	8	THAT'S WHAT LITTLE GIRLS ARE MADE OF C. ELLIOTT (C. ELLIOTT, M. ELLIOTT)	◆ RAVEN-SYMONNE (C) (T) MCA 54625
53	49	43	18	DRE DAY ● DR DRE (DR DRE, SNOOP, C. WOLFE)	◆ DR. DRE (C) (M) (T) DEATH ROW/INTERSCOPE 53827/ATLANTIC
54	40	37	16	THE BONNIE AND CLYDE THEME POCKETS (D. III, ICE CUBE, YOUNG J. B. IV, ICE CUBE, POCKETS, QUINCY D. III)	◆ YO-YO (C) (M) (T) EASTWEST 98394
55	54	59	9	YOU BEEN PLAYED (FROM "MENACE II SOCIETY") C. STOKES (J. CARTER, C. STOKES)	◆ SMOOTH (C) (T) T.N.T. 42140/JIVE
56	48	50	11	STREIHT UP MENACE (FROM "MENACE II SOCIETY") MC EHT, DJ SLIP (A. TYLER, T. ALLEN)	◆ MC EHT (C) (M) (T) JIVE 42154
57	60	65	7	THERE'S NO LIVING WITHOUT YOU W. DOWNING, R. RIDEOUT (G. SMITH, D. MORRIS)	◆ WILL DOWNING (C) (T) MERCURY 862 548
58	53	57	8	WILL YOU BE THERE (FROM "FREE WILLY") M. JACKSON, B. SWEDEN (M. JACKSON)	◆ MICHAEL JACKSON (C) (V) MCA/EPIC SOUNDTRAX 77060/EPIC
59	66	68	5	LOVE FOR LOVE A. GEORGE, F. MCFARLANE (A. GEORGE, F. MCFARLANE)	◆ ROBIN S. (C) (M) (T) (X) BIG BEAT 98382/ATLANTIC
60	63	67	7	40 DOG G. LAWSON (G. FRANKLIN, L. ESTEEN, G. LAWSON, J. MONROE)	◆ SWEET N' LO' (C) THIRD STONE 98400/ATLANTIC
61	51	42	12	RUN TO YOU (FROM "THE BODYGUARD") D. FOSTER (A. RICH, J. FRIEDMAN)	◆ WHITNEY HOUSTON (C) (D) (V) ARISTA 1-2570
62	73	89	3	ALL THRU THE NIGHT H. BELL (H. BELL, L. DEVLUGT, T. SHIDER)	◆ P.O.V. (DUET WITH JADE) (C) (M) (T) (X) GIANT 18414/REPRISE
63	69	71	5	DREAM IN COLOR N. MARTINELLI (A. LANG, S. PEIKEN)	◆ REGINA BELLE (C) COLUMBIA 74975
64	58	54	12	IT'S ON NAUGHTY BY NATURE (V. BROWN, K. GIST, A. CRISS, D. BYRD)	◆ NAUGHTY BY NATURE (C) (M) (T) (X) TOMMY BOY 569*
65	83	—	2	DO THE THANGS MARC G. (M. GORDON)	◆ LEVERT (C) ATLANTIC 87328
66	70	79	4	LIGHT OF LOVE S. HARVEY, G. BROWN (S. HARVEY, G. BROWN)	◆ ANGIE & DEBBIE (C) (X) CAPITOL 44953
67	75	—	2	COMING HOME TO LOVE KASHIF (M. JONES, A. WILLIS, S. STEIN)	◆ COMING OF AGE (C) ZOO 14099
68	85	88	4	FLOW JOE DIAMOND D. (J. CARTEGENA)	◆ FAT JOE (C) (T) VIOLATOR 1185/RELATIVITY
69	NEW	1	1	*** Hot Shot Debut *** BREAKADAWN DE LA SOUL, PRINCE PAUL (MERCER, JOLICOEUR, MASON, HOUSTON, WONDER, GREENE)	◆ DE LA SOUL (C) (T) TOMMY BOY 586*
70	57	61	11	WHAT'S UP DOC? (CAN WE ROCK) ● K-CUT (R. ROACHFORD, J. JONES, L. MATURENE, K. MCKENZIE, S. O'NEAL)	◆ FU-SCHNICKENS WITH SHAQUILLE O'NEAL (C) (M) (T) (X) JIVE 42164
71	71	85	3	WE GETZ BUZY E. SERMON (L. EDWARDS, J. PHILLIPS, E. SERMON)	◆ ILLEGAL (C) (M) (T) (X) ROWDY 3-5024/ARISTA
72	62	60	15	BACK SEAT (OF MY JEEP)/PINK COOKIES IN A PLASTIC BAG M. MARL (J.T. SMITH, M. WILLIAMS, Q.D. III)	◆ L.L. COOL J (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA
73	NEW	1	1	JUST KICKIN' IT J. DUPRI (J. DUPRI, M. SEALS)	◆ XSCAPE (C) (T) SO SO DEF 77119/COLUMBIA
74	68	63	10	GOTTA GET MINE WARREN G. C. WOLFE, E. BREED (E. BREED, 2PAC, D.O.C., C. WOLFE, WARREN G.)	◆ MC BREED (C) (T) WRAP 93154/CHIBAN
75	79	86	4	COME GO WITH ME C. WILLIAMS, G. CAUTHEN (K. GAMBLE, L. HUFF)	◆ CHRISTOPHER WILLIAMS (C) UPTOWN 54704/MCA
76	65	52	10	LET ME ROLL B. JORDAN (B. JORDAN, G. DUKE)	◆ SCARFACE (C) RAP-A-LOT 53831/PRIORITY
77	76	81	8	RECIPE OF A HOE MIC PROFESSOR (L. LAWS, R. CAPLES, ISLEY BROTHERS, C. JASPER)	◆ BOSS (C) (M) (T) RAL/CHAOS 77081/COLUMBIA
78	80	83	4	GRAZIN' IN THE GRASS K. LEWIS (H. MASEKELA, H. ELSTON)	◆ GEORGE HOWARD (C) GRP 3046
79	91	—	2	SHU-B M.J. POWELL, C.C. CLOSSON (SMITH, IRONS, CLOSSON, GERDINE)	◆ GUESS (C) WARNER BROS. 18397
80	67	55	16	I DON'T WANNA FIGHT (FROM "WHAT'S LOVE GOT TO DO WITH IT") C. LORD-ALGE, R. DAVIES (S. DUBERRY, LULU, B. LAWRIE)	◆ TINA TURNER (C) (V) VIRGIN 12652
81	94	—	2	MAKE MY DAY D. KELLY (D. KELLY, M. MYRIE)	◆ BUJU BANTON (C) (T) MERCURY 862 558
82	92	—	2	AIN'T NUTHIN WRONG E. FERRELL, N. HODGE (K. GREENE, E. FERRELL, N. HODGE)	◆ REAL SEDUCTION (C) (T) ATLANTIC 87333
83	86	97	5	WHO DO I TURN TO L. STEWART (C. MOORE, P. L. STEWART, T. HAYNES)	◆ CHANTE MOORE (C) (T) SILAS 54721/MCA
84	77	76	18	THE FLOOR J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ JOHNNY GILL (C) (M) (T) (V) MOTOWN 2202
85	59	56	10	HEY THERE PRETTY LADY L. ALEXANDER, PROF. T. (L. ALEXANDER, T. TOLBERT)	◆ LO-KEY? (C) PERSPECTIVE 7426/A&M
86	NEW	1	1	I DON'T WANT TO DO ANYTHING D. SWING (D. SWING, PEARSON, J.J. HAILEY)	◆ MARY J. BLIGE (DUET WITH K-CI HAILEY) (C) (M) (T) UPTOWN 54709/MCA
87	NEW	1	1	WOULD YOU LIKE TO DANCE (WITH ME) G. LEVERT, R. CUNNINGHAM (R. CUNNINGHAM)	◆ MEN AT LARGE (C) EASTWEST 98440
88	NEW	1	1	PROTECT YA NECK/METHOD MAN PRINCE RAKEEM (DIGGS, HUNTER, HAWKINS, SMITH, WOODS, COLES, JONES, GRICE)	◆ WU-TANG CLAN (C) (T) LOUD 62544/RCA
89	74	80	5	PAYDAY R. KELLY (C. WINANS, W. TISDALE)	◆ THE WINANS (C) QWEST 18473/WARNER BROS.
90	NEW	1	1	INDO SMOKE WARREN G. (R. TRAWICK, W. GRIFFIN)	◆ MISTA GRIMM (C) (T) EPIC SOUNDTRAX 77026/EPIC
91	89	100	16	DOLLY MY BABY W. MARAGH (W. MARAGH, T. SPARKS)	◆ SUPER CAT (C) (T) (X) COLUMBIA 74855*
92	88	91	19	LITTLE MIRACLES (HAPPEN EVERY DAY) L. VANDROSS, M. MILLER (L. VANDROSS, M. MILLER)	◆ LUTHER VANDROSS (C) (D) (V) LV 74945/EPIC
93	90	99	5	MAKE ROOM E. SWIFT (R. SMITH, E. BROOKS, J. ROBINSON)	◆ THA ALKHALIKS (C) (T) LOUD 62579/RCA
94	64	64	8	STICKS AND STONES P. MINOR (A. JOHNSON (P. MINOR, A. JOHNSON)	◆ WALTER & SCOTTY (C) CAPITOL 44964
95	81	78	7	OOH, WHATCHA GONNA DO THE BOMB SQUAD (J. SIMMONS, D. MCDANIELS, H. SHOCKLEE, G. RINALDO)	◆ RUN-D.M.C. (C) (T) PROFILE 5400
96	NEW	1	1	STAY IN MY CORNER J. NETTLESBEY, T. COFFEY (J. NETTLESBEY, T. COFFEY, K. WASHINGTON)	◆ KEITH WASHINGTON (C) QWEST 18393/WARNER BROS.
97	NEW	1	1	SWEAT (A LA LA LA LONG) I. LEWIS, T. HARVEY, R. LEWIS (I. LEWIS)	◆ INNER CIRCLE (C) (T) (V) BIG BEAT 98429/ATLANTIC
98	82	74	13	I LIKE IT BUFF LOVE (R. DEBARGE, EL DEBARGE)	◆ JOMANDA (C) (M) (T) (X) BIG BEAT 98413/ATLANTIC
99	93	—	2	NICKEL BAGS (OF FUNK) BUTTERFLY (DIGABLE PLANETS)	◆ DIGABLE PLANETS (C) (T) EPIC SOUNDTRAX 64624/ELEKTRA
100	84	—	9	TRIGGA GOTTS NO HEART (FROM "MENACE II SOCIETY") SKI, CMT, SPICE 1 (R. L. GREEN, JR., S. ADAMS, M. OGLETON)	◆ SPICE 1 (M) (T) JIVE 42136*

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



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

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

BY DANYEL SMITH

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

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

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



THE ISLEY BROTHERS

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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



by Danyel Smith

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

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R-E-S-P-E-C-T. Living legend Aretha Franklin took Atlanta by storm as the city declared Oct. 1 and 2 "Aretha Franklin Days." Mayor Maynard Jackson presented Franklin with a proclamation declaring her an honorary citizen of the city. The Queen of Soul, at right, is pictured with Coretta Scott King at a reception held after Franklin's sold-out performance.

'Factory' Sound Is Freshly Minted Act Retains Road Feel On Perspective Set

■ BY DAVID NATHAN

LOS ANGELES—As a prime example of strong label set-up, an exceptionally positive word-of-mouth buzz within the R&B marketplace preceded the Oct. 5 release of "From The Mint Factory," the sophomore album from Perspective Records' six-man group Mint Condition.

The Minneapolis-based band scored a No. 1 hit on Billboard's Top R&B Singles chart and a top 10 hit on Billboard's Hot 100 Singles chart in 1992, with the gold single "Breakin' My Heart (Pretty Brown Eyes)." The new album will benefit from a lengthy and intensive campaign by the label. Released in August, the first single, "Nobody Does It Betta," continues its rise on the Hot R&B Singles chart.



MINT CONDITION

"We spent almost 18 months on the road," says drummer and lead vocalist Stokley Williams, "playing colleges, festivals, clubs, and opening for a lot of different acts, including Bell Biv DeVoe, Johnny Gill, and Keith Sweat. When we started working on the new album in February, we tried to 'bring the stage to the studio,' so to speak, to capture the natural sound and energy from performing and bring it to the record."

Writing and producing the entire project themselves, the members of Mint Condition created an exciting album that fuses R&B, jazz, funk, and pop styles. African and Caribbean flavors are mixed in, and the overall effect is one of balance. The group's strength as balladeers is still evident, but there are also some sizzling, contemporary grooves.

"We have some of the same musical elements that were on 'Meant To Be Mint,' but there's definitely been a lot of growth as a result of our experiences on the road," says Stokley. Session work in Minneapolis with label mates Sounds Of Blackness and Lisa Keith, as well as Virgin's Janet Jackson, helped the act keep its creative juices flowing while it prepared for sessions for "From The Mint Factory."

For Perspective, launched as a joint venture between hit makers Jimmy Jam & Terry Lewis and A&M Records in 1991, Mint Condition's album is part of a second

wave of releases that began with Lisa Keith's debut in August. The project is a major priority for the label, according to Perspective president Sharon Heyward. "This record shows tremendous growth on the group's part. They show their musical maturity, and they have an album that will appeal to an 18-to-34, and above, audience."

The group has begun a tour of black colleges. Each stop will include a three-hour workshop on the music business, followed by an evening show. Heyward says the label plans "an in-depth retail promotional surge through October and November. We will be dealing with BET, other cable television stations, radio time-buys, and a series of consumer ads. It's all part of a heavy artist-development campaign."

The act's experience in having a major hit with the second single from its debut set contributed to its awareness in working on the current album. "After the first single from the first album didn't do as well as we'd hoped, we went out there and did a whole grass-roots promotional tour," says bassist/guitarist Ricky Kinchen. "We went to every radio station we could, and whenever a station would play 'Breakin' My Heart,' the phones would light up. It took a while for the record to develop into a hit, and we definitely paid some dues when we were out on the road."

Acknowledging the album's executive producers, Jam & Lewis, "for their faith and belief in us," Kinchen says, "Jimmy and Terry offered us advice and direction as we would finish tracks. It was fine-tuning, like icing on the cake. Naturally, we listened to what they had to say, but they had a real 'hands-off' approach to what we were doing. We really had total creative freedom in making this record, and we got a chance to express our musical diversity."

Changing Of Conductors At 'Soul Train'; Ohio Players Back On The Rollercoaster

RIDING ON THE GROOVE LINE: It's a momentous occasion, the end of an era. Don Cornelius, the man who, for 22 years, has brought the world "Soul Train," is stepping down as host of the show. The show is getting a new theme and a new set, and from now on, Cornelius will introduce a different guest host each week, and that guest will emcee the show and interview the performers. Cornelius chuckles at "end of an era"-type melodrama. He's pragmatic, resolved, and gracious.

"I don't like to do stuff halfway," Cornelius says from his L.A. office. "To completely redesign the show, we had to change everything." What about the Soul Train Scramble Board? "We'll still have it, but it's redesigned," he says with a little laugh.

"The new theme song is very street—Naughty By Nature is rapping on it, Chante Moore and the Whispers twins are singing. The only thing that wouldn't be fresh would be if I was still the host. To go the way all the other shows went, to change hosts, to go for another Don Cornelius/Dick Clark type of guy with a suit and tie and good diction, that's not America anymore. If a new guy with a suit and tie is not right, how can I be right? I can't be."

Cornelius says he feels it's time for a changing of the guard. "We like the celebrity guest-host concept," he adds. "These young people [like Kim Wayans, T.K. Carter, Aries Spear, and Ajai Sanders] can give the show some moves that you were never gonna get from me."

Cornelius says he will still be quite busy. "I'll still be executive-producing, I'll still be writing and doing some of the talent booking," he adds. He's ready, though, to let the hosting duties go. "It's a very heavy responsibility to be all those things and worry about your clothes and your hair and makeup for a

show. I've done it for 22 years, and there's little justification for me continuing to do it. The only thing that would keep me up there would be ego."

Over the years, Cornelius has weathered the many changes in black music. "Things have happened, and things are happening, that most people would have given odds against—like people talking on records and becoming superstars." He says that

in the initial stages of hip-hop, he had reservations about the music. "But I became a believer very early on," he adds. "I think rap goes deeper than just music, partly because of the social commentary, but more importantly because it's the new rainbow. It's the new light that shines over the community and allows

people who may not have been able to be something, to be something. Just as boxing was in the '50s and street-corner singing was in the '60s, and professional sports was in the '70s, there's always been an area that enhances black American survival. Rap has gotten kids through doors, has put them places they otherwise would not have been."

He admits, though, that all is not rosy in the hip-hop nation. "There's negative stuff we could talk about in rap—but those lead to sociological questions—and the answers have nothing to do with the music." Peace, love, and Soul.

SO YOU KNOW: The Ohio Players want to record again, but this time they want to do it with a hip-hop group. Yes. The seminal band has been playing all over the country to rave reviews, and everybody from Bobby Brown on down either has come up on stage to jam or has come backstage to pay homage. The Players are in love with hip-hop and want to collaborate with some creative MCs and producers. Call

(Continued on page 29)

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Table with 6 columns: Rank, This Week, Last Week, 2 Wks Ago, Wks. On Chart, Title, Artist, Label & Number/Distributing Label. Includes songs like 'JUST KICKIN' IT', 'ANNIVERSARY', 'RIGHT HERE (HUMAN NATURE)/DOWNTOWN'.

Table with 6 columns: Rank, This Week, Last Week, 2 Wks Ago, Wks. On Chart, Title, Artist, Label & Number/Distributing Label. Includes songs like 'BREAKADAWN', 'IT HAD TO BE YOU', 'LIGHT OF LOVE', 'LOOKING FOR MR. DO RIGHT'.

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

BUDDY GUY REIGNS AT HANDY AWARDS

(Continued from page 16)

years. Much of the credit for the successful streamlining went to the direction of Less, a veteran talent buyer and promoter.

"The response from the crowd was that this was the best one ever, and the pacing was good," says Less. "We didn't cut any performances. We just did a few subtle things in scripting and the way we did things, and it cut about an hour off of the show time."

Upon accepting the Entertainer Of The Year Award, Guy said he was running out of words to say, and added, "This event feels so good that, even if [I didn't] win, I enjoy meeting with all of my friends."

Among the evening's performances, highlights were Charlie Musselwhite and Tracy Nelson (both backed by the Hi Rhythm Section), as well as Delbert McClinton fronting Anson & the Rockets. Guy wrapped up the evening, backed by Johnny Copeland and his band.

Other performers were Evil Gal, Saffire, Catfish Keith, the Johnny

Copeland Band, the Appaloosa All-Stars featuring Frank Frost, and Sam Lay.

The evening's hosts were Robert Cray and McClinton. Other presenters included former Fleetwood Mac guitarist Bob Welch, the Memphis Horns' Wayne Jackson, legendary blues DJ Cap'n Pete, and ZZ Top guitarist Billy Gibbons.

After the show, Gibbons summed up the sentiment of the event: "For this art form we call the blues, a lot of those who invented it are unfortunately no longer with us. The Handys are global, so why not honor the remaining few with the best that we can do?"

Hall of Fame winners were Jimmy Rogers' "Chicago Bound" for classics of blues recordings (album) and Lowell Fulson's "Reconsider Baby" for classics of blues recordings (single). Charles Keil's "Urban Blues" landed the classics of blues literature honor, and Champion Jack Dupree and Lowell Fulson were entered onto the Hall of Fame

Honor Roll.

Other winners were:

Blues band of the year: Albert Collins & the Icebreakers

Contemporary blues artist, female: Katie Webster

Soul/blues artist, male: Bobby "Blue" Bland

Soul/blues artist, female: Etta James

Traditional blues artist, male: John Lee Hooker

Traditional blues artist, female: Koko Taylor

Country/acoustic artist: Snooky Pryor

Male vocalist: Charles Brown

Female vocalist: Etta James

Blues instrumentalist, harmonica: Charlie Musselwhite

Blues instrumentalist, piano: Pinetop Perkins

Blues instrumentalist, other: Papa John Creach (violin)

Soul/blues album: Etta James, "The Right Time" (Elektra)

Traditional blues album: Lowell Fulson, "Hold On" (Bullseye)

Country/acoustic blues album: John Hammond, "Got Love If You Want It" (CMA)

Reissue album: Elmore James, "King Of The Slide Guitar" (Capricorn)

Blues song: "Working Man," recorded by Lowell Fulson (Bullseye), written by Lowell Fulson.

record." In addition to key television appearances that include a performance on the annual broadcast television special "Family Night," the group is heading out for a mid-October promotional tour that will include track dates at historically black colleges in the Southeast.

While the group didn't participate in production on its Zoo debut, "we definitely want to get into writing and producing and become self-contained as soon as possible," says Quaite, who adds that the group wants to be seen as "classy but hip, with a knowledge of what's going on in the streets, making music that appeals to kids and their parents. The concept behind what we're doing is that we're not just doing music for today, but music that's timeless."

COMING OF AGE

(Continued from preceding page)

Quaite notes. "I was walking down the street and I heard someone blasting that song, and I knew that was the one."

Marvin Robinson, Zoo Entertainment's VP, R&B music, says the group's first single received "very strong phone response and a 90% acceptance rate" whenever stations added it. "We've had great reaction in the Southwest, Southeast, the Midwest, and mid-Atlantic regions," adds Robinson, "and we're starting to get top 40 play on the

TO OUR READERS

Terri Rossi is under the weather this week. Her column will return in next week's issue.

BUBBLING UNDER TM HOT R&B SINGLES TM

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	1	SEX ME	R. KELLY/PUBLIC ANNOUNCEMENT (JIVE)
2	9	3	HEARTBREAKER	THE O'JAYS (EMI/ERG)
3	16	2	BETCHA'LL NEVER FIND	CHANTAY SAVAGE (I.D./RCA/BIG)
4	1	1	AFTER THE LOVE	BRIAN MCKNIGHT (MERCURY)
5	10	3	MANY CLOUDS OF SMOKE	TOTAL DEVASTATION (ARISTA)
6	7	7	STOP, LOOK & LISTEN	U-MYND (LUKE)
7	20	2	BROOKLYN BOUNCE	DADDY-O (ISLAND/PLG)
8	1	1	LONG WAY FROM HOME	JOHNNY GILL (MOTOWN)
9	3	5	DON'T GET CAUGHT SLIPPIN	CONDITION RED (O TOWN)
10	1	1	69	FATHER (UPTOWN/MCA)
11	13	3	THINK (ABOUT IT)	PATRA (FEATURING LYN COLLINS) (EPIC)
12	5	2	CALL ME	GENERAL GRANT (RARA)
13	8	7	WHERE WILL YOU GO	B.B.O.T.I. (A&M)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	12	4	UH HUH	TERRI & MONICA (EPIC)
15	18	3	PUT A LITTLE NASTY ON IT	THE BAR-KAYS (ZOO)
16	23	2	HANDLE WITH CARE	1 OF THE GIRLS (EASTWEST)
17	1	1	KEEPIN' MY COMPOSURE	H-TOWN (LUKE)
18	24	3	COME AND PLAY WITH ME	G-WIZ (SCOTTI BROS.)
19	1	1	WESTSIDE STORY	YO-YO (EASTWEST)
20	1	1	I'M REAL	KRIS KROSS (RUFFHOUSE/COLUMBIA)
21	1	1	TAKE IT OFF	C.C. LEMONHEAD (ATTITUDE)
22	1	1	WHISPER A PRAYER	MCA PARIS (ISLAND/PLG)
23	15	10	SOUL BY THE POUND	COMMON SENSE (RELATIVITY)
24	22	6	WHY MUST WE WAIT...	TINA TURNER (VIRGIN)
25	6	9	YOU TOOK MY LOVE AWAY	COLIN ENGLAND (MOTOWN)

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

10. Extent and Nature of Circulation		
	Average No. Copies Each Issue During Preceding 12 Months	Actual Number Copies of Single Issue Published Nearest to Filing Date
A. Total No. Copies (net press run)	61,061	57,704
B. Paid Circulation:		
1. Sales through Dealers and Carriers, Street Vendors and Counter Sales	13,676	12,391
2. Mail Subscriptions	33,818	33,665
C. Total Paid Circulation (Sum of 10B1 and 10B2)	47,494	46,056
D. Free Distribution by Mail, Carrier or Other Means		
Samples, Complimentary, and Other Free Copies	1,311	958
E. Total Distribution (Sum of C and D)	48,805	47,014
F. Copies Not Distributed:		
1. Office use, Leftover, Unaccounted, spoiled after printing	1,038	1,045
2. Returns from News Agents	11,218	9,645
G. TOTAL (Sum of E, F1 and 2—should equal net press run shown in A)	61,061	57,704
11. I certify that the statements made by me above are correct and complete.	(signature and title of editor, publisher, business manager, or owner) (signed) Howard Lander, Publisher	

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NOTICE IS HEREBY GIVEN that on November 8, 1993, at 10:00 a.m. in the offices of Hughes, Hubbard & Reed located at 350 South Grand Ave., Los Angeles, California, the undersigned PolyGram Records, Inc., in its own right as a secured party and on behalf of two affiliates, PolyGram International Publishing, Inc. and Songs of PolyGram International Inc., also secured parties, (collectively "PolyGram"), pursuant to various loan and security documents (the "Loan Documents") executed by one or more of Atlanta Artists Records, Inc., Atlanta Artists Productions, Inc., L.B. Productions, Inc., Samuri Records, Inc., and Larry E. Blackmon, individually (collectively, the "Obligors") in favor of PolyGram, will sell, at a public auction, to the highest bidder for cash or otherwise acceptable terms, all right, title and interest of the Obligors, or any of them, in and to approximately 146 copyrighted compositions or musical works (the "Compositions") authored (fully or partially) by Larry E. Blackmon, co-published by Atlanta Artists Productions, Inc. and/or recorded by "Cameo" or Larry E. Blackmon prior to 1991 (collectively the "Obligors' Interests in the Compositions"). PolyGram reserves the right to postpone and renounce the time and date of the auction.

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The sale will be made without recourse, covenants, warranty or representation, express or implied, to satisfy, in whole or in part, the current indebtedness and obligations of Obligors to PolyGram under the Loan Documents. Said indebtedness and obligations (without regard to the Obligors' claims of offset, if any) consist of the sum of not less than \$1,600,000.00 plus additional interest, fees, costs and other charges due, owing and unpaid under the Loan Documents.

Information now available pertaining to the Obligors' Interests in the Compositions has been assembled and is available for inspection at the offices of Long, Aldridge & Norman, during the hours of 9:00 a.m.—5:00 p.m. (Eastern Time), Monday-Friday, from October 1, 1993 through November 3, 1993. This information includes, but only to the extent available: a complete list of the Compositions; the income attributable to particular Compositions, and to the respective Obligors' Interests in the Compositions, during the period January 1, 1988 through June 30, 1993; copyright mortgages; and Loan Documents and other agreements, instruments and other documents evidencing or relating to the PolyGram Rights and/or the Obligors' Interests in the Compositions. Each interested party must sign a non-disclosure agreement with PolyGram as a pre-condition to reviewing these materials. To schedule an appointment to review these materials, interested parties should contact counsel for PolyGram, Bruce W. Moorhead, Jr., Esq. or Richard T. Hirsch, Esq., Long, Aldridge & Norman, One Peachtree Center, 53rd Floor, 303 Peachtree St., Atlanta, Georgia 30308, teletype no. (404) 527-4198.

Interested parties intending to bid at the public sale noticed herein must also pre-qualify for such bidding, by posting a cash deposit with, or an acceptable letter of credit in favor of, PolyGram in an amount not less than \$250,000. Interested parties should contact counsel for PolyGram, Long, Aldridge & Norman, at the address and teletype number set forth above. In addition, counsel for PolyGram will be available for final pre-qualification by interested parties on Friday, November 5, 1993 between the hours of 10:00 a.m. and 3:00 p.m. (Pacific Time) in the offices of Hughes, Hubbard & Reed (c/o Richard J. Kaplan, Esq.), 350 South Grand Ave., Los Angeles, California, telephone (213) 613-2800, teletype (213) 613-2950.

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Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'ANNIVERSARY' by TONY! TONI! TONE! (WING) and 'HEY MR. D.J.' by ZHANE (FLAVOR UNIT/EPIC).

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'SHOW ME LOVE' by ROBIN S. (BIG BEAT) and 'KISS OF LIFE' by SADE (EPIC).

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

Hot R&B Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'COME BABY COME' by K7 (TOMMY BOY) and 'JUST KICKIN' IT' by XSCAPE (SO SO DEF).

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

Vertical text listing artists and labels such as 'BMI/Warner-Tamerlane, BMI/Exoskelatel', 'BMI/Aujourd'Hui, BMI/Yreke, ASCAP/WBM', '18 PINK CASHMERE (Controversy, ASCAP/WB, ASCAP) WBM'.

HOT R&B SINGLES

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

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST. Includes chart entries like 'RIGHT HERE (HUMAN NATURE)/DOWNTOWN', 'JUST KICKIN' IT', 'DREAMLOVER', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST. Includes chart entries like 'SHOW ME LOVE', 'SOMEBODY ELSE WILL', 'LOVE FOR LOVE', etc.

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



**TERRI ROSSI'S
RHYTHM
SECTION**

PHAT LIKE THAT: The WEA house nabs the bulk of this week's new entries on the Top R&B albums chart, with the following: "Talkin' Shit" by **Martin Lawrence** (EastWest) at No. 12; "You Make It Easy" by **Keith Washington** (Warner Bros.) at No. 15; and "Runaway Love," an EP by **En Vogue** (EastWest) at No. 17. There's more. "Live" by the **Isley Brothers** (Elektra) advances 45-34, earning the Greatest Gainer award for the largest increase in sales points, and "BET's Listening Party Starring Jade" (Giant) moves up 81-68 as it garners the Pacesetter award for the largest percentage increase in sales points. Also, four other WEA-distributed albums earn bullets. Now that was a very good week!

NEW BLOOD: "Can We Talk" by **Tevin Campbell** (Qwest) is the Hot Shot Debut on the Hot R&B Singles chart at No. 27, entering solely on the strength of radio points. "Computer Love" by **Nkru** (Kaper) debuts at No. 74, as **Charm Celestine**, national director of rap music, begins to flex for RCA's new rap department. Another RCA-distributed single, "Method Man" by **Wu-Tang** (Loud), leaps 69-45. It enters the Hot R&B Airplay chart at No. 50.

RADIO REBOUND: Two records made strong gains at radio. "Sunday Morning" by **Earth, Wind & Fire** (Reprise) moves 25-20 on Hot R&B Singles; the group's new album, "Millennium," holds at No. 8 on the Top R&B Albums chart. New airplay is registered at five stations, including WRKS New York; WJLB Detroit; and WMYK Norfolk, Va. "Chief Rocka" by **Lords Of The Underground** (Pendulum) benefits from the band's new home at ERG. It re-enters the airplay chart at No. 58. Please note the new cassette single number, available through CEMA.

PRODIGAL DAUGHTERS: **Salt-N-Pepa** return to the R&B charts with a vengeance. "Shoop" (Next Plateau) earns the sales award as the single sails 99-38. It advances 73-67 on the airplay chart. At No. 66, "Whatta Man" emerges from **En Vogue's** EP. It is on six stations: WBSL New York; WJHM Orlando, Fla.; WJBT Jacksonville, Fla.; WUSL Philadelphia; and KJMZ and KKDA-FM, both in Dallas.

SAD BUT TRUE: The first project signed by **Jean Riggins**, former VP/GM of Capitol Records' now defunct black music department, and A&R whiz **Joy Bailey**, now at Arista Records, is one of the most notable records of 1993. "Gangsta Lean" by **DRS** debuts on the singles chart at No. 76. The video depicts a funeral scene as the group sings, "This is for my homies." It is reminiscent of the "End Of The Road" segment in the movie "Cooley High," from the mid-'70s. The song is likely to become an anthem, as it continues to be easy for our young men to acquire handguns. I guess everybody needs a theme song.

R&B MONITOR UPDATE: The No. 1 song on the R&B Mainstream chart is "Anniversary" by **Tony! Toni! Toné!** (Wing); it advances from No. 19. The Airpower record is "Heaven Knows" by **Luther Vandross** (LV/Epic). The No. 1 song on the R&B Adult chart is "Another Sad Love Song" by **Toni Braxton** (LaFace). There are three Airpowers: "Anniversary"; "Pink Cashmere" by **Prince** (Paisley Park); and "Hey Mr. D.J." by **Zhane** (Flava Unit). These charts are featured only in Billboard's newest weekly publication, the R&B Airplay Monitor.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	7	3	DON'T WASTE MY TIME	LISA TAYLOR (MOTOWN)
2	8	10	GRAND GROOVE	INTELLIGENT HOODLUM (TUFF BREAK)
3	6	3	DON'T GET CAUGHT SLIPPIN	CONDITION RED (O TOWN)
4	9	7	YOU TOOK MY LOVE AWAY	COLIN ENGLAND (MOTOWN)
5	12	5	I JUST HAD TO HEAR YOUR VOICE	OLETA ADAMS (FONTANA/MERCURY)
6	19	2	TOGETHER FOREVER	SHAI (GASOLINE ALLEY/MCA)
7	4	3	93 TIL INFINITY	SOULS OF MISCHIEF (JIVE)
8	15	3	DON'T CRY FOR ME	FIVE XI (KAPER/RCA)
9	20	5	BEYOND YOUR WILDEST DREAMS	SYBIL (NEXT PLATEAU/LONDON/PLG)
10	13	5	WHERE WILL YOU GO	B.B.O.T.I. (A&M)
11	—	1	MANY CLOUDS OF SMOKE	TOTAL DEVASTATION (ARISTA)
12	25	2	GUESS I'M IN LOVE	CHERYL "PEPSI" RILEY (REPRISE)
13	21	5	STOP, LOOK & LISTEN	U-MYND (LUKE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	14	4	WHY MUST WE WAIT...	TINA TURNER (VIRGIN)
15	24	2	UH HUH	TERRI & MONICA (EPIC)
16	11	6	HEAVEN MUST BE LIKE THIS	PAUL JACKSON, JR. (ATLANTIC)
17	18	8	SOUL BY THE POUND	COMMON SENSE (RELATIVITY)
18	—	1	UP ON THE ROOF	II D EXTREME (GASOLINE ALLEY/MCA)
19	16	7	WHOOT, HERE IT IS! (THE ANSWER)	DIS-N-DAT FEATURING 95 SOUTH (EPIC)
20	23	6	PIRU LOVE	BLOODS & CRIPS (WARLOCK)
21	—	1	HEARTBREAKER	THE O'JAYS (EMI/ERG)
22	—	1	THINK (ABOUT IT)	PATRA (FEATURING LYN COLLINS) (EPIC)
23	—	1	A-TOWN DROP	A-TOWN PLAYER'S (LIFE/BELLMARK)
24	—	1	COME AND PLAY WITH ME	G-WIZ (SCOTTI BROS.)
25	—	1	PUT A LITTLE NASTY ON IT	THE BAR-KAYS (ZOO)

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

ANGIE & DEBBIE

ANGIE & DEBBIE ARE THE YOUNGEST SIBLINGS OF THE WINANS, THE MUSIC DYNASTY THAT'S BEEN LIGHTING UP MILLIONS OF LIVES FOR OVER A DECADE. NOW IT'S THEIR TURN TO SHINE WITH THEIR SELF-TITLED DEBUT ALBUM. INCLUDES THE TRACKS "LIGHT OF LOVE," "SIMPLY A FANATIC," "COME TO ME" AND "BRAND NEW DANCE."

"THE LAST ACT TO EMERGE FROM THE FAMILY WERE CERTAINLY WORTH THE WAIT." [★★★★] USA TODAY

"POSSIBLY TEN TIMES IN A MILLENNIUM THERE COMES PRODUCT THAT IS VIRTUALLY FLAWLESS." 98.5 MUSIC REPORT

"THROUGHOUT THE RECORD ANGIE & DEBBIE DISPLAY EXTRAORDINARY VERSATILITY." CONCEPT REVIEW

"SIBLING RIVALRY NEVER SOUNDED SO GOOD." ENTERTAINMENT WEEKLY

EXECUTIVE PRODUCER: BENJAMIN WINANS • ON CAPITOL COMPACT DISCS AND CASSETTES

Capitol Management BET

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ARTIST DEVELOPMENTS



**TERRI ROSSI'S
RHYTHM
SECTION**

IT'S A MEDIA THANG, and I do understand: A few years ago, when West Coast gangsta rap began to emerge, the general-market press gave those acts incredible exposure when it easily could have ignored them. Now that the violence portrayed in those songs has evolved into real-life drama, the nation, led by the same media that originally hyped us on gangsta rap, is now going to take a stand against all rap music. When news features lump **2Pac, Snoop Doggy Dogg, and Flava Flav** together as gangsta rappers, music industry leaders should be alarmed. The cliché "a little knowledge is dangerous" becomes a word to the wise.

I was contacted recently by a network news correspondent who was planning a special report questioning whether the recently arrested rappers were living out their videos. Last week, she called again and said she would not need to interview me because my point of view had been covered. Now, I previously had told her that these three incidents were not music issues, but were crime stories. She said thank you very much, again, but she was sure she had my point of view covered. Well, I guess she knows, then, that I think the television and print media consciously chose to hold up to the American public the worst parts of the African-American experience, people whose attitudes and lifestyles are caused by years of a lack of every reasonable kind of economic and social opportunity. She also knows, then, that I think this frenetic attention to these crimes would not even have made the local news had they been committed by any regular citizen.

But most importantly, she knows that I think this is all a diversion from what should be a part of the national debate. Now that we have legislation passed or pending for universal health care, stronger gun-control laws, and NAFTA, and there's hope for improved GATT provisions, the next natural steps are welfare reform and enterprise zones. Gangsta rap developed out of a desperate lifestyle that must be changed. Even Flava Flav warned, "don't believe the hype." And the worst part is that the sister network reporter doesn't get it—at all.

HAPPY KWANZAA, BABY: If ever there was a time when young African-Americans needed something to increase their self esteem, the time is now! Kwanzaa is a Swahili word meaning "What's new?" and it was created 25 years ago as a black nationalist celebration of familial and social values. The festival embraces seven principles: unity, self-determination, collective work and responsibility, cooperative economics, purpose, creativity, and faith. Unlike Christmas and Hanukkah, however, Kwanzaa is not a religious holiday. But "Happy Kwanzaa," by **Emage**, is included on Mercury's holiday sampler "Mad Tidings." Emage is a female vocal trio from Oakland, Calif. An album, "Seven Principles," has been produced by husband-and-wife team **Steve Cobb and Chavunduka** for Cobbala Productions. The song titles use the Swahili names for the seven principles. The phone number for Cobbala Productions is 708-747-9840.

R&B MONITOR UPDATE: This week's No. 1 song on the R&B/Mainstream and /Adult charts is "Can We Talk" by **Tevin Campbell** (Qwest). The Airpower song on the R&B/Mainstream chart is "Something In Common" by **Bobby Brown and Whitney Houston** (MCA); on the R&B/Adult chart, it's "Cry For You" by **Jodeci** (Uptown).

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	11	4	H-IGHT (ALRIGHT)	DOUG E. FRESH (GEE STREET)
2	—	1	SKIP TO MY LU	LISA LISA (PENDULUM/ERG)
3	7	2	WHAT CHA MISSIN	III FRUM THA SOUL (BROWN STREET/ILC)
4	12	3	FEMALE MAC	SMOOTH (JIVE)
5	20	2	LIKWIT	THA ALKAHOLIKS (LOUD/RCA)
6	13	5	CARHOPPERS	POSITIVE K (ISLAND/PLG)
7	23	4	I GO DN	MC LYTE (FIRST PRIORITY/ATLANTIC)
8	10	2	PHONKIE MELODIA	THA MEXAKINZ (MAD SOUNDS/MOTOWN)
9	—	1	ADDAMS FAMILY (WHOOOMP!)	TAG TEAM (ATLAS/PLG)
10	6	7	KHADIJAH	DIRT NATION (ZOO)
11	19	4	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
12	14	2	THE DEEPER I LOVE	REGINA BELLE (COLUMBIA)
13	15	2	TASTIN' LOVE AGAIN	HERE AND NOW (THIRD STONE/ATLANTIC)

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

NO ORDINARY JOE

In the tradition of one-name wonders like Hammer and Prince, Mercury vocalist Joe has stepped to the plate with a hip-hop vibe accented by his rich R&B vocal delivery. "Everything" is the title of Joe's debut album, which was released Aug. 17 and has since jockeyed its way into the upper half of the Top R&B Albums chart.

As the album's second single, "The One For Me," which dropped Nov. 16, continues to wind its way up the Hot R&B Singles chart, Mercury A&R director David McPherson says he is confident that his freshman recording artist will not get lost in the male

R&B vocalist shuffle.

"[After he was signed] it was a little scary at first, because there are a whole lot of young male R&B vocalists out there," says

McPherson. "But Joe is an extremely talented creative force, because he's a self-contained act and an exciting performer on stage."



JOE

Joe had written, produced, or remixed for R&B acts like Vanessa Bell Armstrong, Hi-Five, and SWV,

prior to signing with Mercury. He says it wasn't a burden for him to write, arrange, produce, and sing on "Everything." "It wasn't difficult for me to do everything, because making music is what I love doing," he says.

A native of Cuthbert, Ga., Joe grew up in a spiritual household. "My father is a reverend, and he encouraged me to go after my dreams," Joe says. "So by the time I was 16, I was already doing talent showcases and other local things."

After finishing high school, Joe moved to New Jersey, where he began doing demo work in studios. During that time, while he was

(Continued on page 22)

SALT-N-PEPA'S 'NECESSARY' CHANGES

(Continued from preceding page)

sexy visuals, displaying Salt-N-Pepa in equally suggestive frames. However, there remain those who maintain that there is a double standard when it comes to female artists' music videos objectifying men in certain scenes by not panning to the face before or after a sexy body shot.

"We don't feel men are being taken advantage of in this music video," insists Salt. "Women are always getting this kind of treatment, both on the screen and on the street. We just wanted to let the women have a special treat for once."

As a group, Salt-N-Pepa has always been a rallying point for women, often at the expense of the male point of view. But the rappers respond by saying they are simply being pro-female.

"Our main concern is women," reports Pepa. "A lot of them are in abusive situations, so we're into building their self-esteem."

According to Salt-N-Pepa, most rap artists don't want to be role models. Yet the group's own personal style suggests a certain social activism, which

may account for its wide appeal.

"Most artists just want to be creative with their music, and we're that way, too," says Salt. "We're more careful about our lyrics, but that's just us."

At any rate, the eight-year-old group enjoys a success that's rare for female rap recording acts. While no other female rap group has achieved platinum sales on any of its recording projects, all three of Salt-N-Pepa's previous albums have been certified platinum.

Despite all the attention, Salt-N-Pepa remains among the most likeable rap acts on the hip-hop scene. The group attributes its appeal to a positive attitude toward show business and life in general.

"We try to keep things in their proper perspective," says Salt. "As far as our success goes, I think that we just rose to our own expectations. We've always remained true to ourselves and to each other."

Salt-N-Pepa's crossover popularity has not gone unnoticed by television. The rappers were in Los Angeles last week to sign a deal to be featured in

their own TV sitcom. "It's about two half-sisters who are complete opposites, raising their kids," says Pepa. "The show will be produced by Disney." The women say one reason they left their old label was to widen their scope, which included branching into other areas of entertainment.

PLG's Jordan says that from a marketing standpoint, having a TV series will be a bonus for Salt-N-Pepa. "We'll take full advantage of the TV thing," he says. "As the group continues to grow, their music will undergo changes as well. As a result, we'll be able to find new fans, while at the same time keeping their old audience happy. We're looking forward to the new opportunities that will come with the series."

For now, the act will continue to work "Very Necessary." The second single, "Whatta Man," featuring EastWest recording group En Vogue, drops Jan. 3. Salt-N-Pepa recently finished shooting the video for "Whatta Man," and was closely involved with its production.

MARTINELLI ON WATCH AT NEW MERCURY SUBSIDIARY

(Continued from page 8)

now was the time for me to start my own label because music is changing, with doors opening up for more creative acts."

Martinelli has produced gold-certified albums for Regina Belle ("Stay With Me"), Teddy Pendergrass ("Joy"), and Stephanie Mills ("Home")—all of which reached No. 1 on Billboard's Top R&B Albums chart. He also has written and produced songs for Diana Ross, Miki Howard, Howard Hewitt, and others. "I'm looking forward to using my experience in developing new talent for my own record label and publishing companies," says Martinelli.

Lisa Cortes, VP of A&R for Mercury, says the label's association with Martinelli exemplifies Mercury's strategy of building a diverse roster that isn't just geared toward hit singles. "We're looking for career artists here at Mercury, and Nick's ability to find committed talent that can become more than just one-hit-and-out acts is a great benefit," she says. Watchout was signed to Mercury by Cortes and label president Ed Eckstine.

"Nick is a great resource," Cortes

adds. "He's known as a great fine-tuner of talent, and possesses creative qualities that will be a tremendous asset as his new label and Mercury work together."

In addition to Watchout Records, Martinelli and Moelis operate the publishing companies Vera Dogwood Publishing, All My Children Publishing, On The Move, and Tunes-R-Us.

MNM also has a Santa Monica, Calif., recording facility, which is reserved solely for Watchout artists and Martinelli's independent projects. The latter also will fall under the MNM moniker.

Martinelli works out of offices in Santa Monica and handles the majority of the creative duties, while Moelis maintains offices in New York, managing the company's business operations.

"Herb has strong experience in publishing," says Martinelli. "Plus, the financial thing he brought to the table was also a good thing."

Moelis is a former executive VP of the music division at Columbia Pictures. He also was a partner in the Don Kirshner Entertainment Corp. and an executive VP for Kirshner Records.

In addition to his business operations duties, Moelis will focus on the company's publishing arm from the New York office. Staffers there include Stephen Moelis, VP of music publishing; Larry Moelis, VP of operations; and Randi Kantor, VP of production and administration.

Joining Martinelli in Santa Monica is Mark Friedman, creative director of the company's publishing arm; Antoine Shamlee, A&R representative for Watchout Records; and Bruce Weedon, manager recording studio operations.

So far, Shabazz is the label's lone signing. On the publishing side, two writers, Doug Shaw and Liz Vidal, have been signed.

"I'm looking for multicultural kinds of groups," Martinelli says. "Ideally, I'd like not more than three quality acts on the roster next year." He also is looking to sign some writer/producers to assist in the creative process.

Cortes says Mercury's A&R division is in "close communication" with Watchout. She says all Watchout acts will be distributed through Mercury, unless a special situation arises.

Jackson Aims For Star Appeal RCA Set Showcases Tried & True Moves

BY J.R. REYNOLDS

LOS ANGELES—At a time when some artists downplay the glitter and glamour of their images, recording artist Freddie Jackson is promoting the bigger-than-life appeal that's kept fans happy for years. Now on a new label, he's putting his veteran career into overdrive and tapping the talents of fresh young producers.

RCA signed the R&B crooner after his deal with Capitol expired, in a change Jackson reports was best for all parties. "My parting with Capitol was on very good terms," he says. "It was time for me to move on."

"Sometimes you're in a situation so long it becomes too comfortable. Signing with RCA is an opportunity to begin again. They wanted me, and demonstrated that by providing everything I needed to help make my latest album

one of my best."

"Here It Is" is the title of Jackson's debut album with RCA. Slated for a Jan. 18 release, the album is preceded by the first single, "Make Love Easy," which dropped Nov. 2 and broke on the Hot R&B Singles chart at No. 68 and has since bulleted into the top quarter of the chart.



JACKSON

Produced by longtime friend and collaborator Paul Laurence, the song is, of course, a ballad that reinforces Jackson's position as a legitimate R&B vocalist. Laurence takes writing and production bows on four of the album's 10 tracks.

Alison Ball-Gabriel, senior director

of A&R for RCA, claims the album has "at least six or seven singles on it."

"Here It Is" also features the talents of several young and promising producers. "I used some young producers on this project, because I wanted to tap their enthusiasm and come out with a sound that's fresh. There's a special energy to it."

Christian Warren and Lathan Grady are two of the producers to which Jackson refers. Both add another quality that the Grammy-nominated artist views as a plus.

"These producers also sing, which adds a unique quality to their production skills." Other producers include Kyle West and Charles Norris.

Ball-Gabriel insists that from a marketing perspective, it is not the intention to change Jackson's fan demographics. "The approach we took was

(Continued on page 22)



Star Power. Flyte Tyme Productions moguls Jimmy Jam & Terry Lewis were honored with ASCAP's Golden Note Awards at a ceremonial dinner at Chasen's in Beverly Hills. Pictured, from left, are Earvin "Magic" Johnson, Lewis, Jam, ASCAP president Morton Gould, and actress Holly Robinson.

Walker Swings 2nd Pendulum Set And Settles In 'For The Long Haul'

BY DAVID NATHAN

LOS ANGELES—"When I sat down with the record company earlier this year, we were trying to figure out a direction for the second album," says Pendulum Records' Chris Walker. "They came back to me and said, 'We want you to be you. Just do great songs.' For this album, I'm coming directly from my heart. I wasn't thinking about what's selling, or what the market is looking for."

Walker, currently continuing his climb up the Hot R&B Singles chart with "Love Tonight," is talking about his sophomore album, "Sincerely Yours," released Nov. 19.

The Houston-born singer/songwriter's 1991 debut set, "First Time," included the singles "Take Time," a top 30 pop and top five R&B hit, and "Giving You All My Love."

Walker produced all 10 tracks on his latest effort, writing eight and co-writing the remaining cuts. Walker sees the new album as part of a gradual climb.

"The first record established me with a base audience, but if I'd sold a million copies, where would I go? It's not just about having one hit and being gone," he says. "I want people to take me seriously, because I'm in this for the long haul."

Walker's "Sincerely Yours" is the first album under Pendulum's distribution pact with the EMI Records Group. The label previously was linked with Elektra Entertainment.

Pendulum president/CEO Ruben Rodriguez says, "In our new association with ERG, this album is very important." He adds that the essential component of the label's marketing/promotion plan, together with ERG, is to go to urban and AC radio and create a strong sales base.

Walker's musical credits include almost three years playing bass with jazz giant Ornette Coleman and a lengthy stint as musical director for Regina Belle. He says both artists helped prepare him for a solo career.

"Before I worked with Ornette and

Regina, like a lot of other people, I was under the impression that once you get a record deal, you have loads of money and you're set for the rest of your life," Walker says. "I've found that getting a deal is not the hard part—keeping it is, and you could be a tax write-off in a minute. You have to have a relationship with a company that believes in you and supports you."

Walker admits that he was surprised by the strong response he received to "Take Time," his initial hit. "I was going all over the country doing a promotional tour, and I didn't go into it expecting anything. If nothing else, I think people knew the song and my voice, whether or not they knew the name that went with it."

In addition to his promotional activities, Walker did some live dates in '92 before beginning work on his latest album. "All the songs on this record flowed," he says. "I sat down, and a song would come from just one note. I had most of them written before I went into the studio."

"We [wrote] two songs when we were recording: 'How Do You Heal A Broken Heart,' which I wrote with Carole Bayer Sager, and 'Your Love Is All I Know,' written with Judd Friedman and Allan Rich."

Like most of his contemporaries, Walker centers his album on love songs. He notes, "I think the rappers are covering the [social] spectrum, sending messages to the kids," he says. "I had one song, 'Let It Go,' which was about drinking and driving, but it didn't fit with the rest of the material on the album. There are a lot of love songs out there that have either a 'bubblegum' or 'in your face' approach. I'm not doing those sort of things. I think it's all about how you say what you're saying, how you create a story with a song."

With plans for '94 touring, Walker says his image has changed. "It's not so much suits . . . [it's] more casual, loose shorts and boots. I want women to want me, to reach out and touch me . . . really, to feel the need to reach out to me for comfort."

Rejuvenated YBPC Holds Big Easy Confab; Luther Campbell's Hip-Hop Christmas Cheer

YBPC RENAISSANCE: Word from *Billboard's* Terri Rossi and others who attended the annual Young Black Programmers Coalition national meeting in New Orleans is that it was the best yet. Rossi reports a huge radio turnout, with topical issues intelligently debated during the seminars. She says the entire atmosphere of the conference suggested a rejuvenated YBPC, with its mission well-defined.

Topping off the well-coordinated meetings, luncheons, and dinners was the generous \$10,000 donation by Al Bell's *Bellmark Records* to YBPC's educational scholarship fund. Convention honorees this year were DJ/VJ Donnie Simpson and Uptown Entertainment president Andre Harrell.

Kudos to 1993's convention chairmen, radio vet James Alexander and Reprise exec Hank Spann, for helping make YBPC '93 an outstanding success. Special congrats are in order for re-elected YBPC president Irene Johnson Ware, for her leadership in moving the organization forward and making it the best it has been in years.

The outcome of the 1993 elections are as follows: Ware, president; Al Jai Wallace, first VP; Toni Bell, second VP; Horatio Handy, secretary; Billy Young, assistant secretary; Toni St. James, treasurer; Broadway Joe Booker, assistant treasurer; Jackson Brown, sergeant at arms; and J.D. Black, historian.

2 LIVE AD: Just had to comment on the cover art of the "Christmas At Luke's House" album, which also doubles as an ad for the Luke Records release. Being that Luther Campbell's artistic reputation for being . . . let's say . . . racy precedes him, it was masterful how the hip-hop angle was represented without taking away from the warm, family-oriented image portrayed in the artwork. In case you haven't seen it, Campbell stands at the Christmas-wreathed front

door of his home in a "come on in" pose. Snuggled in one arm is his baby son, with his older daughter clinging lovingly to daddy's leg. Both Campbell and son are topped off with Santa Claus caps and sport Christmas-colored attire. But what really makes this ad work is the untucked shirt and hip-hop shorts Campbell wears. The music on the album is a direct reflection of what you see in the visuals—a hip-hop Christmas for the family.



by J. R. Reynolds



TAKE NOTE: Bob Jones, VP of communications and media relations for MJJ Productions, was one of five Men Of The Year honored by the Los Angeles Sentinel during the weekly newspaper's 12th annual fashion bazaar and luncheon. Well done, Mr. Jones!

HOLIDAY GOOD WILL ABOUND: Tommy Boy Records, in conjunction with the Women's Health Education Project, is holding a "new" toy drive to benefit the more than 1,500 children in eight Harlem homeless shelters. The label kicked things off in generous fashion by donating more than 100 new toys. Unwrapped "new" toys can be sent to the New York offices of Tommy Boy at 902 Broadway, 13th Floor, New York, N.Y. 10010.

New York media shop *Double XXposure* is hosting a special children's Christmas party Dec. 16 at its offices, 846 7th Avenue, in support of the Assn. To Benefit Children. ABC is an organization that helps homeless, handicapped, and AIDS-stricken children. *Double XXposure* is receiving material donations from clothing and toy stores to be given away at the event. The agency is expecting visits to the party from recording artists including *Shabba Ranks*, *Jade Riff*, *Patra*, and the *Ultra-Magnetic MCs*. It also requests volunteers to help prepare for and work during the party, wrapping and sorting gifts.

(Continued on page 22)

Chart table containing columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like GANGSTA LEAN, CAN WE TALK, JUST KICKIN' IT A, and HERO.

Chart table containing columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like AFTER THE LOVE, 69, FOR THE COOL IN YOU, and LOVE TONIGHT.

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



TERRI ROSSI'S RHYTHM SECTION

CHRISTMAS DON'T BE LATE: More full-length R&B Christmas projects are out than ever before. There are new releases from BeBe & CeCe Winans and Boyz II Men, and various artists join in for special holiday offerings from GRP Records, LaFace Records, and Blackberry Records, which features songs from the Williams Brothers. For me, the most special of all is the one from the Luke Records family (check out the back of the CD and you'll know why). As I review this week's Hot R&B Airplay chart, it seems as though radio is trying to lock in new music that can be played, along with seasonal songs, throughout the holiday season. Radio seems to be looking for strong album cuts from radio-friendly artists with which to keep listeners in place.

ALBUM CUTS: Tevin Campbell has, in his short career, been a good friend to radio. With his new "I'm Ready" album (Warner Bros.), radio programmers again have selected at least two songs to feature in addition to the official single, "Can We Talk." "Shhh" leaps up the airplay chart with the strength of a single; its points increase 70%. Another title, "Always In My Heart," is just below the chart, but shows increasing activity and could be an emerging radio fave. Meanwhile, if the management at So So Def planned to make "Understanding" the next Xscape single, they'd better hurry—the song could be at the top of the airplay chart even before the single is in stores. "Understanding" increases 23% in airplay points.

RADIO KNOWS WHAT IT WANTS from its artists. "A Long Way From Home" is Johnny Gill's (Motown) current single, and it re-enters the Hot R&B Airplay chart this week. Prior to the use of BDS-monitored information, none of us would have known that another Gill song, "Quiet Time To Play," is getting such strong radio exposure. "A Long Way" has more stations across the country giving it airplay than "Quiet Time," but the latter song appears higher on the chart because it has many major-market stations giving it double-digit spins each week. It is No. 4 at WVAZ Chicago, and is top 15 at WGC1, also in Chicago. It also ranks high in Baltimore, Philadelphia, Los Angeles, and Norfolk, Va.

REAL RADIO UPDATE: The R&B radio panels have been updated, based on the results of the summer 1993 Arbitron radio survey. The panel now includes 101 stations, of which 74 are monitored stations. The new BDS-monitored radio stations are WOLF-AM Syracuse, N.Y.; WEAS-FM Savannah, Ga.; WYFZ-AM Del Ray Beach, Fla.; and KXOX-AM St. Louis. This may very well be the first time that Billboard's R&B charts have ever included radio information from Syracuse. We heartily welcome all new reporters!

R&B MONITOR UPDATE: Two beautiful songs top the two charts featured in the R&B Airplay Monitor magazine this week. The No. 1 song on the R&B/Mainstream chart is Campbell's "Can We Talk." It holds on to the top of the chart for a second week. There are two Airpower records: "Cry For You" by Jodeci (Uptown) advances 27-8, and "Hero" by Mariah Carey (Columbia) gains strongly and is now at No. 19. On the R&B/Adult chart, this week's No. 1 song is "Never Keeping Secrets" by Babyface (Epic). There are also two Airpower records on that chart this week: "Your Love Keeps Working On Me" by Jody Watley (MCA) moves 10 places to No. 21, and "Something In Common" by Bobby Brown and Whitney Houston (MCA) rises 29-22.

BUBBLING UNDER ^{HOT R&B} SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	4	HUMP WIT IT	95 SOUTH (WRAP/ICHIBAN) 1 week at No. 1
2	5	3	BORN IN THE GHETTO	FUNKY POETS (550 MUSIC)
3	1	6	ONE ON ONE	TO BE CONTINUED... (EASTWEST)
4	12	4	BLOWIN' MY MIND	ART MADISON (JVK)
5	—	1	WHAT I DO BEST	ROBIN S. (BIG BEAT/ATLANTIC)
6	14	5	KHAOLIJAH	DIRT NATION (ZOO)
7	10	13	STOP, LOOK & LISTEN...	U-MYND (LUKE)
8	—	1	DO YOU STILL LOVE ME	WILL DOWNING (MERCURY)
9	21	2	COUNTY LINE	COOLIO (TOMMY BOY)
10	15	3	CARHOPPERS	POSITIVE K (ISLAND/PLG)
11	18	2	LIGHT (ALRIGHT)	DOUG E. FRESH (GEE STREET/ISLAND/PLG)
12	13	2	I GO ON	MC LYTE (FIRST PRIORITY/ATLANTIC)
13	9	5	TURNING ME ON	KONCRETE LEVEL (POCKETOWN)

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

R&B

RHYTHM & THE BLUES

(Continued from page 25)

pac Shakur has been nominated for his role in the film "Poetic Justice."

NURI BACK: Former Arista A&R VP Erik Nuri, who took a hiatus from the biz in the aftermath of the tragic deaths of his two brothers, is back after purchasing New York-based Black Jazz Records. The label has historic recordings by Doug and Jean Carn. It will release the best of the catalog on compilations and on previously unavailable CDs. Nuri also will sign contemporary, hip-hop, and acid-jazz acts.

ESSENCE OF SUCCESS: Clarence Avant, Branford Marsalis, and Keith Washington were among the 300 attendees welcoming Essence editor in chief Susan L. Taylor as the magazine celebrated the opening of its new West Coast offices. Entertainment for the gala, held at L.A.'s hot Georgia restaurant, was provided by new A&M girl group For Real.

INDIE MOVE: High fives to record and radio vet Bobby Bennett as he shifts gears to head up the promotion and marketing department as executive VP at the International Entertainment Production Record Group. Headquartered in Washington, D.C., the former EMI exec and WHUR programmer reports that IEP is hitting the ground running, having signed acts Clint Holmes, X-Celence, XL, and NDG (No Description Given).

TEVIN CAMPBELL

(Continued from page 25)

"I'm Ready" is a 14-track endeavor that contains work from some of the music industry's most prolific producers. Babyface & Daryl Simmons produced the first single, "Can We Talk." Other high-profile producers on the project include Prince, Narada Michael Walden, and Quincy Jones.

"On my first album. I was working with all these name producers, but I wasn't as in tune with the record business back then," says the Dallas-born singer. "So it wasn't as big a deal as it was when I began working on 'I'm Ready.'"

Campbell's voice, while reflective of his age and still maturing, demonstrates a unique tonality, placing his vocals within a distinct niche in a business of many sound-alikes.

Medina says he wasn't concerned about Campbell's changing voice when recording the first album. "We all knew there would be a change, but I knew he would still have his technique and skills he'd acquired to that point."

Medina adds that although Campbell may have dropped a half-step on his upper register, the change was welcomed because the singer is still able to reach most of his highs while now coming through more fully on the lows.

The album's title track is a breezy, midtempo song that highlights Campbell's easily recognizable voice. "Always In My Heart" is a ballad that offers a further glimpse into Campbell's emotional conviction, as he projects a spiritual realism in the song's lyrics.

"We're positioning Campbell as a superstar to be reckoned with," says Medina. "With this album, we're going to help him develop a more international presence."

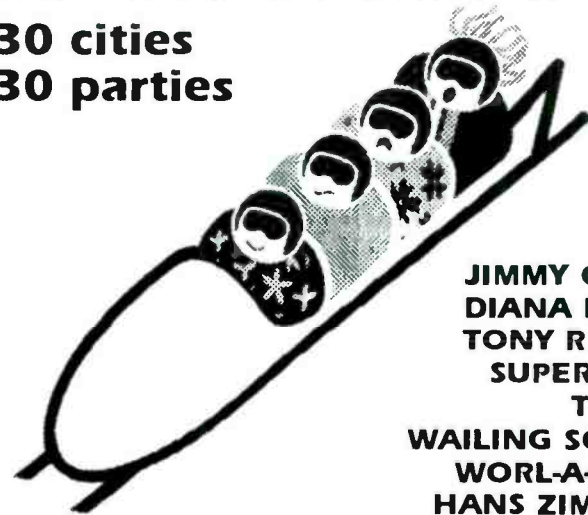
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- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
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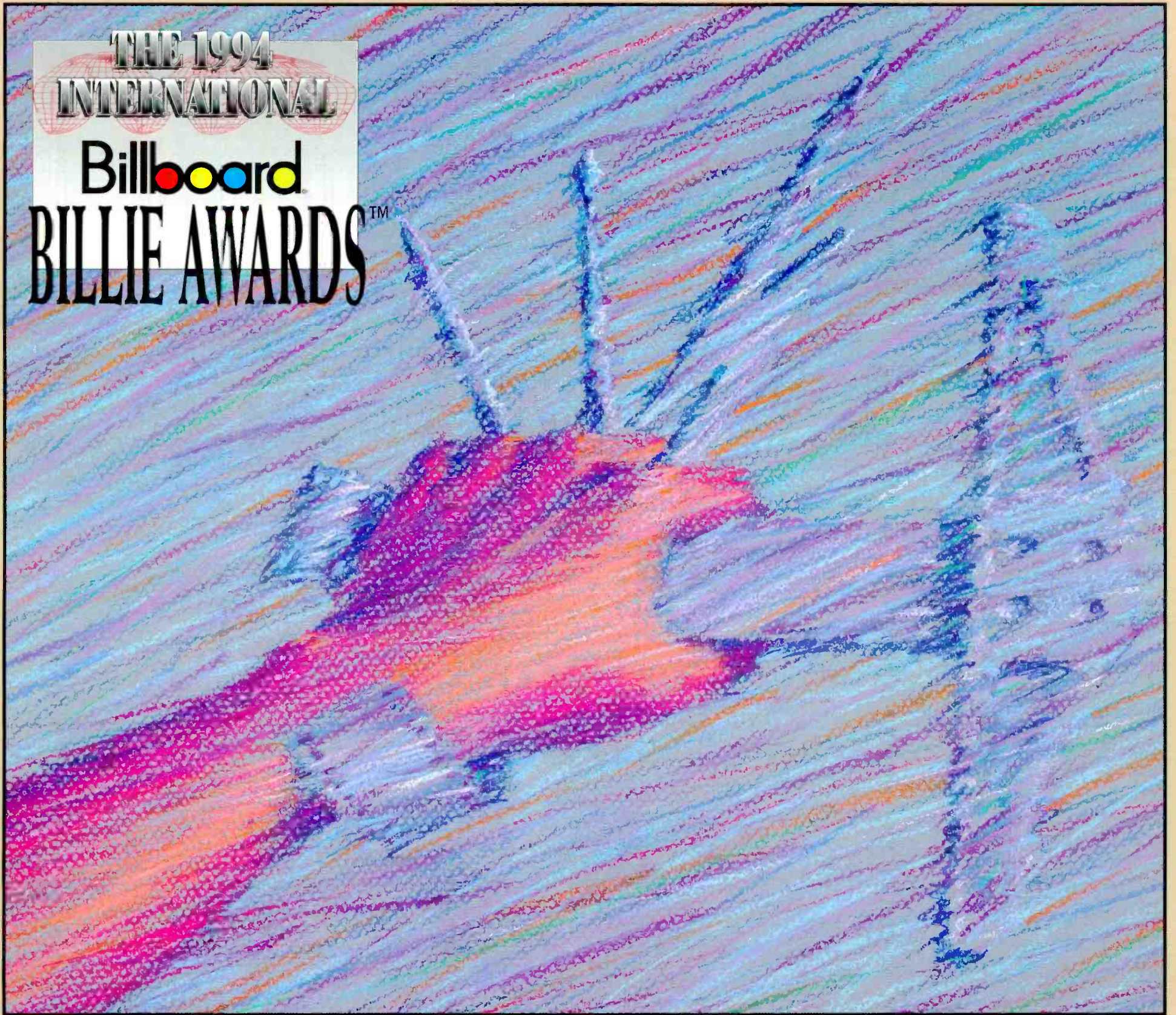
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Billboard

R&B

ARTISTS & MUSIC

New Production Duo Takes Flight L.A. & Prof-T Get Lift From Jam & Lewis

BY JANINE McADAMS

NEW YORK—Breaking into the record-producing game is never easy, but it helps if you have angels who happen to be among the biggest R&B producing teams around.

That's how it happened for twentysomethings Lance Alexander and Tony Tolbert, better known as L.A. & Prof-T. Producers and remixers for such acts as Lo-Key (of which they are members), Alexander O'Neal, Sounds Of Blackness, Mint Condition, the Time, Johnny Gill, Shanice Wilson, Jane Child, and more, this pair of young guns is making its name as the "B-Team" at Minneapolis-based Flyte Tyme Productions, home of hit makers Jimmy Jam & Terry Lewis.

"We've kind of done this music business thing backward," says Alexander.



L.A. AND PROF-T

"Normally you get in a group, someone produces you, and if you have any success you do another album and [produce] a song or two. If it becomes a hit, then they say maybe you can produce the next album, then you can produce another group. We came into the industry being producers, except no one

knew who we were, we had never done anything. Everyone was like: Who are these guys? What have they done? Who are they with? Oh, just two guys from Kansas City that Jimmy and Terry got."

According to Prof-T, the pair from Kansas City, Mo., had been inspired by the music coming out of Minneapolis. After forming a band called Grand Jury and performing around K.C., the band moved to the Twin Cities area to seek its fortune.

"That's where Lance and I started writing," says Prof-T. "After the group broke up, we decided to stay and write. We had a chemistry. So after keeping up with the writing and continuing to hone our skills, we had to move back home to Kansas City—we had to take a step backward to move forward."

(Continued on page 28)

Moving To The Rhythm Of The Business Columnist Shares Memories Of Industry Changes

WHEN I CAME TO junior high school in the early '70s, I couldn't dance. Shameful, child! A rhythm thing—couldn't jump double-dutch either. I'd spent much of my childhood indoors, reading and writing my own stories. What kept me from being completely ostracized while I learned the Soul Train moves was that I knew records: knew all the words, the artists, their histories. Folks would hum tunes to me and I'd name the records so they could buy 'em.

Being at Billboard has allowed me to combine my two major interests: writing and music. Stepping into what Jack Gibson calls the leisure-time world has been quite an education, forcing me to understand the behind-the-scenes maneuvering that allows us to move and groove to the emotion of music. Music is the song in our hearts, the tears on our pillows, the force that moves our feet. In the African-American community, music makes its impression early—it's part of family life for everyone from 8 to 80. From the blues to gospel, from jazz to reggae, from funk to hip-hop, from soul to rhythm & blues, the music I've been fortunate to cover is a powerful force.

I don't have profound observations to impart, but I have great memories: The impact that work by such acts as State Of Art, Janet Jackson, Sounds Of Blackness, Family Stand, Will Downing, Mica Paris, Des'ree, and the Brand New Heavies have had upon my ears and my emotions. Prince still rules on stage, Michael Jackson is still one of the most fascinating, amazing performing enigmas we have in the business. Sad to say, there is no single African-American female artist (maybe Janet?) who commands quite the same attention via writing, performing, and sheer persona. (What does that say about the acceptance of female performers in the industry?)

I have watched hip-hop grow into a powerful force to be reckoned with: celebrating a love for the jazz our parents grew up with, and diversifying so that Onyx can co-exist with Arrested Development, Digable Planets, Ice Cube, P.M. Dawn, and Queen Latifah. The doo-wop

hip-hop explosion of male vocal groups celebrating the gospel-style singing of the past occurred during my tenure here: multiplatinum hits for Boyz II Men, Jodeci, Color Me Badd, and recently, Silk.

SO HARD TO SAY GOODBYE TO YESTERDAY: While I look forward to my move next week to Arista Records, it is with some sadness that I alter what was a mutually beneficial relationship with contacts, supporters, sources, and fascinating characters.



by Janine McAdams

When I became R&B editor, I had relatively little experience as a hard-news reporter and no previous contact with members of this hard-working, hard-playing industry. So it's been extremely gratifying to experience so much overwhelming support. The folks who have helped me are too numerous to mention, but I will try to name a few. Special thanks to my Billboard family, particularly Ken Schlager, who took a chance in elevating me from copy editor to black music editor; Larry Flick, my touchstone; Terri Rossi, who groomed, guided, and championed me, answered my dumbest questions, and aided in fostering some black awareness within the corporate thang. To the "Charter Club" crew: It's not over! The camaraderie and support of fellow reporters in New York, Los Angeles, and London has been invaluable. Special thanks to colleagues past and present for encouragement and technical advice: Nelson George, Jean Rosenbluth, Geoff Mayfield, Ken Terry, Thom Duffy, and Bruce Haring. Big kisses to production aces Terry Sanders and Drew Wheeler for putting up with my deadline-bending.

I truly enjoyed working with most publicists, who often have thankless jobs, and I hope that I was diplomatic in my dealings. What's special is that I can call many of them friends: You know who you are—thanks!

The women of this industry gave me support before I'd even earned it and inspired me to reach higher. Sisterhood is all that! Special mention to Dyana Williams of IAAAM and the fabulous Sheila Eldridge, much re-

(Continued on page 28)

THE SOUND OF LOS ANGELES RECORDS
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Society Spinning Down A Whirlpool; Poetry, Rap Get Tight

SUMMER 1993, New York City. As the temperature rose, the latest example of the breakdown of the social order bubbled up. It was accompanied by a soundtrack—the barking hook from 95 South's escapist party anthem "Whoot, There It Is."

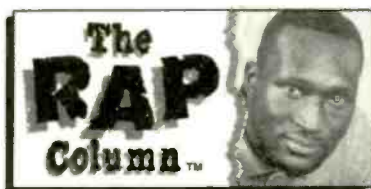
It's what has come to be known as "whirlpooling": A swarm of teenage boys in a swimming pool gang up on a teenage girl, dunk her, and remove her top, shouting, "Whoot, there it is!" At least eight incidents have occurred this season in New York, according to newspaper reports.

The attacks can't be blamed on the hot weather or the booming music. What's really responsible is a society where the barrier between what is and is not acceptable continues to erode daily.

Lately, it seems no behavior is challenged—no matter how ugly or tasteless. And too often, acts from hate crimes to sexism are excused with knee-jerk rhetoric.

Combine that with the many women who now despise being treated "like a lady," and suddenly young boys begin involving females in their horseplay.

Hip-hop is consistently hostile toward women, often referring to them as "bitches" and "hoes." This is



by Havelock Nelson

the hip-hop generation, and these sentiments come from somewhere. One cultural observer feels their source is the '70s, when, supposedly, black men became targets of white society and black women became its darlings.

That theory, no matter how valid, still doesn't excuse the actions of the boys in the pools. The challenge is to take heart and begin to recapture our claim to high morals before things get more out of control.

DEEPER: The worlds of poetry and rap are coming closer together, as witnessed by the successful series staged by Bill Adler at the Fez in New York—guest performers have included Grandmaster Caz, Freestyle Fellowship, Amber Sunshower of Groove Garden, and hip-hop journalist Bonz Malone. On the same tip, there is "Do You," the interlude by Arrested Development's Speech on Gumbo's "Droppin' Soulful H2O On The Fiber"; and po-

etess Nine's performance on Dream Warriors' upcoming set, "Dream Warriors—The Movie," on Island/PLG. With young poets growing up on rap music, the convergence was inevitable. And the hip-hop/poetry movement seems more evolved than rap, giving performers more intellectual space. There's more room for women's contributions, too: Nine is rumored to have a recording deal with Paisley Park.

A BAND WITH 'COMMERCIAL APPEAL'

(Continued from page 19)

them grew up together in New Orleans. "We have been building and building [this group] since we were all like 13 years old." The first single from the album, "Ain't Nuthin' Wrong," was produced by DJ Eddie F. for Untouchables Entertainment. The video for the track was directed by Garrett Okawah.

"We're like the Dells," says Stacy Brandon, "except with more of a '93 beat, you know, with a hip-hop track." But the music isn't all, Brandon notes. "It's about the style of it, too: the crazy hairstyles, flashy clothes. We're that Melrose Avenue/L.A. style. It's contemporary, it's raw."

Acknowledging the proliferation of retro R&B guy-groups on the charts—Silk, Shai, UNV, H-Town, Me-2-U, and

THIS AND THAT: Brit female rappers Cookie Crew, Trouble & Bass, and Dee II are scheduled to come together Wednesday (28) in "a non-slackness zone." At London's Marquee, they will express themselves under the banner "New Wave Sisters." The collective will headline a bill that also includes women hip-hoppers Nefateri, Q-Tee, Sensi, MC Ni, and Boogie Serenade ... Kid 'n' Play have just wrapped shooting "House Party III" in Los Angeles. The Beatnuts are confirmed

to produce cuts on the duo's next album ... After teaming up with 2Pac and Money B (of Digital Underground) on its latest Ruthless/Giant single "Call It What U Want," Above The Law shot a clip that features Treach from Naughty By Nature ... DJ Red Alert (who became a reggae ambassador in the '80s) is set to unleash a dancehall compilation on Epic featuring tracks by Cutty Ranks, Patra, Shabba Ranks, Red Fox, Shaggy & Ravon, and others.



Super Heroes. Motown recording artist Shanice and video director Simon West get a surprise visit from the Meteor Man himself, writer/actor/director Robert Townsend. Shown on the set of the video shoot for "It's For You," the first single from the "Meteor Man" soundtrack, are, from left, MoJazz recording artist J. Spencer, Townsend, Shanice, and West.

Jodeci, to mention a few—Atlantic's Nash explains that the label is seeking a unique marketing approach as it develops the Real Seduction. "We're not going to get into a follow-the-leader situation. One of the things we're working on is a video presentation that includes all of the [commercial] spots they've done. We're also going to try to get some clips of the stuff the Real Seduction did when they toured with Hammer internationally."

Personal appearances are also in the works. "We will definitely have them out on the road—at the drop of a dime, they can go by a one-stop or a retail store and just start singing." He says Atlantic has been busy pre-promoting the single at radio. The album ships Aug. 3.

POOH-MAN

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for
time
destruction
is
here...

judgement
day

IN STORES JULY 27th

DESIGN BY TODD D. SMITH (510) 233-9722

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST. Contains chart data for songs 1 through 49.

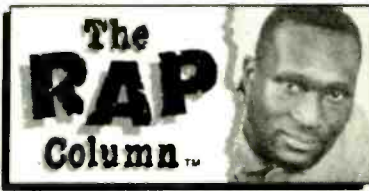
Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST. Contains chart data for songs 50 through 100.

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

Sermon Delivers With Consistent Style; Ultramagnetic MCs' Attractive New Set

YOU COULD NEVER accuse Erick Sermon of far-reaching artistic ambition. The textures on his next single, "Stay Real," due next month, sound much like those on "Hittin' Switches," the cut he contributed to the "Who's The Man?" motion-picture soundtrack, which in turn sound like those on outside productions he's completed for *Illegal* ("Head Or Gut") and *Boss* ("Comin' To Get Ya," "Too To The Head"). All of which resemble much of EPMD's work.

EPMD is the duo Sermon created with Parrish Smith in the mid-'80s. Until recently, he was the "E" in the act. A few months ago, the pair parted amid a flurry of rumors.



by Havelock Nelson

As Smith quietly strategized business moves, forming PMD Records (to be distributed by RCA/BMG), Sermon continued bringing hip-hop noise. Asked how his studio style has matured over the years, Sermon responded, "Ain't nothin' changed. It's the same shit, man." All his hardcore creations sample the

same funkadelic relics/records by Parliament-Funkadelic, George Clinton, Zapp, and Steve Arrington. "I use the same songs. I just freak 'em differently every year."

Though it seems Sermon never missed a beat, he says his transition from being part of a crew to living the single life wasn't without bumps. "I didn't talk to anybody for a long time, and people were taking [the EPMD split] way out of perspective—it was more personal than anybody thought," he says.

"I came to Atlanta, where I met up with [producer and Rowdy Records president] Dallas Austin; he asked me to do some tracks for *Illegal*. From there I got a call from [Uptown Records VP] Sean "Puffy" Combs. He wanted me to do a track for the "Who's The Man?" soundtrack. [Def Jam CEO] Russell [Simmons] thought it would be good for me to do it, 'cause of all the stress I was goin' through, with nobody understanding what [the EPMD situation] was about. Sermon says he felt overshadowed as a part of EPMD and adds that he and Parrish disagreed over business matters.

Today Sermon says, "I'm just happy to have my mental state back and that the stress is gone." His aptly titled new album, "No Pressure," is due in September. The single "Stay Real" is a thematic followup to "Crossover," from EPMD's "Business Never Personal."

"I wrote that song because people were still crossing over, flipping, changing their images, talking about things like guns when they didn't in their previous records." Among the set's other tracks are "Swing It Over Here," featuring Redman and fledgling Def Jam signee Keith Murray, as well as "Ill Shit," a track with Ice Cube.

RIP IT UP: Ultramagnetic MCs, the beyond-def hip-hop concept wherein "scientific lyrics" get spread over milky chocolate grooves before being pumped through the underground, has packaged its latest cosmic layerings into "The Four Horsemen," due Aug. 10 from Wild Pitch/EMI. The tracks are blissful blasts and the crew (Kool Keith, Ced Gee, Moe Love, and T.R. Love) has been long deserving of wider attention. Make it your duty to check the document.

LET ME TURN YOU ON: Erskine Isaac of Famous Artists Agency tells us that after appearing on Rosie Perez's "Society's Ride" (HBO), one of his clients, the dancehall DJ Bajja Jedd, is entertaining several major-label offers. Jedd's current single, "Bedwork Sensation," is on Signet/Tan-yah Records... Rodney O & Joe Cooley titled their latest record "F--- New York" as a response to New York's history of ignoring rap acts that were not distinctly East Coast in sound—they can be a little less pointed now: The arrival of San Diego-based consultant Jerry Clifton at WBLS New York seems to mean that the wall separating the rap nations has broken down even further. The station is now playing tracks by N2Deep ("Back To The Hotel"), 95 South ("Whoot, There It Is"), and Paperboy ("Ditty"). Clifton came to prominence in the late '80s, following a series of PD stints in the '70s. (See story, page 106A.)

Billboard® FOR WEEK ENDING JULY 17, 1993

Hot Rap Singles™					COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
①	2	4	7	SLAM (C) (M) (T) (X) RAL/CHAOS 77053/COLUMBIA	◆ ONYX 1 week at No. 1	
②	3	3	10	SIX FEET DEEP (C) (T) RAP-A-LOT 53823/PRIORITY	◆ GETO BOYS	
③	4	5	9	WHOOT, THERE IT IS (M) (T) WRAP 01507/HIGHIBAN	◆ 95 SOUTH	
④	5	10	7	BONNIE & CLYDE/IBWIN' WIT MY CREW (M) (T) EASTWEST 96054*	◆ YO-YO	
⑤	1	2	12	PASSIN' ME BY (C) (M) (T) DELICIOUS VINYL 98434/AG	◆ THE PHARCYDE	
⑥	8	11	6	REIGN OF THE TEC (C) (T) VIOLATOR 1194/RELATIVITY	◆ THE BEATNUTS	
⑦	21	—	2	INSANE IN THE BRAIN/WHEN THE SH--T... (M) (T) (X) RUFFHOUSE 77019/COLUMBIA	◆ CYPRESS HILL	
⑧	9	17	5	40 BELOW TROOPER/ALL I THINK... (M) (T) WARNER BROS. 40764*	◆ JUNGLE BROTHERS	
⑨	16	27	3	RUFFNECK (C) (M) (T) FIRST PRIORITY 98401/ATLANTIC	◆ MC LYTE	
⑩	14	24	3	BACK SEAT (OF MY JEEP/PINK COOKIES... (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA	◆ L.L. COOL J	
11	7	12	11	WHERE I'M FROM (C) (M) (T) (X) PENDULUM 64648/ELEKTRA	◆ DIGABLE PLANETS	
12	12	20	5	HUMPS FOR THE BLVD. (M) (T) PSYCHOTIC 1203*	◆ RODNEY O & JOE COOLEY	
13	13	13	6	DRE DAY (C) (M) (T) DEATH ROW 53827/INTERSCOPE	◆ DR. DRE	
14	6	1	14	LOTS OF LOVIN (C) (T) ELEKTRA 64662	◆ PETE ROCK & C.L. SMOOTH	
15	18	22	4	WHOOMP! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM	
16	19	21	4	THIS IS IT/RIP IT UP (C) (T) RUFFHOUSE 74764/COLUMBIA	◆ LIN QUE	
17	10	9	8	TRIGGA GOTTS NO HEART (M) (T) JIVE 42136*	◆ SPICE 1	
18	23	—	2	CHIEF ROCKA (C) (M) (T) PENDULUM 66302/ELEKTRA	◆ LORDS OF THE UNDERGROUND	
19	20	14	6	HITTIN' SWITCHES (C) (T) UPTOWN 54644/MCA	◆ ERICK SERMON	
20	27	—	2	LET ME TURN YOU ON (C) (T) COLD CHILLIN' 18542/REPRISE	◆ BIZ MARKIE	
21	22	25	4	TONIGHTS DA NIGHT (M) (T) (X) DEF JAM/CHAOS 74958*/COLUMBIA	◆ REDMAN	
22	24	—	2	D-SHOT CALL (C) (M) (T) (X) RARA 1001	◆ GENERAL GRANT	
23	11	6	10	HEAD OR GUT/WE GETZ BUZY (C) (M) (T) (X) ROWDY 5010/ARISTA	◆ ILLEGAL	
24	NEW	►	1	I GET AROUND/KEEP YA HEAD UP (M) (T) INTERSCOPE 96036*/ATLANTIC	◆ 2PAC	
25	NEW	►	1	ON THE RUN (C) (T) COLD CHILLIN' 2010	◆ KOOL G RAP & D.J. POLO	
26	15	7	13	CREWZ POP (M) (T) EASTWEST 96068*	◆ DA YOUNGSTA'S	
27	NEW	►	1	WORK IT OUT (C) (M) (T) LUKE 162	◆ LUKE	
28	NEW	►	1	THAT'S WHEN YA LOST (C) (T) JIVE 42112	◆ SOULS OF MISCHIEF	
29	NEW	►	1	ALL SHE WANTED/HED RUSH (M) (T) EASTWEST 96042*	◆ KNUCKLEHEDZ	
30	17	8	9	HOW U GET A RECORD DEAL (M) (T) COLD CHILLIN' 40830*/REPRISE	◆ BIG DADDY KANE	

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.



THERE ARE A FEW GREAT MEN in the record business, and Al Bell, chairman and president of Bellmark Records, is one of them. This week, his company promoted, marketed, and distributed "Whoomp! (There It Is), by Tag Team (Life), to No. 1 on the Hot R&B Singles chart. Bell and his staff paved the road with "Dazzey Duks," by Duice (TMR), establishing success market by market. Those who remember the greatness of Stax Records in the '70s, know Al Bell well: Stax was his vision. Now, he is firmly planted in the '90s. "Whoomp!" is No. 1 in total airplay rank, (see R&B Singles Airplay) and it ranks No. 1 at WPLZ Richmond, Va. It gets top 10 airplay at seven stations, including WJLB Detroit, KKBT Los Angeles, WGCI Chicago, and WBLN New York. "Duice" gains in both sales and airplay, and in its 34th week moves back up to No. 19.

IT'S AS TIGHT AS IT LOOKS: The new chart system has done at least one thing very well—if it isn't a bona fide hit it won't be at the top of any Billboard chart. Take a look at the records in the top 20. Most of those bulletted records made huge gains, but some were not able to advance even one notch. Two in particular stand out: "Cry No More," by II D Extreme, and "If I Had No Loot," by Tony! Toni! Toné! (Wing). Despite some softening in radio points, both had very strong sales gains, increasing 48% and 37%, respectively. If there were a chartbuster award, it would go to "Give It Up," by TLC (LaFace), from the "Poetic Justice" soundtrack. Sales aid its explosive move 26-18. "Slam," by Onyx (RAL), forges its way up a notch, gaining 22% in sales and nearly 20% in airplay points.

RHYTHM-CROSSOVER programmers have contributed greatly to the success of R&B/hip-hop artists who, only a few years ago, would have been denied mass-market exposure. Yet, from reports of a panel discussion at the Bobby Poe convention (Billboard, July 10), those same programmers seem to lack an understanding of how the industry works. Black music has never been promoted automatically to pop stations, with few exceptions, such as Whitney Houston and Michael Jackson. Now that black music is big business, crossover programmers complain they are treated unfairly when there are leaks of new music to R&B stations and that R&B artists are prevented from visiting crossover stations first. What those eager and supportive PDs may not remember is that, until recently, it was a rare black promotion person who was welcome in a pop station. Within the past two years, black promoters in Miami still were asked to drop their records off with the receptionist by a white programmer of an urban station. Record companies have created specialized departments to bridge the gap between the two worlds because top 40 wanted it that way. Top 40 stations that play black music and exclude pop and rock music are not top 40—only their programming staff and on-air talent are, let's say, "top 40." Programmers on the urban side who have always played black music are well within their rights to demand that they receive new music and artists first, since that music is within their designated format. They will have to entertain their black audiences long after the new devotees of R&B/hip-hop are working in another format. Additionally, black programmers know that none of them will ever be eligible to work as top 40/rhythm-crossover programmers. It's not racism—it's just how formats are structured. Segregation is unattractive and eventually hurts everybody, but, ah, so it goes.

BUBBLING UNDER HOT R&B SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	ALRIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)	14	—	1	LOOK GOOD JOHNNY P. (RELATIVITY)
2	10	6	BUMPIN' PAPERBOY (NEXT PLATEAU/FFRR/PLG)	15	9	5	COLORS OF LOVE LISA FISCHER (ELEKTRA)
3	7	5	40 BELOW TROOPER JUNGLE BROTHERS (WARNER BROS.)	16	11	5	LET ME TURN YOU ON BIZ MARKIE (COLD CHILLIN'/WB)
4	—	1	STICKS AND STONES WALTER & SCOTTY (CAPITOL)	17	—	1	RECIFE BOSS (RAL/CHAOS/COLUMBIA)
5	4	4	SWEET, STICKY THING ALEX BUGNON (EPIC)	18	15	3	PROTECT YA NECK WU-TANG CLAN (LOUD/RCA)
6	2	8	DROP DOWN E-LA-TE' (JAMMSVILLE/WARLOCK)	19	18	3	DON'T LET IT GO TO YOUR HEAD CHANTAY SAVAGE (I.D./RCA/BIG)
7	8	2	AS IF WE NEVER MET GARY TAYLOR (MORNING CREW)	20	—	1	STRAWBERRY BOY EFUA (VIRGIN)
8	17	2	THAT'S WHAT LITTLE GIRLS ARE... RAVEN SYMONE (MCA)	21	—	1	CALL ME UP II CLOSE (TABU/A&M)
9	—	1	WILL YOU BE THERE MICHAEL JACKSON (EPIC)	22	—	1	40 DOG SWEET N LO' (THIRD STONE/ATLANTIC)
10	12	3	YE TO EYE GARY TAYLOR (MORNING CREW)	23	—	1	THE FUNKIEST FUNKDOOBIEST (IMMORTAL/EPIC)
11	14	2	SOMETHING SPECIAL PRINCE MARKIE DEE (COLUMBIA)	24	—	1	KILLER/PAPA WAS... GEORGE MICHAEL (HOLLYWOOD/ELEKTRA)
12	—	1	WHERE DID LOVE GO HAROLD TRAVIS (MCA)	25	21	6	AFFAIR MAHOGANY BLUE (MCA)
13	19	2	ON THE RUN KOOL G RAP & D.J. POLO (COLD CHILLIN')				

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

Ichiban Records Taking The Rap Has Foot In Past While Exploring New Music

BY DAVID NATHAN

LOS ANGELES—While most major companies pay homage to the legacy of R&B by exploiting their back catalogs, Georgia-based Ichiban Records finds itself in a unique position among a few independent labels that remain committed to making music with legendary R&B artists. At the same time, the label has been successful with its forays into rap.

Label president John Abbey, whose career in R&B began more than 25 years ago when he founded Britain's popular Blues & Soul magazine, created Ichiban in 1985 as a home for albums by R&B stalwarts Curtis Mayfield, Clarence Carter, and William Bell. "I was offered the opportunity to start the company and it coincided with the fact that all three artists had albums ready to go," says Abbey. "In cooperation with Jewel/Paula Records, we were able to set up our own distribution network." All three artists still are associated with Ichiban; Carter has an eighth album due shortly.

Subsequent signings include soul men Tyrone Davis, Ben E. King, and L.V. Johnson, and the group Slave. Ichiban also is currently home to "the Iceman," Jerry Butler, whose recent album "Time And Space," is faring well. The label also has recently signed the outrageous Millie Jackson, who is working on her Ichiban debut.

Upcoming product includes a new Davis set and the fourth album from singer Trudy Lynn. The company also just concluded a deal to launch Wild Dog Records, a blues label to be distributed through Rounder Records. "Personally, I'm overjoyed to be working with some of the artists we have on the roster. I'm really proud that as a company, we're carrying on a tradition in R&B that reflects its rich heritage," says Abbey.

The label has had an interesting history. Initially working from his home with company co-owner and wife Nina Easton (executive VP, mar-

keting/distribution), Abbey saw a niche in the marketplace for established artists who had created a strong R&B audience through the years but were being ignored by the majors. "I felt a personal commitment to acts who still had tremendous musical talents and were the legends in our business," he says.

Its first brush with rap music came in 1990, when Abbey was approached to distribute Vanilla Lee's "To The Extreme" album. Ichiban's early work created an explosion for the record in the Southeast and Midwest and the record was eventually picked up by SBK Records through "an amicable agreement," says Abbey. "We literally stumbled into rap. The record took off and we got a crash course in selling beyond the market we already knew. Until then, we'd been considered primarily a black music label, selling product only to a black audience."

Ichiban continued its foray into rap via distribution of M.C. Breed's 1991 hit, "Ain't No Future In Yo' Frontin'," on veteran performer Swamp Dogg's SDEG label. Aware that Ichiban's initial image was centered on its mainstream R&B product, Abbey created the WRAP logo, which has since scored with a second M.C. Breed album and is enjoying success with Success-N-Effect, Kilo, the Hard Boys, and Gangster Pat. A new

album is due from the Fat Boys on their own logo. Ichiban entered a brief relationship for marketing and distribution with Nastymix Records last year but the association did not pan out, according to Abbey.

"I would say about 60% of our business is rap now," he explains. "But the other 40% is very important to us because it's where we started from." The company now boasts 110 acts through direct signings and distributed labels, with a strong setup in a number of overseas territories supervised by Abbey's brother, Gof. Among its major international acts are Philly soul stars the Three Degrees. "We have them for territories outside the U.S. who do phenomenally well in Japan and Europe."

Crediting a great independent distribution network, Abbey is bullish about Ichiban's future but voices concern about how the recent implementation of the SoundScan system for Billboard's R&B charts will affect labels such as his that sell product "mostly through mom-and-pop stores that sell to a black audience." [SoundScan does have a growing number of independently owned retailers on line.]

"It's important that the kind of great artists we work with continue to be heard, that the industry knows they remain viable," he says.

RHYTHM AND BLUES

(Continued from preceding page)

terfly on to fellow Howard Univ. student Ladybug Mecca. Tapping a musical wellspring that runs from Kool & the Gang and Herbie Hancock back to works by Miles Davis, Dizzy Gillespie, and Bud Powell, with lyrical overtones of the works of such writers as Camus, Sartre, and Kafka, Dignable Planets introduce a distinctly intellectual element to Afrocentric rap music. They are also one of few co-ed hip-hop groups in which the female plays an

equal rhyming role. Butterfly describes the rappers' execution as comparable with instruments within a jazz combo. "Jazz was very conscious of changes and moods, crescendos and turnarounds," he explains. "We try to treat our voices like horn solos."

The group's unusual name has unique significance. "Every person individually is a planet, and they set up the planet any way they want to," Butterfly explains. "It has to do with self-sufficiency and realizing the power to control one's own destiny. And 'Dignable' represents the affinity we have in common with jazz colloquialisms."

Their album, "Reachin' (A New Refutation Of Time And Space)," was named for Argentinean writer Jorge Borges' concept of time as defined differently by each individual. Due in stores Tuesday (9), the album contains tracks like "The Last Of The Spiddyoeks," a tribute to the lost art and artists of the bebop era. "Rebirth Of Slick" continues its climb on the Hot R&B Singles chart this week.

LIKE IT T-I-S: The sampling issue is still a hot one, and the story on EMI Music Publishing's efforts (Billboard, Jan. 30) got quite a response. But as we all know, it's Jermaine Dupri that produced Kris Kross; Dallas Austin worked on Hi-Five, TLC, and Highland Place Mobsters, among others. The publishers' sampling posse was initiated by Claude Mitchell and Fred Silber; the writers seminar was initiated by former staffer Holly Greene.



SHAKE, RATTLE & ROCK'N'ROLL: This week there is finally substantial movement at the top of the R&B Radio Monitor chart—the entire top of chart shifts. Two records make strong surges in airplay. "Don't Walk Away," by Jade (Giant), gains about 10% in airplay points, and regains its bullet at No. 1. "Get Away," by Bobby Brown (MCA), has a strong week at radio, making a similar increase in airplay points and bouncing up on the Monitor, 9-2.

"I WILL ALWAYS LOVE YOU" by Whitney Houston (Arista) holds at No. 1 on the Hot R&B Singles chart for the eleventh week. "Sexual Healing" by Marvin Gaye (Columbia) held at No. 1 for 10 weeks at the end of 1982, but "I Will Always Love You" is still not the longest-reigning No. 1 R&B single in modern times. Two records held for 13 weeks in the late '50s. Nonetheless, "Sexual Healing" and "I Will Always Love You" have earned places in history as the only No. 1 singles in the last 30 years to hold the top of the R&B charts for 10 or more weeks. It is unfortunate that the R&B charts were compiled using the old methodology when "End Of The Road" by Boyz II Men (Biv 10!) was having so much success on the Hot 100. It started at R&B radio much earlier, and airplay was sustained for about the same length of time. (See Chart Beat, page 86, for more details.)

"I Will Always" had such an incredible margin over all of the records on the Hot R&B Singles chart that even with its decreases in radio play and sales it may hold yet another week, though it is not likely. There are two contenders to replace it: Jade's "Don't Walk Away" and "Hip Hop Hooray" by Naughty By Nature (Tommy Boy). While "Walk" naturally has a larger total, "Hip Hop" is growing three times as quickly, fueled by a 30% increase in sales, and is likely to overcome "I Will Always" on the singles chart.

"DITTY" by Paperboy (Next Plateau/FFRR) is experiencing an unusual pattern on the singles chart. It debuted high and is now dropping on the chart due to a decrease in sales, which has counterbalanced the growth in radio play. The increased radio exposure is likely to produce increased sales and turn it around. On the Top R&B Albums chart, Paperboy's "Nine Yards" makes a strong debut, entering at No. 33.

OCCASIONALLY, DIFFERENT SECTIONS of the singles chart become very competitive and records get squeezed or pushed back. Now that we have real airplay and sales information, we can see that loss of a bullet does not mean that a single is "over." Take a look at "So Alone" by Men At Large (EastWest). It regains its bullet at No. 29 after getting forced back last week. This ballad has been building slowly but solidly at radio, and this week shows solid growth. Likewise, "Crazy Love" by CeCe Peniston (A&M) bounces back, in part from a modest increase in sales, which is remarkable for a fifth single.

AS IF YOU DIDN'T KNOW: "Sweet Thing" by Mary J. Blige (Uptown) is now commercially available. It debuts at No. 27.



A&M Signs Mannsfield. Vocalist Rodney Mannsfield, seated, formalizes his contract with A&M Records at its Los Angeles office. Looking on, from left, are label president Al Cafaro and senior VP/GM, R&B black music, Miller London.

BUBBLING UNDER HOT R&B SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	3	IF I WERE YOU	WAILING SOULS (CHAOS/COLUMBIA)	14	16	7	YABADABADOO	CHUBB ROCK (SELECT/ELEKTRA)
2	5	2	SISTA, SISTA	FORCE ONE NETWORK (QWEST/WB)	15	—	1	BORN 2 B.R.E.E.D.	MONIE LOVE (WARNER BROS.)
3	9	2	GOOD 4 WE	D-INFLUENCE (EASTWEST)	16	—	1	ILL STREET BLUES	KOOL G RAP & D.J. POLO (COLD CHILLIN')
4	1	7	A.D.A.M.	XCLAN (POLYDOR/PLG)	17	—	1	GOTTA LOTTA LOVE	ICE-T (WARNER BROS.)
5	4	2	THIS ONE'S FOR YOU	JOE PUBLIC (COLUMBIA)	18	18	11	HUMPIN'	THE COLLEGE BOYZ (VIRGIN)
6	—	1	THE THINGS THAT WE ALL DO...	NONA GAYE (THIRD STONE/ATLANTIC)	19	—	1	RAINY DAYS AND MONDAYS	BENET (EM/ERG)
7	12	2	IF YOU EVER LOVED SOMEONE...	WALTER BEASLEY (MERCURY)	20	7	3	APPARENTLY NOTHIN'	YOUNG DISCIPLES (TALKIN' LOUD)
8	—	1	LOVE IS	VANESSA WILLIAMS/B. MCKNIGHT (GIANT)	21	17	3	RAKIN' IN THE DOUGH	ZHIGGE (POLYDOR/PLG)
9	19	2	SALLY GOT A ONE TRACK MIND	DIAMOND & PSYCHOTIC... (CHEMISTRY)	22	—	1	THERE FROM THE START	LADEEZ 1ST (RCA)
10	15	2	KEEP TOUCHING ME	OSCAR (EPIC)	23	8	9	OH MY GOSH	DON-E (GEE STREET/ISLAND/PLG)
11	13	3	THROW YA GUNZ	ONYX (CHAOS/COLUMBIA)	24	10	2	SWEAT MY DAZZY DUKES	THE REPO CREW (PANDISC)
12	14	3	TRUE CONFESSIONS	SLAPBAK (REPRISE)	25	—	1	GIVE IT UP	TROOP (ATLANTIC)
13	6	10	GIMME WHAT YOU GOT!	FM (AVENUE)					

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

Chart listing 49 songs with columns for rank, week, title, and artist. Includes tracks like 'I Will Always Love You' by Whitney Houston and 'Nuthin' But a 'G' Thang' by Dr. Dre.

Chart listing 50 songs with columns for rank, week, title, and artist. Includes tracks like 'Dedicated' by R. Kelly and 'H2O' by TLC.

Records with the greatest airplay and sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable.

R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 66 R&B stations are electronically monitored 24 hours a day, 7 days a week.

Table with 4 columns: This Week Rank, Last Week Rank, Weeks On, Title, Artist. Top entry: 1 1 13 I WILL ALWAYS LOVE YOU WHITNEY HOUSTON (ARISTA) with a No. 1 star.

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

R&B Radio Recurrent Monitor

Table with 4 columns: This Week Rank, Last Week Rank, Weeks On, Title, Artist. Top entry: 1 - 1 WHAT ABOUT YOUR FRIENDS TLC (LAFACE/ARISTA).

- List of singles A-Z including: TITLE (Publisher - Licensing Org.) Sheet Music Dist. 61 7 (Controversy, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Budget, BMI/Bug, BMI)

R&B Singles Sales

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



Table with 4 columns: This Week Rank, Last Week Rank, Weeks On, Title, Artist. Top entry: 1 1 12 I WILL ALWAYS LOVE YOU WHITNEY HOUSTON (ARISTA) with a No. 1 star.

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

- List of singles including: 68 NOT GONNA BE ABLE TO DO IT (Headcracker, ASCAP/CRK, ASCAP)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	12	★★★ NO. 1 ★★★ I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") [▲] D.FOSTER (D.PARDON)	◆ WHITNEY HOUSTON (C) (V) (X) ARISTA 1-2490
2	2	2	17	IF I EVER FALL IN LOVE C.MARTIN (C.MARTIN)	◆ SHAI (C) (M) (T) (X) GASOLINE ALLEY 54518/MCA
3	4	4	18	HERE WE GO AGAIN! PORTRAIT (M.SAULSBURY,E.KIRKLAND,P.JOHNSON,S.WONDER,S.GREEN)	◆ PORTRAIT (C) (T) CAPITOL 44865
4	6	10	12	QUALITY TIME R.KELLY (R.KELLY)	◆ HI-FIVE (C) JIVE 42109
5	8	17	11	DON'T WALK AWAY V.BENFORD (V.BENFORD,R.SPEARMAN)	◆ JADE (C) (M) (T) GIANT 18686/REPRISE
6	5	7	15	BABY I'M FOR REAL/NATURAL HIGH D.SIMMONS,KAYO (M.GAYE,A.GAYE,C.MCCOORMICK)	◆ AFTER 7 (C) (T) VIRGIN 12623
7	3	3	20	RUMP SHAKER T.RILEY,D.WYNN,A.DAVIDSON,M.RILEY,T.FYFFE (DAVIDSON,WYNN,RILEY,RILEY,HOLLINS)	◆ WRECKX-N-EFFECT (C) (M) (T) (V) MCA 54388
8	11	15	12	REMINISCE D.HALL (K.GREENE,D.HALL)	◆ MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54526/MCA
9	7	8	19	LOVE SHOULD HAVE BROUGHT YOU HOME (FROM "BOOMERANG") L.A.REID,BABYFACE,D.SIMMONS (B.WATSON,BABYFACE,D.SIMMONS)	◆ TONI BRAXTON (C) (D) (T) LAFACE 2-4035/ARISTA
10	14	20	7	MR. WENDAL SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELOPMENT (C) (D) (T) CHRYSALIS 2481Q/ERG
11	22	38	4	GET AWAY T.RILEY (T.RILEY,B.BELLE,T.HAYNES,B.BROWN,L.SILAS,JR.)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54511
12	10	6	16	GOOD ENOUGH L.A.REID,BABYFACE,D.SIMMONS (BABYFACE,L.A.REID,D.SIMMONS)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54517
13	25	36	7	REBIRTH OF SLICK (COOL LIKE DAT) BUTTERFLY (DIGABLE PLANETS)	◆ DIGABLE PLANETS (C) (M) (T) PENDULUM 64674/ELEKTRA
14	9	5	10	IN THE STILL OF THE NITE (FROM "THE JACKSONS") BOYZ II MEN (F.PARRIS)	◆ BOYZ II MEN (C) (V) MOTOWN 2193
15	16	22	12	HAPPY DAYS K.SWEAT,A.STEWART (K.SWEAT,A.STEWART)	◆ SILK (C) K&A 64701/ELEKTRA
16	20	24	11	GIVE IT UP, TURN IT LOOSE T.MCELROY,D.FOSTER (T.MCELROY,D.FOSTER)	◆ EN VOGUE (C) (M) (T) (X) ATCO EASTWEST 98455
17	13	14	21	I GOT A THANG 4 YA! L.ALEXANDER,PROF. T. (L.ALEXANDER,T.TOLBERT)	◆ LO-KEY? (C) (T) PERSPECTIVE 0008/A&M
18	12	9	15	NO ORDINARY LOVE SADE (ADU,M.MAN)	◆ SADE (C) (D) (V) EPIC 74734
19	17	16	18	LOVE'S TAKEN OVER S.LAW,PATCHES (C.MOORE,S.LAW)	◆ CHANTE MOORE (C) (M) (T) (X) SILAS 54321/MCA
20	26	29	13	ALL DAY, ALL NIGHT V.BENFORD (V.BENFORD,R.SPEARMAN)	◆ STEPHANIE MILLS (C) (T) MCA 54474
21	28	28	12	I GOT A MAN S.THOMAS (POSITIVE K)	◆ POSITIVE K (C) (T) ISLAND 864 305/PLG
22	19	18	21	GAMES C.BOOKER (C.BOOKER,G.LEVERT,C.J.ANTHONY)	◆ CHUCKII BOOKER (C) ATLANTIC 87448
23	18	11	17	SLOW AND SEXY J.JAM,T.LEWIS,C.DILLON (HARRIS III,LEWIS,GORDON,DILLON,DUNBAR,TUCKER,LAW)	◆ SHABBA RANKS (FEATURING JOHNNY GILL) (C) (M) (T) (X) EPIC 74741
24	15	19	14	HEY LOVE (CAN I HAVE A WORD) MR.LEE,W.WILLIAMS (H.HAGGARD,W.WILLIAMS,S.WONDER,C.PAUL,M.BROADNAX)	◆ MR. LEE FEATURING R. KELLY (C) JIVE 42017
25	21	12	22	WHAT ABOUT YOUR FRIENDS D.AUSTIN (D.AUSTIN,L.LOPES)	◆ TLC (C) (M) (T) (X) LAFACE 2-4025/ARISTA
26	NEW		1	★★★HOT SHOT DEBUT★★★ DITTY RHYTHM D. (FERGUSON,FERGUSON,CLARK,JOHNSON,TROUTMAN)	◆ PAPERBOY (C) (M) (T) (X) NEXT PLATEAU/FFRR 350012
27	35	58	3	LOVE MAKES NO SENSE L.ALEXANDER,PROF. T. (T.TOLBERT,L.ALEXANDER)	◆ ALEXANDER O'NEAL (C) (T) (V) TABU 7706/A&M
28	29	27	12	EVERYTHING'S GONNA BE ALRIGHT M.MORALES,M.ROONEY (FATHER M.C.,M.MORALE,S.M.ROONEY,D.JOHNSON)	◆ FATHER M.C. (C) (M) (T) (V) (X) UPTOWN 54523/MCA
29	33	35	10	A WHOLE NEW WORLD (ALADDIN'S THEME) W.AFANASIEFF (A.MENKEN,T.RICE)	◆ PEABO BRYSON AND REGINA BELLE (C) (D) (V) COLUMBIA 74751
30	23	23	15	ALL I SEE D.SWING (D.SWING,C.WILLIAMS)	◆ CHRISTOPHER WILLIAMS (C) (T) UPTOWN 54508/MCA
31	30	33	13	ALL RIGHT NOW SOULSHOCK,CUTFATHER,KARLIN,MCKINNEY (MCKINNEY,CUTFATHER,SOULSHOCK,KARLIN)	◆ PATTI LABELLE (C) (T) (V) MCA 54513
32	32	32	8	DAMN U PRINCE AND THE N.P.G. (PRINCE)	◆ PRINCE AND THE NEW POWER GENERATION (C) (D) (V) PAISLEY PARK 18700/WARNER BROS.
33	40	54	10	SO ALONE G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS,J.LITTLE,E.BANKS)	◆ MEN AT LARGE (C) ATCO EASTWEST 98459
34	42	62	4	I'M EVERY WOMAN (FROM "THE BODYGUARD") N.M.WALDEN (N.ASHFORD,V.SIMPSON)	◆ WHITNEY HOUSTON (C) (V) ARISTA 1-2519
35	41	46	7	CRAZY LOVE D.ABRAHAM (G.LYTER,M.O'HARA,D.RICH)	◆ CECE PENISTON (C) (T) A&M 0034
36	24	13	21	FLEX C.DILLON (E.BROWN,C.DILLON,B.THOMPSON)	◆ MAD COBRA (C) (M) (T) (X) COLUMBIA 74373
37	37	47	3	ME & MRS. JONES K.HAIRSTON (GAMBLE,HUFF,GILBERT)	◆ FREDDIE JACKSON (C) CAPITOL 44899
38	27	21	15	MAKE LOVE 2 ME F.SCOTT,J.JEFFERSON (F.SCOTT)	◆ LORENZO (C) ALPHA INTERNATIONAL 787 001/PLG
39	34	37	11	CONFUSED AL B.SURE!,K.WEST (K.WEST,AL B.SURE!)	◆ TEVIN CAMPBELL (C) QWEST 18721/WARNER BROS.
40	38	26	14	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") D.FOSTER (D.WARREN)	◆ SHANICE (C) GIANT 18719/REPRISE
41	NEW		1	★★★Power Pick/Sales★★★ DAZZEY DUKS PARAGON PRODUCTIONS (LASNO,CREO,TAYLOR BOY)	◆ DUICE (C) (T) TMR 30899/BELLMARK
42	47	53	6	MURDER SHE WROTE S.DUNBAR,L.WILLIS,J.LEE,H.HARRIS (J.TAYLOR,E.BANNER,L.WILLIS)	◆ CHAKA DEMUS & PLIERS (C) (T) MANGO 530 131
43	43	51	11	GO AHEAD AND CRY G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS,J.LITTLE III)	◆ RUDE BOYS (C) ATLANTIC 87419
44	45	48	8	IT'S GONNA BE A LOVELY DAY R.CLIVILLES,D.COLE (WITHERS,SCARBOROUGH,CLIVILLES,COLE,NEVER,VISAGE)	◆ THE S.O.U.L. S.Y.S.T.E.M. (C) (M) (T) (X) ARISTA 1-2486
45	31	43	9	PUSH D.BRAMBLE (DAVIS,AVERY II,HARVEY)	◆ TISHA (C) CAPITOL 44850
46	49	66	7	RELEASE ME J.NETTLESBEY,T.COFFEY (J.NETTLESBEY,T.COFFEY)	◆ MIKI HOWARD (C) GIANT 18676/REPRISE
47	36	25	27	REAL LOVE M.C.ROONEY,M.MORALES (M.C.ROONEY,M.MORALES)	◆ MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54455/MCA
48	48	40	24	AIN'T NOBODY LIKE YOU L.HUMES (L.HUMES)	◆ MIKI HOWARD (C) GIANT 18849/REPRISE
49	58	72	10	IT HURTS ME K.SWEAT,B.WOOTEN (K.SWEAT,B.WOOTEN)	◆ JACCI MCGHEE (C) MCA 54528

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	39	30	25	PEOPLE EVERYDAY SPEECH (SPEECH)	◆ ARRESTED DEVELOPMENT (C) (T) (V) CHRYSALIS 50397/ERG
51	54	55	7	GANGSTA BITCH A TRIBE CALLED QUEST (APACHE)	◆ APACHE (M) (T) (X) TOMMY BOY 5411
52	57	71	7	SHOOP SHOOP (NEVER STOP GIVIN' YOU LOVE) M.COOPER,T.SHOCKENCY (M.COOPER,T.SHOCKENCY)	◆ MICHAEL COOPER (C) (T) (X) REPRISE 18649
53	75	95	3	I'M SO INTO YOU B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (T) RCA 62451
54	66	75	6	INFORMER M.C.SHAN (D.O'BRIEN,S.MOLTKEE,E.LEARY)	◆ SNOW (C) (M) (T) ATCO EASTWEST 98471
55	52	64	6	WHO'S THE MAN? T.DOFAT (HEAVY D.,T.DOFAT)	◆ HEAVY D. & THE BOYZ (C) (T) (V) (X) UPTOWN 54543/MCA
56	59	69	8	NATALIE AL B.SURE!,K.WEST (AL B.SURE!,K.WEST)	◆ AL B. SURE! (C) (M) (T) (X) WARNER BROS. 18696
57	44	34	12	GANGSTA DR.FREEZE (DR.FREEZE)	◆ BELL BIV DEVOE (C) (T) (V) MCA 54555
58	63	—	2	COMFORTER C.MARTIN (C.MARTIN,M.GAY,D.VAN RENSAELIER)	◆ SHAI (C) (V) GASOLINE ALLEY 54596/MCA
59	60	52	11	PUNKS JUMP UP TO GET BEAT DOWN DIAMOND (L.DECHALUS,D.MURPHY,J.KIRKLAND)	◆ BRAND NUBIAN (C) (T) ELEKTRA 64687
60	65	78	7	IT MUST BE LOVE K.HUDNALL (K.HUDNALL,L.HOLBODY)	◆ GOOD GIRLS (C) MOTOWN 2194
61	68	84	7	COME A LITTLE CLOSER C.BOOKER (C.BOOKER,S.SHEPPARD,E.RICE)	◆ GENE RICE (C) RCA 62360
62	64	73	7	HEAL THE WORLD M.JACKSON (M.JACKSON)	◆ MICHAEL JACKSON (C) (V) EPIC 74790
63	67	68	6	7 PRINCE AND THE N.P.G. (PRINCE,MCCRACKLIN,FULSON)	◆ PRINCE AND THE NEW POWER GENERATION (C) (D) (M) (T) (V) (X) PAISLEY PARK 18824/WARNER BROS.
64	51	41	17	RIGHT HERE B.MORGAN (B.MORGAN)	◆ SWV (C) (T) RCA 62355
65	NEW		2	★★★Power Pick/Airplay★★★ HIP HOP HOORAY NIGHTY BY NATURE (NIGHTY BY NATURE)	◆ NIGHTY BY NATURE (M) (T) (X) TOMMY BOY 554*
66	82	—	2	IT'S A SHAME J.DUPRI,J.NICOLO (J.DUPRI,M.MAULDIN,R.TROUTMAN)	◆ KRIS KROSS (M) (T) RUFFHOUSE 74836/COLUMBIA
67	83	—	2	NUTHIN' BUT A "G" THANG DR.DRE (SNOOP)	◆ DR. DRE (C) (M) (T) DEATH ROW 53816/ATLANTIC
68	73	86	7	NOT GONNA BE ABLE TO DO IT T.RAY (R.HOWELL, JR.,B.COLEMAN)	◆ DOUBLE XX POSSE (C) (M) (T) BIG BEAT 10076/ATLANTIC
69	72	83	8	COME IN OUT OF THE RAIN N.LYRAS (C.BOOOE,N.LYRAS,E.WILLIAMSON, JR.)	◆ WENDY MOTEN (C) EMI 50417/ERG
70	87	—	2	DEDICATED R.KELLY (R.KELLY)	◆ R. KELLY & PUBLIC ANNOUNCEMENT (C) JIVE 42115
71	69	63	12	WICKED TORCHA CHAMBA,ICE CUBE (ICE CUBE,D.JAGUAR,TORCHA CHAMBA)	◆ ICE CUBE (M) (T) (X) PRIORITY 53813*
72	55	39	15	WHERE DO WE GO V.HOLLAND (V.HOLLAND,G.DRUMMOND)	◆ SIMPLE PLEASURE (C) (T) (X) REPRISE 18784
73	70	70	19	PICK IT UP P.WATLER,V.WATLER (P.WATLER,V.WATLER)	◆ HOME TEAM (C) (M) (T) LUKE 454
74	74	80	14	NO RHYME, NO REASON G.DUKE (G.DUKE)	◆ GEORGE DUKE (C) WARNER BROS. 18756
75	56	60	11	SO WHAT! KIRK JIMMY (JIMMY,KIRK,II CLOSE)	◆ II CLOSE (C) TABU 7700/A&M
76	79	76	6	HOMIES J.CARTER (B.RAMIREZ,R.GUTIERREZ,J.CARTER)	◆ A LIGHTER SHADE OF BROWN (C) (T) (X) PUMP 19134/QUALITY
77	53	67	10	M.M.D.R.N.F. (MY MAMA DIDN'T RAISE NO FOOL) HAMI (HAMI)	◆ VOICES (C) (D) ZOO 14073
78	76	74	17	I WANT TO LOVE YOU DOWN K.SWEAT,A.STEWART (K.SWEAT,A.STEWART)	◆ KEITH SWEAT (C) ELEKTRA 64694
79	77	77	9	REVOLUTION (FROM "MALCOLM X") SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELOPMENT (M) (T) (X) CHRYSALIS 24812/ERG
80	81	99	5	TAP THE BOTTLE TERMINATOR X (K.ROB,FIRSTBORN,FLEX,SHORTY,TERMINATOR X)	◆ YOUNG BLACK TEENAGERS (C) (M) (T) SOUL 54535/MCA
81	98	—	2	PHOTOGRAPH OF MARY W.AFANASIEFF,M.CAREY (S.SWIRSKY)	◆ TREY LORENZ (C) (T) (X) EPIC 74783
82	85	93	6	FOREVER IN LOVE KENNY G (KENNY G)	◆ KENNY G (C) ARISTA 1-2482
83	80	79	8	SHAMROCKS AND SHENANIGANS (BOOM SHALOCK LOCK BOOM) D.J.LETHAL (E.SCHRODY,D.O'CONNOR,L.DIMANT)	◆ HOUSE OF PAIN (M) (T) (X) TOMMY BOY 543*
84	97	—	2	WELCOME TO MY LOVE G.DUKE (F.FERRELL,G.DUKE,ROBINSON)	◆ RACHELLE FERRELL (C) MANHATTAN 44892/CAPITOL
85	NEW		1	LOVE THANG E.FERRELL,N.HODGE (K.GREENE,E.FERRELL,N.HODGE)	◆ INTRO (M) (T) ATLANTIC 85802*
86	86	85	9	STRAIGHT OUT THE SEWER C.CHARITY,D.LYNCH (A.WESTON,W.HINES,C.CHARITY,D.LYNCH)	◆ DAS EFX (C) (M) (T) (X) ATCO EASTWEST 98465
87	NEW		1	I WAS KING E.MURPHY,D.A.JONES,T.GUMBS (E.MURPHY,T.GUMBS,D.A.JONES)	◆ EDDIE MURPHY FEATURING SHABBA RANKS (C) MOTOWN 2187
88	96	—	2	JANET B.CALDWELL (B.CALDWELL,F.GOLDE,P.FOX)	◆ BOBBY CALDWELL (C) SIN-DROME 1174
89	NEW		1	GIVE IT TO YOU B.A.MORGAN (B.A.MORGAN)	◆ MARTHA WASH (C) (T) (X) RCA 62433
90	NEW		1	SLOW MOTION T.ALLEN (T.ALLEN,J.KEMP)	◆ MIKE DAVIS (C) JIVE 42119
91	NEW		1	GET THE POINT W.S.MCGLONE (RONEY,PONDER,MCGLONE,JOHNSON,PERRY,BOND)	◆ C.E.B. (C) (M) (T) RUFFHOUSE 74884/COLUMBIA
92	NEW		1	I SHOULD HAVE LOVED YOU C.BOOKER (C.BOOKER)	◆ CHUCKII BOOKER (C) ATLANTIC 87395
93	NEW		1	NEVER DO YOU WRONG V.BENFORD (V.BENFORD,R.SPEARMAN,C.DUBOC,R.TEMPETON)	◆ STEPHANIE MILLS (C) (V) MCA 54573
94	78	65	14	HELL OF A SITUATION S.SHEPPARD,J.VARNER (S.SHEPPARD,J.VARNER)	◆ GERALD ALSTON (C) MOTOWN 2181
95	94	90	10	HEAD BANGER E.SERMON,P.SMITH (E.SERMON,P.SMITH)	◆ EPMD (C) (T) (X) RAL/CHAOS 74700/COLUMBIA
96	NEW		1	YOU AND ME L.CAMPBELL (L.CAMPBELL)	◆ LUTHER CAMPBELL WITH ANGEE GRIFFIN & H. TOWN (M) (T) LUKE 458*
97	91	91	15	IT'S ALRIGHT (FROM "SOUTH CENTRAL") K.T.B., & H.ABULSAMAD (K.T.ABULSAMAD,R.PENNON,J.WDLFE)	◆ CLASSIC EXAMPLE (C) HOLLYWOOD BASIC 64690/ELEKTRA
98	71	61	10	TRUST IN ME A.BOLTON,M.KEMBER,J.GILL (M.KEMBER)	◆ AZ-1 (C) (T) (X) SCOTTI BROS. 75351
99	89	82	10	I'M CALLING YOU (DO-PO-LITTLE-LO-LE-YEAH!) T.TAYLOR,C.FARRAR (T.TAYLOR,C.FARRAR,C.THOMAS)	◆ OSCAR (C) EPIC 74732
100	90	88	10	SAVE YOUR SEX FOR ME N.M.WALDEN (N.M.WALDEN,H.HEWETT,N.PEEPLES,M.MANI,S.DAKOTA)	◆ HOWARD HEWETT (C) ELEKTRA 64678

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



Angel In The Middle. Jive Records and Zomba Publishing celebrate the upcoming release of signee Angela Bofill's first album for Jive, "I Wanna Love Somebody," due Feb. 9. Shown, from left, are Jeff Fenster, VP of A&R, Jive; Barry Weiss, senior VP/GM, Jive; Bofill; David Renzer, senior VP/GM, Zomba; and Varnell Johnson, VP of R&B promotions, Jive.

Campbell Lends Voice To Other Career Proves Vocal Prowess On Debut Album

■ BY JANINE McADAMS

NEW YORK—"Push" may be the title of the first single by Tisha Campbell, but a little extra muscle may not be necessary to convince listeners of the caliber of vocal talent displayed on her Capitol Records album debut, "Tisha," released Jan. 12. The lead-off single has been shouldering its way into the top half of the Hot R&B Singles chart.

Billed on the record only as Tisha, Campbell has become fairly well-known to her audience through her many screen appearances, particularly as Gina on the popular Martin Lawrence Fox-TV sitcom "Martin." She also has appeared in the films "School Daze," "House Party," "House Party II," and "Little Shop Of Horrors," as well as television's "Rags To Riches" series. But don't think Campbell is just another pretty-faced actress who's a



TISHA CAMPBELL

wanna-be singer. She started out her performing career as a vocalist.

"It wasn't too long ago [entertainers] had to do everything, including tap dance," says Campbell, who was raised in northern New Jersey and counts Sammy Davis Jr. and Dorothy Dandridge among her inspirations. "There are a lot of artists out here trying to show off their talents and they shouldn't be limited. I wanted to be known as a well-rounded artist. People like to ask me questions about choosing [singing or acting], but they only complement one another."

Campbell, who began singing at age 7, had long wanted to record an album, but her busy acting schedule kept her from concentrating on it. She says that when she and her mother, who manages her, were shopping for a deal, she chose Capitol because Capitol GM/Blue Note president Bruce Lundvall was the first to see her acting career as "a plus, not a negative."

The album showcases an artist with a clear, strong soprano and engaging, youthful style. With tunes that span danceable grooves and gently paced love songs, "Tisha" includes production by Derek Bramble, who produced "Push"; Vassal Benford; Donald Robinson; and David & Dennis Williams.

Capitol is crowing about the potential of the project. Jean Riggins, VP/GM, black music, says, "Tisha is probably the best-equipped artist across the board as far as stage presence, interviews, stage ability. I never had an op-

portunity to work with an artist that is so broad-based."

While her taping schedule with "Martin" prevents Campbell from doing extensive promotional work for the album, video and her ongoing TV role keep her visible. She has completed guest shots on BET, including a segment of "Video Soul." Campbell also has been the subject of a "making-of-the-video" segment for HBO.

While there are no plans for a cross-promotion between the album and the "Martin" show, Campbell continually gets to display her vocal talents on "Martin," where she has performed with co-star Tichina Arnold and one-time guest-star Keith Washington.

"With everything going on in the world, like AIDS, it's coming back to relationships. ["Martin" is] a show showing a successful relationship, and we work really hard at it," Campbell explains. "Of course it's a sitcom, something people can identify with, and we have great writers. In the relationship, it's about who's going to have control one day." She adds one of the things that attracted her to the role of Gina was that while the story establishes her as a strong female, she also has her flaws. "The one thing I didn't want was to be the perfect little girlfriend."

Campbell believes in developing herself as a total artist, including polishing her songwriting skills and venturing into directing through her company, Monishka Productions. "I'll probably have a lot more say in the A&R department the next go-round, but I had my foot in the door on every aspect, especially video. I go through directors' reels and I'm real clear about my visual image," she says. "Eventually I want to be a director."

She is particularly proud of the ballad "Why Won't You Love Me," which she says is "the first song I ever wrote in my life." The follow-up single to "Push" is likely to be the up-tempo "Love Me Down."

"It's got a real New York vibe to it," she says, "and home is home!"

Police Incident Raises Sour Note

Rap Against Brutality Rally Is Planned In NYC

DEJA VU: On Jan. 11, John "Ecstasy" Fletcher of the now-defunct rap group Whodini says he was punched in the face by a New York cop before he and four other occupants of a Nissan Pathfinder were thrown to the ground and searched by police who mistakenly suspected their car was used in a series of robberies (Billboard, Jan. 23). The five were returning from the shooting of a video for the first single, "Down With The King," from Run-D.M.C.'s long-awaited Profile album, "7." The location was a church on West 155th Street.

The incident has raised cries from the black community about continued police brutality against African-Americans. The group has filed a complaint with the city police's civilian complaint review board; an all-civilian review board takes effect this spring. C. Vernon Mason, who was part of the team that defended Tawana Browley, will file a lawsuit on their behalf against the city.

Mike Rhamdanny, who says he is managing the press conferences and public appearances surrounding this incident, says that a Rap Against Police Brutality Rally is set for Friday (29) in New York, though the exact location was not firm by press time.

Joseph "Run" Simmons, brother of rap mogul Russell Simmons and co-lead rapper of Run-D.M.C., released a statement through his record company that decried the incident. "While we understand that the police were only trying to do their duty, there was absolutely no call for them to get violent. This kind of incident illustrates just why so many people of color in New York beef about police brutality and misconduct," he says.

ANOTHER VOICE: The videographer of Rodney King's beating by the LAPD, George Holiday, donated that footage to pal Darryl Williams, president of N.A.M. (New African Movement) Records for a video of a tune by rapper Imara, called "Flashlight Therapy" (The Eye, Jan. 23). The tune, a protest against police brutality that samples Parliament's "Flashlight," will be released independently later this month with a tentative album to follow. Money raised from sales of the single will go to Holiday's Social

Reform Inc., a community-based organization. Williams hopes the single will attract the attention of a major-label distributor for N.A.M.'s developing roster of acts. He adds that Social Reform Inc. would like to institute an annual benefit concert to raise money for the Los Angeles inner city.



by Janine McAdams

FEMME FATALES:

New albums by two distinct, talented ladies are on the horizon. Angela Bofill comes through with an album of mood-enhancing jazz/R&B pop fare that puts her back at the forefront of contemporary jazz vocal divas. That the album, "I Wanna Love Somebody," comes on Jive Records—heretofore known as a ha-

ven for youthful rap/R&B and dance acts—is evidence of Jive's commitment to artistic diversity, because this is a mighty fine effort. Perhaps it is due to the facts that Bofill writes a good bit and works with just one producer—newcomer Eve Nelson—who is also a woman, that "I Wanna Love Somebody" flows like cream with the flavor of Bofill's four-octave, direct approach. Try the title single, the tropical "Te Amo," the Kirk Whalum duet "Always A Part Of Me," and the beautiful ballad "Heavenly Love."

Also due is the second solo effort on EMI by the incredible Caron Wheeler. On "The Beach Of The War Goddess," her supple, soaring vocals wind through a compendium of rhythms, be it hip-hop-inspired, R&B soul-deep, African-derived, reggae, or rock. She includes a cover of Jimi Hendrix's "The Wind Cried Mary" that utilizes Hendrix's original guitar and vocals, a Yoruba chant on the affirming title track, and new rapper Sybil X on "In Our Love." Despite the album's diversity, Wheeler, who wrote and arranged several tracks, makes the music conform to her considerable vocal presence and exquisite lyrical sensibility. Working with producers Jazzie B., Derek Johnson, Keith Crouch, and Mike Bennett, Wheeler also sat behind the board herself.



X-Tra ASCAP. Dancehall superstar Shabba Ranks was greeted by ASCAP representatives on a recent visit to the Epic Records offices in New York. Shown, from left, are Dwayne Alexander and Audra Washington, ASCAP; Shabba Ranks; Vivian Scott, VP of A&R, Epic Records; and Ruben Smith, Shabba Ranks' road manager.

HOT R&B SINGLES[™]

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	11	*** NO. 1 *** I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") [▲] D.FOSTER (D.PARTON) 8 weeks at No. 1	♦ WHITNEY HOUSTON (C) (V) (X) ARISTA 1-2490
2	2	2	16	IF I EVER FALL IN LOVE [▲] C.MARTIN (C.MARTIN)	♦ SHAI (C) (M) (T) (X) GASOLINE ALLEY 54518/MCA
3	3	3	19	RUMP SHAKER [▲] T.RILEY,D.WYNN,A.DAVIDSON,M.RILEY,T.PYFFE (DAVIDSON,WYNN,RILEY,RILEY,HOLLINS)	♦ WRECKX-N-EFFECT (C) (M) (T) (V) MCA 54388
4	4	6	17	HERE WE GO AGAIN! PORTRAIT (M.SAULSBURY,E.KIRKLAND,P.JOHNSON,S.WONDER,S.GREEN)	♦ PORTRAIT (C) (T) CAPITOL 44865
5	7	11	14	BABY I'M FOR REAL/NATURAL HIGH D.SIMMONS,KAYO (M.GAYE,A.GAYE,C.MCCORMICK)	♦ AFTER 7 (C) (T) VIRGIN 12623
6	10	14	11	QUALITY TIME R.KELLY (R.KELLY)	♦ HI-FIVE (C) JIVE 42109
7	8	9	18	LOVE SHOULDA BROUGHT YOU HOME (FROM "BOOMERANG") [▲] L.A.REID,BABYFACE,D.SIMMONS (B.WATSON,BABYFACE,D.SIMMONS)	♦ TONI BRAXTON (C) (D) (T) LAFACE 2-4035/ARISTA
8	17	22	10	DON'T WALK AWAY V.BENFORD (V.BENFORD,R.SPEARMAN)	♦ JADE (C) (M) GIANT 18686/REPRISE
9	5	4	9	IN THE STILL OF THE NITE (FROM "THE JACKSONS") BOYZ II MEN (F.PARRIS)	♦ BOYZ II MEN (C) (V) MOTOWN 2193
10	6	5	15	GOOD ENOUGH L.A.REID,BABYFACE,D.SIMMONS (BABYFACE,L.A.REID,D.SIMMONS)	♦ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54517
11	15	16	11	REMINISCÉ D.HALL (K.GREENE,D.HALL)	♦ MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54526/MCA
12	9	13	14	NO ORDINARY LOVE SADE (ADU,M.MAN)	♦ SADE (C) (D) (V) EPIC 74734
13	14	12	20	I GOT A THANG 4 YA! L.ALEXANDER,PROF. T. (L.ALEXANDER,T.TOLBERT)	♦ LO-KEY? (C) (T) PERSPECTIVE 0008/A&M
14	20	19	6	MR. WENDAL SPEECH (ARRESTED DEVELOPMENT)	♦ ARRESTED DEVELOPMENT (C) (D) (T) CHRYSALIS 24810/ERG
15	19	18	13	HEY LOVE (CAN I HAVE A WORD) MR.LEE,W.WILLIAMS (L.HAGGARD,W.WILLIAMS,S.WONDER,C.PAUL,M.BROADNAX)	♦ MR. LEE FEATURING R. KELLY (C) JIVE 42017
16	22	26	11	HAPPY DAYS K.SWEAT,A.STEWART (K.SWEAT,A.STEWART)	♦ SILK (C) KEIA 64701/ELEKTRA
17	16	15	17	LOVE'S TAKEN OVER S.LAW,PATCHES (C.MOORE,S.LAW)	♦ CHANTE MOORE (C) (M) (T) SILAS 54321/MCA
18	11	7	16	SLOW AND SEXY J.JAM,T.LEWIS,C.DILLON (HARRIS III,LEWIS,GORDON,DILLON,DUNBAR,TUCKER,LAW)	♦ SHABBA RANKS (FEATURING JOHNNY GILL) (C) (M) (T) (X) EPIC 74741
19	18	17	20	GAMES C.BOOKER (C.BOOKER,G.LEVERT,C.J.ANTHONY)	♦ CHUCKII BOOKER (C) ATLANTIC 87448
20	24	30	10	GIVE IT UP, TURN IT LOOSE T.MCELROY,D.FOSTER (T.MCELROY,D.FOSTER)	♦ EN VOGUE (C) (M) (T) (X) ATCO EASTWEST 98455
21	12	8	21	WHAT ABOUT YOUR FRIENDS [●] D.AUSTIN (D.AUSTIN,L.LOPES)	♦ TLC (C) (M) (T) (X) LAFACE 2-4025/ARISTA
POWER PICK/SALES					
22	38	46	3	GET AWAY T.RILEY (T.RILEY,B.BELLE,T.HAYNES,B.BROWN,L.SILAS,JR.)	♦ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54511
23	23	21	14	ALL I SEE D.SWING (D.SWING,C.WILLIAMS)	♦ CHRISTOPHER WILLIAMS (C) (T) UPTOWN 54508/MCA
24	13	10	20	FLEX [●] C.DILLON (E.BROWN,C.DILLON,B.THOMPSON)	♦ MAD COBRA (C) (M) (T) (X) COLUMBIA 74373
25	36	41	6	REBIRTH OF SLICK (COOL LIKE DAT) BUTTERFLY (DIGABLE PLANETS)	♦ DIGABLE PLANETS (C) (M) (T) PENDULUM 64674/ELEKTRA
26	29	33	12	ALL DAY, ALL NIGHT V.BENFORD (V.BENFORD,R.SPEARMAN)	♦ STEPHANIE MILLS (C) (T) MCA 54474
27	21	24	14	MAKE LOVE 2 ME F.SCOTT,J.JEFFERSON (F.SCOTT)	♦ LORENZO (C) ALPHA INTERNATIONAL 787 001/PLG
28	28	31	11	I GOT A MAN S.THOMAS (POSITIVE K)	♦ POSITIVE K (C) (T) ISLAND 864 305/PLG
29	27	27	11	EVERYTHING'S GONNA BE ALRIGHT M.MORALES,M.ROONEY (FATHER M.C.M.MORALES,M.ROONEY,D.JOHNSON)	♦ FATHER M.C. (C) (M) (T) (V) (X) UPTOWN 54523/MCA
30	33	36	12	ALL RIGHT NOW SOULSHOCK,CUTFATHER,KARLIN,MCKINNEY (MCKINNEY,CUTFATHER,SOULSHOCK,KARLIN)	♦ PATTI LABELLE (C) (T) (V) MCA 54513
31	43	49	8	PUSH D.BRAMBLE (DAVIS,AVERY II,HARVEY)	♦ TISHA (C) CAPITOL 44850
32	32	35	7	DAMN U PRINCE AND THE N.P.G. (PRINCE)	♦ PRINCE AND THE NEW POWER GENERATION (C) (D) (V) PAISLEY PARK 18700/WARNER BROS.
33	35	37	9	A WHOLE NEW WORLD (ALADDIN'S THEME) W.AFANASIEFF (A.MENKEN,T.RICE)	♦ PEABO BRYSON AND REGINA BELLE (C) (D) (V) COLUMBIA 74751
34	37	39	10	CONFUSED AL.B.SURE!,K.WEST (K.WEST,AL.B.SURE!)	♦ TEVIN CAMPBELL (C) QWEST 18721/WARNER BROS.
POWER PICK/AIRPLAY					
35	58	—	2	LOVE MAKES NO SENSE L.ALEXANDER,PROF. T. (T.TOLBERT,L.ALEXANDER)	♦ ALEXANDER O'NEAL (C) (T) TABU 7706/A&M
36	25	23	26	REAL LOVE [●] M.C.ROONEY,M.MORALES (M.C.ROONEY,M.MORALES)	♦ MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54455/MCA
37	47	—	2	ME & MRS. JONES K.HAIRSTON (GAMBLE,HUFF,GILBERT)	♦ FREDDIE JACKSON (C) CAPITOL 44899
38	26	20	13	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") D.FOSTER (D.WARREN)	♦ SHANICE (C) GIANT 18719/REPRISE
39	30	29	24	PEOPLE EVERYDAY [●] SPEECH (SPEECH)	♦ ARRESTED DEVELOPMENT (C) (T) (V) CHRYSALIS 50397/ERG
40	54	61	9	SO ALONE G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS,J.LITTLE,E.BANKS)	♦ MEN AT LARGE (C) ATCO EASTWEST 98459
41	46	57	6	CRAZY LOVE D.ABRAHAM (G.LYTER,M.O'HARA,D.RICH)	♦ CECE PENISTON (C) (T) A&M 0034
42	62	62	3	I'M EVERY WOMAN (FROM "THE BODYGUARD") N.M.WALDEN (N.ASHFORD,V.SIMPSON)	♦ WHITNEY HOUSTON (C) (V) ARISTA 1-2519
43	51	52	10	GO AHEAD AND CRY G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS,J.LITTLE III)	♦ RUDE BOYS (C) ATLANTIC 87419
44	34	28	11	GANGSTA DR.FREEZE (DR.FREEZE)	♦ BELL BIV DEVOE (C) (V) MCA 54555
45	48	60	7	IT'S GONNA BE A LOVELY DAY R.CLIVILLES,D.COLE (WITHERS,SCARBOROUGH,CLIVILLES,COLE,NEVER,VISAGE)	♦ THE S.O.U.L. S.Y.S.T.E.M. (C) (M) (T) (X) ARISTA 1-2486
46	50	45	11	DAZZEY DUKS PARAGON PRODUCTIONS (LASNO,CREO,TAYLOR BOY)	♦ DUICE (C) (T) TMR 3089/BELLMARK
47	53	56	5	MURDER SHE WROTE S.DUNBAR,L.WILLIS,J.LEE,H.HARRIS (J.TAYLOR,E.BANNER,L.WILLIS)	♦ CHAKA DEMUS & PLIERS (C) (T) MANGO 530 131
48	40	40	23	AIN'T NOBODY LIKE YOU L.HUMES (L.HUMES)	♦ MIKI HOWARD (C) GIANT 18849/REPRISE
49	66	81	6	RELEASE ME J.NETTLESBEY,T.COFFEY (J.NETTLESBEY,T.COFFEY)	♦ MIKI HOWARD (C) GIANT 18676/REPRISE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	31	25	20	I'D DIE WITHOUT YOU (FROM "BOOMERANG") [●] P.M.DAWN (A.CORDES)	♦ P.M. DAWN (C) (M) (T) (X) GEE STREET/LAFACE 2-4034/ARISTA
51	41	32	16	RIGHT HERE B.MORGAN (B.MORGAN)	♦ SWV (C) (T) RCA 62355
52	64	67	5	WHO'S THE MAN? T.DOFAT (HEAVY D.,T.DOFAT)	♦ HEAVY D. & THE BOYZ (C) (T) (V) (X) UPTOWN 54543/MCA
53	67	68	9	M.M.D.R.N.F. (MY MAMA DIDN'T RAISE NO FOOL) HAMI (HAMI)	♦ VOICES (C) (D) ZOO 14073
54	55	50	6	GANGSTA BITCH A.TRIBE CALLED QUEST (APACHE)	♦ APACHE (M) (T) (X) TOMMY BOY 541*
55	39	38	14	WHERE DO WE GO V.HOLLAND (V.HOLLAND,G.DRUMMOND)	♦ SIMPLE PLEASURE (C) (T) QD REPRISÉ 18784
56	60	63	10	SO WHAT! KIRK,JIMMY (JIMMY,KIRK,II CLOSE)	♦ II CLOSE (C) TABU 7700/A&M
57	71	75	6	SHOO SHOO (NEVER STOP GIVIN' YOU LOVE) M.COOPER,T.SHOCKENCY (M.COOPER,T.SHOCKENCY)	♦ MICHAEL COOPER (C) (T) (X) REPRISÉ 18649
58	72	78	9	IT HURTS ME K.SWEAT,B.WOOTEN (K.SWEAT,B.WOOTEN)	♦ JACCI MCGHEE (C) MCA 54528
59	69	79	7	NATALIE AL.B.SURE!,K.WEST (AL.B.SURE!,K.WEST)	♦ AL.B. SURE! (C) (M) (T) (X) WARNER BROS. 18696
60	52	42	10	PUNKS JUMP UP TO GET BEAT DOWN DIAMOND (L.DECHALUS,D.MURPHY,J.KIRKLAND)	♦ BRAND NUBIAN (C) (T) ELEKTRA 64687
61	59	51	20	SOMEONE TO HOLD W.AFANASIEFF,M.CAREY (M.CAREY,W.AFANASIEFF,T.LORENZ)	♦ TREY LORENZ (C) (D) (V) EPIC 74482
62	56	53	20	INSIDE THAT I CRIED S.LINDSEY (R.K.JACKSON,M.BYRD,O.D'AGNOLO)	♦ CECE PENISTON (C) A&M 0059
HOT SHOT DEBUT					
63	NEW		1	COMFORTER C.MARTIN (C.MARTIN,M.GAY,D.VAN RENSAALIER)	♦ SHAI (C) (V) GASOLINE ALLEY 54596/MCA
64	73	73	6	HEAL THE WORLD M.JACKSON (M.JACKSON)	♦ MICHAEL JACKSON (C) (V) EPIC 74790
65	78	82	6	IT MUST BE LOVE K.HUDNALL (K.HUDNALL,L.HOLBDY)	♦ GOOD GIRLS (C) MOTOWN 2194
66	75	84	5	INFORMER M.C.SHAN (D.O'BRIEN,S.MOLTKEE,E.LEARY)	♦ SNOW (C) (M) (T) ATCO EASTWEST 98471
67	68	66	5	7 PRINCE AND THE N.P.G. (PRINCE,MCCRACKLIN,FULSON)	♦ PRINCE AND THE NEW POWER GENERATION (C) (D) (M) (T) (V) (X) PAISLEY PARK 18824/WARNER BROS.
68	84	93	6	COME A LITTLE CLOSER C.BOOKER (C.BOOKER,S.SHEPPARD,E.RICE)	♦ GENE RICE (C) RCA 62360
69	63	47	11	WICKED TORCHA CHAMBA,ICE CUBE (ICE CUBE,D.JAGUAR,TORCHA CHAMBA)	♦ ICE CUBE (M) (T) (X) PRIORITY 53813*
70	70	59	18	PICK IT UP P.WATLER,V.WATLER (P.WATLER,V.WATLER)	♦ HOME TEAM (C) (M) (T) LUKE 454
71	61	64	9	TRUST IN ME A.BOLTON,M.KEMBER,J.GILL (M.KEMBER)	♦ AZ-1 (C) (T) (X) SCOTTI BROS. 75351
72	83	89	7	COME IN OUT OF THE RAIN N.LYRAS (C.BOOKE,N.LYRAS,E.WILLIAMSON,JR.)	♦ WENDY MOTEN (C) EM 50417/ERG
73	86	87	6	NOT GONNA BE ABLE TO DO IT T.RAY (R.HOWELL,JR.,B.COLEMAN)	♦ DOUBLE XX POSSE (C) (M) (T) BIG BEAT 10076/ATLANTIC
74	80	77	13	NO RHYME, NO REASON G.DUKE (G.DUKE)	♦ GEORGE DUKE (C) WARNER BROS. 18756
75	95	—	2	I'M SO INTO YOU B.A.MORGAN (B.A.MORGAN)	♦ SWV (C) (T) RCA 62451
76	74	72	16	I WANT TO LOVE YOU DOWN K.SWEAT,A.STEWART (K.SWEAT,A.STEWART)	♦ KEITH SWEAT (C) ELEKTRA 64694
77	77	65	8	REVELATION (FROM "MALCOLM X") SPEECH (ARRESTED DEVELOPMENT)	♦ ARRESTED DEVELOPMENT (M) (T) (X) CHRYSALIS 24812/ERG
78	65	55	13	HELL OF A SITUATION S.SHEPPARD,J.VARNER (S.SHEPPARD,J.VARNER)	♦ GERALD ALSTON (C) MOTOWN 2181
79	76	54	5	HOMIES J.CARTER (B.RAMIREZ,R.GUTIERREZ,J.CARTER)	♦ A LIGHTER SHADE OF BROWN (C) (T) (X) PUMP 19134/QUALITY
80	79	74	7	SHAMROCKS AND SHENANIGANS (BOOM SHALOCK LOCK BOOM) J.LETHAL (E.SCHRÖDY,D.O'CONNOR,L.DIMANT)	♦ HOUSE OF PAIN (M) (T) (X) TOMMY BOY 543*
81	99	97	4	TAP THE BOTTLE TERMINATOR X (K.ROD,FIRSTBORN,FLEX,SHORTY,TERMINATOR X)	♦ YOUNG BLACK TEENAGERS (C) (M) (T) SOUL 54535/MCA
82	NEW		1	IT'S A SHAME J.DUPRI,J.NICOLA (J.DUPRI,M.MAULDIN,R.TROUTMAN)	♦ KRIS KROSS (M) (T) RUFFHOUSE 74836*/COLUMBIA
83	NEW		1	NUTHIN' BUT A "G" THANG DR.DRE (SNOOP)	♦ DR. DRE (C) (T) DEATH ROW/INTERSCOPE 53816/PRIORITY
84	NEW		1	HIP HOP HOORAY NAUGHTY BY NATURE (NAUGHTY BY NATURE)	♦ NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 554*
85	93	90	5	FOREVER IN LOVE KENNY G (KENNY G)	♦ KENNY G (C) ARISTA 1-2482
86	85	70	8	STRAIGHT OUT THE SEWER C.CHARITY,D.LYNCH (A.WESTON,W.HINES,C.CHARITY,D.LYNCH)	♦ DAS EFX (C) (M) (T) (X) ATCO EASTWEST 98465
87	NEW		1	DEDICATED R.KELLY (R.KELLY)	♦ R. KELLY & PUBLIC ANNOUNCEMENT (C) JIVE 42115
88	89	83	20	WOULD I LIE TO YOU? J.DEUTSCH (M.LEESON,P.VALE)	♦ CHARLES & EDDIE (C) (V) (X) CAPITOL 44809
89	82	86	9	I'M CALLING YOU (DO-PO-LITTLE-LO-LE-YEAH!) T.TAYLOR,C.FARRAR (T.TAYLOR,C.FARRAR,C.THOMAS)	♦ OSCAR (C) EPIC 74732
90	88	85	9	SAVE YOUR SEX FOR ME N.M.WALDEN (N.M.WALDEN,H.HEWETT,N.PEELLES,M.MANI,S.DAKOTA)	♦ HOWARD HEWETT (C) ELEKTRA 64678
91	91	91	14	IT'S ALRIGHT (FROM "SOUTH CENTRAL") K.T.B. & H.ABDULSAMAD (K. & T.ABDULSAMAD,R.PENNON,J.WOLFE)	♦ CLASSIC EXAMPLE (C) HOLLYWOOD BASIC 64690/ELEKTRA
92	81	80	19	FREE YOUR MIND [●] T.MCELROY,D.FOSTER (T.MCELROY,D.FOSTER)	♦ EN VOGUE (C) (D) (M) (T) (V) (X) ATCO EASTWEST 98487
93	87	71	18	BLOW YOUR MIND E.SERMON (R.NOBLE,R.CALHOUN,R.TROUTMAN,L.TROUTMAN)	♦ REDMAN (M) (T) RAL/CHAOS 74424*/COLUMBIA
94	90	88	9	HEAD BANGER E.SERMON,P.SMITH (E.SERMON,P.SMITH)	♦ EPMD (C) (T) (X) RAL/CHAOS 74700/COLUMBIA
95	92	94	4	DEM NO WORRY WE W.MARAGH,R.LIVINGSTON,A.HARPAUL (W.MARAGH,HEAVY D.)	♦ SUPER CAT (C) (M) (T) (X) COLUMBIA 74720
96	NEW		1	JANET B.CALDWELL (B.CALDWELL,F.GOLDE,P.FOX)	♦ BOBBY CALDWELL (C) SIN-DROME 1174
97	NEW		1	WELCOME TO MY LOVE G.DUKE (FERRELL,DUKE,ROBINSON)	♦ RACHELLE FERRELL (C) MANHATTAN 44892/CAPITOL
98	NEW		1	PHOTOGRAPH OF MARY W.AFANASIEFF,M.CAREY (S.SWIRSKY)	♦ TREY LORENZ (C) (T) (V) EPIC 74783
99	97	99	3	CARRY ON E.BEALL,S.SKINNER (E.BEALL)	♦ MARTHA WASH (M) (T) (X) RCA 62367*
100	94	92	14	I DON'T MIND DOWN LOW PRODUCTIONS (D.GUPPY,L.DRAKEFORD)	♦ BIG BUB (C) (M) (T) ATCO EASTWEST 98482

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



TERRI ROSSI'S RHYTHM SECTION

WHILE MOST LABELS ARE gearing up new releases for the first quarter, a number of records were developed over the holidays. This week's Hot Shot Debut, "Comforter" by Shai (Gasoline Alley), enters the chart at No. 63. It should keep attention focused on the album, "If I Ever Fall In Love," which holds at No. 3 on the Top R&B Albums chart. "The Chronic" by Dr. Dre (Death Row) holds at No. 2 on the album chart. "Nuthin' But A 'G' Thang" enters the singles chart at No. 83 after gaining excellent video exposure. "Dedicated" by R. Kelly & Public Announcement (Jive) debuts at No. 87, even though the Jive promotion staff has not actively worked radio. I expect that we will see many records enter the chart before promo staffers have actively pursued radio for reports. If radio plays it, BDS will capture the airplay and SoundScan will capture the sales. Computers don't recognize radio add dates.

SO, BY NOW you know that I like "Love Makes No Sense" by Alexander O'Neal (Tabu). It is this week's Power Pick/Airplay record. The point gain is incredible! The record ranks top 10 in airplay at five stations, including WHUR Washington, D.C., and KJLH Los Angeles, where it is No. 2; WOWI Norfolk, Va. (No. 4); and WDAS Philadelphia (No. 10). The single was written and produced by those Lo-Key? guys, Lance Alexander and Tony "Prof T." Tolbert. Their own single, "I Got A Thang For Ya!" (Perspective), is no longer bulletted, but it continues to build in monitored airplay. The Power Pick/Sales single is "Get Away" by Bobby Brown (MCA). It was a fave as an album cut and now as a single is blowin' up. In airplay rank it achieves top-10 status at eight stations, including WQUE New Orleans; WQOK Raleigh, N.C.; and WUSL Philadelphia.

MORE BIGGIES: "Rebirth Of Slick (Cool Like Dat)" by Digable Planets (Pendulum) ranks No. 1 in airplay at WMYK Norfolk and makes strong increases at radio across the country. It zooms 20-6 on the SoundScan singles sales chart, and is also the runner-up for the Sales Power Pick award. The group's members—Butterfly, Ladybug, and Doodle Bug—have constructed not only an unusual musical theme, but, much like Arrested Development, have included a lead female rapper and a strong philosophy that defines both their music and lifestyle. "Push" by Tisha (Capitol) makes a strong showing, ranking No. 4 in airplay at KKKF Seattle and No. 10 at WENN Birmingham, Ala. Sales for the week were strong: It leaps up 52-23 on the SoundScan singles sales chart. The soundtrack for "The Bodyguard" (Arista) continues to produce hits for Whitney Houston. "I'm Every Woman" makes a 20-position move to No. 42. It already ranks top 10 in airplay at two stations: WRKS New York and WHUR. "I Will Always Love You" is still the reigning airplay record with No. 1 airplay on the majority of monitored stations. "So Alone" by Men At Large (Atco/EastWest) gains top-ranked airplay: No. 1 at WQXL Baton Rouge, La., and WQOK Raleigh; No. 2 at WZAK Cleveland; and No. 3 at WXOK Baton Rouge. "I'm So In To You" by SWV (RCA) advances 20 positions on the singles chart. At KMJQ Houston it ranks No. 2, while at WYMK Norfolk, it's No. 5.

THINGS THAT MAKE YOU GO HMMMM: Rarely do the Grammy nominations relate to anything in my world. Here's one for '93: "End Of The Road" by Boyz II Men (Biv 10) broke Elvis Presley's record on the Hot 100, but is not nominated for song of the year. All together now: Hmmm.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	7	WIGGLE WIGGLE	DISCO RICK (LUKE)
2	23	2	GET THE POINT	C.E.B. (RUFFHOUSE/COLUMBIA)
3	9	4	YOU AND ME	LUTHER CAMPBELL (LUKE)
4	5	7	GIMME WHAT YOU GOT!	FM (AVENUE)
5	3	8	HUMPIN'	THE COLLEGE BOYZ (VIRGIN)
6	10	6	OH MY GOSH	DONE (GEE STREET/ISLAND/PLG)
7	—	1	I WAS A KING	EDDIE MURPHY (MOTOWN)
8	7	4	SOMEDAY WE'LL ALL BE FREE	ARETHA FRANKLIN (QWEST/WB)
9	—	1	SLOW MOTION	MIKE DAVIS (JIVE)
10	—	2	HEAVEN AND EARTH	AL JARREAU (REPRISE)
11	—	1	TOSS-UP	N2DEEP (PROFILE)
12	—	1	GIVE IT TO YOU	MARTHA WASH (RCA)
13	24	4	A.D.A.M.	XCLAN (POLYDOR/PLG)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	22	4	GETTIN IT ON	SHAWNEE RANKS (ATLANTIC)
15	6	8	SOMETHING GOOD	U.G.K. (JIVE)
16	15	8	BEST KEPT SECRET	DIAMOND/PSYCHOTIC NEUROTICS (PWL)
17	16	8	FAT POCKETS	SHOWBIZ & A.G. (LONDON/PLG)
18	—	4	YABADABADOO	CHUBB ROCK (SELECT/ELEKTRA)
19	14	8	ICE CREAM DREAM	MC LYTE (PERSPECTIVE/A&M)
20	—	1	ACTION	POISON CLAN (LUKE)
21	25	2	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)
22	13	7	LATIN LINGO	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
23	19	4	FREEDOM GOT AN A.K.	DA LENCH MOB (STREET KNOWLEDGE)
24	11	8	IN THE TRUNK	TOO SHORT (JIVE)
25	—	1	OH ME, OH MY	TONY WARREN (TURN-ON)

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

JUS' CAUZE

"LOVE OF MY LIFE"

BDS & SOUNDSCAN DETECTIONS ARE INCREASING DAILY!

"LOVE OF MY LIFE" VIDEO IS ON BET, & THE BOX!!

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	10	*** No. 1 *** I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ³ D. FOSTER (D. PARTON)	◆ WHITNEY HOUSTON (C) (V) (X) ARISTA 1-2490 7 weeks at No. 1
2	2	2	15	IF I EVER FALL IN LOVE C. MARTIN (C. MARTIN)	◆ SHAI (C) (M) (T) (X) GASOLINE ALLEY 54518/MCA
3	3	3	18	RUMP SHAKER T. RILEY, D. WYNN, A. DAVIDSON, M. RILEY, T. FYFFE (DAVIDSON, WYNN, RILEY, RILEY, HOLLINS)	◆ WRECKX-N-EFFECT (C) (M) (T) (V) MCA 54388
4	6	7	16	HERE WE GO AGAIN! PORTRAIT (M. SAULSBURY, E. KIRKLAND, P. JOHNSON, S. WONDER, S. GREEN)	◆ PORTRAIT (C) (T) CAPITOL 44865
5	4	4	8	IN THE STILL OF THE NITE (FROM "THE JACKSONS") BOYZ II MEN (F. PARRIS)	◆ BOYZ II MEN (C) (V) MOTOWN 2193
6	5	5	14	GOOD ENOUGH L. A. REID, BABYFACE, D. SIMMONS (BABYFACE, L. A. REID, D. SIMMONS)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54517
7	11	10	13	BABY I'M FOR REAL/NATURAL HIGH D. SIMMONS, KAYO (M. GAYE, A. GAYE, C. MCCORMICK)	◆ AFTER 7 (C) (T) VIRGIN 12623
8	9	8	17	LOVE SHOULD HAVE BROUGHT YOU HOME (FROM "BOOMERANG") L. A. REID, BABYFACE, D. SIMMONS (B. WATSON, BABYFACE, D. SIMMONS)	◆ TONI BRAXTON (C) (D) (T) LAFACE 2-4035/ARISTA
9	13	12	13	NO ORDINARY LOVE SADE (ADU, M. MAN)	◆ SADE (C) (D) (V) EPIC 74734
10	14	15	10	QUALITY TIME R. KELLY (R. KELLY)	◆ HI-FIVE (C) JIVE 42109
11	7	6	15	SLOW AND SEXY J. JAM, T. LEWIS, S. DILLON (HARRIS III, LEWIS, GORDON, DILLON, DUNBAR, TUCKER LAW)	◆ SHABBA RANKS (FEATURING JOHNNY GILL) (C) (M) (T) (X) EPIC 74741
12	8	11	20	WHAT ABOUT YOUR FRIENDS D. AUSTIN (D. AUSTIN, L. LOPEZ)	◆ TLC (C) (M) (T) (X) LAFACE 2 4025/ARISTA
13	10	9	19	FLEX C. DILLON (E. BROWN, C. DILLON, B. THOMPSON)	◆ MAD COBRA (C) (D) (M) (T) COLUMBIA 74373
14	12	13	19	I GOT A THANG 4 YA! L. ALEXANDER, PROF. T. (L. ALEXANDER, T. TOLBERT)	◆ LO-KEY? (C) (T) PERSPECTIVE 0008/A&M
15	16	17	10	REMINISCE D. HALL (K. GREENE, D. HALL)	◆ MARY J. BLIGE (C) (M) (T) (V) UPTOWN 54526/MCA
16	15	14	16	LOVE'S TAKEN OVER S. LAW, PATCHES (C. MOORE, E. S. LAW)	◆ CHANTE MOORE (C) (M) (T) SILAS 54321/MCA
17	22	23	9	DON'T WALK AWAY V. BENFORD (V. BENFORD, R. SPEARMAN)	◆ JADE (C) (M) GIANT 18686/REPRISE
18	17	16	19	GAMES C. BOOKER (C. BOOKER, G. LEVERT, C. J. ANTHONY)	◆ CHUCKII BOOKER (C) ATLANTIC 87448
19	18	18	12	HEY LOVE (CAN I HAVE A WORD) MR. LEE, W. WILLIAMS (L. HAGGARD, W. WILLIAMS, S. WONDER, C. PAUL, M. BHOADNAX)	◆ MR. LEE FEATURING R. KELLY (C) JIVE 42017
20	19	33	5	MR. WENDAL SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELOPMENT (C) (D) (T) CHRYSLIS 24812/ERG
21	24	24	13	MAKE LOVE 2 ME F. SCOTT, J. JEFFERSON (F. SCOTT)	◆ LORENZO (C) ALPHA INTERNATIONAL 787 001/PLG
22	26	21	10	HAPPY DAYS K. SWEAT, A. STEWART (K. SWEAT, A. STEWART)	◆ SILK (C) KEIA 64701/ELEKTRA
23	21	19	13	ALL I SEE D. SWING (D. SWING, C. WILLIAMS)	◆ CHRISTOPHER WILLIAMS (C) (T) UPTOWN 54508/MCA
24	30	26	9	GIVE IT UP, TURN IT LOOSE T. MCELROY, D. FOSTER (T. MCELROY, D. FOSTER)	◆ EN VOGUE (C) (M) (T) (X) ATCO EASTWEST 98455
25	23	22	25	REAL LOVE M. C. ROONEY, M. MORALES (M. C. ROONEY, M. MORALES)	◆ MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54455/MCA
26	20	30	12	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") D. FOSTER (D. WARREN)	◆ SHANICE (C) GIANT 18719/REPRISE
27	27	29	10	EVERYTHING'S GONNA BE ALRIGHT M. MORALES, M. ROONEY (FATHER M. C., M. MORALES, M. ROONEY, D. JOHNSON)	◆ FATHER M. C. (C) (M) (T) (V) (X) UPTOWN 54523/MCA
28	31	31	10	I GOT A MAN S. THOMAS (POSITIVE K)	◆ POSITIVE K (C) (T) ISLAND 864 305/PLG
29	33	27	11	ALL DAY, ALL NIGHT V. BENFORD (V. BENFORD, R. SPEARMAN)	◆ STEPHANIE MILLS (C) (T) MCA 54474
30	29	20	23	PEOPLE EVERYDAY SPEECH (SPEECH)	◆ ARRESTED DEVELOPMENT (C) (T) (V) CHRYSLIS 50397/ERG
31	25	25	19	I'D DIE WITHOUT YOU (FROM "BOOMERANG") P. M. DAWN (A. CORDES)	◆ P.M. DAWN (C) (M) (T) (X) GEE STREET/LAFACE 2 4034/ARISTA
32	35	34	6	DAMN U PRINCE AND THE NEW POWER GENERATION	◆ PRINCE AND THE NEW POWER GENERATION (C) (D) (V) PAISLEY PARK 18700/WARNER BROS
33	36	35	11	ALL RIGHT NOW SOULSHOCK, CUTFATHER, KARLIN, MCKINNEY (MCKINNEY, CUTFATHER, SOULSHOCK, KARLIN)	◆ PATTI LABELLE (C) (T) (V) MCA 54513
34	28	32	10	GANGSTA DR. FREEZE (DR. FREEZE)	◆ BELL BIV DEVOJ (C) (V) MCA 54555
35	37	40	8	A WHOLE NEW WORLD (ALADDIN'S THEME) W. AFANASIEFF (A. MENKEN, T. RICE)	◆ PEABO BRYSON AND REGINA BELLE (C) (D) (V) COLUMBIA 74751
36	41	52	5	REBIRTH OF SLICK (COOL LIKE DAT) BUTTERFLY (DIGABLE PLANETS)	◆ DIGABLE PLANETS (C) (M) (T) PENDULUM 64674/ELEKTRA
37	39	39	9	CONFUSED AL B. SURE!, K. WEST (K. WEST, AL B. SURE!)	◆ TEVIN CAMPBELL (C) QWEST 18721/WARNER BROS
38	46	—	2	*** POWER PICK/AIRPLAY *** GET AWAY T. RILEY (T. RILEY, B. BELLE, T. HAYNES, B. BROWN, L. SILAS, JR.)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54511
39	38	37	13	WHERE DO WE GO V. HOLLAND (V. HOLLAND, G. DRUMMOND)	◆ SIMPLE PLEASURE (C) (T) (X) REPRISE 18784
40	40	41	22	AIN'T NOBODY LIKE YOU L. HUMES (L. HUMES)	◆ MIKI HOWARD (C) GIANT 18849/REPRISE
41	32	28	15	RIGHT HERE B. MORGAN (B. MORGAN)	◆ SWV (C) (T) RCA 62355
42	34	36	28	BACK TO THE HOTEL JOHNNY Z. (J. JUNO, J. TRUJILLO, T. LYON)	◆ N2DEEP (C) (T) PROFILE 5367
43	49	58	7	PUSH D. BRAMBLE (DAVIS, AVERY II, HARVEY)	◆ TISHA (C) CAPITOL 44850
44	43	42	23	ALONE WITH YOU AL B. SURE!, K. WEST (AL B. SURE!, K. WEST)	◆ TEVIN CAMPBELL (C) QWEST 18874/WARNER BROS
45	48	38	27	END OF THE ROAD (FROM "BOOMERANG") BABYFACE, L. A. REID, D. SIMMONS (BABYFACE, D. SIMMONS, L. A. REID)	◆ BOYZ II MEN (C) (V) BIV 10 2178/MOTOWN
46	57	44	5	CRAZY LOVE D. ABRAHAM (G. LYTER, M. O'HARA, D. RICH)	◆ CECE PENISTON (C) (T) A&M 0034
47	NEW	—	1	*** HOT SHOT DEBUT *** ME & MRS. JONES K. HAIRSTON (GAMBLE, HUFF, GILBERT)	◆ FREDDIE JACKSON (C) CAPITOL 44899
48	60	61	6	IT'S GONNA BE A LOVELY DAY R. CLIVILLES, D. COLE (WITHERS, SCARBOROUGH, CLIVILLES, COLE, NEVER, VISAGE)	◆ THE S.O.U.L. S.Y.S.T.E.M. (C) (M) (T) (X) ARISTA 1-2486
49	44	43	22	RIGHT NOW AL B. SURE!, K. WEST (AL B. SURE!, K. WEST)	◆ AL B. SURE! (C) (T) (X) WARNER BROS. 18819

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	45	55	10	DAZZEY DUKS PARAGON PRODUCTIONS (LASNO, CREO, TAYLOR BOY)	◆ DUJCE (C) (T) TMR 3089/BELLMARK
51	52	50	9	GO AHEAD AND CRY G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS, J. LITTLE III)	◆ RUDE BOYS (C) ATLANTIC 87419
52	42	48	9	PUNKS JUMP UP TO GET BEAT DOWN DIAMOND (L. DECHALUS, D. MURPHY, J. KIRKLAND)	◆ BRAND NUBIAN (C) (T) ELEKTRA 64687
53	56	—	4	MURDER SHE WROTE S. DUNBAR, I. WILLIS, J. LEE, H. HARRIS (J. TAYLOR, E. BANNER, L. WILLIS)	◆ CHAKA DEMUS & PLIERS (C) (T) MANGO 530 131
54	61	59	8	SO ALONE G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS, J. LITTLE, E. BANKS)	◆ MEN AT LARGE (C) ATCO EASTWEST 98459
55	50	56	5	GANGSTA BITCH A TRIBE CALLED QUEST (APACHE)	◆ APACHE (M) (T) (X) TOMMY BOY 541*
56	53	53	19	INSIDE THAT I CRIED S. LINDSEY (R. K. JACKSON, M. BYRD, D. D'AGNOLO)	◆ CECE PENISTON (C) A&M 0059
57	58	51	20	WORK TO DO DR. JAM, G. BROWN, PHASE 5 V WILLIAMS (D. K. ISLEY, R. ISLEY, R. ISLEY)	◆ VANESSA WILLIAMS (C) (T) (V) (X) WING 863 540/MERCURY
58	NEW	—	1	LOVE MAKES NO SENSE L. ALEXANDER, PROF. T. (T. TOLBERT, L. ALEXANDER)	◆ ALEXANDER O'NEAL (C) (T) TABU 7706/A&M
59	51	46	19	SOMEONE TO HOLD W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF, T. LORENZ)	◆ TREY LORENZ (C) (D) (V) EPIC 74482
60	63	57	9	SO WHAT! KIRK, JIMMY (JIMMY KIRK, II CLOSE)	◆ II CLOSE (C) TABU 7700/A&M
61	64	72	8	TRUST IN ME A. BOLTON, M. KEMBER, J. GILL (M. KEMBER)	◆ AZ-1 (C) (T) (X) SCOTTI BROS 75351
62	62	—	2	I'M EVERY WOMAN (FROM "THE BODYGUARD") N. M. WALDEN (N. ASHFORD, V. SIMPSON)	◆ WHITNEY HOUSTON (C) ARISTA 1 2519
63	47	49	10	WICKED TORCHA CHAMBA, ICE CUBE (ICE CUBE, D. JAGUAR, TORCHA CHAMBA)	◆ ICE CUBE (M) (T) (X) PRIORITY 53813*
64	67	62	4	*** POWER PICK/SALES *** WHO'S THE MAN? T. DOFAT (HEAVY D., T. DOFAT)	◆ HEAVY D. & THE BOYZ (C) (T) (V) (X) UPTOWN 54543/MCA
65	55	45	12	HELL OF A SITUATION S. SHEPPARD, J. VARNER (S. SHEPPARD, J. VARNER)	◆ GERALD ALSTON (C) MOTOWN 2181
66	81	74	5	RELEASE ME J. NETTLESBEY, T. COFFEY (J. NETTLESBEY, T. COFFEY)	◆ MIKI HOWARD (C) GIANT 18676/REPRISE
67	68	81	8	M.M.D.R.N.F. (MY MAMA DIDN'T RAISE NO FOOL) HAMI (HAMI)	◆ VOICES (C) (D) ZOO 14073
68	66	67	4	PRINCE AND THE NEW POWER GENERATION PRINCE AND THE NEW P.G. (PRINCE, MCCRACKLIN, FURSON)	◆ PRINCE AND THE NEW POWER GENERATION (C) (D) (V) PAISLEY PARK 18824/WARNER BROS
69	79	71	6	NATALIE AL B. SURE!, K. WEST (AL B. SURE!, K. WEST)	◆ AL B. SURE! (C) (M) (T) (X) WARNER BROS. 18696
70	59	54	17	PICK IT UP P. WATLER, V. WATLER (P. WATLER, V. WATLER)	◆ HOME TEAM (C) (M) (T) LUKE 454
71	75	70	5	SHOO SHOO (NEVER STOP GIVIN' YOU LOVE) M. COOPER, T. SHOCKENCY (M. COOPER, T. SHOCKENCY)	◆ MICHAEL COOPER (C) (T) (X) REPRISE 18649
72	78	73	8	IT HURTS ME K. SWEAT, B. WOOTEN (K. SWEAT, B. WOOTEN)	◆ JACCI MCGHEE (C) MCA 54528
73	73	68	5	HEAL THE WORLD M. JACKSON (M. JACKSON)	◆ MICHAEL JACKSON (C) (V) EPIC 74790
74	72	66	15	I WANT TO LOVE YOU DOWN K. SWEAT, A. STEWART (K. SWEAT, A. STEWART)	◆ KEITH SWEAT (C) ELEKTRA 64694
75	84	87	4	INFORMER M. C. SHAN (D. O'BRIEN, S. MOLTKE, E. LEARY)	◆ SNOW (M) (T) ATCO EASTWEST 96112*
76	54	64	4	HOMIES J. CARTER (B. RAMIREZ, R. GUTIERREZ, J. CARTER)	◆ A LIGHTER SHADE OF BROWN (C) (T) (X) PUMP 19134/QUALITY
77	65	60	7	REVOLUTION (FROM "MALCOLM X") SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELOPMENT (M) (T) (X) CHRYSLIS 24812/ERG
78	82	85	5	IT MUST BE LOVE K. HUDNALL (K. HUDNALL, L. HOLBIDY)	◆ GOOD GIRLS (C) MOTOWN 2194
79	74	77	6	SHAMROCKS AND SHENANIGANS (BOOM SHALOCK LOCK BOOM) D. J. LETHAL (E. SCHROD, D. O'CONNOR, L. DIMANT)	◆ HOUSE OF PAIN (M) (T) (X) TOMMY BOY 543*
80	77	65	12	NO RHYME, NO REASON G. DUKE (G. DUKE)	◆ GEORGE DUKE (C) WARNER BROS. 18756
81	80	84	18	FREE YOUR MIND T. MCELROY, D. FOSTER (T. MCELROY, D. FOSTER)	◆ EN VOGUE (C) (D) (M) (T) (V) (X) ATCO EASTWEST 98487
82	86	80	8	I'M CALLING YOU (DO-PO-LIDDLE-LO-LE-YEAH!) T. TAYLOR, C. FARRAR (T. TAYLOR, C. FARRAR, C. THOMAS)	◆ OSCAR (C) EPIC 74732
83	89	79	6	COME IN OUT OF THE RAIN N. LYRAS (C. BOONE, N. LYRAS, E. WILLIAMSON, JR.)	◆ WENDY MOTEN (C) EMI 50417/ERG
84	93	89	5	COME A LITTLE CLOSER C. BOOKER (C. BOOKER, S. SHEPPARD, F. RICE)	◆ GENE RICE (C) RCA 62360
85	70	76	7	STRAIGHT OUT THE SEWER C. CHARITY, D. LYNCH (A. WESTON, W. HINES, C. CHARITY, D. LYNCH)	◆ DAS EFX (C) (M) (T) (X) ATCO EASTWEST 98465
86	87	90	5	NOT GONNA BE ABLE TO DO IT T. RAY (R. HOWELL, JR., B. COLEMAN)	◆ DOUBLE XX POSSE (C) (M) (T) BIG BEAT 10076 ATLANTIC
87	71	69	17	BLOW YOUR MIND E. SERMON (R. NOBLE, R. CALHOUN, R. TROUTMAN, L. TROUTMAN)	◆ REDMAN (M) (T) RAL/CHAOS 74424* COLUMBIA
88	85	78	8	SAVE YOUR SEX FOR ME N. M. WALDEN (N. M. WALDEN, H. HEWETT, N. PEEPLER, M. MANI, S. DAKOTA)	◆ HOWARD HEWETT (C) ELEKTRA 64678
89	83	83	19	WOULD I LIE TO YOU? J. DEUTSCH (M. LEESEN, P. VALE)	◆ CHARLES & EDDIE (C) (V) CAPITOL 44809
90	88	88	8	HEAD BANGER E. SERMON, P. SMITH (E. SERMON, P. SMITH)	◆ EPMD (C) (T) (X) RAL/CHAOS 74700/COLUMBIA
91	91	75	13	IT'S ALRIGHT (FROM "SOUTH CENTRAL") K. T. B. & H. ABDULSAMAD (K. T. ABDULSAMAD, R. PENNON, J. WOLFE)	◆ CLASSIC EXAMPLE (C) HOLLYWOOD BASIC 64690/ELEKTRA
92	94	93	3	DEM NO WORRY WE W. MARAGH, R. LIVINGSTON, A. HARPAL (W. MARAGH, HEAVY D.)	◆ SUPER CAT (C) (M) (T) (X) COLUMBIA 74720
93	90	92	4	FOREVER IN LOVE KENNY G (KENNY G)	◆ KENNY G (C) ARISTA 1 2482
94	92	82	13	I DON'T MIND DOWN LOW PRODUCTIONS (D. GUPPY, L. DRAKE, J. DR.)	◆ BIG BUB (C) (M) (T) ATCO EASTWEST 98482
95	NEW	—	1	I'M SO INTO YOU B. A. MORGAN (B. A. MORGAN)	◆ SWV (C) (T) RCA 62451
96	RE-ENTRY	—	20	HERE IT COMES/BACK TO THE GRILL WOLF, EPIC (MC SERCH, B. MAZUR)	◆ MC SERCH (C) (M) (T) DEF JAM 74414/CHAOS
97	99	—	2	CARRY ON E. BEALL, S. SKINNER (E. BEALL)	◆ MARTHA WASH (M) (T) (X) RCA 62367*
98	76	86	17	I MISSED THE BUS J. DUPRI, J. NICOL, P. NICOLA, A. KRAVITZ (J. DUPRI, J. ELLIOTT, A. FERGUSON)	◆ KRIS KROSS (C) (T) RUFF HOUSE 74498/COLUMBIA
99	97	100	3	TAP THE BOTTLE TERMINATOR X (K. RON, FIRSTBORN, FLEX, SHORTY, TERMINATOR X)	◆ YOUNG BLACK TEENAGERS (C) (M) (T) SOUL 54535/MCA
100	96	98	3	CHECK IT OUT GRAND PUBA (M. DIXON)	◆ GRAND PUBA (FEATURING MARY J. BLIGE) (C) (T) ELEKTRA 64671

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



Happiness Is . . . Chuck Jackson and Cissy Houston performed live recently at New York's Lone Star Roadhouse in support of their recent Shanachie Records release, "I'll Take Care Of You." The Shanachie Rhythm & Blues event, also featuring Cornell Dupree, Johnny Kemp, Lani Groves, and the Uptown Horns, was recorded for a later release, a portion of the proceeds of which will benefit the Rhythm & Blues Foundation. Offstage, the pair are joined by some impressive pals. From left are rocker Billy Vera; Dupree; Houston; Jackson; vocalist Arlene Smith; and Kemp.

Portrait's Brush With Success Capitol Debut Sparks Red-Hot Single

BY JANINE McADAMS

NEW YORK—"Here We Go Again!" will be a forecast of success for fledgling Capitol Records foursome Portrait. The group's debut single has reached the top five on the Hot R&B Singles chart and is heating up the Hot 100 as well. The group members' melodious mix of rhythm, hip-hop, and finger-wagging lyrics—not to mention their suave good looks, aided by a video directed by Peter Nigel—has obviously touched a chord.

Released back in October, "Here We Go Again!" has been a slow and steady climber. "The record was really broken by BET," says Jean Riggins, VP/GM, black music, at Capitol. "They were onto the video three weeks before radio played the record, so there were people talking about the record."

A combination of the vocal and in-

strumental skills of Michael Angelo Saulsberry, Eric Kirkland, Irving Washington III, and Philip Johnson, Portrait evolved over several years from high school/neighborhood/industry contacts. Washington had sung on the debut album by Capitol act Suave. Surprisingly, the foursome did not intend to be a performing group. "We were writers originally," says Johnson. "We all had different ideas and plans, but we really liked the chemistry, how we all got along working together, so we were like, let's hook this up. We were like 18 and 19 at the time." Their demo tape impressed A&R director Joy Bailey, who also signed Hammer to Capitol. Once signed, Portrait made the rounds at the label.

"A lot of people wanted to label us as a doo-wop group, but that's because a lot of the time we would be [at the Capitol Tower] and we didn't have our instruments with us so we started practicing singing a lot of the stuff we were working on, and that's when we found out we had this harmony blend," says Kirkland.

"But we're not an a cappella group—we just wanted to show we could do that also," adds Johnson.

Portrait's eponymous debut album, now in the Top R&B Albums' top 30, contains 16 tracks written and produced by Portrait. With an undeniably smooth way with a melody, velvety harmonies, and funky beats, the group's production and writing skills have not gone unnoticed: Portrait has worked on tracks for the upcoming Capitol album by the Scotts (the lead singers of the Whispers) and for a comeback album by the Jets. The group also is developing acts under the auspices of Portrait Productions.

"These guys are good-looking, these guys are articulate, and the best thing is that they are supertalented songwriter/producers," says Riggins.

Since the release of the single, Portrait has been busy on the promotion trail. Already behind the group is a three-week USO tour of England,



Portrait: Bottom row: Michael Angelo Saulsberry, Philip Johnson. Top row: Eric Kirkland, Irving Washington III.

Scotland, and Germany; appearances on BET's "Video Soul" and "The Arsenio Hall Show"; and a five-week promotional tour of press and radio. BET's early support on the project inspired a mail-in contest with the cable channel that will send the winners on an all-expenses-paid trip to Los Angeles to see Portrait in person Friday (15). Contestants had to submit their favorite portrait. Riggins also has set up a promotional contest with YSB and five other teen-oriented magazines, in which teens can win a specially recorded cassette of Portrait's music.

"What's real exciting is the way the record is crossing over," says Riggins, who adds she has been working with John Fagot, VP of top 40 promotion. A check of the Hot 100 finds "Here We Go Again!" framed in the top 25. "This is not merely a new release, this is a whole campaign."

Next up for Portrait will be the upbeat single "Honey Dip," for which the group, managed by Marc Weiner, has already completed another Nigel video in Los Angeles. Says Johnson, "It's our happy way to say to the sisters out there that I'm on a honey tip and I'm looking for a 'honey dip.' It's just a fun little song that the brothers can get into and the sisters can groove to."

R&B Music's Winner's Circle Widens

NAACP Leads Spate Of Awards Shows Set For '93

REASONS TO BE CHEERFUL, Part I: In retrospect, 1992 was a good year for black music: Diversity, musicality, new ideas, old ideas wonderfully executed, and a handful of new artists who may actually last through 1994. Now comes the time to hand out the recognition.

While the Grammy Awards nominations were to be announced Jan. 7 (after this column's deadline), there are already plans in place for a spate of other awards programs.

The NAACP Image Awards, which celebrate those performers and individuals who have fostered positive African-American images in the previous year, has announced its special awards recipients: the "Time Out" AIDS-

awareness video producers Earvin "Magic" Johnson and Arsenio Hall; entrepreneur/producers Antonio "L.A." Reid and Kenny "Babyface" Edmonds; Jim Brown and KJLH Los Angeles for their L.A. riots coverage; and the Rev. Jesse Jackson, among others. Jazz veteran Carmen McRae and R&B's "The Iceman," Jerry Butler, will be inducted into the Image Awards Hall of Fame. Michael Jackson has already been named entertainer of the year. Statuettes will be handed out Saturday (16) at the Pasadena Civic Auditorium in Pasadena, Calif., for national broadcast Jan. 23 via NBC.

The eighth annual Rock and Roll Hall of Fame Induction ceremony takes place Tuesday (12) at the Century Plaza Hotel in Los Angeles. This is the first time the dinner is being held outside of New York. Among the 11 inductees are R&B greats Ruth Brown, Etta James, Frankie Lyman & the Teenagers, Sly & the Family Stone, and Dinah Washington.

The fifth annual Tamika Reggae Awards are due Feb. 28 at New York's Town Hall. The awards, voted on by fans in the New York tri-state area, should prove interesting this year because of the rapidly growing popularity of reggae and dancehall music. Among the nominations: "Murder She Wrote" by Chaka Demus & Pliers, "Flex" by Mad Cobra, "Maddy Maddy Cry" by Papa San, and "Who Say" by Beres Hammond & Buju Ban-

ton for record of the year. Local as well as international artists are also recognized in the balloting.

While not technically recognizing recorded talent from the previous year, the Sony Innovator Awards recognize and encourage new talent. Now in its fourth year, the program is open to African-American artists between the ages of 18 and 24 in the specialties of film/video or music (gospel, jazz, R&B, and rap). This year's Master Innovators, who do the final judging and co-host the awards, are Nancy Wilson and Louis Gossett Jr. This program has launched the careers of Al B. Sure!, Bryan Loren, and jazz players Bob Baldwin, Terence Blanchard, and Donald Harrison. The awards program takes

place Feb. 23 at Alice Tully Hall in New York.

REASONS TO BE CHEERFUL, Part II: Inspirational music takes new forms every day. While the Winans family helped blaze a trail into a land where contemporary R&B meets praise songs, gospel and hip-hop have rarely meshed comfortably. Drawing more and more attention to itself is the inspirational, interracial rap/vocal trio DC Talk. Though one might think the DC stands for Washington, D.C., where the group hails from, DC stands for Decent Christian. And as the group's name indicates, members Toby McKeenan, Kevin Smith, and Michael Tait combine elements of rap, rock, and soul to create a contemporary, youthful version of a Christian lifestyle. The group's second album, "Free At Last" on Brentwood, Tenn.-based Forefront Records, is a fine example of its art. This is a well-produced project that is so diverse—rock, traditional hand-clapping gospel, house, jack swing, hip-hop, funk—that it is startling. Though the rapping wouldn't give flowmasters like Rakim or Q-Tip pause and there may be more pop-oriented material than hardcore R&Bers would like, there are some really nice tracks, like the jack-swinging "Socially Acceptable," in which the finger-snapping rhythms don't obscure the message ("Times are changing, morals

(Continued on page 24)



by Janine McAdams



What? Dem Worry? Dancehall reggae star Super Cat teams with rapper Heavy D to film the video for the latest single, "Dem No Worry We," from Super Cat's Columbia album, "Don Dada." Shown at Broadway Studios in Astoria, N.Y., from left, are director Drew Carolan, Squeak Pictures; Heavy D; Super Cat; and producer Jim Czarnecki.

"YO YO WHERE THE HO'S AT?"



THE ALBUM "BOOTS MISSION" OUT IN MARCH!

AVAILABLE ON 12" AND CASSETTE



ARTIST DEVELOPMENTS

SIMPLE PLEASURE

Vann Holland, Gerald Drummond, and Rodney Gibson—the trio that makes up Reprise/Warner Bros. recording group Simple Pleasure—are working overtime to expose their talent to the record-buying public. "Where Do We Go From Here," the group's debut single, was released in early October to strong top 40 and urban radio support, followed by the Nov. 3 release of its self-titled album.

"Initially, the group's vocal abilities and the fact that they write and produce their own music got the attention of the label," says Eric Thrasher, VP of urban promotion at Reprise/Warner. Also involved is rapper Queen Latifah, who heard the tape through Drummond's sister. Latifah immediately signed the group to her Flavor Unit management company. She played the tape for Benny Medina, senior VP/GM, black music division, Warner Bros., which led to Simple Pleasure's signing. As a new group, a supportive connection with Latifah is certainly to its advantage, but the label stresses the group stands on its own.

Holland maintains that the group, which was formed in 1988 while all three members were in the military and stationed at McGuire Air Force Base in New Jersey, wants to appeal to everyone. While he sees inevitable comparisons with other vocal groups like Shai, Portrait, and Jodeci, Holland describes the Simple Pleasure vibe as "contemporary and sophisticated but laid back... kind of like BBD meets After 7."

A strong element in the group's marketing plan is getting it out on the road so fans can sample its brand of hip-hop-infused R&B, live. In November, the group performed a well-received set at the Young Black Programmers' Coalition meet in Houston and was also showcased Nov. 22 at a "rent party" hosted by Morris Day and Sheila E. in Los Angeles. The packed promotional event, sponsored by KKB, offered contestants an opportunity to win \$1,000 toward their monthly rent.

The group will also appear at high schools in support of stay-in-school and anti-drug programs. In addition, it will make appearances at major U.S. retailers to coincide with a 15-20-city promotional tour set to kick off later this month. Given Simple Pleasure's background, there is also discussion of a tour of the nation's military bases.

Currently in medium rotation on BET and The Box, the video for "Where Do We Go From Here" has had an excellent response.

The album's second single and video, "Never Before," is tentatively scheduled to drop at the end of January. With a number of R&B and house remixes planned, the label feels "Never Before" will broaden the group's audience.

Upcoming appearances on "Soul Train" and BET's "Video Soul" are being negotiated, as are a number of press opportunities. Medina says the act is a priority at Reprise. "We see this as a long-term relationship with the label. They are currently our top-ranking act." **D.J. MARIUS**



THANK YOU (FALETTINME BE MICE ELF AGIN): On Dec. 7, the U.S. Supreme Court let stand a Florida Appeals Court decision ruling 2 Live Crew's album "As Nasty As They Wanna Be" (Luke) is not obscene. By comparison to more recent projects, this seems almost juvenile. But in some ways, Luther Campbell's music had a utility for the rap industry. His records and those that followed were not easily copied or co-opted by pop rappers. The rap community has long argued against selling out and making commercial records for radio and crossover success. Those nasty rap records kept rap anchored in the community, albeit in the underbelly of the inner-city life, in poverty both socioeconomic and spiritual. Retired promo man Dave Clark chided the industry to protect our competitive edge, the blackness in our music. Most rappers weren't around when he was speaking, but somehow they heard him. Maybe the success of Hammer and Vanilla Ice signaled they would have to go deeper. The industry seems to have emerged from the worst of nasty rap (or maybe our senses have been so dulled we're over it). One of '92's success stories is dancehall—rhythmically rooted, hypnotic, and as funky as it gets. Now, I know most of you don't have a clue as to what most dancehall acts are saying, but if you listen closely, you'll find a lot of them are singing about sex. There is a big difference. Karen Lyles, West Coast regional promotion manager for Mercury Records, said it best: "It's a 'me Tarzan, you Jane' type of thing. Dancehall DJs like Buju Banton, Shabba Ranks, and Mad Cobra are raw, sensual, and uninhibited. All of the ingredients that disarm a woman. Slick is one thing, bewitching is another." So, we may have not gotten away from sex, but dancehall takes us to a level where men and women feel good about themselves. And get this: Campbell helped us keep the options open.

KEEPING WHAT MATTERS IN SIGHT: The PBS slogan is apt advice to industry powermeisters for '93. The RIAA reports about 1.8 million counterfeit cassettes were seized in 1992, literally the tip of the iceberg. The counterfeiters select the hottest titles, supposedly from the top of the Billboard charts. Therefore, R&B and country music took a big hit last year. As I have traveled around the country, it seems a large number of the illegal vendors are located near independent stores within the community. It may be fair to conclude music that does not cross over and derive a reasonable portion of its sales from major-chain stores risks a higher proportion of loss to counterfeit or bootlegged product than product that crosses. Bottom line, even though I am pleased that 1992's end-of-year winners were truly rooted in traditional R&B styles, I am dismayed because most likely much of their sales were stolen from them. Perhaps in 1993 more acts will insist labels begin a consumer-awareness campaign, using PSAs, among other approaches, to decrease demand... Vinyl continues to die from what seems to be an unnatural death. While eliminating vinyl production on titles that make no sense seems reasonable, profitability may better be measured in terms longer than quarterly profits. Hip-hop has borrowed from hit records, extracting, overlaying, blending, and sampling to create bounteous profits for record companies. It's those same DJs that are asking for vinyl. Maybe in 1993 record execs will take a closer look at what really matters.

Billboard® FOR WEEK ENDING JANUARY 9, 1993

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	8	WICKED (C) (M) (T) (X) PRIORITY 53813*	ICE CUBE 1 week at No. 1
2	1	1	11	FLEX ● (C) (M) (T) COLUMBIA 74373	MAD COBRA
3	4	4	9	PUNKS JUMP UP TO GET BEAT DOWN (C) (T) ELEKTRA 64687	BRAND NUBIAN
4	6	6	8	I GOT A MAN (C) (T) ISLAND 864 305/PLG	POSITIVE K
5	3	3	12	NOT GONNA BE ABLE TO DO IT (C) (M) (T) BIG BEAT 10076	DOUBLE XX POSSE
6	5	5	14	RUMP SHAKER ▲ (C) (M) (T) MCA 54388	WRECKX-N-EFFECT
7	9	9	7	LETTERMAN (M) (T) ATLANTIC 85803*/AG	K-SOLO
8	8	8	10	PICK IT UP (M) (T) LUKE 454*	HOME TEAM
9	10	10	6	STRAIGHT OUT THE SEWER (C) (M) (T) (X) ATCO EASTWEST 98465/AG	DAS EFX
10	15	15	4	REBIRTH OF SLICK (C) (M) (T) PENDULUM 64674/ELEKTRA	DIGABLE PLANETS
11	14	14	5	ICE CREAM DREAM (C) (T) PERSPECTIVE 7412/A&M	MC LYTE
12	12	12	5	HEAD BANGER (M) (T) (X) RAL/CHAOS 74700*/COLUMBIA	EPMD
13	7	7	11	TAKE IT EZ (M) (T) (X) RELATIVITY 1134*	COMMON SENSE
14	17	17	4	EVERYTHING'S GONNA BE ALRIGHT (M) (T) (X) UPTOWN 54524*/MCA	FATHER M.C.
15	19	19	5	FAT POCKETS (C) (M) (T) PAYDAY/LONDON 869 930/PLG	SHOWBIZ & A.G.
16	11	11	9	CASUALTIES OF WAR (C) (M) (T) MCA 54498	ERIC B. & RAKIM
17	21	21	4	INFORMER (M) (T) ATCO EASTWEST 96112*	SNOW
18	26	26	3	HOMIES (C) (T) (X) PUMP 19134/QUALITY	A LIGHTER SHADE OF BROWN
19	22	22	5	PAPA WAS A ROLLING STONE (C) (D) (T) G.W.K./PUMP 19125/QUALITY	SOUTH CENTRAL CARTEL
20	24	24	4	REVOLUTION (M) (T) (X) CHRYSALIS 24812*/ERG	ARRESTED DEVELOPMENT
21	23	23	6	DEM NO WORRY WE (C) (M) (T) (X) COLUMBIA 74720	SUPER CAT
22	16	16	9	HUMPIN' (C) (T) VIRGIN 12614	THE COLLEGE BOYZ
23	25	25	4	ULTIMATE DRIVE-BY (C) (T) UMOJAW/WRAP 0117/CHIBAN	SUCCESS-N-EFFECT
24	13	13	13	HOOD TOOK ME UNDER (C) (T) ORPHEUS 74448/EPIC	COMPTON'S MOST WANTED
25	18	18	14	BEST KEPT SECRET (C) (T) PWL AMERICA 863 334/MERCURY	DIAMOND & PSYCHOTIC NEUROTICS
26	NEW	1	1	GANGSTER BITCH (M) (T) (X) TOMMY BOY 541*	APACHE
27	NEW	1	1	HALF TIME (M) (T) RUFFHOUSE 74777*/COLUMBIA	NASTY NAS
28	20	20	12	STRAIGHTEN IT OUT (C) (T) ELEKTRA 64711	PETE ROCK & C.L. SMOOTH
29	NEW	1	1	WIGGLE, WIGGLE (M) (T) LUKE 455*	DISCO RICK FEATURING "THE DOGS"
30	NEW	1	1	TAP THE BOTTLE (C) (M) (T) SOUL 54535/MCA	YOUNG BLACK TEENAGERS

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

BUBBLING UNDER™ HOT R&B SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	5	WIGGLE WIGGLE DISCO RICK (LUKE)	14	11	6	IN THE TRUNK TOO SHORT (JIVE)
2	4	6	HUMPIN' THE COLLEGE BOYZ (VIRGIN)	15	19	6	FAT POCKETS SHOWBIZ & A.G. (LONDON/PLG)
3	2	5	GIMME WHAT YOU GOT! FM (AVENUE)	16	15	2	FREEDOM GOT AN A.K. DA LENCH MOB (STREET KNOWLEDGE)
4	6	2	SOMEDAY WE'LL ALL BE FREE ARETHA FRANKLIN (QWEST/WB)	17	24	2	A.D.A.M. XCLAN (POLYDOR/PLG)
5	5	5	LATIN LINGO CYPRESS HILL (RUFFHOUSE/COLUMBIA)	18	—	2	YOU AND ME LUTHER CAMPBELL (LUKE)
6	12	6	YA MAMA THE PHARCYDE (DELICIOUS VINYL)	19	14	4	OH MY GOSH DON-E (GEE STREET/ISLAND/PLG)
7	7	6	BEST KEPT SECRET DIAMOND/PSYCHOTIC NEUROTICS (PWL)	20	17	6	ICE CREAM DREAM MC LYTE (PERSPECTIVE/A&M)
8	10	6	SOMETHING GOOD U.G.K. (JIVE)	21	25	2	SO WHATCHA WANT BEASTIE BOYS (CAPITOL)
9	9	2	GONNA HAVE A GOOD TIME MARKY MARK (INTERSCOPE)	22	22	5	GET THE FIST GET THE FIST MOVEMENT (MERCURY)
10	20	3	JANET BOBBY CALDWELL (SIN-DROME)	23	13	3	YABADABODOO CHUBB ROCK (SELECT/ELEKTRA)
11	8	5	LADY BRUCE SAUNDERS (RCA)	24	—	1	DIRT ROAD WHITE GIRL HIGHLAND PLACE MOBSTERS (LAFACE)
12	18	4	CASUALTIES OF WAR ERIC B. & RAKIM (MCA)	25	23	3	ONENESS JIMMY CLIFF (JRS)
13	16	6	TRUE TO THE GAME ICE CUBE (PRIORITY)				

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



Buffalo Soldiers. Director Mario Van Peebles, third from left, also stars in the forthcoming black western "Posse." The titular crew includes rappers-turned actors Big Daddy Kane, far left, and Tone Loc, far right. Film also stars Stephen Baldwin, second from left; "Tiny" Lister, fourth from left; and Charles Lane, fifth from left. (See column below.)

Keeping Track Of Vassal Benford Film Work Among Producer's Credits

BY JANINE McADAMS

LOS ANGELES—Within the music industry's competitive, you're-only-as-good-as-your-last-record atmosphere, producer Vassal Benford has managed to distinguish himself as an R&B/pop powerhouse in the past year.

Benford crafted Jade's "I Wanna Love You," from the soundtrack to the film "Class Act," which he also scored. He co-wrote and co-produced the femme trio's funky "Don't Walk Away," as well as their new single, "One Woman." He co-wrote Silas chanteuse Chante Moore's jazzy single "It's Alright." And the young producer has plenty more up his sleeve.

"I want to come off like the next young Quincy Jones," says the Detroit native. "There are no young brothers scoring movies." Speaking from his North Hollywood, Calif.-based Palm



VASSAL BENFORD

Clarence Avant. Benford worked on cuts for Bell Biv DeVoe, Freddie Jackson, Patti LaBelle, Gladys Knight, Washington, Sheena Easton, and Ralph Tresvant. Benford also produced Klymaxx's "Good Love" and worked with Surface on its three Columbia albums.

Since then, Benford has also connected on the film side by scoring the films "Running Man" and "House Party II," as well as producing "For The Love Of Money" for the "New Jack City" soundtrack. He looks forward to scoring more films.

With his own Palm Tree Productions studio in place, Benford is free to be a lot more creative. "We never do demos; we only do records. When we work, we don't say we'll put the idea down. We either do the whole thing, or nothing," he says, adding that when he gets work for an artist, he likes the artist to come to the studio to work with him because he often doesn't have a song in place until he gets a sense of the particular artist.

"Sometimes it's difficult, but once you start getting hits, people will let you do what you want. The bottom line is that for us, say their contract is for two songs: We might do two songs, fall in love with the artist and say, hey man, we didn't do the best stuff that we could've done! So we'll cut four or five things, and out of the five, we pick the best two."

Benford credits his in-house team of VP Ray Moore, engineer Victor Flores, and songwriting partner Spearman as key to his newfound success. Signed to MCA Music Publishing, he has about 30 catalog tunes available, with thousands more on tap in his files.

"I love producing and writing, and I want to score some more movies," he says. "I want to break out my acts from those movies, like Ron [Spearman], [new act] Boys Club." With the hits flowing thick and fast, the question arises of whether Benford will follow the footsteps of other producers and establish his own label imprint. "I see us doing that in about a year. As soon as we produce some more hits. And make those acts happen. We're just sort of doing one thing at a time."



Smooth Operator. Sade flashes a smile during her sellout performance at The Paramount in New York. The Epic songstress performed a wealth of material from the current album "Love Deluxe," as well as from previous albums "Stronger Than Pride" and "Diamond Life." (Photo: Chuck Pulin)

'Posse' Rounds Up R&B, Rap Talent A More Broad-Based Impact Meet On The Horizon

RECORD NOTES: Some new and forthcoming releases have captured our attention of late. Here are some of them.

Mario Van Peebles' forthcoming Gramercy Pictures film, "Posse" (due May 7), figures to break new ground in Hollywood and at the box office, being a "traditional" western focused on the adventures of black cowboys. Being that blacks did play an important role in the shoot 'em up, round 'em up West, this could be the best story never before told. It stars Van Peebles, Vesta, Salli Richardson, Big Daddy Kane, and Tone Loc, as well as Melvin Van Peebles, among others. A preview of the A&M Records soundtrack, which contains some great rap cuts as well as contemporary rhythm tracks and western-style ballads, makes me wonder how the music will be used in the film, which is set in 1897. What's great, though, is that the "Posse" soundtrack stands on its own considerable merits and conveys the macho excitement of the posse as well as the mournful flavor of the outlaw Old West. The album jumps with so many compelling tracks, it's hard to single out any. Vesta exercises her pipes on the ballad "Tell Me" and the mid-tempo "Ride Of Your Life." "The Posse (Shoot 'Em Up)" by Intelligent Hoodlum is followed by the nod-your-head groove of "Posse Love" by Tone Loc. Newcomer quintet Bad Boyz Of The Industry, Top Choice Quintet, David + David, Sounds Of Blackness, composer Michel Colombier, Richardson, and the Neville Brothers also turn in great work on this collection.

A new singer oddly called Romeo And enters the fray with his Elektra debut, "Romeo And You." Cast as a new-jack love man, this Vintertainment signee with the smooth, boyish tenor previews his album with the funky groove of "For You (I'll Do Anything)." The album is a collection of similar-sounding grooves where Romeo proves he's got only one thing on his mind. Highlights include the easygoing ballads "Settle Down" and "If Only You Could See In Me," in which And shows off his falsetto tones.

Luke Records makes a foray into the ever-expanding

genre of R&B male vocal groups with the trio H-Town. Composed of 19-year-old twins Dino and Shazam and GI, 18, the act hails from Houston. Its self-titled debut, due this month, is preceded by the steamy ballad single, "Knockin' Da Boots," which debuted at No. 52 last week on the Hot R&B Singles chart. These three artists, who wrote much of the album's material, have an easy, warm style owing much to predecessors like Guy, Levert, and R. Kelly.



by Janine McAdams

ceedings. "We're broadening the horizon of the black entertainment industry," says Jules Malamud, conference coordinator. "We draw people from radio, then we have expanded in the retail market, and in the recording industry itself there is a lot of crossover with TV and movies. It's not just the record business anymore. We are expanding our meeting to have people who are experts on today and tomorrow."

The keynote speaker for the event will be Rick Dobbis, president/CEO of PLG. Panels April 23 include "Tales From The Trenches: Artist Development In Action" (moderated by this columnist); "The Artists & Their Music... How Important Is Media?"; and "Marketing Realities For Success." On April 24, promotion man Jimmy Bee and WZAK PD Lynn Tolliver will host "What Time Is It? Let's Talk, Open Forum," followed by "Strictly Radio: Positive Changes For The '90s." This panel will be followed by a new feature, an afternoon "Person To Person Networking Fair," featuring booths, product giveaways, autograph sessions, technology demonstrations, food carts, prizes, and booths manned by major label distributors. April 25 will be devoted to the second annual Impact/Billboard Retail Summit, featuring keynoter Eddie Gilreath, VP of Uni Distribution. The morning's panel, "Trading Places: Market A Mile In My Shoes" fea-

(Continued on page 22)

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Worrell Drops Science On Variety Of Music Genres

BY JANINE McADAMS

NEW YORK—With "Blacktronic Science," Bernie Worrell is smashing preconceptions about the limits of his talent as well as about the parameters of musical genre classification.

On his third solo Gramavision release, the man known as a veteran keyboardist, songwriter, arranger, and funk guru explores the history and reality of African-American musical expression, melding rock into rap, funk into jazz, classical symphony into African polyrhythms.

"I'm very proud of it," says Wor-

rell of his latest album, which follows last year's "Funk Of Ages" release. "It's like creating a motion picture, only it's musical because it takes you through different changes, different vibes, different feels. I'm not trying to be trendy or current, but as I see it, making it pure and just doing a 'feel' thing so that it is timeless. I work on emotion."

Long associated with the Parliament-Funkadelic camp, where he co-wrote funk classics with George Clinton, Bootsy Collins, and others from 1968-80, Worrell has also played and toured with the Talking Heads, appearing in the film "Stop



BERNIE WORRELL

Making Sense" in 1984. Since then, the Plainfield, N.J., native has collaborated and/or toured with the Pretenders, the Rolling Stones, the Golden Palominos, Sly & Robbie, Keith Richards, and others. Of late, Worrell, along with P-Funk, jazz, and rock alumni, has been contributing his keyboard wizardry to a number of projects for producer Bill Laswell, who executive-produced "Blacktronic Science," due in stores April 6.

"I guess if you look at it real fundamentally, the album might be classical or jazz and R&B and funk, but if you got Bernie to play a solo and just listened to it, you would hear all these musics," says Laswell, who worked with Bernie on last year's Praxis Mutatis and Material albums for Island. "This is his assessment of his intuitive approach to music: You would have classical, jazz, rock, all happening about the same time. Here he wanted to create that on a larger scale."

Classically trained on piano, Worrell plays Hammond B-3 organ, mini-Moog, harpsichord, and melodica, and also arranges strings for "Blacktronic Science," which fea-

tures Clinton, Collins, Gary "Mud-bone" Cooper, Fred Wesley, Maceo Parker, former Miles Davis drummer Tony Williams, and reggae producer/programmer Sly Dunbar. Beginning with the symphonic overture, "Revelation In Black Light," the album (recorded entirely in Laswell's Brooklyn, N.Y., studio within one month) segues into what is likely the first single, the hip-hop-oriented "Flex" featuring rapper James Sumbi. Other album highlights include the "Bop Gun"-like "Time Was (Event In The Elsewhere)"; the rock-funk anti-greed anthem "Dissinfordollars"; the bop trio piece "X-Factor"; and the jazz/hip-hop "The Vision," again featuring rapper Sumbi and Mikey G. of the Jungle Brothers.

While Gramavision traditionally has not launched large promotion campaigns for its releases (see story, this page), Worrell expects to mount a club-level concert tour to draw attention.

"The next challenge is stagewise to try to capture it live. There's so many different factions happening and then the scheduling. We can't

(Continued on page 25)

Caribbean Awards Say Hello To Banton Also, Gearing Up For Impact, BRE, IAAAM Meets

THIS & THAT: Buju Banton may be an outlaw to the media and to gay activists for the sentiments expressed in his "Boom Bye Bye," but to his core Caribbean audience, he is a hero. Nowhere was that more evident than at the taping of the Caribbean Music Awards March 19 at the Apollo Theatre in New York. Banton picked up an award as best new artist before a cheering crowd. The event, which honors performers in reggae, dancehall, zouk, ra ra, salsa, Latin pop, and Indo-Caribbean, will be broadcast via pay-per-view in late April and in May on BET. An off-camera highlight: co-host Sheryl Lee Ralph killing time during camera setup by describing Eddie Murphy's recent New York nuptials in play-by-play detail... Through sheer class and musicianship, Sade ruled New York's Paramount March 22. The band was incredibly tight, the stage effects—using strategically draped gauze, lighting, and projected images—were riveting, and Miss Adu herself managed to weave a spell around the audience with her smoky voice and gem-like presence. A

stellar experience. Nods also go to Me Phi Me, who did a fine job as opener with his mix of live music and thought-provoking lyrics... In news from Virgin Records, new signee Tina Turner has recorded three new tracks for the soundtrack to the upcoming film "I, Tina," due in theaters by July. Also, Janet Jackson, who also will be seen on screens this summer in John Singleton's "Poetic Justice," is gearing up for her next album release. She is said to have recorded tracks with opera star Kathleen Battle and Public Enemy's Chuck D.

SUDDEN IMPACT: Plans for Impact Supersummit VI are in place. The meet, which will again converge on the Bally's Park Place Hotel & Casino in Atlantic City, April 22-25, will be preceded by the inaugural Living Legends Awards dinner. Chaired by Ray Harris of Warner Bros., this black-tie event will honor Jimmy Bee, Kenny Gamble & Leon Huff, King James, Al Jefferson, Bernardine C. Washington, Bruce Webb, Louise Williams-Bishop, and Georgie Woods. Call Cynthia Badie Rivers in New York for info on tickets. More info on the Impact schedule next week.

CONFAB UPDATE: Two established conventions find themselves converging on the nation's capital this year at roughly the same time. Sidney Miller's BRE confab, which spent three years in New Orleans, moves to Washington, D.C.'s Grand Hyatt Hotel May 26-30. Dyana Williams and Sheila Eldridge's 3-year-old International Assn. of African American Music (IAAAM) moves its black music month celebration and Diamond Awards For Excellence to the Washington Renaissance Hotel May 27-June 1. The Diamond Awards for Excellence this year will honor Rondor Music's Brenda Andrews, journalist David Nathan, Atlantic chairman Ahmet Ertegun, Salt-N-Pepa, Edwin Hawkins, promotion veteran Jimmy Bee, Third World, and L.A. & Babyface. Register for both confabs and bring your skates.



ESSENCE HONORS: The Queen of Soul, Aretha Franklin, timeless entertainer Lena Horne, and rock diva Tina Turner will be among the eight honorees at the sixth annual

Essence Awards, to be held April 30 at the Paramount in New York. Hosts of the gala event will be Patti LaBelle and Danny Glover. The honorees, who also include achievers in sports, politics, educations, civil rights, and community welfare, will be profiled in the May issue of Essence. Traditionally, this affair has been a cultural celebration of the accomplishments of black women. Don't miss.

STUFF: With Scott Folks in place as VP/GM of LaFace, looks like the label could use a new national director of promotion... Getting It Right: In the March 13 issue, we got the facts of the Darlene Love "Portrait Of A Singer" show scrambled. Love does not have an accompanying album out for the show, though perhaps she should. Also, far from being a one-woman production, the fabulous Love performs with a cast of about 20 others... In a production snafu, the legendary Solomon Burke was omitted from the list of 1993 Rhythm & Blues Foundation Pioneer Awardees. Also, it was the Beaters Horns that performed at the ceremonies (thanks, Billy Vera).



by Janine McAdams

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Naughty By Nature Takes Its Course Hip New Set Hops With Catchy Chants

BY HAVELOCK NELSON

NEW YORK—Naughty By Nature—whose hooky, hardcore style defined “O.P.P.” two years ago—re-emerged Jan. 19 with “Hip Hop Hooray,” a gently cascading and smoothed-out track with a catchy, chanting chorus: “I live and die for hip-hop/This is hip-hop for today/I give props to hip-hop/So hip-hop hooray!”

Already platinum, the single is in the top five of Billboard’s Hot R&B Singles and Hot Rap Singles charts. The Tommy Boy act’s second album, “19NaughtyIII,” is No. 1 on the Top R&B Albums chart and sits in the top five of The Billboard 200.

Naughty By Nature debuted in 1990, when it launched the anthemic single “O.P.P.” and swept away a few of rap’s cobwebs while pushing its eponymous album past the platinum mark. “O.P.P.,” which sold 2 million units, also spearheaded a cultural phenomenon, reflected in clothes and urban slang, that rated among the year’s biggest marketing stories.

While not as massive as “O.P.P.,” Naughty By Nature’s follow-up singles, “Ghetto Bastard” (retitled “Everything’s Gonna Be Alright”) and “Ghetto Anthem,” from the “Juice” motion-picture soundtrack on S.O.U.L./MCA Records, also contributed to the group’s rise.

Consisting of D.J. Kay Gee and fluid-voiced rappers Treach and Vinnie, Naughty By Nature created a distinctive sound that bridged keen pop aesthetics with a rough rap style that inspired numerous hip-hop performers, including Ruff House’s Kris Kross and EastWest’s Das EFX. The group was nominated for a Grammy and won a 1991 American Music Award prize for best new rap group.

To those who believed superstardom would sidetrack Naughty By Nature’s creativity, “Hip Hop Hooray” easily proved them wrong. And the “19NaughtyIII” set, released Tuesday (23), includes more examples of oral dexterity and tight studio production that features lots of live instrumentation. Titles include “Ready For Dem,”



Naughty By Nature: Treach, D.J. Kay Gee, and Vinnie.

which features Heavy D.; “Hot Potato,” with Freddie Foxxx; “Take It To Ya Face,” a thematic sequel to the last album’s “Guard Ya Grill”; and proposed next single “It’s On.”

Treach says, “We don’t ever sleep on ourselves. We treat each new song like it’s our first; we give 100% each and every time.”

On the new album, Vinnie gets more microphone time than before, and he and Treach construct verbal puzzles like the one in “Hip Hop Hooray.” “Being from New Jersey, we have our own slang,” says Treach. “And it’s not what you say but how you say it.”

To promote “19NaughtyIII,” Tommy Boy sought to create awareness by using a number of marketing tools, including a poster-size calendar, which was shipped last December; a retail campaign (snipes in Los Angeles, San Francisco, and New York, a spot on MTV, print ads, post cards) that was built around the album’s ship date; and a promotional video for “Hip Hop Hooray,” directed by Spike Lee.

According to Tommy Boy president Monica Lynch, the clip reached the top 10 at The Box, is among the most-played at BET, and is in heavy rotation on MTV.

Tom Bracamontes, Tommy Boy’s director of urban promotion, says

WUSL Philadelphia, WZAK Cleveland, KJM Houston, KJM Dallas, and WHJX Jacksonville, Fla., are among the black stations reporting playing “Hip Hop Hooray” between “30 and, in some cases, 61 times a week.” And, according to Mike Becce, Tommy Boy’s director of pop promotion, top 40/rhythm outlets like WIOQ Philadelphia, WCKZ Charlotte N.C., WPGC Washington, D.C., and WQHT (Hot 97) New York are giving the record 50 to 70 spins per week. Meanwhile, he adds, several top 40 outlets are playing it. WZOU Boston and WQHT New York just added it.

“The fact that ‘Hip Hop Hooray’ is doing so well makes it a lot easier to move ahead,” says Lynch. And, she adds, Naughty By Nature’s recent appearances on television should boost sales of the single even further. On March 7, the group performed on the Fox-TV show “In Living Color,” followed by a March 11 appearance on “The Arsenio Hall Show.”

The act was a presenter March 9 at the Soul Train Music Awards, and will be part of MTV’s “Spring Break” programming. Having “Hip Hop Hooray” on an MTV commercial promoting the network also boosted Naughty By Nature’s presence on the small screen. Other scheduled TV appearances include parts in a “young guns of basketball” special, a joint production between NBA Entertainment and MTV Network, which will air in April.

“Hip Hop Hooray” also has benefited from exposure during basketball games, and the group is appearing in a two-minute video with the Washington Bullets, which is being shown on the scoreboard during the team’s home games. “We shopped the idea to other NBA teams,” says Lynch. “They’ll let us know.”

The public can see Naughty By Nature performing “Hip Hop Hooray” in the New Line feature film “Who’s The Man?,” due to hit theaters April 23. The group will begin touring with Apache, Run-DMC, and Wrecks-N-Effekx Thursday (25). It performed a preview date March 16 at New York’s Radio City Music Hall.

R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems’ Radio Track service. 67 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★		38	41	4	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
1	1	12	FREAK ME	SILK (KEIA/ELEKTRA) 2 weeks at No. 1	39	44	3	BABY BE MINE	BLACKSTREET (MCA)
2	2	19	DON’T WALK AWAY	JADE (GIANT/REPRISE)	40	35	15	CRAZY LOVE	CECE PENISTON (A&M)
3	4	12	I’M SO INTO YOU	SWV (RCA)	41	45	7	WELCOME TO MY LOVE	RACHELLE FERRELL (MAN-HATTAN)
4	6	13	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	42	40	20	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
5	3	19	GET AWAY	BOBBY BROWN (MCA)	43	38	16	MURDER SHE WROTE	CHAKA DEMUS & PLIERS (MANGO/ISLAND)
6	5	17	I’M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	44	39	15	IT MUST BE LOVE	GOOD GIRLS (MOTOWN)
7	7	10	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)	45	52	3	I CAN’T STAND THE PAIN	LORENZO (ALPHA INTERNATIONAL/PLG)
8	8	16	SWEEP THING	MARY J. BLIGE (UPTOWN/MCA)	46	—	1	LOVE DON’T LOVE YOU	EN VOEGUE (EASTWEST)
9	11	13	SO ALONE	MEN AT LARGE (EASTWEST)	47	53	5	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
10	10	20	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)	48	43	8	GIVE IT TO YOU	MARTHA WASH (RCA)
11	9	11	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	49	47	13	SAVING FOREVER FOR YOU	SHANICE (GIANT/REPRISE)
12	14	10	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	50	65	2	MARY, MARY	HI-FIVE (JIVE)
13	13	10	NUTHIN’ BUT A “G” THANG	DR. DRE (DEATH ROW/INTERSCOPE)	51	51	13	DAZZEY DUKS	DUICE (TMR/BELLMARK)
14	12	20	REMINISCENCE	MARY J. BLIGE (UPTOWN/MCA)	52	54	5	TELLIN’ ME STORIES	BIG BUB (EASTWEST)
15	16	12	LOVE MAKES NO SENSE	ALEXANDER O’NEAL (TABU/A&M)	53	61	9	INFORMER	SNOW (EASTWEST)
16	18	8	KISS OF LIFE	SADE (EPIC)	54	42	15	RELEASE ME	MIKI HOWARD (GIANT/REPRISE)
17	15	21	QUALITY TIME	HI-FIVE (JIVE)	55	46	3	YOU’RE THE LOVE OF MY LIFE	SYBL (NEXT PLATEAU/LONDON/PLG)
18	17	26	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)	56	68	3	I SHOULD HAVE LOVED YOU	CHUCKII BOOKER (ATLANTIC)
19	23	7	HONEY DIP	PORTRAIT (CAPITOL)	57	48	15	IT HURTS ME	JACCI MCGHEE (MCA)
20	22	7	SWEEP ON U	LO-KEY? (PERSPECTIVE/A&M)	58	50	8	PHOTOGRAPH OF MARY	TREY LORENZ (EPIC)
21	19	9	HAT 2 DA BACK	TLC (LAFACE/ARISTA)	59	58	4	IN OUR LOVE	CARON WHEELER (EMI/ERG)
22	25	6	GOOD OL’ DAYS	LEVERT (ATLANTIC)	60	67	2	IN THE MIDDLE	ALEXANDER O’NEAL (TABU/A&M)
23	21	14	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)	61	72	2	DOWN WITH THE KING	RUN-DMC. (PROFILE)
24	26	14	SHOOP SHOOP	MICHAEL COOPER (REPRISE)	62	73	2	SEND FOR ME	GERALD ALSTON (MOTOWN)
25	20	19	GIVE IT UP, TURN IT LOOSE	EN VOEGUE (EASTWEST)	63	69	3	BORN 2 B.R.E.E.D.	MONIE LOVE (WARNER BROS.)
26	27	6	IF I COULD	REGINA BELLE (COLUMBIA)	64	62	5	TIME 4 SUM AKSION	REDMAN (RAL/CHAOS/COLUMBIA)
27	28	6	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)	65	74	13	A WHOLE NEW WORLD	P. BRYSO/R. BELLE (COLUMBIA)
28	31	15	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)	66	63	20	DAMN U	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
29	32	7	CAN HE LOVE U LIKE THIS	AFTER 7 (VIRGIN)	67	—	1	HOW I’M COMIN’	L.L. COOL J (DEF JAM/COLUMBIA)
30	24	20	HAPPY DAYS	SILK (KEIA/ELEKTRA)	68	—	1	LET ME BE THE ONE	INTRO (ATLANTIC)
31	34	9	LOVE THANG	INTRO (ATLANTIC)	69	—	4	WHO GOT THE PROPS	BLACK MOON (NERVOUS)
32	29	19	MAKE LOVE 2 ME	LORENZO (ALPHA INT’L/PLG)	70	56	5	DROP IT ON THE ONE	B. BROWN POSSE (MCA)
33	33	9	NEVER DO YOU WRONG	STEPHANIE MILLS (MCA)	71	—	1	LOTS OF LOVIN	PETE ROCK & C.L. SMOOTH (ELEKTRA)
34	36	6	IT’S ALRIGHT	CHANTE MOORE (SILAS/MCA)	72	—	1	ONE MORE CHANCE	MAXI PREST (VIRGIN)
35	49	2	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	73	—	1	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)
36	30	19	I GOT A MAN	POSITIVE K (ISLAND/PLG)	74	71	5	GOOD 4 WE	D-INFLUENCE (EASTWEST)
37	37	6	LOSE CONTROL	SILK (KEIA/ELEKTRA)	75	75	2	FUNKY CHILD	LORDS OF UNDERGROUND (PENDULUM)

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

R&B RADIO RECURRENT MONITOR

1	1	4	LOVE’S TAKEN OVER	CHANTE MOORE (SILAS/MCA)	14	13	15	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)
2	5	3	GAMES	CHUCKII BOOKER (ATLANTIC)	15	16	10	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
3	4	2	BABY I’M FOR REAL/NATURAL HIGH	AFTER 7 (VIRGIN)	16	17	13	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
4	2	4	LOVE SHOULDA BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)	17	15	14	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
5	3	4	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)	18	18	5	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)
6	7	3	NO ORDINARY LOVE	SADE (EPIC)	19	22	21	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
7	8	6	GOOD ENOUGH	BOBBY BROWN (MCA)	20	—	1	NO RHYME, NO REASON	GEORGE DUKE (WARNER BROS.)
8	11	8	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	21	—	1	EVERYTHING’S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)
9	6	4	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)	22	23	25	COME & TALK TO ME	JODECI (UPTOWN/MCA)
10	10	12	AIN’T NOBODY LIKE YOU	MIKI HOWARD (GIANT/REPRISE)	23	20	3	RIGHT HERE	SWV (RCA)
11	9	4	ALL I SEE	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	24	25	22	I’VE BEEN SEARCHIN’	GLENN JONES (ATLANTIC)
12	14	12	THERE U GO	JOHNNY GILL (LAFACE/ARISTA)	25	24	33	MY LOVIN’ (YOU’RE NEVER ...)	EN VOEGUE (EASTWEST)
13	12	5	RUMP SHAKER	WRECKX-N-EFFECT (MCA)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.



Under D-Influence. It was a cool crew that gathered to welcome the U.K.’s D-Influence to New York’s Giant Step club to promote the group’s EastWest debut, “Good 4 We.” Shown, from left, are Steve Marston, D-Influence; Doodlebug, Digable Planets; Kwame Kwaten, Sarah Webb, and Ed Baden-Powell, D-Influence; and Jamalski, producer.

Keeping Faith With Legends; Fete For A King In Memphis

THE SOURCE: What the current landscape of newly minted groups and youthful swing beats would lead one to believe is that there is no real longevity in R&B. Many of the young groups earnestly pay tribute to those who have come before by incorporating their vocal techniques or musical hallmarks into their productions. But what is obscured by this rather competitive obeisance is that many of the original artists are still out there, making good music, and trying to make a living in a society that worships youth and the "Next!" trend.

For instance, the fabulous **Darlene Love** has had such a successful run in New York with her one-woman show based on her album, "Darlene Love: Portrait Of A Singer," that her dates at the Bottom Line have been extended through April.

The unstoppable **Etta James** returns with "How Strong Is A Woman: The Island Sessions," a compilation of hits from her past two albums, "Stickin' To My Guns" and the previous "Seven Year Itch." This lady knows the blues. A treasure.

The venerated **Curtis Mayfield** and his son, **Todd Mayfield**, have created a new independent rap label called **Conquest Records**, distributed by Ichiban out of Atlanta. The label has introduced a compilation album, "Conquest Of A Nation," that features the artist **Black AG's** track "There It Is" as the first single. Other Conquest artists on the album include **Asar**, **Double Xposure**, **Jena Si Qua**, and **Snoman**. **Curtom Records**, the elder Mayfield's imprint, is still going strong. The artist himself remains paralyzed from the neck down, but his presence is still felt. **Shanachie Records** is planning an all-star benefit tribute album.

Another long-lived R&B group finds a new home. **Kool & the Gang** will release "Unite" on **Mogull Entertainment** (formerly the L.A.-based **JRS Records**, just bought by industry vet **Artie Mogull**). Their first album in three years is due April 27, with the title track released as a single April 9. The group includes its founder, **Robert "Kool" Bell**, as well as four other original members.

This follows the formation of **Commodores Records & Entertainment**, out of St. Paul, Minn. Three of the **Commodores**—**Walter Orange**, **J.D. Nicholas** (who replaced **Lionel Richie**), and **William King**—have continued to tour and have released a new album, "Commodores XX—No Tricks," and the

sweet and gentle single, "Everything Reminds Me Of You." The album also includes the track "Brick House '93." The label is being distributed through **Navarre Corp.**

Even the L.A.-based Chicano soul group **Tierra** is back. The band that hit in 1980 with the anthemic "Together" on the **Boardwalk** label has recorded a new project, "Tierra Tonight," on **Thump Records**. Still featuring the original **Salas brothers**, **Tierra** still mines the sentimental, West Coast Latin soul sound that made "Together" so poignant.

It's gratifying to see the **Mighty**

Three Music catalog of **Gamble & Huff** get a workout recently. **Sybil** takes on the **Bluenotes'** "The Love I Lost" as the second single

from her **Next Plateau** album, while **Reprise** newcomer **Nick Scotti** works out on his version of the **Bluenotes'** "Wake Up Everybody." On a related note, U.K. act **Take That** on **RCA** debuts in the States with a cover of the **Tavares'** 1975 No. 1 "It Only Takes A Minute."

For reminders of the rich history and tradition of our music, check out **Columbia's** fantastic releases, the two-CD "A Tribute To **Black Entertainers**" and "Stars Of The **Apollo Theatre**." The former spans the decades, including such diverse entertainers as **Lena Horne**, **Pearl Bailey**, **Earl Hines**, **Duke Ellington**, **Cab Calloway**, **Little Richard**, the **Isley Brothers**, and **Marvin Gaye**. The **Apollo** collection features some of the comedy routines, production numbers, and classic tunes performed on the landmark's stage during its heyday. Among those featured: **Ella Fitzgerald**, **Billie Holiday**, **Butterbeans & Susie**, **Screamin' Jay Hawkins**, and the **Mills Brothers**.

Another treasure, if you can get your hands on it, is the "Rites Of **Rhythm & Blues**" disc on **Capitol**, featuring the 1993 **Rhythm & Blues Foundation** Pioneer artists **Floyd Dixon**, **Hadda Brooks**, **Wilson Pickett**, the **Vandellas**, the **Imperials**, **Solomon Burke**, **Lowell Fulson**, **Erskine Hawkins**, **James Brown**, **Jimmy Witherspoon**, **Carla Thomas**, and others.

MARCH ON: The **Civil Rights Museum** in Memphis has planned a special series of events to honor the memory of **Dr. Martin Luther King Jr.** titled "March On: A 25th Anniversary Tribute To The Life, The Man, And The Movement," April 2-4 at the museum (located at the old **Lorraine Motel** where King was fatally shot). The culmination of

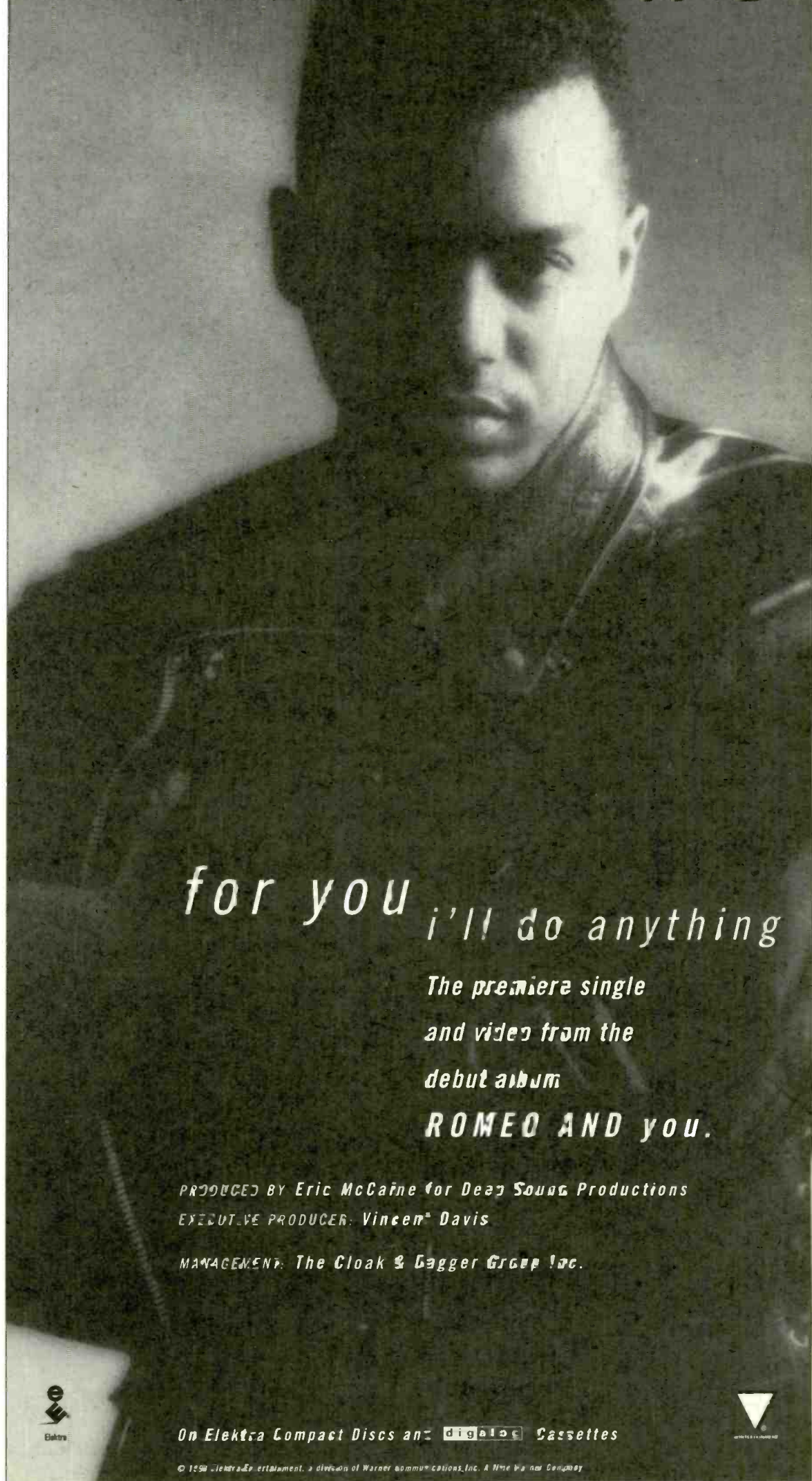
(Continued on page 28)



by Janine McAdams

love's got a new name

ROMEO AND



for you i'll do anything

The premiere single
and video from the
debut album

ROMEO AND you.

PRODUCED BY Eric McCaine for Deep Sound Productions

EXECUTIVE PRODUCER: Vincent Davis

MANAGEMENT: The Cloak & Dagger Group Inc.

On Elektra Compact Discs and digiDisc Cassettes

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER, DISTRIBUTING LABEL. Includes entries like 'THAT'S THE WAY LOVE GOES' by Janet Jackson (No. 1), 'KNOCKIN' DA BOOTS', 'FREAK ME', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER, DISTRIBUTING LABEL. Includes entries like 'PASSIN' ME BY', 'THE THINGS THAT WE ALL DO FOR LOVE', 'WHOOT, THERE IT IS', etc.

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



**AT LAST
BROTHERS
CAN
STRAIGHTEN
IT
OUT**

FIVE FINGERS OF A HAND ARE SEPERATE, YET STILL TOGETHER!

- MUHAMMAD

**MECCA & THE SOUL BROTHER PRODUCTIONS, INC.
364 NORTH AVENUE, SUITE 109, NEW ROCHELLE, NY 10801**

**UNTOUCHABLES RECORDS
1560 BROADWAY, SUITE 407, NEW YORK, NY 10036**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	11	FREAK ME [▲] K.SWEAT,T.H. (K.SWEAT,R.MURRAY)	◆ SILK (C) (V) KEA 64654/ELEKTRA
2	5	11	5	KNOCKIN' DA BOOTS B.BURRELL (SHAZAM,DINO,GI,STICK,R.TROUTMAN)	◆ H-TOWN (M) (T) LUKE 461*
3	2	2	16	I'M SO INTO YOU B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (M) (T) (X) RCA 62451
4	3	3	15	NUTHIN' BUT A "G" THANG [▲] DR.DRE (SNOOP)	◆ DR. DRE (C) (M) (T) DEATH ROW/WINTERSCOPE 53819/ATLANTIC
5	4	4	10	I HAVE NOTHING (FROM "THE BODYGUARD") D.FOSTER (D.FOSTER,L.THOMPSON)	◆ WHITNEY HOUSTON (C) (D) (V) ARISTA 1-2527
6	6	5	22	SO ALONE G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS,J.LITTLE,E.BANKS)	◆ MEN AT LARGE (C) EASTWEST 98459
7	7	7	10	IT WAS A GOOD DAY D.J.POOR (ICE.CUBE,THE ISLEY BROTHERS,A.GOODMAN,S.ROBINSON,H.RAY)	◆ ICE CUBE (C) (T) PRIORITY 53817
	NEW			★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
8			1	THAT'S THE WAY LOVE GOES J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12650
9	12	14	7	DOWN WITH THE KING P.ROCK (J.SIMMONS,D.MCDANIELS,P.PHILLIPS,J.RADO,G.RAGNI,G.MACDERMOT)	◆ RUN-D.M.C. (C) (T) (X) PROFILE 5391
10	8	6	15	COMFORTER C.MARTIN (C.MARTIN,M.GAY,D.VAN RENSALE)	◆ SHAI (C) (D) (V) GASOLINE ALLEY 54596/MCA
11	14	15	11	KISS OF LIFE SADE (ADU,THEWHEWMAN,HALE,DEANMAN)	◆ SADE (C) (V) EPIC 74848
12	19	17	10	IF I COULD N.MARTINELLI (R.MILLER,K.HIRSCH,M.SHARRON)	◆ REGINA BELLE (C) (D) (V) COLUMBIA 74864
13	18	20	11	GOOD OL' DAYS G.LEVERT,M.GORDON (G.LEVERT,M.GORDON)	◆ LEVERT (C) (T) (V) ATLANTIC 87379
14	9	8	24	DON'T WALK AWAY [●] V.BENFORD (V.BENFORD,R.SPEARMAN)	◆ JADE (C) (M) (T) (V) (X) GIANT 18686/REPRISE
15	13	16	12	SWEET ON U L.ALEXANDER,PROF.T. (L.ALEXANDER,T.TOLBERT)	◆ LO-KEY? (C) PERSPECTIVE 7418/A&M
16	11	10	15	HIP HOP HOORAY NAUGHTY BY NATURE (NAUGHTY BY NATURE)	◆ NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 554*
17	21	26	4	WHO IS IT M.JACKSON,B.BOTTELLI (M.JACKSON)	◆ MICHAEL JACKSON (C) (M) (T) (V) (X) EPIC 74406
18	17	21	14	DITTY [●] RHYTHM D. (FERGUSON,FERGUSON,CLARK,JOHNSON,TROUTMAN)	◆ PAPERBOY (C) (M) (T) (X) NEXT PLATEAU/FRR 350012/PLG
19	20	18	10	HONEY DIP PORTRAIT (PORTRAIT)	◆ PORTRAIT (C) (T) (V) CAPITOL 44870
20	16	9	15	DEDICATED R.KELLY (R.KELLY)	◆ R. KELLY & PUBLIC ANNOUNCEMENT (C) JIVE 42115
21	10	13	19	INFORMER [●] M.C.SHAN (D.O'BRIEN,S.MOLTKEE,E.LEARY)	◆ SNOW (C) (M) (T) EASTWEST 98471
22	24	24	12	IT'S ALRIGHT V.BENFORD (C.MOORE,V.BENFORD)	◆ CHANTE MOORE (C) (M) (T) SILAS 54558/MCA
23	15	12	12	SWEET THING M.MORALES,M.C.ROONEY (T.MAIDEN,C.KAHN)	◆ MARY J. BLIGE (C) (V) UPTOWN 54586/MCA
				★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★	
24	33	—	2	WEAK B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) RCA 62521
25	22	23	12	CAN HE LOVE U LIKE THIS D.SIMMONS,KAYO (D.SIMMONS,A.REID)	◆ AFTER 7 (C) (V) VIRGIN 12643
26	26	30	7	EVERY LITTLE THING U DO 3 BOYS FROM NEWARK (C.WILLIAMS,K.GRIFFIN)	◆ CHRISTOPHER WILLIAMS (C) (T) (V) (X) UPTOWN 54603/MCA
27	25	22	20	MR. WENDAL [●] SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELOPMENT (C) (D) (T) (V) CHRYSALIS 24810/ERG
28	23	19	17	I'M EVERY WOMAN (FROM "THE BODYGUARD") [●] N.M.WALDEN,D.COLE,R.CIVILLES (N.ASHFORD,V.SIMPSON)	◆ WHITNEY HOUSTON (C) (M) (T) (V) (X) ARISTA 1-2519
29	34	44	3	THAT'S THE WAY LOVE IS T.RILEY (T.RILEY,D.SHIPP,A.DAVIDSON,B.BROWN)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54618
30	31	29	10	I CAN'T STAND THE PAIN F.SCOTT,J.JEFFERSON (K.ANDERSON,S.CARSWELL)	◆ LORENZO (C) ALPHA INTERNATIONAL 787 004/PLG
31	32	35	10	TYPICAL REASONS (SWING MY WAY) [●] MORALES,ROONEY (JOHNSON,MORALES,ROONEY,CALHOUN)	◆ PRINCE MARKIE DEE & SOUL CONVENTION (C) (M) (T) (X) SOUL CONVENTION 74866/COLUMBIA
32	28	28	14	LOVE THANG E.FERRELL,N.HODGE (K.GREENE,E.FERRELL,N.HODGE)	◆ INTRO (C) (M) (T) ATLANTIC 87416
33	30	34	25	DAZZY DUKS [●] PARAGON PRODUCTIONS (LASNO,CREO,TAYLOR BOY)	◆ DUICE (C) (T) TMR 3089/BELLMARK
34	35	31	6	LOVE DON'T LOVE YOU T.MCLEROY,D.FOSTER (T.MCLEROY,DENZIL.FOSTER)	◆ EN VOGUE (C) (T) EASTWEST 98432
35	29	32	13	TELLIN' ME STORIES DOWN LOW PRODUCTIONS (H.MIDDLETON,L.DRAKEFORD)	◆ BIG BUB (C) EASTWEST 98451
36	36	38	8	BABY BE MINE (FROM "CB4") [●] T.RILEY (T.RILEY,J.STONESTREET)	◆ BLACKSTREET (FEATURING TEDDY RILEY) (C) MCA 54561
37	27	25	17	GET AWAY T.RILEY (T.RILEY,B.BELLE,T.HAYNES,B.BROWN,L.SILAS,JR.)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54511
38	41	46	8	YOU'RE THE LOVE OF MY LIFE E.NELSON (G.TOBY,SYBIL)	◆ SYBIL (C) (T) NEXT PLATEAU/LONDON B57 064/PLG
39	47	53	3	DEEPER DEF JEF (J.FORSTON,R.SAMUELS,R.ROYAL,C.REID)	◆ BOSS (M) (T) DEF JAM/CHAOS 74737*/COLUMBIA
40	42	45	8	SEND FOR ME N.MARTINELLI (S.DEES,R.KERSEY)	◆ GERALD ALSTON (C) MOTOWN 2197
41	43	49	31	LOVE'S TAKEN OVER S.LAW,PATCHES (C.MOORE,S.LAW)	◆ CHANTE MOORE (C) (M) (T) SILAS 54321/MCA
42	NEW			LOVE NO LIMIT D.HALL (K.GREENE,D.HALL)	◆ MARY J. BLIGE (C) (M) (T) (X) UPTOWN 54639/MCA
43	40	40	5	HOW I'M COMIN' M.MARL (J.T.SMITH,M.WILLIAMS)	◆ L.L. COOL J (C) (T) DEF JAM 74811/COLUMBIA
44	38	27	25	I GOT A MAN [●] S.THOMAS (POSITIVE K,J.M.JOHNSON,R.BAUTISTA,B.MILLER)	◆ POSITIVE K (C) (T) ISLAND 864 305/PLG
45	53	—	2	LET'S GO THROUGH THE MOTIONS (FROM "WHO'S THE MAN?") D.SWING (D.SWING,C.ELLIOTT)	◆ JODECI (C) (T) (V) (X) UPTOWN 54602/MCA
				★ ★ ★ POWER PICK/SALES ★ ★ ★	
46	57	62	7	WRECKX SHOP T.RILEY,T.FYFFE,A.DAVIDSON (A.DAVIDSON,T.FYFFE,T.RILEY,M.RILEY,M.L.SMITH)	◆ WRECKX-N-EFFECT (C) (M) (T) (V) MCA 54531
47	44	48	34	GAMES C.BOOKER (C.BOOKER,G.LEVERT,C.J.ANTHONY)	◆ CHUCKII BOOKER (C) ATLANTIC 87448
48	52	54	6	ONE WOMAN V.BENFORD (V.BENFORD,R.SPEARMAN)	◆ JADE (C) GIANT 18606/REPRISE
49	68	95	3	I WANT TO KNOW YOUR NAME A.JOHNSON (K.GAMBLE,L.HUFF)	◆ WALTER & SCOTTY (C) CAPITOL 44930

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	39	42	25	REMINISC D.HALL (K.GREENE,D.HALL)	◆ MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54526/MCA
51	51	56	8	THE THINGS THAT WE ALL DO FOR LOVE D.BRAMBLE (D.BRAMBLE)	◆ NONA GAYE (C) THIRD STONE 98448/ATLANTIC
52	48	36	20	SHOO SHOO (NEVER STOP GIVIN' YOU LOVE) M.COOPER,T.SHOOCKENCY (M.COOPER,T.SHOOCKENCY)	◆ MICHAEL COOPER (C) (T) (X) REPRISE 18649
53	60	64	5	GIVE HIM A LOVE HE CAN FEEL S.HURLEY (J.MCALLISTER,D.RUSH)	◆ TENE WILLIAMS (C) (T) PENDULUM 64655/ELEKTRA
54	54	52	10	FUNKY CHILD M.MARL,K.DEF (T.WARDRICK,D.KELLY,M.WILLIAMS)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 64672/ELEKTRA
55	37	33	14	NEVER DO YOU WRONG V.BENFORD (V.BENFORD,R.SPEARMAN,C.DUBOC,R.TEMPERTON)	◆ STEPHANIE MILLS (C) (M) (T) (V) MCA 54573
56	56	66	3	WHOOOT, THERE IT IS THE BASS MECHANICS (J.MCGOWAN,N.ORANGE)	◆ 95 SOUTH (M) (T) WRAP 0150*/IGHIBAN
57	50	51	7	MARY MARY E.F.WHITE (E.F.WHITE)	◆ HI-FIVE (C) JIVE 42102
58	67	—	2	SHOW ME LOVE A.GEORGE,F.MCFARLANE (A.GEORGE,F.MCFARLANE)	◆ ROBIN S. (C) (M) (T) (X) BIG BEAT 10118/ATLANTIC
59	59	59	7	SO CLOSE N.LOWIS (D.CARROLL,N.LOWIS)	◆ DINA CARROLL (C) A&M 0206
60	55	61	7	LOVE IS (FROM "BEVERLY HILLS, 90210") G.BROWN,V.WILLIAMS,B.MCKNIGHT (TONIO K.,J.KELLER)	◆ VANESSA WILLIAMS/BRIAN MCKNIGHT (C) (V) GIANT 18630/REPRISE
61	85	—	2	PASSIN' ME BY J.SWIFT (E.WILCOX,R.ROBINSON,D.STEWART,T.HARDSON,J.MARTINEZ)	◆ THE PHARYCYDE (C) (T) DELICIOUS VINYL 98434/ATLANTIC
62	62	65	5	LOOKING THROUGH PATIENT EYES P.M.DAWN (A.CORDES,G.MICHAEL)	◆ P.M. DAWN (C) (T) (X) GEE STREET/ISLAND 862 024/PLG
63	66	71	5	A SONG FOR YOU R.PERRY (L.RUSSELL)	◆ RAY CHARLES (C) WARNER BROS. 18611
64	64	67	5	DOLLY MY BABY W.MARAGH (W.MARAGH,T.SPARKS)	◆ SUPER CAT (M) (T) (X) COLUMBIA 74855*
65	45	39	20	REBIRTH OF SLICK (COOL LIKE DAT) [●] BUTTERFLY (DIGABLE PLANETS)	◆ DIGABLE PLANETS (C) (M) (T) (V) PENDULUM 64674/ELEKTRA
66	49	37	13	HAT 2 DA BACK D.AUSTIN (D.AUSTIN,L.LOPES,K.WALES)	◆ TLC (C) (M) (T) (X) LAFACE 2-4043/ARISTA
67	58	57	5	ROLL WIT THA FLAVA D-NICE (CHRIS,ROACHFORD,FOXX,OWENS,HEAVY D.,JONES,TITUS)	◆ THE FLAVOR UNIT MC'S (M) (T) (X) FLAVOR UNIT 74897*/EPIC
68	71	78	4	LOVE ME DOWN V.BENFORD (V.BENFORD,A.TATUM)	◆ TISHA (C) (V) CAPITOL 44898
69	74	85	3	DAYDREAMING R.JACKSON,P.SIMPSON (A.FRANKLIN)	◆ PENNY FORD (C) (T) COLUMBIA 74891
70	70	76	3	THE MORNING PAPERS PRINCE AND THE NEW POWER GENERATION	◆ PRINCE AND THE NEW POWER GENERATION (C) (D) (V) PAISLEY PARK 18583/WARNER BROS.
71	77	75	7	LOTS OF LOVIN' P.ROCK,N.HODGE (P.PHILLIPS,N.HODGE,C.PENN)	◆ PETE ROCK & C.L. SMOOTH (C) (T) ELEKTRA 64662
72	86	88	3	TRUTHFUL T.DOFAT (T.DOFAT,HEAVY D.,T.ROBINSON)	◆ HEAVY D. & THE BOYZ (C) (M) (T) (V) (X) UPTOWN 54593/MCA
73	81	90	3	WHERE I'M FROM BUTTERFLY (DIGABLE PLANETS)	◆ DIGABLE PLANETS (C) (M) (T) (X) PENDULUM 64648/ELEKTRA
74	75	77	6	WITH YOU A.BOLTON,M.KEMBER,J.GILL (A.BOLTON,M.KEMBER)	◆ AZ-1 (C) SCOTTI BROS. 75359
75	65	60	16	LOVE MAKES NO SENSE L.ALEXANDER,PROF.T. (T.TOLBERT,L.ALEXANDER)	◆ ALEXANDER O'NEAL (C) (T) (V) TABU 7706/A&M
76	NEW			CRY NO MORE R.WHITE,K.JACKSON,D.WILEY (R.WHITE,K.JACKSON,D.WILEY)	◆ II D EXTREME (C) (M) (T) (V) (X) GASOLINE ALLEY 54650/MCA
77	72	68	7	LOVE ME OR LEAVE ME ALONE BRAND NUBIAN (D.MURPHY,L.DEHALUS)	◆ BRAND NUBIAN (C) (M) (T) ELEKTRA 64661
78	93	—	2	IN THE MIDDLE J.NETTLESBEY,T.COFFEY (T.COFFEY,J.NETTLESBEY)	◆ ALEXANDER O'NEAL (C) TABU 7710/A&M
79	82	94	3	CREWZ POP 118TH STREET PRODUCTIONS (118TH STREET PRODUCTIONS)	◆ DA YOUNGSTA'S (C) (T) EASTWEST 96068
80	80	87	4	TAKE A DIP D.AUSTIN,R.RAN (R.RAN,K.SMITH)	◆ HIGHLAND PLACE MOBSTERS (C) (T) LAFACE 2 4042/ARISTA
81	76	72	11	THROW YA GUNZ C.PARKER (F.SCRUGGS,K.JONES,T.TAYLOR,C.PARKER)	◆ ONYX (M) (T) RAL/CHAOS 74766*/COLUMBIA
82	61	43	14	I SHOULD HAVE LOVED YOU C.BOOKER (C.BOOKER)	◆ CHUCKII BOOKER (C) ATLANTIC 87395
83	63	63	8	IF YOU EVER LOVED SOMEONE AND LOST L.JOB,W.BEASLEY (W.BEASLEY)	◆ WALTER BEASLEY (C) MERCURY 864 784
84	78	69	12	WHO GOT THE PROPS EVIL DEF (K.BLAKE,E.DEWARDE)	◆ BLACK MOON (C) (T) NERVOUS 20026
85	83	79	18	TAP THE BOTTLE TERMINATOR X (K.RON,FRISTBORN,FLEX,SHORTY,TERMINATOR X)	◆ YOUNG BLACK TEENAGERS (C) (M) (T) SOUL 54535/MCA
86	NEW			SOMETHING'S GOIN' ON J.PENN (J.POWE,D.PEETE,J.CLAY)	◆ U.N.V. (C) MAVERICK/SIRE 18564/WARNER BROS.
87	94	96	3	IF YOU BELIEVE E.SMOOVE (E.MILLER,C.SAVAGE,M.DAWSON)	◆ CHANTAY SAVAGE (C) (T) J.DRCA 62498/BIG
88	NEW			WHATZUPWITU E.MURPHY,T.GUMBS (E.MURPHY,T.GUMBS)	◆ EDDIE MURPHY FEATURING MICHAEL JACKSON (C) MOTOWN 2205
89	87	80	7	CAN'T GET ANY HARDER R.CIVILLES,D.COLE (CIVILLES,COLE,RAMOS,SCOTT,JACKSON,SMITH,HIGGINS)	◆ JAMES BROWN (C) (T) (X) SCOTTI BROS. 75352
90	79	70	19	MURDER SHE WROTE S.DUNBAR,L.WILLIS,J.LEE,H.HARRIS (J.TAYLOR,E.BANNER,L.WILLIS)	◆ CHAKA DEMUS & PLIERS (C) (T) MANGO 530 131
91	NEW			SIX FEET DEEP J.JOHNSON (B.JORDAN,M.BURNETTE,L.RICHIE,M.GAYE)	◆ GETO BOYS (C) (T) RAP A-LOT 53823/PRIORITY
92	88	82	19	FOREVER IN LOVE KENNY G (KENNY G)	◆ KENNY G (C) (X) ARISTA 1-2482
93	84	73	15	WELCOME TO MY LOVE G.DUKE (FERRELL,DUKE,ROBINSON)	◆ RACHELLE FERRELL (C) MANHATTAN 44892/CAPITOL
94	NEW			SWEET AS IT COMES S.LABELLE (S.BIRNAM,M.BURNESTEIN)	◆ NIKITA (C) MOTOWN 2198
95	89	93	4	DO YA WANNA RIDE? M.GORDON (D.GIPSON,M.GORDON)	◆ DOUGIE DEE (C) (T) MERCURY 864 886
96	92	81	20	GANGSTA BITCH A.TRIBBE CALLED QUEST (APACHE,J.DAVIS)	◆ APACHE (M) (T) (X) TOMMY BOY 541*
97	73	58	9	BORN 2 B.R.E.E.D. PRINCE (M.LOVE,PRINCE,L.SEAZER,JR.)	◆ MONIE LOVE (C) (M) (T) (X) WARNER BROS. 18691
98	95	—	2	MY CONSCIENCE SAYS NO KIRK,JIMMY (J.THOMAS,K.WAN,J.CLOSE)	◆ II CLOSE (C) TABU 7703/A&M
99	69	55	12	NEVER BEFORE V.HOLLAND,D.GAMSON (G.DRUMMOND,D.BELL,V.HOLLAND,R.GIBSON)	◆ SIMPLE PLEASURE (C) REPRISE 18648
100	98	—	2	BOW WOW WOW D.J.MUGGS (J.VASQUEZ,L.DIMANT,L.MUGGERUD)	◆ FUNKDOOBIEST (M) (T) IMMORTAL 74852*/EPIC

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



**TERRI ROSSI'S
RHYTHM
SECTION**

ZOOM!BANG!POW!WOW! What a debut—Virgin managed to get airplay and/or a report from 100% of the stations included in the Hot R&B Singles chart for "That's The Way Love Goes," by **Janet Jackson**. This is likely to be the chart story of the year. The single debuts on the Hot R&B Singles chart at No. 8, registers on the R&B Radio Monitor at No. 1, and enters the Singles Sales chart at No. 75. This is the most fantastic setup for a record I have ever seen. Kudos to **Waymon Jones**, VP of urban promotion, and his entire staff for a job well done.

BIG, BIGGER, BIGGEST: OK, so next week, "Knockin' Da Boots," by **H-Town** (Luke), will be No. 1 on the Hot R&B Singles chart. This week's gains were incredible. Take a look at the separate airplay and sales charts: The tune gained more than 40% in sales points and nearly as much in airplay. Massive hits like the **Silk** single "Freak Me" (Keia) and "I Will Always Love You," by **Whitney Houston** (Arista), catch on quickly and make a meteoric rise to the top of the charts in a clearly recognizable pattern. This record is no exception. Just watch its progress on the Hot 100.

AT LAST: One of my favorite cuts on "What's The 411?," by **Mary J. Blige** (Uptown), at long last is available as a commercial single. "Love No Limit" enters the R&B singles chart at No. 42, after being a radio staple for months. It has been on the Radio Monitor chart for 20 weeks, and this week it moves 27-21.

EACH WEEK a few records get squeezed in highly competitive sections of the chart. This week, two records gain reasonably strong sales points, yet they still get pushed back. "Love Thang," by **INTRO** (Atlantic), is shoved back even though it earns a bullet on the R&B Singles Sales chart (while airplay continues to develop on another **INTRO** cut, "Let Me Be The One") and "Dazzey Duks," by **Duice** (TMR), moves up 12-10. "Dazzey" is in its 25th week and, based on the pattern, is likely to go back up the chart at any time.

STAR-STUDED DEBUT NEWS: "Something's Going On," by **U.N.V.** (Maverick), enters the chart at No. 86, with help from some early sales. The single will be worked by the Warner Bros. staff: The label is owned by **Madonna**. Also, look who's got a cameo on **Eddie Murphy's** single debut of "Wutzupwitu?" (Motown) at No. 88. Never thought I'd see the day!

IT'S A WONDERFUL LIFE: This weekend, I'll attend the Impact Super Summit VII, a black music gathering specifically targeted to attract the industry's movers and shakers, and the focus is on information. But as special as those facts are, none of them are the reason this event is so special for me. The last day of the conference is devoted to independent retailers. This is the second year of the Retail Summit, and I believe this year's program exemplifies the growth that has taken place since last April. I started working with these retailers mainly because I needed them in order to compile an accurate chart. I made it my business to find them. Most, if not nearly all, R&B records start in their stores. Yet for years, these retailers had been left out of the reporting process. The focus of this year's event is micromarketing, and I am proud to have been able to structure an event that will help our part of the industry develop sales more efficiently.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	5	3	JUST TO BE CLOSE TO YOU	TREY LORENZ (EPIC)
2	9	3	LOVE IS A LOSING GAME	KIRK WHALUM (COLUMBIA)
3	7	4	WANNA MAKE LUV 2 U	RODNEY MANNSFIELD (A&M)
4	2	2	WHAT 'CHA GONNA DO?	SHABBA RANKS/QUEEN LATIFAH (EPIC)
5	6	6	CLOUDY WITH A CHANCE OF TEARS	VOICES (ZOO)
6	—	1	HOW U GET A RECORD DEAL	BIG DADDY KANE (COLD CHILLIN')
7	4	6	RESPECT DUE	DADDY FREDDY (CHRYSALIS/ERG)
8	—	1	HUMPS FOR THE BLVD.	RODNEY O & JOE COOLEY (PSYCHOTIC)
9	12	6	JEEP ASS NIGUH	MASTA ACE INC. (DELICIOUS VINYL)
10	13	4	WAKE UP EVERYBODY	NICK SCOTTI (REPRISE)
11	—	1	I AIN'T THE ONE	T.C.F. (COLD CHILLIN' / WARNER BROS.)
12	16	2	LEGACY	MAD COBRA (COLUMBIA)
13	—	1	TRIGGA HAS NO HEART	SPICE 1 (TRIAD/JIVE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	BUDDY X	NENEH CHERRY (VIRGIN)
15	15	3	OFF & ON	TRENDS OF CULTURE (MAD SOUNDS)
16	17	8	BREAKER 1/9	COMMON SENSE (RELATIVITY)
17	14	2	GIMME GIMME	AVA CHERRY (RADIKAL/CRITIQUE)
18	10	5	I DO CARE	CLASSIC EXAMPLE (HOLLYWOOD BASIC)
19	—	1	SO GOOD	MICHAEL COOPER (REPRISE)
20	—	1	BAD BOYS	INNER CIRCLE (BIG BEAT/ATLANTIC)
21	20	14	RAKIN' IN THE DOUGH	ZHIGGE (POLYDOR/PLG)
22	19	4	BUT I LOVE YOU	MIKI HOWARD (GIANT/REPRISE)
23	—	1	ANUTHA LUV	P.O.V. (GIANT/REPRISE)
24	—	1	NATURAL	ARRESTED DEVELOPMENT (CHRYSALIS)
25	24	7	TICK TOCK	KILO (WRAP/KCHIBAN)

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

Penny Ford.
On her own. Moving beyond
Chaka Kahn.
Beyond the S.O.S. Band.
Leaving Snap! behind.
Her voice is her future.
And you can
hear it in Daydreaming,
the premier single
from Penny Ford's self-titled
debut album.

But in truth, this is
far more than a debut.
It's an arrival.

penny ford

Daydreaming

Produced by Randy D. Jackson & Paul Simpson.
Personal Management: Stiletto.

COLUMBIA

ARTIST DEVELOPMENTS

FLAVA-FUL ALI

From gifted Professional Children's School student to professional dancer to street breakdancer to rap producer/artist, Ali Dee has had more varied experience than most first-time rappers before the age of 25. Signed to EMI Records Group, Ali Dee debuted late last year with

the funky sing-along hip-hop single, "Who's Da Flava?"

While the single got significant play on top 40 and crossover stations, it missed landing on the Hot R&B

Singles chart in November. But the core hip-hop audience passed it over, perhaps put off by this white New York native's attempt to claim street juice. A follow-up single, "Bring It On," featuring Kool G. Rap, fared well on the street but failed to dent the Billboard charts.

But Dee has worked hard to earn his hip-hop credentials, most notably through his association with Hank Shocklee and the Bomb Squad. Shocklee heard a tape of Dee's production work for rapper Kid Panic, and put him to work collaborating on tracks and doing remixes for Young Black Teenagers and Juvenile Committee. Dee also worked on production for tracks for the "Juice" soundtrack on SOUL/MCA. Eventually Dee's tape arrived at the desk of Fred Davis, senior VP of A&R at EMI.

EMI currently is preparing to release a second single, "Tap Skinz," from his self-produced album, "Bring It On," released March 9. A video was lensed April 7 in New York by director Lionel C. Martin. The label is hopeful that Dee's sheer skills in front of the mike and on the boards will win an audience for the rapper/producer's New York jazz/funk hip-hop sound.



ALI DEE

"He was brought to my attention through Fred Davis," says Gary Harris, senior director of A&R for EMI. "I thought he had flavor exhibited through slammin' production, and I thought that he was a compelling personality. I signed him because I liked his music, and he happened to be white."

Lindsey Williams, VP of rap promotion for EMI, adds, "He's an extremely talented artist and talented producer. The next single, 'Tap Skinz,' is just a fun song about

women."

Meanwhile, Dee, whose real name is Ali Theodore, looks forward to more production work.

"I'm not just a new jack, I've been around the hip-hop scene for 10 years," says Dee. "The color thing—I've been through so much racism. I used to feel like I had to prove myself, but now I'm OK. If you got the skills, then you're in there. People bug when I rap."

JANINE McADAMS

'REAL' SOUND KEEPS LEVERT FRESH

(Continued from preceding page)

ble adjusting to the fact that Levert is still a unit of three members, despite Gerald's solo work. This difficulty manifested itself in some initial resistance to "Good Ol' Days," says Gerald, because he is not featured on lead throughout.

"Radio is so accustomed to hearing Gerald and wanting him to be out front," says Nash. "He does the lead verse, but he does it in a different style. It's good for artists to have good creative thoughts and to stretch. Levert has Sean and Marc in there as well, and they are trying to focus in on Levert as a group."

Says Gordon, "I didn't want to oversaturate the market, because Gerald's solo stuff was still out there. We just wanted to make a sing-along tune that was universal."

Tour plans are still in the tentative stages, but Nash feels the lineup of other acts in combination with Levert will guarantee one of the best R&B tours of the summer. Possible start dates are set for late May/early June.

FUTURE GOALS

Self-managed and with its own production/management company, the group plans to stretch out in other ways businesswise. Gerald recently opened a club in Cleveland. And younger brother Sean is plan-



Burnin' In Hollywood! Veteran song stylist and MCA recording artist Patti LaBelle is all smiles at the dedication ceremonies for her own star on the Hollywood Walk of Fame. The event was attended by dozens of celebrities and Hollywood dignitaries. Here LaBelle, at right, shows off her star and commemorative plaque with, kneeling from left, her son Zuri and her husband and manager, Armstead Edwards.

ning a solo project for which the Trelve team will write and produce. And while many artist/producers have gone on to establish their own recording labels, the members of Levert are in no rush.

"It's a lot of work," admits Gerald. "Right now, we're OK. We have our own publishing company, Trycep Publishing, and we manage ourselves and other groups. We've learned a lot just by watching what the O'Jays went through. But what I would enjoy is owning our own masters."

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Queen's Lair. Putting finishing touches on tracks for Queen Latifah's next Tommy Boy album are producer Tony Dofat and the Queen herself. Dofat is completing her first single, "Bring The Flavor," and also is producing six more tracks on the album, due later this year.



TERRI ROSSI'S
RHYTHM
SECTION

CHARTBUSTERS: Now that America is discovering that "Knockin' Da Boots" by H-Town is not a rap record, even if it is on Luke Records, it is exploding. Radio and sales points increased by more than 50% and 30%, respectively. The single ranks No. 1 in airplay at KMJJ Shreveport, La., WQQK Nashville, and WPLZ Richmond, Va. In Dallas, it ranks No. 2 at KKDA-FM and No. 3 at KJMZ. It ranks No. 3 at KACE and No. 10 at KKBT, both in Los Angeles. The record's strongest airplay is in the South and Southeast. It is gaining acceptance in the Midwest, where it is top 20 at WZAK Cleveland and top 40 at WJLB Detroit. In Philadelphia, it is almost top 20 at WDAS. Could this be the next No. 1 in, let's say, three, maybe four weeks? ... "Weak," by SWV (RCA), enters the singles chart at No. 33, now that it is commercially available. This tune, a radio fave as an album cut, rotates up the R&B Radio Monitor chart 20-12. This debut helps push back a couple of records that had been bulleted last week.

THREE SINGLES RECEIVE RIAA CERTIFICATIONS on the Hot R&B Singles chart this week. "I'm Every Woman," by Whitney Houston, from the "Bodyguard" soundtrack (Arista) and "Don't Walk Away," by Jade (Giant), both were certified gold. "Freak Me," by Silk (Keia), receives a platinum cert in its seventh week at No. 1.

THE BOYS ARE BACK IN TOWN: Michael Jackson's newest single, "Who Is It" (Epic), earns the Power Pick/Sales award. It enters the R&B Singles Sales chart at No. 31, which helps the single rise 26-21. It ranks top five in airplay at WTLC Indianapolis, WROU Dayton, Ohio, and KPRS Kansas City, Mo. "That's The Way Love Is," by Bobby Brown (MCA), earns the Power Pick/Airplay honor with an almost 30% increase in airplay, and ranks top five at WROU and WAMO Pittsburgh.

TOO TIGHT: In a highly competitive part of the chart, the 20s and 30s, three records gain points but nevertheless get pushed back. The three singles are "I Can't Stand The Pain," by Lorenzo (Alpha International); "Love Don't Love You," by En Vogue (EastWest); and "Never Do You Wrong," by Stephanie Mills, (MCA). Similarly, in the 70s and 80s, three other singles get forced backwards: "Lot Of Lovin'" by Pete Rock & C.L. Smooth (Elektra); "Tap The Bottle," by Young Black Teenagers (Soul); and "Can't Get Any Harder," by James Brown (Scotti Bros.) ... On the Singles Sales chart, "It's Alright," by Chante Moore (Silas), earns a bullet based on a 15% gain in sales, even though it moves back a notch in rank.

IT'S A WONDERFUL LIFE: The first time I saw Diana Ross was in Lambertville, N.J., which is across the river from New Hope, Pa., in an open-air theater-in-the-round. By then, the name of the group had become Diana Ross & the Supremes. Ms. Ross has always had the elegance of royalty and her style and grace is reflected in a newly recorded Motown album, "Diana Ross Live. The Lady Sings... Jazz & Blues. Stolen Moments." The album includes many treasured jazz and blues standards, such as "Them There Eyes," "What A Little Moonlight Can Do," "Loverman," "Give Me A Pigfoot And A Bottle Of Beer," "The Man I Love," "You've Changed," and "Strange Fruit."

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	6	4	SWEET AS IT COMES	NIKITA (MOTOWN)	14	—	1	GIMME GIMME	AVA CHERRY (RADIKAL/CRITIQUE)
2	—	1	WHAT 'CHA GONNA DO?	SHABBA RANKS/QUEEN LATIFAH (EPIC)	15	15	2	OFF & ON	TRENDS OF CULTURE (MAD SOUNDS)
3	12	2	WHATZUPWITU	EDDIE MURPHY (MOTOWN)	16	—	1	LEGACY	MAD COBRA (COLUMBIA)
4	3	5	RESPECT DUE	DADDY FREDDY (CHRYSLIS/ERG)	17	19	7	BREAKER 1/9	COMMON SENSE (RELATIVITY)
5	8	2	JUST TO BE CLOSE TO YOU	TREY LORENZ (EPIC)	18	18	8	GIVE IT UP	TROOP (ATLANTIC)
6	7	5	CLOUDY WITH A CHANCE OF TEARS	VOICES (ZOO)	19	16	3	BUT I LOVE YOU	MIKI HOWARD (GIANT/REPRISE)
7	13	3	WANNA MAKE LUV 2 U	ROONEY MANNFIELD (A&M)	20	22	13	RAKIN' IN THE DOUGH	ZHIGGE (POLYDOR/PLG)
8	24	2	SOMETHING'S GOIN' ON	U.N.V. (MAVERICK/SIRE/WARNER BROS.)	21	21	7	ALL OF IT	ARTZ & KRAFTZ (COLUMBIA)
9	9	2	LOVE IS A LOSING GAME	KIRK WHALUM (COLUMBIA)	22	—	3	PEACE TREATY	KAM (EASTWEST)
10	5	4	I DO CARE	CLASSIC EXAMPLE (HOLLYWOOD BASIC)	23	—	8	HOLLER IF YA HEAR ME	2PAC (INTERSCOPE/ATLANTIC)
11	20	2	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)	24	11	6	TICK TOCK	KILO (WRAP/ICHIBAN)
12	17	5	JEEP ASS NIGUH	MASTA ACE INC. (DELICIOUS VINYL)	25	—	6	I GET WRECKED	TIM DOG (COLUMBIA)
13	14	3	WAKE UP EVERYBODY	NICK SCOTTI (REPRISE)					

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
★★★ NO. 1 ★★★ 6 weeks at No. 1					
1	1	1	9	FREAK ME K. SWEAT, T. H. (K. SWEAT, R. MURRAY)	◆ SILK (C) (V) KEIA 64654/ELEKTRA
2	2	2	14	I'M SO INTO YOU B. A. MORGAN (B. A. MORGAN)	◆ SWV (C) (M) (T) (X) RCA 62451
3	3	3	13	NUTHIN' BUT A "G" THANG DR. DRE (SNOOP)	◆ DR. DRE (C) (M) (T) DEATH ROW/INT. RSCOPE 53819 ATLANTIC
4	4	7	8	I HAVE NOTHING (FROM "THE BODYGUARD") D. FOSTER (D. FOSTER, L. THOMPSON)	◆ WHITNEY HOUSTON (C) (D) (V) ARISTA 1-2527
5	6	5	21	SO ALONE G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS, J. LITTLE, F. BANKS)	◆ MEN AT LARGE (C) EASTWEST 98459
6	5	4	13	COMFORTER C. MARTIN (C. MARTIN, M. GAY, D. VAN RENSAELIER)	◆ SHAI (C) (D) (V) GASOLINE ALLEY 54596/MCA
7	8	12	8	IT WAS A GOOD DAY D. J. POOH (ICE CUBE, THE ISLEY BROTHERS, A. GOODMAN, S. ROBINSON, H. RAY)	◆ ICE CUBE (C) (T) PRIORITY 53817
8	10	8	22	DON'T WALK AWAY V. BENFORD (V. BENFORD, R. SPIERMAN)	◆ JADE (C) (M) (T) (V) (X) GIANT 18686/REPRISE
9	9	10	13	DEDICATED R. KELLY (R. KELLY)	◆ R. KELLY & PUBLIC ANNOUNCEMENT (C) JIVE 42115
10	7	6	13	HIP HOP HOORAY NAUGHTY BY NATURE (NAUGHTY BY NATURE)	◆ NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 554*
11	29	52	3	KNOCKIN' DA BOOTS B. BURRELL (SHAZAM, DINO, G. STICK)	◆ H-TOWN (M) (T) LUKE 461*
12	11	13	10	SWEET THING M. MORALES, M. C. ROONEY (T. MAIDEN, C. KAHN)	◆ MARY J. BLIGE (C) (V) UPTOWN 54586/MCA
13	12	15	17	INFORMER M. C. SHAN (D. O'BRIEN, S. MOLTKEE, E. LFARY)	◆ SNOW (C) (M) (T) EASTWEST 98471
14	15	19	5	DOWN WITH THE KING P. ROCK (J. SIMMONS, D. MCDANIEL, S. PHILLIPS, J. RADO, G. RAGNI, G. MACDERMOT)	◆ RUN-DM.C. (C) (T) (X) PROFILE 5391
15	14	17	9	KISS OF LIFE SADE (ADU, MATTHEWMAN, HALF, DFNMAN)	◆ SADE (C) (V) EPIC 74848
16	18	20	10	SWEET ON U L. ALEXANDER, PROF. T. (L. ALEXANDER, T. TOLBERT)	◆ LO-KEY? (C) PERSPECTIVE 7418 A&M
17	19	24	8	IF I COULD N. MARTINELLI (R. MILLER, K. HIRSCH, M. SHARRON)	◆ REGINA BELLE (C) (D) (V) COLUMBIA 74864
18	20	22	8	HONEY DIP PORTRAIT (PORTRAIT)	◆ PORTRAIT (C) (T) (V) CAPITOL 44870
19	13	9	15	I'M EVERY WOMAN (FROM "THE BODYGUARD") N. M. WALDEN, D. COLE, R. CLIVILLES (N. ASHFORD, V. SIMPSON)	◆ WHITNEY HOUSTON (C) (M) (T) (V) (X) ARISTA 1-2519
20	17	18	9	GOOD OL' DAYS G. LEVERT, M. GORDON (G. LEVERT, M. GORDON)	◆ LEVERT (C) (M) (V) ATLANTIC 87379
★★★ POWER PICK/SALES ★★★					
21	21	23	12	DITTY RHYTHM D. (FERGUSON, FERGUSON, CLARK, JOHNSON, TROUTMAN)	◆ PAPERBOY (C) (M) (T) (X) NEXT PLATEAU/FFRR 350012/PLG
22	16	11	18	MR. WENDAL SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELOPMENT (C) (D) (T) (V) CHRYSALIS 24810/ERG
23	23	26	10	CAN HE LOVE U LIKE THIS D. SIMMONS, KAYO (D. SIMMONS, A. REID)	◆ AFTER 7 (C) (V) VIRGIN 12643
★★★ POWER PICK/AIRPLAY ★★★					
24	25	29	10	IT'S ALRIGHT V. BENFORD (C. MOORE, V. BENFORD)	◆ CHANTE MOORE (C) SILAS 54558/MCA
25	22	14	15	GET AWAY T. RILEY (T. RILEY, B. BELLE, T. HAYNES, B. BROWN, L. SILAS, JR.)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54511
26	32	—	2	WHO IS IT M. JACKSON, B. BOTTRELL (M. JACKSON)	◆ MICHAEL JACKSON (C) (M) (T) (V) (X) EPIC 74406
27	26	27	23	I GOT A MAN S. THOMAS (POSITIVE K, J. M. JOHNSON, R. BAUTISTA, B. MILLER)	◆ POSITIVE K (C) (T) ISLAND 864 305/PLG
28	30	31	12	LOVE THANG E. FERRELL, N. HODGE (K. GREENE, E. FERRELL, N. HODGE)	◆ INTRO (C) (M) (T) ATLANTIC 87416
29	37	42	8	I CAN'T STAND THE PAIN F. SCOTT, J. JEFFERSON (K. ANDERSON, S. CARSWELL)	◆ LORENZO (C) ALPHA INTERNATIONAL 787 004 PLG
30	36	46	5	EVERY LITTLE THING U DO 3 BOYS FROM NEWARK (C. WILLIAMS, K. GRIFFIN)	◆ CHRISTOPHER WILLIAMS (C) (T) (V) (X) UPTOWN 54603/MCA
31	44	49	4	LOVE DON'T LOVE YOU T. MCLEROY, D. FOSTER (T. MCLEROY, DENZIL FOSTER)	◆ EN VOGUE (C) (T) EASTWEST 98432
32	38	44	11	TELLIN' ME STORIES DOWN LOW PRODUCTIONS (H. MIDDLETON, L. DRAKEFORD)	◆ BIG BUB (C) EASTWEST 98451
33	34	34	12	NEVER DO YOU WRONG V. BENFORD (V. BENFORD, R. SPEARMAN, C. DUBOC, R. TEMPERTON)	◆ STEPHANIE MILLS (C) (V) MCA 54573
34	35	32	23	DAZZEY DUKS PARAGON PRODUCTIONS (LASNO, CREO, TAYLOR BOY)	◆ DUICE (C) (T) TMR 3089/BELLMARK
35	42	43	8	TYPICAL REASONS (SWING MY WAY) M. MORALES, M. ROONEY (D. JOHNSON, M. MORALES, M. ROONEY)	◆ PRINCE MARKIE DEE & SOUL CONVENTION (C) (M) (T) (X) SOUL CONVENTION 74866/COLUMBIA
36	27	21	18	SHOOP SHOOP (NEVER STOP GIVIN' YOU LOVE) M. COOPER, T. SHOCKENCY (M. COOPER, T. SHOCKENCY)	◆ MICHAEL COOPER (C) (T) (X) REPRISE 18649
37	24	16	11	HAT 2 DA BACK D. AUSTIN (D. AUSTIN, L. LOPES, K. WALEF)	◆ TLC (C) (M) (T) (X) LAFACE 2-4043/ARISTA
38	47	53	6	BABY BE MINE (FROM "CB4") T. RILEY (T. RILEY, J. STONESTREET)	◆ BLACKSTREET (FEATURING TEDDY RILEY) (C) MCA 54561
39	31	25	18	REBIRTH OF SLICK (COOL LIKE DAT) BUTTERFLY (DIGABLE PLANETS)	◆ DIGABLE PLANETS (C) (M) (T) (V) PENDULUM 64674/ELEKTRA
40	28	28	3	HOW I'M COMIN' M. MARL (J. T. SMITH, M. WILLIAMS)	◆ L.L. COOL J (C) (T) DEF JAM 74811/COLUMBIA
41	41	33	29	HERE WE GO AGAIN! PORTRAIT (M. SAULSBURY, E. KIRKLAND, P. JOHNSON, S. WONDER, S. GREEN)	◆ PORTRAIT (C) (T) (V) CAPITOL 44865
42	33	30	23	REMINISC D. HALL (K. GREENE, D. HALL)	◆ MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54526/MCA
43	40	38	12	I SHOULD HAVE LOVED YOU C. BOOKER (C. BOOKER)	◆ CHUCKII BOOKER (C) ATLANTIC 87395
★★★ HOT SHOT DEBUT ★★★					
44	NEW	1	1	THAT'S THE WAY LOVE IS T. RILEY (T. RILEY, D. SHIPP, A. DAVIDSON, B. BROWN)	◆ BOBBY BROWN (C) (M) (T) (X) MCA 54618
45	51	57	6	SEND FOR ME N. MARTINELLI (S. DEES, R. KERSEY)	◆ GERALD ALSTON (C) MOTOWN 2197
46	49	60	6	YOU'RE THE LOVE OF MY LIFE E. NELSON (G. TOBY, SYBIL)	◆ SYBIL (C) (T) NEXT PLATEAU/LONDON 857 064 PLG
47	45	40	23	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") D. FOSTER (D. PARTON)	◆ WHITNEY HOUSTON (C) (V) (X) ARISTA 1-2490
48	43	36	32	GAMES C. BOOKER (C. BOOKER, G. LEVERT, C. J. ANTHONY)	◆ CHUCKII BOOKER (C) ATLANTIC 87448
49	39	39	29	LOVE'S TAKEN OVER S. LAW, PATCHES (C. MOORE, S. LAW)	◆ CHANTE MOORE (C) (M) (T) SILAS 54321/MCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	48	48	32	I GOT A THANG 4 YA! L. ALEXANDER, PROF. T. (L. ALEXANDER, T. TOLBERT)	◆ LO-KEY? (C) (T) PERSPECTIVE 0008 A&M
51	55	62	5	MARY, MARY E. F. WHITE (E. F. WHITE)	◆ HI-FIVE (C) JIVE 42102
52	54	54	8	FUNKY CHILD M. MARL, K. DEF (T. WARDRICK, D. KELLY, M. WILLIAMS)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 64672/ELEKTRA
53	NEW	1	1	DEEPER DEF JEF (J. FORSTON, R. SAMUELS, R. ROYAL, C. REID)	◆ BOSS (M) (T) DEF JAM 74737* COLUMBIA
54	62	72	4	ONE WOMAN V. BENFORD (V. BENFORD, R. SPEARMAN)	◆ JADE (C) GIANT 18600 REPRISE
55	52	56	10	NEVER BEFORE V. HOLLAND, D. GAMSON (G. DRUMMOND, D. BELL, V. HOLLAND, R. GIBSON)	◆ SIMPLE PLEASURE (C) REPRISE 18648
56	60	67	6	THE THINGS THAT WE ALL DO FOR LOVE D. BRAMBLE (D. BRAMBLE)	◆ NONA GAYE (C) THIRD STONE 98448 ATLANTIC
57	58	51	3	ROLL WIT THA FLAVA D. NICE (CRISS, ROACHFORD, FOXOX, OWENS, HEAVY, D. JONES, TITUS)	◆ THE FLAVOR UNIT MC'S (M) (T) FLAVOR UNIT 74897* EPIC
58	56	63	7	BORN 2 B.R.E.E.D. PRINCE (M. LOVE, PRINCE, L. SEACER, JR.)	◆ MONIE LOVE (C) (M) (T) (X) WARNER BROS 18691
59	61	68	5	SO CLOSE N. LOWIS (D. CARROLL, N. LOWIS)	◆ DINA CARROLL (C) A&M 0206
60	50	35	14	LOVE MAKES NO SENSE L. ALEXANDER, PROF. T. (T. TOLBERT, L. ALEXANDER)	◆ ALEXANDER O'NEAL (C) (T) (V) TABU 7706 A&M
61	63	75	5	LOVE IS (FROM "BEVERLY HILLS, 90210") G. BROWN, V. WILLIAMS, B. MCKNIGHT (TONIO, K. J. KELLER)	◆ VANESSA WILLIAMS/BRIAN MCKNIGHT (C) (V) GIANT 18630 REPRISE
62	65	70	5	WRECKX SHOP T. RILEY, T. FYFFE, A. DAVIDSON (A. DAVIDSON, T. FYFFE, T. RILEY, M. RILEY, M. L. SMITH)	◆ WRECKX-N-EFFECT (C) (M) (T) (V) (X) MCA 54531
63	64	71	6	IF YOU EVER LOVED SOMEONE AND LOST L. JOB, W. BEASLEY (W. BEASLEY)	◆ WALTER BEASLEY (C) MERCURY 864 784
64	68	97	3	GIVE HIM A LOVE HE CAN FEEL S. HURLEY (J. MCALLISTER, D. RUSH)	◆ TENE WILLIAMS (C) (T) PENDULUM 64655/ELEKTRA
65	72	89	3	LOOKING THROUGH PATIENT EYES P. M. DAWN (A. CORDES, G. MICHAEL)	◆ P.M. DAWN (C) (T) (X) GEE STREET/ISLAND 862 024 PLG
66	NEW	1	1	WHOOT, THERE IT IS BASS MECHANICS (J. MCGOWAN, N. ORANGE)	◆ 95 SOUTH (M) (T) WRAP 0150* ICHIBAN
67	73	81	3	DOLLY MY BABY W. MARAGH (W. MARAGH, T. SPARKS)	◆ SUPER CAT (M) (T) (X) COLUMBIA 74855*
68	69	79	5	LOVE ME OR LEAVE ME ALONE BRAND NUBIAN (D. MURPHY, L. DEHALUS)	◆ BRAND NUBIAN (C) (M) (T) ELEKTRA 64661
69	70	65	10	WHO GOT THE PROPS EVIL DEE (K. BLAKE, E. DEWARDE)	◆ BLACK MOON (C) (T) NERVOUS 20026
70	66	66	17	MURDER SHE WROTE S. DUNBAR, L. WILLIS, J. LEE, H. HARRIS (J. TAYLOR, E. BANNER, L. WILLIS)	◆ CHAKA DEMUS & PLIERS (C) (T) MANGO 530 131
71	83	96	3	A SONG FOR YOU R. PERRY (L. RUSSELL)	◆ RAY CHARLES (C) WARNER BROS 18611
72	67	61	9	THROW YA GUNZ C. PARKER (F. SCRUGGS, K. JONES, T. TAYLOR, C. PARKER)	◆ ONYX (M) (T) RAL CHAOS 74766* COLUMBIA
73	53	45	13	WELCOME TO MY LOVE G. DUKE (FERRELL, DUKE, ROBINSON)	◆ RACHELLE FERRELL (C) MANHATTAN 44892 CAPITOL
74	74	76	18	CRAZY LOVE D. ABRAHAM (G. LYTER, M. O. HARA, D. RICH)	◆ CECE PENISTON (C) (T) A&M 0034
75	80	84	5	LOTS OF LOVIN P. ROCK, N. HODGE (P. PHILLIPS, N. HODGE, C. PENN)	◆ PETE ROCK & C.L. SMOOTH (C) (T) ELEKTRA 64662
76	NEW	1	1	THE MORNING PAPERS PRINCE AND THE NEW POWER GENERATION	◆ PRINCE AND THE NEW POWER GENERATION (C) (D) (V) PAISLEY PARK 18583 WARNER BROS
77	82	87	4	WITH YOU A. BOLTON, M. KEMBER, J. GILL (A. BOLTON, M. KEMBER)	◆ AZ-1 (C) SCOTTI BROS 75359
78	79	—	2	LOVE ME DOWN V. BENFORD (V. BENFORD, A. TATUM)	◆ TISHA (C) (V) CAPITOL 44898
79	77	78	16	TAP THE BOTTLE TERMINATOR X (K. RON, FIRSTBORN FLEX, SHORTY, TERMINATOR X)	◆ YOUNG BLACK TEENAGERS (C) (M) (T) SOUL 54535/MCA
80	76	80	5	CAN'T GET ANY HARDER R. CLIVILLES, D. COLE (CLIVILLES, COLF, RAMOS, SCOTT, JACKSON, SMITH, HIGGINS)	◆ JAMES BROWN (C) (T) (X) SCOTTI BROS 75352
81	78	69	18	GANGSTA BITCH A. TRIBE CALLED QUEST (APACHE, J. DAVIS)	◆ APACHE (M) (T) (X) TOMMY BOY 541*
82	81	77	17	FOREVER IN LOVE K. KENNY G (KENNY G)	◆ KENNY G (C) (X) ARISTA 1-2482
83	91	—	2	I DON'T WANNA CRY AL B. SURE (*K. WEST, AL B. SURE, *K. WEST)	◆ AL B. SURE! (C) (T) (X) WARNER BROS 18618
84	84	93	4	SALLY GOT A ONE TRACK MIND DIAMOND (J. KIRKLAND, S. KUPKA, E. CASTILLO, J. LOPEZ)	◆ DIAMOND AND THE PSYCHOTIC NEUROTICS (C) (T) CHEMISTRY 864 850 MERCURY
85	NEW	1	1	DAYDREAMING R. JACKSON, P. SIMPSON (A. FRANKLIN)	◆ PENNY FORD (C) (T) COLUMBIA 74891
86	92	—	2	REMEMBER WHO YOU ARE N. CONNORS (L. DEFINO, R. WARD)	◆ NORMAN CONNORS (FEATURING PHYLLIS HYMAN) (C) MOJAZZ 2201/MOTOWN
87	97	—	2	TAKE A DIP D. AUSTIN, R. RAN (R. RAN, K. SMITH)	◆ HIGHLAND PLACE MOBSTERS (C) (T) LAFACE 7-4042 ARISTA
88	NEW	1	1	TRUTHFUL T. DOFAT (T. DOFAT, HEAVY, D. T. ROBINSON)	◆ HEAVY D. & THE BOYZ (C) (M) (T) (V) (X) UPTOWN 54593 MCA
89	75	73	12	GIVE IT TO YOU B. A. MORGAN (B. A. MORGAN)	◆ MARTHA WASH (C) (T) (X) RCA 62433
90	NEW	1	1	WHERE I'M FROM BUTTERFLY (DIGABLE PLANETS)	◆ DIGABLE PLANETS (M) (X) PENDULUM 66318* ELEKTRA
91	86	83	7	CROOKED OFFICER J. SMITH, J. JOHNSON (M. BARNETT, B. JORDAN, J. JOHNSON)	◆ GETO BOYS (C) (T) RAP A LOT 53818 PRIORITY
92	87	95	3	GOLD DIGGIN' GIRLS E. MERIWETHER, ID. WILLIAMS, V. CALLOWAY, W. SIMMONS (B. LOVE, LACE)	◆ MC NAS-D & DJ FREAKY FRED (M) (T) (X) PANDISC 088*
93	98	—	2	DO YA WANNA RIDE? M. GORDON (D. GIPSON, M. GORDON)	◆ DOUGIE DEE (C) (T) MERCURY 864 886
94	NEW	1	1	CREWZ POP 118TH STREET PRODUCTIONS (118TH STREET PRODUCTIONS)	◆ DA YOUNGSTA'S (C) (T) EASTWEST 98437
95	NEW	1	1	I WANT TO KNOW YOUR NAME A. JOHNSON (K. GAMBLE, L. HUFF)	◆ WALTER & SCOTTY (C) CAPITOL 4493D
96	NEW	1	1	IF YOU BELIEVE E. SMOOVE (E. MILLER, C. SAVAGE, M. DAWSON)	◆ CHANTAY SAVAGE (C) (T) D. RCA 62498 BIG
97	95	—	2	IF ONLY YOU KNEW S. HURLEY (L. WRIGHT, S. HURLEY)	◆ DONELL RUSH (C) (T) RCA 62483
98	85	91	7	DROP IT ON THE ONE R. STACY B. BROWN (R. STACY, B. BROWN, D. O'NEAL, H. TRAVIS, COOP, B. STYLZ)	◆ B. BROWN POSSE (C) (M) (T) (V) (X) MCA 54570
99	71	64	7	IN OUR LOVE HEAVY LOVE (C. WHEELER, P. M. WHYTE)	◆ CARON WHEELER (C) EMI 50416 ERG
100	89	92	18	HEAL THE WORLD M. JACKSON (M. JACKSON)	◆ MICHAEL JACKSON (C) (V) EPIC 74790

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

Ice-T Stages New Aural Invasion

Latest Set Out On Rapper's Own Label

BY HAVELOCK NELSON

NEW YORK—Rhyme terrorist Ice-T is living up to his reputation with his fifth album, "Home Invasion," released March 23 on his own label, Rhyme Syndicate, now being distributed by Priority after years with Sire/Warner Bros. The rapper says the set's title relates to a "mind-jack of white, middle-class youth to the point where they understand the plight of the urban man."

Further explaining the "Home Invasion" title, T adds his titles relate to his personal experiences. "I came to the conclusion that rap music is penetrating white, middle-class America. Not just to the point where the kids are liking it, but to where they're asking questions about what's being said. 'Home Invasion' is the injection of black rage into American white youth."

Last year, it was "Cop Killer" that became the focal point for the tensions between the black underclass and the society as a whole, the minority community and the police force. T says, "That song's verses, its chorus, everything was dead-out, in the middle of the streets killing cops." As released by speed-metal act Body Count, featuring T, the rant spawned political attacks, protests, and a six-month struggle between media giant Time Warner and the controversial rapper. Eventually, on Jan. 26, the heat caused Warner Bros. Records to declare a split from T.

"I don't really have animosity toward Warner Records 'cause they never censored me," T says. "I'm not on Warner Bros. anymore and I still won't attack 'em because dropping me was the corporation's decision. And I'm not gonna attack them either, because I understand it was about dollars and cents. Anybody



ICE-T

who is black has to be prepared for situations like with me when their agenda runs counter to the system." Jorge Hinojosa, T's manager, says the performer had owed Warner Bros. two more albums.

When T's independence was announced, a number of labels, both major and independent, came calling. "The industry was suspiciously silent during the whole ['Cop Killer'] controversy," Hinojosa says. "But when [the break] happened, everybody wanted to be down." The decision to sign with Priority (whose roster of stars includes Ice Cube, N.W.A., and Dr. Dre) was based on the label's track record and self-standing status.

"I've known [Priority president] Bryan Turner for a long time," Hinojosa says. "He's the most successful person when it comes to this genre of music on an indie level—and it was important to me that we [proceed] on an indie level."

Referring to T and Hinojosa as well as himself, Turner says, "We've been through hell like they have, and we're still not afraid to take chances. We give artists an advantage here both creatively and com-

mercially. I mean, we're an independent company that gives our artists a lot of freedom. We then promote them, market them and get them paid." According to Priority's Lillian Matulic, initial shipments of "Home Invasion" totaled 700,000 units.

"I Ain't New To This" is the follow-up to the album's first single, "Gotta Lotta Love." It dropped April 8, following T's April 1 appearance on "The Arsenio Hall Show," where he performed the new track. The single will be backed with a non-album track titled "Mixed Up."

"Gotta Lotta Love" deals with the truce between rival L.A. gangs the Bloods and the Crips; "I Ain't New To This" is an ego-booster that boasts, "I got the make or break hardcore fat tape!"

Indeed the tracks on "Home Invasion" are aimed more squarely at the heart of the hip-hop nation than those on "O.G.," the rapper's last set. The beats are hard but not chaotic, so listeners can hear what's being said. Atypically, many of the vocal tracks are mixed way in front of their musical backing. "My records are purposely formatted to be listened to while ridin' in your car; they're designed to be kicked through a pair of headphones. I'm more concerned with the literature of rap, and to me beats always got in the way. As I got deeper into rap, I found out how to wrap my literature around the beats more cleverly."

Except for "Gotta Lotta Love," the texts on "Home Invasion" are "G-style" (T's take on New York freestyle) jaunts or 9-millimeter poetics aimed at politicians, journalists, hardcore rappers who turn soft, females under the spell of power, and, yes, cops. One song, "Funky Gripsta," showcases Rhyme Syndicate's newest discovery—Grip, a rough 14-year-old female with an attitude.

According to Turner, Priority is handling "Home Invasion" like any of its other hardcore releases, except that, because of Hinojosa's presence at marketing meetings, some amount of major-label tactics are involved. "It's actually made our approach better in that we get to cherry-pick things that he's used to with Warner Bros. as well as what we do," says Turner.

What Priority is doing is building a groundswell of support from mom-and-pop retail accounts all the way up to chains such as Warehouse and Camelot Music. For "Home Invasion," the distributor also initiated a wallboarding campaign in 11 major cities, including Los Angeles, San Diego, New York, Chicago, Detroit, Atlanta, and Philadelphia. It, moreover, placed spots on The Box from March 17-31, and bought ads in magazines such as CMJ, Rap Sheet, Word Up!, Urb, The Bomb, and Rap Pages. "We devote a lot of time to each of our releases, and never overlook the tastemakers, no matter how small," Turner says.



The Choice Is Theirs. Mercury Records act the Black Sheep celebrate their graduation from the Heatseekers chart on the Popular Uprisings page with Billboard staffers. From left are Terri Rossi, director of operations/R&B Music Group, Billboard; Suzanne Baptiste, rap/gospel/jazz chart manager, Billboard; Dres and Mr. Lawnge, Black Sheep; and Michael Ellis, associate publisher, Billboard (Photo: Chuck Pulin)



JUST THE FACTS, MA'AM: The number of bullets, 54, on the Hot R&B Singles chart is up slightly over this year's weekly average. R&B and rap music sales in total were up 4% over the previous week. Bullets were awarded to individual records based on increases of 10% or better, (this percentage also was used in awarding bullets on the Top R&B Albums chart). Ten new singles entered the chart, more than in any other week this year. The number of bulleted songs on the R&B Radio Monitor chart is in line with this year's average. "Freak Me" by Silk (Keia) tops off the singles chart for the sixth week. A look at upcoming records indicates it could hold for 10 weeks or more.

AND SO, AS I WAS SAYING: Last week, a few playlist stations were dropped and, after a careful review of this week's singles chart, there will be even less playlist information used in the chart in the very near future... "So Alone" by Men At Large (EastWest) has another strong radio and sales week and returns to No. 5. (Playlist drops were not as severe as last week.) Let's see what happens to singles by R. Kelly & Public Announcement and Whitney Houston in the next few weeks.

PATTERNS: It has been a long time since rap music buyers preferred singles over albums. While many singles sell very well, the rap aficionado wants the album. Two week's ago, "How I'm Comin'" by L.L.Cool J (Def Jam) stalled as albums began to slide out from under the counter a full week before the sales date. And yes, Virginia, the answer is 83-1! Based on the top 10 album debut of "Baedafucup" by Onyx (RAL), my guess is that news of the album's imminent release stopped the single, "Throw Ya Gunz," dead in its tracks. The single had made a slow start up the chart, and just as it began to develop some momentum, the album was released. Similarly, it seems radio play on a first single by an artist that black radio deems to be a core act for its listeners will be decreased as soon as the album is released. Radio begins to explore (and we know programmers usually are looking for those greasy ballads), and will pull that first single back in rotation. This has happened to three artists this year: Alexander O'Neal, Regina Belle, and now Levert.

AWARDS SHOWS MATTER: "A Whole New World" by Peabo Bryson and Regina Belle (Columbia) is bulleted at No. 22 on the R&B Singles Sales chart, clearly the result of sales stimulated by last week's televised Oscar Awards. Everyone that commented on the production loved the set and the dancers, but Bryson and Belle's soulful vocals sure were missed. The singles is no longer on the Hot R&B Singles, because in spite of the increased sales, it moves off the chart to a recurrent status. It has been on the chart longer than 20 weeks and its total points are below the No. 50th single on this week's chart.

IT'S A WONDERFUL LIFE: In my first week as chart manager at Billboard in July 1986, Levert earned its first No. 1 on the Hot R&B Singles chart with "(Pop Pop Pop) Goes My Mind" (Atlantic). Since then, the group has had five No. 1's. No. "Good Ol' Days" is not at the top of the chart. It falls slightly, in spite of sales increases. BDS monitored airplay decreases on this single, but take a look at No. 47 on the Hot R&B Radio Monitor chart. Airplay on "abc-123," as an album cut, increases by nearly 100%. This could be an indication of more good things to come.

BUBBLING UNDER HOT R&B SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	3	MY CONSCIENCE SAYS NO II CLOSE	(TABU/A&M)	14	13	2	WAKE UP EVERYBODY	NICK SCOTTI (REPRISE)
2	—	1	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL)	15	—	1	OFF & ON	TRENDS OF CULTURE (MAD SOUNDS)
3	9	4	RESPECT DUE	DADDY FREDDY (CHRYSALIS/ERG)	16	23	2	BUT I LOVE YOU	MIKI HOWARD (GIANT/REPRISE)
4	10	2	BOW WOW WOW	FUNKDOOBIEST (IMMORTAL/EPIC)	17	15	4	JEEP ASS NIGUH	MASTA ACE INC. (DELICIOUS VINYL)
5	17	3	I DO CARE	CLASSIC EXAMPLE (HOLLYWOOD BASIC)	18	20	7	GIVE IT UP	TROOP (ATLANTIC)
6	5	3	SWEET AS IT COMES	NIKITA (MOTOWN)	19	16	6	BREAKER 1/9	COMMON SENSE (RELATIVITY)
7	1	4	CLOUDY WITH A CHANCE OF TEARS	VOICES (ZOO)	20	—	1	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)
8	—	1	JUST TO BE CLOSE TO YOU	TREY LORENZ (EPIC)	21	3	6	ALL OF IT	ARTZ & KRAFTZ (COLUMBIA)
9	—	1	LOVE IS A LOSING GAME	KIRK WHALUM (COLUMBIA)	22	8	12	RAKIN' IN THE DOUGH	ZHIGGE (POLYDOR/PLG)
10	—	1	LET'S GO THROUGH THE MOTIONS	JODECI (UPTOWN/MCA)	23	—	1	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
11	14	5	TICK TOCK	KILO (WRAP/ICHIBAN)	24	—	1	SOMETHING'S GOIN' ON	U.N.V. (MAVERICK/SIRE/WARNER BROS.)
12	—	1	WHATZUPWITU	EDDIE MURPHY (MOTOWN)	25	7	5	HOW FAST FOREVER GOES	HOWARD HEWETT (ELEKTRA)
13	19	2	WANNA MAKE LUV 2 U	RODNEY MANSFIELD (A&M)					

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

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	2	10	KNOCKIN' DA BOOTS B. BURRILL (SHAZAM, DINO, GI, STICK, R. TROUTMAN)	NO. 1 H-TOWN (C) (M) (T) LUKE 161
2	1	1	6	THAT'S THE WAY LOVE GOES J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	JANET JACKSON (C) (T) (V) (X) VIRGIN 12650
3	3	3	7	WEAK B.A. MORGAN (B.A. MORGAN)	SWV (C) (T) (V) RCA 62521
4	4	4	16	FREAK ME K. SWEAT, R. MURRAY (K. SWEAT, R. MURRAY)	SILK (C) (V) KEIA 64654/ELEKTRA
5	6	30	6	LOVE NO LIMIT D. HALL (K. GREENE, D. HALL)	MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54639/MCA
6	35	70	4	DRE DAY DR. DRE (DR. DRE, SNOOP, C. WOLFE)	DR. DRE (C) (M) (T) DEATH ROW INTERSCOPE 53827/ATLANTIC
7	5	5	21	I'M SO INTO YOU B.A. MORGAN (B.A. MORGAN)	SWV (C) (M) (T) (X) RCA 62451
8	20	50	4	ABC-123 G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS, T. SCOTT)	LEVERT (C) (D) (V) ATLANTIC 87366
9	16	28	7	SHOW ME LOVE A. GEORGE, F. MCFARLANE (A. GEORGE, F. MCFARLANE)	ROBIN S. (C) (M) (T) (X) BIG BEAT 10118/ATLANTIC
10	11	12	5	LITTLE MIRACLES (HAPPEN EVERY DAY) L. VANDROSS, M. MILLER (L. VANDROSS, M. MILLER)	LUTHER VANDROSS (C) (D) (V) EPIC 74945
11	12	20	4	THE FLOOR J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	JOHNNY GILL (C) (T) (V) MOTOWN 2202
12	7	14	12	EVERY LITTLE THING U DO 3 BOYS FROM NEWARK (C. WILLIAMS, K. GRIFFIN)	CHRISTOPHER WILLIAMS (C) (T) (V) (X) UPTOWN 54603/MCA
13	9	15	8	THAT'S THE WAY LOVE IS T. RILEY (T. RILEY, D. SHIPP, A. DAVIDSON, B. BROWN)	BOBBY BROWN (C) (M) (T) (V) (X) MCA 54618
14	10	7	27	SO ALONE G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS, J. LITTLE, E. BANKS)	MEN AT LARGE (C) EASTWEST 98459
15	25	53	3	WHOOPI! (THERE IT IS) TAG TEAM (TAG TEAM)	TAG TEAM (C) (M) (X) LIFE 79001/BELLMARK
16	8	6	9	WHO IS IT M. JACKSON, B. BOTTRELL (M. JACKSON)	MICHAEL JACKSON (C) (M) (T) (V) (X) EPIC 73406
17	24	41	6	SOMETHING'S GOIN' ON J. PENN (J. POWE, D. PEETE, J. CLAY)	U.N.V. (C) MAVERICK/SIRE 18564/WARNER BROS.
18	14	13	17	IT'S ALRIGHT V. BENFORD (C. MOORE, V. BENFORD)	CHANTE MOORE (C) (M) (T) SILAS 54558/MCA
19	13	8	15	I HAVE NOTHING (FROM "THE BODYGUARD") D. FOSTER (D. FOSTER, L. THOMPSON)	WHITNEY HOUSTON (C) (D) (V) ARISTA 12527
20	21	25	13	BABY BE MINE (FROM "CB4") T. RILEY (T. RILEY, J. STONESTREET)	BLACKSTREET (FEATURING TEDDY RILEY) (C) MCA 54561
21	18	9	15	IF I COULD N. MARTINELLI (R. MILLER, K. HIRSCH, M. SHARRON)	REGINA BELLE (C) (D) (V) COLUMBIA 74864
22	19	16	29	DON'T WALK AWAY V. BENFORD (V. BENFORD, R. SPEARMAN)	JADE (C) (M) (T) (V) (X) GIANT 18686/REPRISE
23	31	36	11	ONE WOMAN V. BENFORD (V. BENFORD, R. SPEARMAN)	JADE (C) GIANT 18606/REPRISE
24	15	11	20	NUTHIN' BUT A "G" THANG DR. DRE (SNOOP)	DR. DRE (C) (M) (T) DEATH ROW INTERSCOPE 53819/ATLANTIC
25	17	10	15	IT WAS A GOOD DAY D. J. POOH (ICE CUBE, THE ISLEY BROTHERS, A. GOODMAN, S. ROBINSON, H. RAY)	ICE CUBE (C) (T) PRIORITY 53817
POWER PICK/SALES					
26	37	47	6	CRY NO MORE R. WHITE, K. JACKSON, D. WILEY (R. WHITE, K. JACKSON, D. WILEY)	II D EXTREME (C) (M) (T) (V) (X) GASOLINE ALLEY 54650/MCA
27	22	24	30	DAZZEY DUKS PARAGON PRODUCTIONS (LASNO, CREO, TAYLOR, BOY)	DUJICE (C) (T) TMR 3089/BELLMARK
28	26	31	8	WHOOT, THERE IT IS THE BASS MECHANICS (J. MCGOWAN, N. ORANGE)	95 SOUTH (M) (T) WRAP 0150/ICHIJIBAN
29	39	46	7	IN THE MIDDLE J. NETTLESBEY, T. COFFEY (T. COFFEY, J. NETTLESBEY)	ALEXANDER O'NEAL (C) TABU 7710/A&M
30	28	32	8	DEEPER DEF JEF (J. FORSTON, R. SAMUELS, R. ROYAL, C. REID)	BOSS (C) (M) (T) DJ WEST/CHAOS 74853/COLUMBIA
31	33	37	7	LET'S GO THROUGH THE MOTIONS (FROM "WHO'S THE MAN?") D. SWING (D. SWING, C. ELLIOTT)	JOCECI (C) (T) (V) (X) UPTOWN 54602/MCA
32	27	21	16	KISS OF LIFE SADE (ADU, MATTHEWMAN, HALE, DENMAN)	SADE (C) (V) EPIC 74848
33	41	49	8	I WANT TO KNOW YOUR NAME A. JOHNSON (K. GAMBLE, L. HUFF)	WALTER & SCOTTY (C) CAPITOL 44930
34	44	39	10	GIVE HIM A LOVE HE CAN FEEL S. HURLEY (J. MCALLISTER, D. RUSH)	TENE WILLIAMS (C) (T) PENDULUM 64655/ELEKTRA
35	23	19	20	DEDICATED R. KELLY (R. KELLY)	R. KELLY & PUBLIC ANNOUNCEMENT (C) JIVE 42115
36	43	45	7	PASSIN' ME BY J. SWIFT (E. WILCOX, R. ROBINSON, D. STEWART, T. HARDSON, J. MARTINEZ)	THE PHARCYDE (C) (T) DELICIOUS VINYL 98434/ATLANTIC
37	36	27	20	COMFORTER C. MARTIN (C. MARTIN, M. GAY, D. VAN RENSALEIR)	SHAI (C) (D) (V) GASOLINE ALLEY 54596/MCA
38	32	29	18	TELLIN' ME STORIES DOWN LOW PRODUCTIONS (H. MIDDLETON, L. DRAKEFORD)	BIG BUB (C) EASTWEST 98451
39	30	26	19	DITTY RHYTHM D. (FERGUSON, FERGUSON, CLARK, JOHNSON, TROTJMAN)	PAPERBOY (C) (M) (T) (X) NEXT PLATEAU/FFRR 350012/PLG
POWER PICK/AIRPLAY					
40	49	71	5	SEEMS YOU'RE MUCH TOO BUSY VERTICAL HOLD (A. STONE, K. K. HALEEL)	VERTICAL HOLD (C) A&M 0140
41	34	18	12	DOWN WITH THE KING P. ROCK (J. SIMMONS, D. MCDANIELS, P. PHILLIPS, J. RADO, G. RAGNI, G. MACDERMOT)	RUN-D.M.C. (C) (T) (X) PROFILE 5391
42	45	48	6	SIX FEET DEEP J. JOHNSON (B. JORDAN, M. BURNETTE, L. RICHIE, M. GAYE, J. JOHNSON)	GETO BOYS (C) (T) RAP A LOT 53823/PRIORITY
43	40	23	20	HIP HOP HOORAY NAUGHTY BY NATURE (NAUGHTY BY NATURE)	NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 554
44	29	17	16	GOOD OL' DAYS G. LEVERT, M. GORDON (G. LEVERT, M. GORDON)	LEVERT (C) (T) (V) ATLANTIC 87379
45	48	55	8	DAYDREAMING R. JACKSON, P. SIMPSON (A. FRANKLIN)	PENNY FORD (C) (T) COLUMBIA 74891
HOT SHOT DEBUT					
46	NEW		1	LATELY D. SWING (S. WONDER)	JOCECI (C) UPTOWN 54652/MCA
47	54		2	SLAM CHYSKILLZ, JAM MASTER JAY (SCRUGGS, CHYSKILLZ, MUZIK, TAYLOR, PARKER)	ONYX (M) (T) JMU/CHAOS 74882/ COLUMBIA
48	38	22	15	I CAN'T STAND THE PAIN F. SCOTT, J. JEFFERSON (K. ANDERSON, S. CARSWELL)	LORENZO (C) ALPHA INTERNATIONAL 787 004/PLG
49	46	44	17	SWEET THING M. MORALES, M. C. ROONEY (T. MAIDEN, C. KAHN)	MARY J. BLIGE (C) (V) UPTOWN 54586/MCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	58	72	4	UM UM GOOD G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	MEN AT LARGE (C) EASTWEST 98435
51	47	40	17	CAN HE LOVE U LIKE THIS D. SIMMONS, KAYO (D. SIMMONS, A. REID)	AFTER 7 (C) (V) VIRGIN 12643
52	52	33	15	TYPICAL REASONS (SWING MY WAY) MORALES, ROONEY (JOHNSON, MORALES, ROONEY, CALHOUN)	PRINCE MARKIE DEE & SOUL CONVENTION (C) (M) (T) (X) SOUL CONVENTION 74866/COLUMBIA
53	56	64	5	LOVE IS A LOSING GAME R. BUCHANAN, J. LANDERS (W. AFANASIEFF, J. BETTIS)	KIRK WHALUM FEATURING JEVETTA STEELE (C) COLUMBIA 74956
54	51	43	17	SWEET ON U L. ALEXANDER, PROF. T. (L. ALEXANDER, T. TOLBERT)	LO-KEY? (C) PERSPECTIVE 7418 A&M
55	NEW		1	LET ME BE THE ONE D. HALL (K. GREENE, D. HALL, H. BOHANNON)	INTRO (C) (M) (T) ATLANTIC 87347
56	70	91	3	BABY I'M YOURS C. MARTIN (C. MARTIN, M. GAY)	SHAI (C) (M) (T) (V) (X) GASOLINE ALLEY 54574/MCA
57	64	75	4	SO GOOD M. COOPER, T. SHOCKENCY (M. COOPER, T. SHOCKENCY)	MICHAEL COOPER (C) REPRISE 18573
58	65	79	5	I AIN'T THE ONE TRAKMASTERZ (RICHBOURG, ALLEN, OLIVIER, BARNES, PIMENTEL)	T.C.F. CREW (C) (T) (X) COLD CHILLIN' 18595/WARNER BROS.
59	59	60	8	CREWZ POP 118TH STREET PRODUCTIONS (118TH STREET PRODUCTIONS)	DA YOUNGSTA'S (C) (T) EASTWEST 96068
60	53	34	15	HONEY DIP PORTRAIT (PORTRAIT)	PORTRAIT (C) (T) (V) CAPITOL 44870
61	79	90	3	BY THE TIME THIS NIGHT IS OVER W. AFANASIEFF, D. FOSTER (M. BOLTON, D. WARREN, A. GOLDMARK)	KENNY G WITH PEABO BRYSON (C) (X) ARISTA 12565
62	67	85	4	BAD BOYS (THEME FROM "COPS") I. LEWIS, T. HARVEY, R. LEWIS (INNER CIRCLE)	INNER CIRCLE (C) (T) (X) BIG BEAT 98426/ATLANTIC
63	63	58	12	LOVE IS (FROM "BEVERLY HILLS, 90210") G. BROWN, V. WILLIAMS, B. MCKNIGHT (TONIO K, J. KELLER)	VANESSA WILLIAMS/BRIAN MCKNIGHT (C) (V) GIANT 18630/REPRISE
64	60	62	8	WHERE I'M FROM BUTTERFLY (DIGABLE PLANETS)	DIGABLE PLANETS (C) (M) (T) (X) PENDULUM 64648/ELEKTRA
65	50	35	11	LOVE DON'T LOVE YOU T. MCELROY, D. FOSTER (T. MCELROY, DENZIL FOSTER)	EN VOQUE (C) (T) EASTWEST 98432
66	72	74	5	JUST TO BE CLOSE TO YOU M. CAREY (L. RICHIE)	TREY LORENZ (C) (V) EPIC 74934
67	57	57	8	TRUTHFUL T. DOFAT (T. DOFAT, HEAVY D, T. ROBINSON)	HEAVY D & THE BOYZ (C) (M) (T) (V) (X) BIG BEAT 94593/MCA
68	55	51	13	THE THINGS THAT WE ALL DO FOR LOVE D. BRAMBLE (D. BRAMBLE)	NONA GAYE (C) THIRD STONE 98448/ATLANTIC
69	77	82	5	WANNA MAKE LUV 2 U R. SALAS (D. WINZELER, T. STEELE)	RODNEY MANNFIELD (C) A&M 0148
70	80	77	6	SWEET AS IT COMES S. LABELLE (S. BIRNAN, M. BURNSTEIN)	NIKITA (C) MOTOWN 2198
71	83	87	5	TRIGGA GOTS NO HEART (FROM "THE MENACE II SOCIETY") SKI, CMT, SPICE 1 (R. L. GREEN, JR., S. ADAMS, M. OGLETON)	SPICE 1 (M) (T) JIVE 42136*
72	62	67	5	WHAT 'CHA GONNA DO? LAKIM (GORDON DILLON, DILLON, SHABAZZ, OWENS, RUSHEEN, WASHINGTON, BROWN)	SHABBA RANKS (FEATURING QUEEN LATIFAH) (C) (T) (X) EPIC 74938
73	68	69	10	LOOKING THROUGH PATIENT EYES P. M. DAWN (A. CORDES, G. MICHAEL)	P.M. DAWN (C) (T) (X) GEE STREET/ISLAND 862 024/PLG
74	61	54	13	YOU'RE THE LOVE OF MY LIFE E. NELSON (G. TOBY, SYBIL)	SYBIL (C) (T) NEXT PLATEAU/LONDON 857 064/PLG
75	71	66	10	ROLL WIT THA FLAVA D. NICE (CRISS, ROACHFORD, FOX, OWENS, HEAVY D, JONES, MCDUFF, TITUS)	THE FLAVOR UNIT MC'S (M) (T) (X) FLAVOR UNIT 74897/EPIC
76	85	98	3	WAITING IN VAIN L. RITENOUR (B. MARLEY)	LEE RITENOUR FEATURING MAXI PRIEST (C) GRP 3045
77	78	83	3	WHO'S THE MAN? D. J. LETHAL (ISCHRODY, O'CONNOR, DIMANT, BELL, WRIGHT, LASSITER, DUARTE, CHEEK)	HOUSE OF PAIN (C) (M) (T) (X) TOMMY BOY 556*
78	66	73	12	LOTS OF LOVIN' P. ROCK, N. HODGE (P. PHILLIPS, N. HODGE, C. PENN)	PETE ROCK & C.L. SMOOTH (C) (T) ELEKTRA 64662
79	81	65	19	LOVE THANG E. FERRELL, N. HODGE (K. GREENE, E. FERRELL, N. HODGE)	INTRO (C) (M) (T) ATLANTIC 87416
80	88	—	2	I DON'T WANNA FIGHT C. LOND ALGE, R. DAVIES (S. DUBERRY, LULU, B. LAWRIE)	TINA TURNER (C) VIRGIN 12652
81	86	88	3	FALLIN DOWN B. POWELL (L. JOHNSON, B. POWELL)	NU COLOURS (C) (T) POLYDOR 867 326/PLG
82	76	61	12	WRECKX SHOP T. RILEY, T. FYFFE, A. DAVIDSON (A. DAVIDSON, T. FYFFE, T. RILEY, M. RILEY, M. L. SMITH)	WRECKX-N-EFFECT (C) (M) (T) (V) (X) MCA 54531
83	69	59	15	FUNKY CHILD M. MARL, K. DEF (T. WARORICK, O. KELLY, M. WILLIAMS)	LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 64672/ELEKTRA
84	82	81	10	DOLLY MY BABY W. MARGH (W. MARGH, T. SPARKS)	SUPER CAT (M) (T) (X) COLUMBIA 74855*
85	NEW		1	PINK COOKIES IN A PLASTIC BAG GETTING CRUSHED BY BUILDINGS M. MARL, J. T. SMITH (M. WILLIAMS)	L.L. COOL J (C) (M) (T) (X) DEF JAM 74984/COLUMBIA
86	89	—	4	HOW U GET A RECORD DEAL TRAKMASTERZ (A. HARDY, A. RICHBOURG, F. PIMENTEL, S. BARNES, J. OLIVIER)	BIG DADDY KANE (M) (T) COLD CHILLIN' 40830/ REPRISE
87	94	—	2	GIRL, I'VE BEEN HURT M. C. SHAN (D. O. BRIEN, S. MOLTKE, E. LEARY)	SNOW (C) (M) (T) (V) EASTWEST 98438
88	97	—	2	COME OVER, BABY R. PENNON, H. ABDULSAMAD (R. PENNON, C. ENGLAND, G. COX, H. ABDULSAMAD)	COLIN ENGLAND (C) MOTOWN 2204
89	NEW		1	SAY IT ISN'T OVER T. CHAPMAN, D. PENASO (T. CHAPMAN, R. MARCEL, L. TOLBERT)	FIVE XI (C) (T) RCA 62540
90	NEW		1	UNCONDITIONAL LOVE (FROM "MENACE II SOCIETY") ART & RHYTHM (L. CAMPBELL)	HI-FIVE (C) JIVE 42144
91	73	56	13	SEND FOR ME N. MARTINELLI (S. DEES, R. KERSEY)	GERALD ALSTON (C) MOTOWN 2197
92	NEW		1	I WANNA HOLD ON TO YOU N. M. WALDEN (N. M. WALDEN, M. PARIS, S. J. DAKOTA)	MICA PARIS (C) ISLAND 862 212/PLG
93	NEW		1	ONE LAST CRY B. MCKNIGHT, B. BARNES (B. MCKNIGHT, B. BARNES, M. BARNES)	BRIAN MCKNIGHT (C) MERCURY 862 404
94	90	93	3	NATURAL SPEECH (ARRESTED DEVELOPMENT, M. WHITE, P. BAILEY, A. MCKAY)	ARRESTED DEVELOPMENT (C) (T) CHRYSALIS 24820/ERG
95	75	76	8	IF YOU BELIEVE E. SMOOVE (E. MILLER, C. SAVAGE, M. DAWSON)	CHANTAY SAVAGE (C) (T) J.DRCA 62498/BIG
96	95	—	2	IBWIN' WIT MY CREWIN' Q. D. III, ICE CUBE (Y. Y. QUINCY, D. III)	YO-YO (M) (T) EASTWEST 96054*
97	96	99	4	HUMPS FOR THE BLVD. RODNEY O. J. COOLEY (RODNEY O. J. COOLEY)	RODNEY O & JOE COOLEY (M) (T) PSYCHOTIC 1203*
98	74	78	6	WHATZUPWITU E. MURPHY, Y. GUMBS (E. MURPHY, Y. GUMBS)	EDDIE MURPHY FEATURING MICHAEL JACKSON (C) MOTOWN 2205
99	92	95	19	I SHOULD HAVE LOVED YOU C. BOOKER (C. BOOKER)	CHUCKII BOOKER (C) ATLANTIC 87395
100	93	—	2	LA LA LOVE J. JAM, T. LEWIS (J. HARRIS III, B. R. AVILA, B. AVILA, SR.)	BOBBY ROSS AVILA (C) PERSPECTIVE 7422 A&M

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



**TERRI ROSSI'S
RHYTHM
SECTION**

IT'S A WONDERFUL LIFE: "Knockin' Da Boots" by H-Town (Luke) is No. 1 on the Hot R&B Singles chart. Last week, once the cassette single was made available, it got a big boost in sales. To the consumer, the cassette single still is the most important sales configuration. Sales and, therefore, chart performance are stunted whenever a cassette single has not been manufactured. Last week, the album, "Fever For Da Flavor," nabbed a timely No. 1. This should prove to independently distributed labels that the new chart system works for everyone, as long as they've got the best music.

ACT LIKE YOU KNOW: The summer of 1993 will be known as "that Janet Jackson summer," when she dominated the charts with "janet." (Virgin). The album debuts at No. 1 on the Top R&B Albums and The Billboard 200. It seems almost impossible that fans would not go out in droves to buy this album. Radio gave Jackson's fans a chance to know this is a sure-fire purchase. On the R&B Radio Monitor, two songs other than the single are charted at Nos. 57 and 75. (Hmmm?) The single, "That's The Way Love Goes," slips a little out of first place, but the down-low remix could boost it back up.

NOTABLE NOTES: "Weak" by SWV (RCA) moves 2-1 on the R&B Radio Monitor chart. It ranks No. 1 in airplay at 29 stations and No. 2 at 14 others. On the Hot R&B Singles chart, "Dre Day" by Dr. Dre (Death Row) hustles its way 35-6, as sales increase 153%. It ranks top 10 in airplay at three stations: WMYK Norfolk, Va., and KKBT and KACE, both in Los Angeles. "ABC-123" by Levert (Atlantic) zooms 20-8: Radio increases 18% and sales grow by 118%. It gets top five rotations at seven stations, including KJMZ Dallas, WEDR Miami, and WDAS Philadelphia. "Show Me Love" by Robin S. (Big Beat) moves up 16-9, gaining 22% in radio and sales points. It ranks top five at two stations: WJHM Orlando, Fla., and WKYS Washington, D.C. "Whoomp! (There It Is)" by Tag Team (Life) gains 33% in sales and it moves up 25-15 on the singles chart. "Something's Goin' On" by U.N.V. (Maverick) grows 27% in sales. Airplay increases 38%. It ranks No. 1 in airplay at WHUR Washington, D.C., and ranks top five at WUSL Philadelphia, WWCW Charleston, S.C., and WIZF Cincinnati.

THE BEST, THEN AND NOW: Mercury Records has made a lot of people very happy. So happy that four out of six recently released compilations of some of the '70s best-loved funk hits the Top R&B Albums chart this week. The best of **Con Funk Shun**, **Cameo**, **Parliament**, and the **Bar-Kays** all enter the chart. Two other titles, "The Best Of **Kool & The Gang**" and a sampler, "Funky Stuff: The Best Of Funk Essential," also earned sales points, but print below the chart. "Tear The Roof Off, 1974-1980," by Parliament, enters the chart at No. 79. It is a two-CD set and is packed with all of **Star Child's** funkier jammies, starting with "P. Funk (Wants To Get Funked Up)"—WEFUNK to those in the know! This compilation, as well as some of the others, was produced by **Harry Weinger**, who also has been responsible for the many **James Brown** packages. "The Best Of The Bar-Kays" enters the albums chart at No. 87. **James Alexander**, **Larry Dodson**, and **Winston Steward** are the members of the original Bar-Kays, and they have signed with Zoo Entertainment. Their first release is due out in mid-June. **Kool & the Gang** will have a new album out any day now on Mogul Entertainment/URS Records, distributed by BMG. Oh happy day!

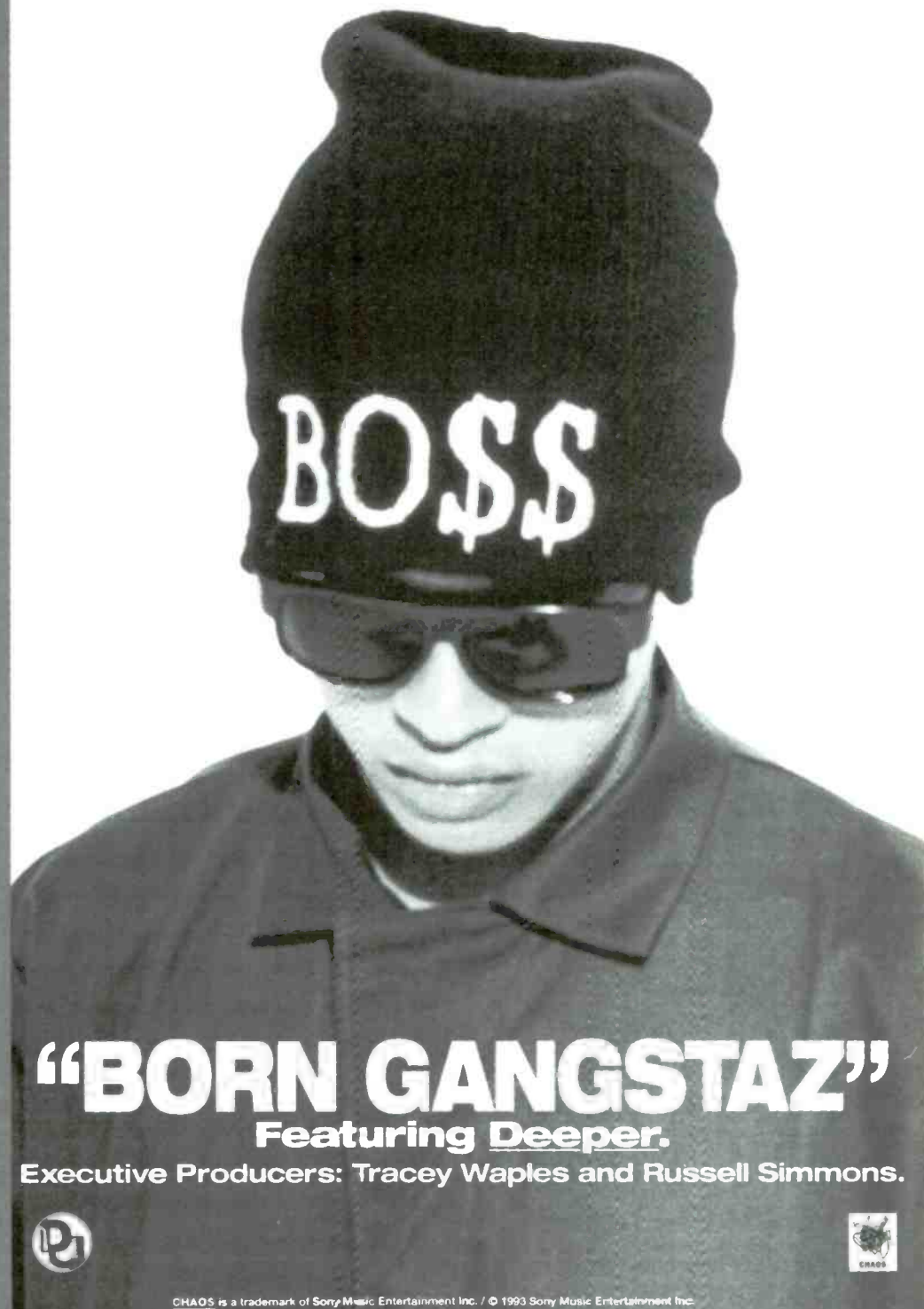
BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	4	ALL I EVER ASK	NAJEE (EMI/ERG)	14	17	2	DROP DOWN	E-LA-TE' (JAMMSVILLE/WARLOCK)
2	6	2	FEEL NO PAIN	SADE (EPIC)	15	—	1	IN MY NATURE	NUTTIN' NYCE (POCKETOWN)
3	—	1	GIMME	CHERYL "PEPSII" RILEY (REPRISE)	16	—	1	LET ME TURN YOU ON	BIZ MARKIE (COLD CHILLIN'/WB)
4	1	3	THE POSSE (SHOOT 'EM UP)	INTELLIGENT HOODLUM (A&M)	17	—	1	INNOCENT GIRL	FOUR SURE (RUFFHOUSE/COLUMBIA)
5	9	3	TONIGHT'S DA NIGHT	REDMAN (RAL/CHAOS/COLUMBIA)	18	11	4	ONE NIGHT OF FREEDOM	B.B.O.T.I. (A&M)
6	10	3	DO DA WHAT	1 OF THE GIRLS (EASTWEST)	19	16	2	TOUCH MY LIGHT	BIG MOUNTAIN (QUALITY)
7	24	2	I LIKE IT	JOMANDA (BIG BEAT/ATLANTIC)	20	—	8	WAKE UP EVERYBODY	NICK SCOTTI (REPRISE)
8	2	7	GIMME GIMME	AVA CHERRY (RADIKAL/CRITIQUE)	21	—	1	FAT GIRLS IN DAISY DUKES	LARRY & STUFF (JEA/BASIX)
9	7	5	HEAD OR GUT	ILLEGAL (ROWDY/ARISTA)	22	15	8	OFF & ON	TRENDS OF CULTURE (MAD SOUNDS)
10	—	1	ABOVE THE RIM	BELL BIV DEVOE (MCA)	23	23	2	ARE YOU READY	HERE & NOW (THIRD STONE/ATLANTIC)
11	—	1	U DON'T HEAR ME THO'	RODNEY O & JOE COOLEY (PSYCHOTIC)	24	21	3	PLEASE TELL ME TONIGHT	MOTIF (PAYDAY/LONDON/PLG)
12	14	2	BACK FOR MORE	LULU/BOBBY WOMACK (EMI/ERG)	25	22	2	TEDDY BEAR	G-WIZ (SCOTTI BROS.)
13	5	7	LEGACY	MAD COBRA (COLUMBIA)					

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

**RULING.
AS SHE SHOULD.**

"Boss, regardless of gender is a consummate gangsta rapper-cold-blooded product of her environment who doesn't give a f*ck..."
-THE SOURCE



"BORN GANGSTAZ"
Featuring **Deeper.**

Executive Producers: Tracey Waples and Russell Simmons.



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★★★ NO. 1 ★★★	
1	1	1	5	THAT'S THE WAY LOVE GOES J.JAM, T.LEWIS, J.JACKSON (J.JACKSON, J.HARRIS III, T.LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12650
2	2	2	9	KNOCKIN' DA BOOTS B.BURRELL (SHAZAM, DINO, G.I., STICK, R.TROUTMAN)	◆ H-TOWN (M) (T) LUKE 461*
3	3	4	6	WEAK B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (T) (V) RCA 62521
4	4	3	15	FREAK ME ▲ K.SWEAT (K.SWEAT, R.MURRAY)	◆ SILK (C) (V) KEIA 64654/ELEKTRA
5	5	5	20	I'M SO INTO YOU ● B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (M) (T) (X) RCA 62451
6	30	33	5	LOVE NO LIMIT D.HALL (K.GREENE, D.HALL)	MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54639/MCA
7	14	16	11	EVERY LITTLE THING U DO 3 BOYS FROM NEWARK (C.WILLIAMS, K.GRIFFIN)	◆ CHRISTOPHER WILLIAMS (C) (M) (T) (V) (X) UPTOWN 54603/MCA
8	6	9	8	WHO IS IT M.JACKSON, B.BOTRELL (M.JACKSON)	◆ MICHAEL JACKSON (C) (M) (T) (V) (X) EPIC 74406
9	15	22	7	THAT'S THE WAY LOVE IS T.RILEY (T.RILEY, D.SHIPP, A.DAVIDSON, B.BROWN)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54618
10	7	6	26	SO ALONE G.LEVERT, E.NICHOLAS (G.LEVERT, E.NICHOLAS, J.LITTLE, E.BANKS)	◆ MEN AT LARGE (C) EASTWEST 98459
11	12	20	4	LITTLE MIRACLES (HAPPEN EVERY DAY) L.VANDROSS, M.MILLER (L.VANDROSS, M.MILLER)	◆ LUTHER VANDROSS (C) (D) (V) EPIC 74945
12	20	36	3	THE FLOOR J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS)	◆ JOHNNY GILL (C) MOTOWN 2202
13	8	10	14	I HAVE NOTHING (FROM "THE BODYGUARD") D.FOSTER (D.FOSTER, L.THOMPSON)	◆ WHITNEY HOUSTON (C) (D) (V) ARISTA 1-2527
14	13	13	16	IT'S ALRIGHT V.BENFORD (C.MOORE, V.BENFORD)	◆ CHANTE MOORE (C) (M) (T) (V) (X) MCA 54589/MCA
15	11	8	19	NUTHIN' BUT A "G" THANG ▲ DR.DRE (SNOOP)	◆ DR. DRE (C) (M) (T) DEATH ROW/INTERSCOPE 53819/ATLANTIC
16	28	39	6	SHOW ME LOVE A.GEORGE, F.MCFARLANE (A.GEORGE, F.MCFARLANE)	◆ ROBIN S. (C) (M) (T) (X) BIG BEAT 10118/ATLANTIC
17	10	7	14	IT WAS A GOOD DAY ● D.J.POOL (ICE CUBE, THE ISLEY BROTHERS, A.GOODMAN, S.ROBINSON, H.RAY)	◆ ICE CUBE (C) (T) PRIORITY 53817
18	9	11	14	IF I COULD N.MARTINELLI (R.MILLER, K.HIRSCH, M.SHARRON)	◆ REGINA BELLE (C) (D) (V) COLUMBIA 74864
19	16	14	28	DON'T WALK AWAY ● V.BENFORD (V.BENFORD, R.SPEARMAN)	◆ JADE (C) (M) (T) (V) (X) GIANT 18866/REPRISÉ
20	50	57	3	ABC-123 G.LEVERT, E.NICHOLAS (G.LEVERT, E.NICHOLAS, T.SCOTT)	◆ LEVERT (C) (D) (V) ATLANTIC 87366
21	25	29	12	BABY BE MINE (FROM "CB4") T.RILEY (T.RILEY, J.STONESTREET)	◆ BLACKSTREET (FEATURING TEDDY RILEY) (C) MCA 54561
22	24	26	29	DAZZEY DUKS ● PARAGON PRODUCTIONS (LASNO, CREO, TAYLOR BOY)	◆ DUICE (C) (T) TMR 3089/BELLMARK
23	19	19	19	DEDICATED R.KELLY (R.KELLY)	◆ R. KELLY & PUBLIC ANNOUNCEMENT (C) JIVE 42115
24	41	55	5	SOMETHING'S GOIN' ON J.PENN (J.POVE, D.PEETE, J.CLAY)	◆ U.N.V. (C) MAVERICK/SIRE 18564/WARNER BROS.
25	53	—	2	WHOOMP! (THERE IT IS) TAG TEAM (TAG TEAM)	◆ TAG TEAM (C) (M) (X) LIFE 79001/BELLMARK
26	31	35	7	WHOOOT, THERE IT IS THE BASS MECHANICS (J.MCGOWAN, N.ORANGE)	◆ 95 SOUTH (M) (T) WRAP 0150/7ICHIBAN
27	21	17	15	KISS OF LIFE SADE (ADU, MATTHEWMAN, HALE, DENMAN)	◆ SADE (C) (V) EPIC 74848
28	32	30	7	DEEPER DEF JEF (J.FORSTON, R.SAMUELS, R.ROYAL, C.REID)	◆ BOSS (M) (T) DJ WEST/CHAOS 74737*/COLUMBIA
29	17	12	15	GOOD OL' DAYS G.LEVERT, M.GORDON (G.LEVERT, M.GORDON)	◆ LEVERT (C) (T) (V) ATLANTIC 87379
30	26	23	18	DITTY ▲ RHYTHM D. (FERGUSON, FERGUSON, CLARK, JOHNSON, TROUTMAN)	◆ PAPERBOY (C) (M) (T) (X) NEXT PLATEAU/FFRR 350012/PLG
31	36	45	10	ONE WOMAN V.BENFORD (V.BENFORD, R.SPEARMAN)	JADE (C) GIANT 18606/REPRISÉ
32	29	27	17	TELLIN' ME STORIES DOWN LOW PRODUCTIONS (H.MIDDLETON, L.DRAKEFORD)	◆ BIG BUB (C) EASTWEST 98451
33	37	43	6	LET'S GO THROUGH THE MOTIONS (FROM "WHO'S THE MAN?") D.SWING (D.SWING, C.ELLIOTT)	◆ JODECI (C) (T) (V) (X) UPTOWN 54602/MCA
34	18	15	11	DOWN WITH THE KING ● P.ROCK (J.SIMMONS, D.MCDANIELS, P.PHILLIPS, J.RADO, G.RAGNI, G.MACDERMOT)	◆ RUN-D.M.C. (C) (T) (X) PROFILE 5391
★★★ POWER PICK/SALES ★★★					
35	70	74	3	DRE DAY DR.DRE (DR.DRE, SNOOP, C.WOLFE)	◆ DR. DRE (C) (M) (T) DEATH ROW/INTERSCOPE 53827/ATLANTIC
36	27	18	19	COMFORTER C.MARTIN (C.MARTIN, M.GAY, D.VAN RENSALEIR)	◆ SHAI (C) (D) (V) GASOLINE ALLEY 54596/MCA
37	47	54	5	CRY NO MORE R.WHITE, K.JACKSON, D.WILEY (R.WHITE, K.JACKSON, D.WILEY)	◆ II D EXTREME (C) (M) (T) (V) (X) GASOLINE ALLEY 54650/MCA
38	22	25	14	I CAN'T STAND THE PAIN F.SCOTT, J.JEFFERSON (K.ANDERSON, S.CARSWELL)	◆ LORENZO (C) ALPHA INTERNATIONAL 787-004/PLG
39	46	50	6	IN THE MIDDLE J.NETTLESBEY, T.COFFEY (T.COFFEY, J.NETTLESBEY)	◆ ALEXANDER O'NEAL (C) TABU 7710/A&M
40	23	21	19	HIP HOP HOORAY ▲ NAUGHTY BY NATURE (NAUGHTY BY NATURE)	◆ NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 554*
41	49	46	7	I WANT TO KNOW YOUR NAME A.JOHNSON (K.GAMBLE, L.HUFF)	◆ WALTER & SCOTTY (C) CAPITOL 44930
42	38	37	21	I'M EVERY WOMAN (FROM "THE BODYGUARD") ● N.M.WALDEN, D.COLE, R.CLWILLES (N.ASHFORD, V.SIMPSON)	◆ WHITNEY HOUSTON (C) (M) (T) (V) (X) ARISTA 1-2519
43	45	49	6	PASSIN' ME BY J.SWIFT (E.WILCOX, R.ROBINSON, D.STEWART, T.HARDSON, J.MARTINEZ)	◆ THE PHARCYDE (C) (T) DELICIOUS VINYL 98434/ATLANTIC
44	39	48	9	GIVE HIM A LOVE HE CAN FEEL S.HURLEY (J.MCALLISTER, D.RUSH)	◆ TENE WILLIAMS (C) (T) PENDULUM 64655/ELEKTRA
45	48	51	5	SIX FEET DEEP J.JOHNSON (B.JORDAN, M.BURNETTE, L.RICHIE, M.GAYE, J.JOHNSON)	◆ GETO BOYS (C) (T) RAP-A-LOT 53823/PRIORITY
46	44	40	16	SWEET THING M.MORALES, M.C.ROONEY (T.MAIDEN, C.KAHN)	MARY J. BLIGE (C) (V) UPTOWN 54586/MCA
47	40	38	16	CAN HE LOVE U LIKE THIS D.SIMMONS, KAYO (D.SIMMONS, A.REID)	◆ AFTER 7 (C) (V) VIRGIN 12643
48	55	58	7	DAYDREAMING R.JACKSON, P.SIMPSON (A.FRANKLIN)	◆ PENNY FORD (C) (T) COLUMBIA 74891
★★★ POWER PICK/AIRPLAY ★★★					
49	71	84	4	SEEMS YOU'RE MUCH TOO BUSY VERTICAL HOLD (A.STONE, K.KHALEEL)	VERTICAL HOLD (C) A&M 0140

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	35	32	10	LOVE DON'T LOVE YOU T.MCELROY, D.FOSTER (T.MCELROY, DENZIL FOSTER)	◆ EN VOQUE (C) (T) EASTWEST 98432
51	43	28	16	SWEET ON U L.ALEXANDER, PROF. T. (L.ALEXANDER, T.TOLBERT)	◆ LO-KEY? (C) PERSPECTIVE 7418/A&M
52	33	31	14	TYPICAL REASONS (SWING MY WAY) ◆ PRINCE MARKIE DEE & SOUL CONVENTION MORALES, ROONEY (JOHNSON, MORALES, ROONEY, CALHOUN)	(C) (M) (T) (X) SOUL CONVENTION 74866/COLUMBIA
53	34	24	14	HONEY DIP PORTRAIT (PORTRAIT)	◆ PORTRAIT (C) (T) (V) CAPITOL 44870
★★★ HOT SHOT DEBUT ★★★					
54	NEW ▶		1	SLAM CHYSKILLZ, JAM MASTER JAY (F.SCRUGGS, CHYSKILLZ MUZIK, T.TAYLOR, C.PARKER) (T) JMJ/CHAOS 74882*/COLUMBIA	◆ ONYX
55	51	53	12	THE THINGS THAT WE ALL DO FOR LOVE D.BRAMBLE (D.BRAMBLE)	◆ NONA GAYE (C) THIRD STONE 98448/ATLANTIC
56	64	75	4	LOVE IS A LOSING GAME ◆ KIRK WHALUM FEATURING JEVETTA STEELE R.BUCHANAN, J.LANDERS (W.AFANASIEFF, J.BETTIS)	(C) COLUMBIA 74956
57	57	63	7	TRUTHFUL T.DOFAT (T.DOFAT, HEAVY D., T.ROBINSON)	◆ HEAVY D. & THE BOYZ (C) (M) (T) (V) (X) UPTOWN 54593/MCA
58	72	85	3	UM UM GOOD G.LEVERT, E.NICHOLAS (G.LEVERT, E.NICHOLAS)	◆ MEN AT LARGE (C) EASTWEST 98435
59	60	62	7	CREWZ POP 118TH STREET PRODUCTIONS (118TH STREET PRODUCTIONS)	◆ DA YOUNGSTA'S (C) (T) EASTWEST 96068
60	62	70	7	WHERE I'M FROM BUTTERFLY (DIGABLE PLANETS)	◆ DIGABLE PLANETS (C) (M) (T) (X) PENDULUM 64648/ELEKTRA
61	54	42	12	YOU'RE THE LOVE OF MY LIFE E.NELSON (G.TOBY, SYBILL)	◆ SYBILL (C) (T) NEXT PLATEAU/LONDON 857 064/PLG
62	67	66	4	WHAT 'CHA GONNA DO? ◆ SHABBA RANKS (FEATURING QUEEN LATIFAH) LAKIM (GORDON, DILLON, DILLON, SHABBAZZ, OWENS, RUSHEN, WASHINGTON, BROWN)	(C) (T) EPIC 74938
63	58	60	11	LOVE IS (FROM "BEVERLY HILLS, 90210") ◆ VANESSA WILLIAMS/BRIAN MCKNIGHT G.BROWN, V.WILLIAMS, B.MCKNIGHT (TONIO K., J.KELLER)	(C) (V) GIANT 18630/REPRISÉ
64	75	88	3	SO GOOD M.COOPER, T.SHOCKENCY (M.COOPER, T.SHOCKENCY)	MICHAEL COOPER (C) REPRISÉ 18573
65	79	83	4	I AIN'T THE ONE TRAKMASTERZ (RICHBURG, ALLEN, OLIVIER, BARNES, PIMENTEL)	◆ T.C.F. CREW (C) (T) (X) COLD CHILLIN' 18595/WARNER BROS.
66	73	72	11	LOTS OF LOVIN P.ROCK, N.HODGE (P.PHILLIPS, N.HODGE, C.PENN)	◆ PETE ROCK & C.L. SMOOTH (C) (T) ELEKTRA 64662
67	85	90	3	BAD BOYS (THEME FROM "COPS") I.LEWIS, T.HARVEY, R.LEWIS (INNER CIRCLE)	◆ INNER CIRCLE (C) (T) (X) BIG BEAT 98426/ATLANTIC
68	69	69	9	LOOKING THROUGH PATIENT EYES P.M.DAWN (A.CORDES, G.MICHAEL)	◆ P.M. DAWN (C) (T) (X) GEE STREET/ISLAND 862 024/PLG
69	59	59	14	FUNKY CHILD M.MARL, K.DEF (T.WARDRICK, D.KELLY, M.WILLIAMS)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 64672/ELEKTRA
70	91	—	2	BABY I'M YOURS C.MARTIN (C.MARTIN, M.GAY)	◆ SHAI (C) (M) (T) (X) GASOLINE ALLEY 54574/MCA
71	66	67	9	ROLL WIT THA FLAVA D.NICE (CRISS, ROACHFORD, FOXOX, OWENS, HEAVY D., JONES, MCDUFF, TITUS)	◆ THE FLAVOR UNIT MC'S (M) (T) (X) FLAVOR UNIT 74897/EPIC
72	74	78	4	JUST TO BE CLOSE TO YOU M.CAREY (L.RICHIE)	TREY LORENZ (C) (V) EPIC 74934
73	56	44	12	SEND FOR ME N.MARTINELLI (S.DEES, R.KERSEY)	◆ GERALD ALSTON (C) MOTOWN 2197
74	78	79	5	WHATZUPWITU E.MURPHY, T.GUMBS (E.MURPHY, T.GUMBS)	◆ EDDIE MURPHY FEATURING MICHAEL JACKSON (C) MOTOWN 2205
75	76	76	7	IF YOU BELIEVE E-SMOOVE (E.MILLER, C.SAVAGE, M.DAWSON)	◆ CHANTAY SAVAGE (C) (T) I.D./RCA 62498/BIG
76	61	65	11	WRECKX SHOP T.RILEY, T.FYFFE, A.DAVIDSON (A.DAVIDSON, T.FYFFE, T.RILEY, M.RILEY, M.L.SMITH)	◆ WRECKX-N-EFFECT (C) (M) (T) (V) (X) MCA 54531
77	82	86	4	WANNA MAKE LUV 2 U R.SALAS (D.WINZELER, T.STEELE)	◆ RODNEY MANNSFIELD (C) A&M 0148
78	83	—	2	WHO'S THE MAN? D.J.LETHAL (SCHRODY, O'CONNOR, DIMANT, BELL, WRIGHT, LASSITER, DUARTE, CHEEK)	◆ HOUSE OF PAIN (M) (T) (X) TOMMY BOY 556*
79	90	—	2	BY THE TIME THIS NIGHT IS OVER W.AFANASIEFF, D.FOSTER (M.BOLTON, D.WARREN, A.GOLDMARK)	◆ KENNY G WITH PEABO BRYSON (C) ARISTA 2565
80	77	77	5	SWEET AS IT COMES S.LABELLE (S.BIRNAM, M.BURNSTEIN)	◆ NIKITA (C) MOTOWN 2198
81	65	52	18	LOVE THANG E.FERRELL, N.HODGE (K.GREENE, E.FERRELL, N.HODGE)	◆ INTRO (C) (M) (T) ATLANTIC 87416
82	81	71	9	DOLLY MY BABY W.MARAGH (W.MARAGH, T.SPARKS)	◆ SUPER CAT (M) (T) (X) COLUMBIA 74855*
83	87	87	4	TRIGGA GOT NO HEART (FROM "THE MENACE II SOCIETY") SKI, CMT, SPICE 1 (R.L.GREEN, JR., S.ADAMS, M.OGLETON)	◆ SPICE 1 (M) (T) JIVE 42136*
84	63	56	9	HOW I'M COMIN' M.MARL (J.T.SMITH, M.WILLIAMS)	◆ L.L. COOL J (C) (T) DEF JAM 74811/COLUMBIA
85	98	—	2	WAITING IN VAIN L.RITENOUR (B.MARLEY)	◆ LEE RITENOUR FEATURING MAXI PRIEST (C) GRP 3045
86	88	—	2	FALLIN DOWN B.POWELL (L.JOHNSON, B.POWELL)	◆ NU COLOURS (C) (T) POLYDOR 867 326/PLG
87	68	64	8	LOVE ME DOWN V.BENFORD (V.BENFORD, A.TATUM)	◆ TISHA (C) (V) CAPITOL 44898
88	NEW ▶		1	I DON'T WANNA FIGHT C.LORD, ALGE, R.DAVIES (S.DUBBERRY, LULU, B.LAWRIE)	◆ TINA TURNER (C) VIRGIN 12652
89	RE-ENTRY		3	HOW U GET A RECORD DEAL TRAKMASTERZ (A.HARDY, A.RICHBURG, F.PIMENTEL, S.BARNES, J.OLIVIER)	◆ BIG DADDY KANE (M) (T) COLD CHILLIN' 40830*/REPRISÉ
90	93	—	2	NATURAL SPEECH (ARRESTED DEVELOPMENT, M.WHITE, P.BAILEY, A.MCKAY)	◆ ARRESTED DEVELOPMENT (C) (T) CHRYSALIS 24820/ERG
91	86	80	17	HAT 2 DA BACK D.AUSTIN (D.AUSTIN, L.LOPES, K.WALES)	◆ TLC (C) (M) (T) (X) LAFACE 2-4043/ARISTA
92	95	92	18	I SHOULD HAVE LOVED YOU C.BOOKER (C.BOOKER)	◆ CHUCKII BOOKER (C) ATLANTIC 87395
93	NEW ▶		1	LA LA LOVE J.JAM, T.LEWIS (T.LEWIS, J.HARRIS III, B.R.AVILA, B.AVILA, SR.)	◆ BOBBY ROSS AVILA (C) PERSPECTIVE 7422/A&M
94	NEW ▶		1	GIRL, I'VE BEEN HURT M.C.SHAN (D.O'BRIEN, S.MOLTKO, E.LEARY)	◆ SNOW (C) (M) (T) (V) EASTWEST 98438
95	NEW ▶		1	IBWIN' WIT MY CREWIN' Q.D.III, ICE CUBE (YO-YO, QUINCY D.III)	◆ YO-YO (M) (T) EASTWEST 96054*
96	99	96	3	HUMPS FOR THE BLVD. RODNEY O., COOLEY (RODNEY O., COOLEY)	◆ RODNEY O & JOE COOLEY (M) (T) PSYCHOTIC 1203*
97	NEW ▶		1	COME OVER, BABY R.PENNON, H.ABDULSAMAD (R.PENNON, C.ENGLAND, G.COX, H.ABDULSAMAD)	◆ COLIN ENGLAND (C) MOTOWN 2204
98	96	—	2	BUDDY X B.BEAR, J.DOLLAR, N.CHERY (N.CHERY, C.MCVEY, K.BARNES, J.BARNES)	◆ NENEH CHERRY (C) (V) VIRGIN 12648
99	80	68	7	THE MORNING PAPERS PRINCE AND THE N.P.G. (PRINCE)	◆ PRINCE AND THE NEW POWER GENERATION (C) (D) (V) PAISLEY PARK 18583/WARNER BROS.
100	84	61	9	A SONG FOR YOU R.PERRY (L.RUSSELL)	◆ RAY CHARLES (C) (V) WARNER BROS. 18611

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

R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 66 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	35	4	DRE DAY DR. DRE (DEATH ROW/INTERSCOPE)	
1	1	5	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN) 4 weeks at No. 1	39	31	12	I CAN'T STAND THE PAIN	LORENZO (ALPHA INTERNATIONAL/PLG)
2	2	9	WEAK	SWV (RCA)	40	43	7	I WANT TO KNOW YOUR NAME	WALTER & SCOTTY (CAPITOL)
3	3	9	KNOCKIN' DA BOOTS	H-TOWN (LUKE)	41	46	8	DAYDREAMING	PENNY FORD (COLUMBIA)
4	4	21	FREAK ME	SILK (KEIA/ELEKTRA)	42	44	10	LET ME BE THE ONE	INTRO (ATLANTIC)
5	5	21	I'M SO INTO YOU	SWV (RCA)	43	51	6	LET'S GO THROUGH THE MOTIONS	JOJOCI (UPTOWN/MCA)
6	16	24	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)	44	48	5	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)
7	7	22	SO ALONE	MEN AT LARGE (EASTWEST)	45	42	13	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
8	6	19	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)	46	41	12	YOU'RE THE LOVE OF MY LIFE	SYBL (NEXT PLATEAU/LONDON/PLG)
9	8	28	DON'T WALK AWAY	JADE (GIANT/REPRISE)	47		1	ANOTHER SAD LOVE SONG	TONI BRAXTON (ARISTA)
10	10	9	WHO IS IT	MICHAEL JACKSON (EPIC)	48	45	11	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
11	13	9	THAT'S THE WAY LOVE IS	BOBBY BROWN (MCA)	49	47	14	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
12	17	11	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	50	60	2	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
13	11	4	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)	51	52	4	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL)
14	19	15	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)	52	54	3	LOVE IS A LOSING GAME	KIRK WHALUM (COLUMBIA)
15	15	3	THE FLOOR	JOHNNY GILL (MOTOWN)	53	68	2	SLAM	ONYX (JM/J/CHAOS/COLUMBIA)
16	12	17	KISS OF LIFE	SADE (EPIC)	54	49	11	SEND FOR ME	GERALD ALSTON (MOTOWN)
17	9	19	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	55	57	4	I AIN'T THE ONE	T.C.F. (COLD CHILLIN'/WARNER BROS.)
18	22	8	ABC-123	LEVERT (ATLANTIC)	56	58	4	CREWZ POP	DA YOUNGSTA'S (EASTWEST)
19	14	15	IF I COULD	REGINA BELLE (COLUMBIA)	57	56	6	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)
20	20	15	LOSE CONTROL	SILK (KEIA/ELEKTRA)	58	53	9	THE THINGS THAT WE ALL DO...	NONA GAYE (THIRD STONE/ATLANTIC)
21	27	12	BABY BE MINE	BLACKSTREET (MCA)	59	59	8	LOTS OF LOVIN	PETE ROCK & C.L. SMOOTH (ELEKTRA)
22	40	4	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)	60	55	3	UM UM GOOD	MEN AT LARGE (EASTWEST)
23	24	19	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)	61	50	18	LOVE THANG	INTRO (ATLANTIC)
24	23	15	GOOD OL' DAYS	LEVERT (ATLANTIC)	62	63	6	WHAT 'CHA GONNA DO?	SHABBA RANKS/QUEEN LATIFAH (EPIC)
25	34	6	SHOW ME LOVE	ROBIN S. (BIG BEAT)	63		1	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
26	26	15	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)	64	62	4	DEEPER	BOSS (DJ WEST/CHAOS)
27	33	8	IN THE MIDDLE	ALEXANDER O'NEAL (TABU/A&M)	65		1	YOU WANT THIS	JANET JACKSON (VIRGIN)
28	21	20	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	66		1	GIRL U FOR ME	SILK (ELEKTRA)
29	28	16	SWEET ON U	LO-KEY? (PERSPECTIVE/A&M)	67		1	GIMME GIMME	AVA CHERRY (RADIKAL/CRITIQUE)
30	25	10	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)	68	72	8	TRUTHFUL	HEAVY D. & THE BOYZ (UPTOWN/MCA)
31	37	5	CRY NO MORE	H.D. EXTREME (GASOLINE ALLEY/MCA)	69	61	18	INFORMER	SNOW (EASTWEST)
32	29	16	CAN HE LOVE U LIKE THIS	AFTER 7 (VIRGIN)	70	69	12	I SHOULD HAVE LOVED YOU	CHUCKI BOOKER (ATLANTIC)
33	39	5	SOMETHING'S GOIN' ON	U.N.V. (MAVERICK/SIRE/WARNER BROS.)	71		1	IF	JANET JACKSON (VIRGIN)
34	32	10	LOVE DON'T LOVE YOU	EN VOGUE (EASTWEST)	72	73	2	FALLIN DOWN	NU COLOURS (POLYDOR/PLG)
35	30	16	HONEY DIP	PORTRAIT (CAPITOL)	73	75	3	WHERE I'M FROM	DIGABLE PLANETS (PENDULUM/ELEKTRA)
36	38	9	ONE WOMAN	JADE (GIANT/REPRISE)	74		1	TRULY SOMETHING SPECIAL	AFTER 7 (VIRGIN)
37	36	14	TELLIN' ME STORIES	BIG BUB (EASTWEST)	75		1	QUIET TIME	REGINA BELLE (COLUMBIA)

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

R&B Radio Recurrent Monitor

1	1	3	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	14	12	13	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)
2		1	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	15	15	9	HAPPY DAYS	SILK (KEIA/ELEKTRA)
3	2	3	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)	16	17	8	MAKE LOVE 2 ME	LORENZO (ALPHA INT'L/PLG)
4	4	5	GET AWAY	BOBBY BROWN (MCA)	17	11	8	QUALITY TIME	HI-FIVE (JIVE)
5	5	13	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)	18	23	22	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
6	3	4	MR. WENDAL	ARRRESTED DEVELOPMENT (CHRYSLIS)	19	16	13	LOVE SHOULD HAVE BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
7	13	12	NO ORDINARY LOVE	SADE (EPIC)	20	20	10	BABY I'M FOR REAL/NATURAL ...	AFTER 7 (VIRGIN)
8	9	17	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	21	18	19	PEOPLE EVERYDAY	ARRRESTED DEVELOPMENT (CHRYSLIS)
9	10	10	NO RHYME, NO REASON	GEORGE DUKE (WARNER BROS.)	22	19	4	IT HURTS ME	JACCI MCGHEE (MCA)
10	6	7	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)	23	21	3	SHOOP SHOOP	MICHAEL COOPER (REPRISE)
11	7	8	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)	24		6	I GOT A MAN	POSITIVE K. (ISLAND/PLG)
12	8	12	GAMES	CHUCKI BOOKER (ATLANTIC)	25		1	DAZZEY DUKS	DUCE (TMR/BELLMARK)
13	14	15	GOOD ENOUGH	BOBBY BROWN (MCA)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	29	11	WRECKX SHOP	WRECKX-N-EFFECT (MCA)
1	2	9	KNOCKIN' DA BOOTS	H-TOWN (LUKE) 1 week at No. 1	39	31	12	CAN HE LOVE U LIKE THIS	AFTER 7 (VIRGIN)
2	1	5	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	40	36	5	TRUTHFUL	HEAVY D. & THE BOYZ (UPTOWN/MCA)
3	3	4	WEAK	SWV (RCA)	41	37	16	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
4	4	13	FREAK ME	SILK (KEIA/ELEKTRA)	42	46	4	TRIGGA HAS NO HEART	SPICE 1 (TRIAD/JIVE)
5	6	29	DAZZEY DUKS	DUCE (TMR/BELLMARK)	43	42	6	WHERE I'M FROM	DIGABLE PLANETS (PENDULUM/ELEKTRA)
6	5	12	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)	44	41	9	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
7	20	2	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	45		1	ABC-123	LEVERT (ATLANTIC/AG)
8	7	17	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE/AG)	46	40	10	I CAN'T STAND THE PAIN	LORENZO (ALPHA INT'L/PLG)
9	12	7	DEEPER	BOSS (DJ WEST/CHAOS/COLUMBIA)	47	35	14	FUNKY CHILD	LORDS OF UNDERGROUND (PENDULUM)
10	13	6	SHOW ME LOVE	ROBIN S. (BIG BEAT/AG)	48	39	9	BABY BE MINE	BLACKSTREET (MCA)
11	9	18	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)	49	45	12	HONEY DIP	PORTRAIT (CAPITOL)
12	11	7	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)	50	30	6	WHO IS IT	MICHAEL JACKSON (EPIC)
13	10	18	I'M SO INTO YOU	SWV (RCA)	51	28	9	HOW I'M COMIN'	L.L. COOL J (DEF JAM/COLUMBIA)
14	8	11	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)	52	44	28	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
15	15	7	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL/AG)	53	51	9	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)
16		1	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE/AG)	54	60	2	WHO'S THE MAN?	HOUSE OF PAIN (TOMMY BOY)
17	14	19	SO ALONE	MEN AT LARGE (EASTWEST/AG)	55	67	3	GIRL, I'VE BEEN HURT	MEN AT LARGE (EASTWEST/AG)
18	17	4	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)	56	57	10	KISS OF LIFE	SADE (EPIC)
19	21	6	LET'S GO THROUGH THE MOTIONS	JOJOCI (UPTOWN/MCA)	57	49	7	CREWZ POP	DA YOUNGSTA'S (EASTWEST)
20	18	13	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)	58	56	11	SWEET ON U	LO-KEY? (PERSPECTIVE/A&M)
21	23	12	IF I COULD	REGINA BELLE (COLUMBIA)	59	65	4	THAT'S THE WAY LOVE IS	BOBBY BROWN (MCA)
22	19	17	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	60	53	24	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
23	22	11	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)	61	55	18	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
24	71	2	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)	62	58	8	DOLLY MY BABY	SUPER CAT (COLUMBIA)
25	48	2	THE FLOOR	JOHNNY GILL (MOTOWN)	63	50	9	ROLL WIT THA FLAVA	THE FLAVOR UNIT MC'S (EPIC)
26	16	20	INFORMER	SNOW (EASTWEST/AG)	64		27	NO ORDINARY LOVE	SADE (EPIC)
27	32	5	CRY NO MORE	H.D. EXTREME (GASOLINE ALLEY/MCA)	65	52	22	MR. WENDAL	ARRRESTED DEVELOPMENT (CHRYSLIS)
28	25	13	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)	66	54	19	THE BOTTLE	GOLD DGGIN' (MCA)
29	43	3	SOMETHING'S GOIN' ON	U.N.V. (MAVERICK/SIRE/WB)	67	59	9	GOLD DGGIN'	MC NAS-D & DJ FRED (PANDISC)
30		1	SLAM	ONYX (JM/J/CHAOS/COLUMBIA)	68		1	IBWIN' WIT MY CREW!	ONYX (JM/J/CHAOS/COLUMBIA)
31	47	3	BAD BOYS (THEME FROM "COPS")	INNER CIRCLE (BIG BEAT/AG)	69	74	5	HOW U GET A RECORD DEAL	BIG DADDY KANE (COLD CHILLIN')
32	24	17	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	70	66	4	WHAT 'CHA GONNA DO?	SHABBA RANKS/QUEEN LATIFAH (EPIC)
33	38	8	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	71		1	POSSE (SHOOT 'EM UP)	INTELLIGENT HOODLUM (A&M)
34	26	22	DON'T WALK AWAY	JADE (GIANT/REPRISE)	72	72	5	YOU'RE THE LOVE OF MY LIFE	SYBL (NEXT PLATEAU/LONDON/PLG)
35	33	8	TELLIN' ME STORIES	BIG BUB (EASTWEST)	73	68	8	BOW WOW WOW	FUNKDOOBIE (IMMORTAL/EPIC)
36	34	3	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)	74	69	4	I WANT TO KNOW YOUR NAME	WALTER & SCOTTY (CAPITOL)
37	27	12	GOOD OL' DAYS	LEVERT (ATLANTIC)	75	63	8	LOVE THANG	INTRO (ATLANTIC)

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

10	SO ALONE	TRYCEP, BMI/RAMAL, BMI/WILLEDSEN, BMI) CPP	85	WAITING IN VAIN	POLYGRAM INT'L, ASCAP
64	SO GOOD	NORCAL ATLANTA, BMI)	77	WANNA MAKE LUV 2 U	NICKOLA, ASCAP/LARGE GANT, ASCAP/WB, ASCAP) WBM
24	SOMETHING'S GOIN' ON	(UNDERCURRENT, ASCAP/MAVERICK, ASCAP/NOMAD-NOMAN, BMI/WARNER-TAMERLANE, BMI/AUDIBLE ARTS, BMI/WB, ASCAP)	3	WEAK	(BAM JAMS, BMI/INTERSCOPE PEARL, BMI/WARNER-TAMERLANE, BMI) WBM
80	SWEET AS IT COMES	(SMOOVE ISLAND, BMI)	62	WHAT 'CHA GONNA DO?	(SONY TUNES, ASCAP/ZOMBA, ASCAP/AUNT HILDA, ASCAP/RIGHTHOUS FORCE, ASCAP/QUEENS ARMY, ASCAP/BABY FINGERS, ASCAP/FREDDIE DOE, BMI/WARNER-TAMERLANE, BMI) CPP
51	SWEET ON U	(NEW PERSPECTIVE, ASCAP)	74	WHATZUPWITU	(EDDIE MURPHY, ASCAP/RAYCLO, ASCAP)
46	SWEET THING	(MCA, ASCAP) HL	60	WHERE I'M FROM	(WIDE GROOVES, BMI/GLIRO, BMI/LONGITUDE, BMI/WB, ASCAP) WBM
32	TELLIN' ME STORIES	(BIG HERB'S, BMI/DOWN LOW, BMI/DAVONE RAVONE LEE, BMI)	8	WHO IS IT	(MIJAC, BMI/WARNER-TAMERLANE, BMI) WBM
1	THAT'S THE WAY LOVE GOES	(BLACK ICE, BMI/FLYTE TYME, ASCAP) WBM	25	WHOOPI! (THERE IT IS)	(ALVERT, BMI)
9	THAT'S THE WAY LOVE IS	(ZOMBA, ASCAP/DONRIL, ASCAP/MICON, ASCAP/EMI APRIL, ASCAP/ABDUR RAHMAN, ASCAP/BOBBY BROWN, ASCAP) CPP/WBM/HL	26	WHOOT, THERE IT IS	(JAMIE, BMI/KOKE, MOKE & NOKE, BMI)
55	THE THINGS THAT WE ALL DO FOR LOVE	(VIRGIN, ASCAP)	78	WHO'S THE MAN?	(TEE GIRL, BMI/LETHAL DOSE, BMI/IMMORTAL, BMI/BMG, BMI/IRISH INTELLECT, BMI/WARNER-TAMERLANE, BMI/SECOND DECADE, BMI) HL/WBM
83	TRIGGA GOT NO HEART	(WILLEDSEN, BMI/AMIRAKAMI, BMI/NO LOVE, BMI/ZOMBA, ASCAP/SKI & CMT, ASCAP) CPP	76	WRECKX SHOP	(EMI APRIL, ASCAP/ABDUR RAHMAN, ASCAP/ZOMBA, ASCAP/DONRIL, ASCAP/TADEJ, ASCAP) CPP/WBM
57	TRUTHFUL	(TONY DOLAT, BMI/EMI APRIL, ASCAP/ACROSS 110TH STREET, ASCAP/E-Z-DUZ-IT, ASCAP)	61	YOU'RE THE LOVE OF MY LIFE	(SWEETMAN, BMI/CARRERS-BMG, BMI/NEXT PLATEAU, ASCAP) HL/WBM
52	TYPICAL REASONS	(SWING MY WAY) (EMI BLACKWOOD, BMI/FLOW TECH, BMI/MUSIC CORP. OF AMERICA, BMI/SECOND GENERATION ROONEY TUNES, BMI/TAKING CARE OF BUSINESS, BMI) HL/WBM			
49	SEEMS YOU'RE MUCH TOO BUSY	(MUSIC CORP. OF AMERICA, BMI/BABY DIAMOND, ASCAP/COLEGEMS-EMI, ASCAP/MANTRONIK INTERNATIONAL, ASCAP)			
73	SEND FOR ME	(LIJERSRIKA, BMI/MERCY KERSEY, BMI/IRVING, BMI) CPP			
16	SHOW ME LOVE	(SONG-A-TRON, BMI/CHAMPION, BMI)			
45	SIX FEET DEEP	(N-THE WATER, ASCAP/LOBETE, ASCAP/STRAIGHT CASH, BMI/EMI BLACKWOOD, BMI) CPP			
54	SLAM	(JM, ASCAP/CHYSKILZ MUIK, ASCAP/HARRIS ONYX, ASCAP)			

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes chart items 1-49.

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

R&B RADIO RECURRENT MONITOR

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent chart items such as 'I'M EVERY WOMAN' and 'SWEET THING'.

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

R&B SINGLES A-Z

- Vertical list of R&B singles A-Z including titles like 'TITLE (Publisher - Licensing Org.) Sheet Music Dist.', 'ABC-123 (Trycap, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI)', 'BABY BE MINE (FROM CB4) (Zomba, BMI/Donril, ASCAP/Street Rosa, ASCAP) CPP', etc.

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Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top chart items like 'EVERY LITTLE THING U DO' and 'BABY BE MINE'. Includes a 'NO. 1' starburst for Janet Jackson's single.

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

- Vertical list of R&B singles A-Z including titles like 'SO ALONE (Trycap, BMI/Ramal, BMI/Willesden, BMI) CPP', 'WANTING IN VAIN (Polygram Int'l, ASCAP)', 'WANNA MAKE LUV 2 U (Nickelode, ASCAP/Large Giant, ASCAP/WB, ASCAP) WBM', etc.