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NEWSPAPER

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 25, 1993



Viva Mexico!

The Billboard Spotlight

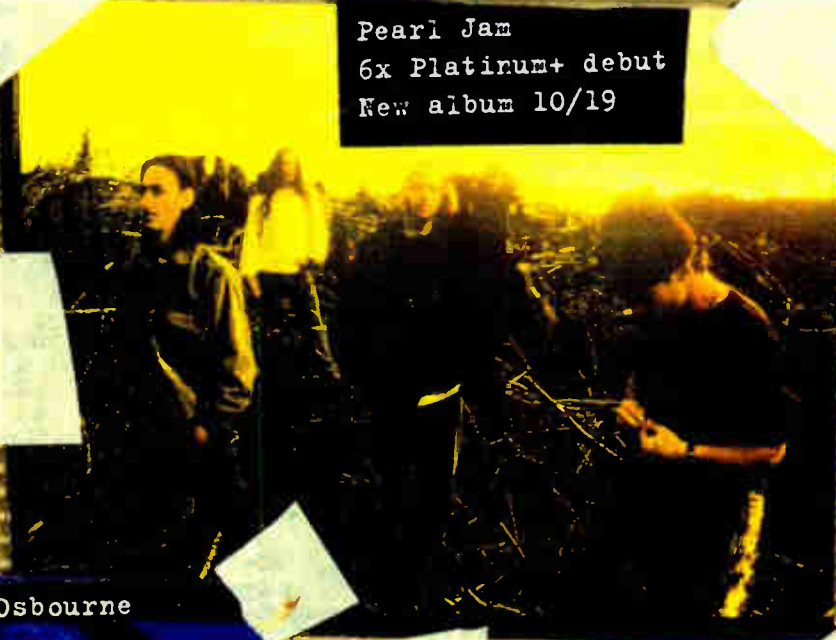


ILLUSTRATION BY ANDREW PLEWES

The Cover story.



Gloria Estefan
 "Greatest Hits" Platinum;
 "mi tierra" Gold; "Christmas
 Through Your Eyes" 9/28



Pearl Jam
 6x Platinum+ debut
 New album 10/19



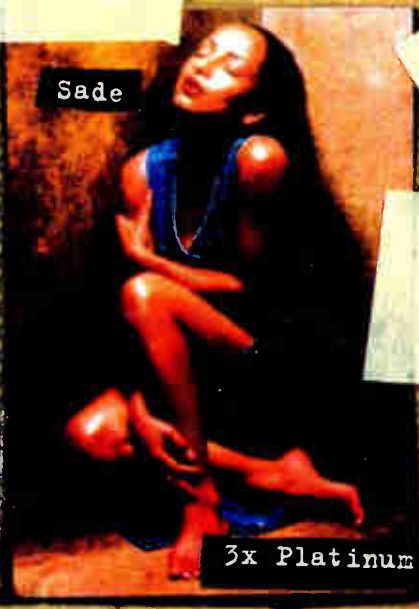
Luther Vandross
 "Never Let Me Go" Platinum



Daryl Hall "Soul Alone"
 his Epic debut



Ozzy Osbourne
 "Live & Loud"
 album and home video
 Gold



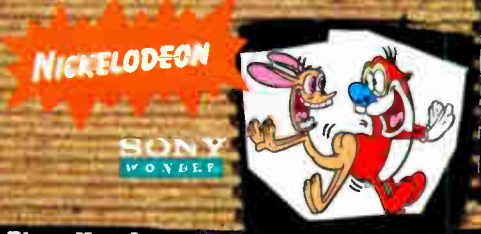
Sade
 3x Platinum



Michael Jackson
 "Dangerous" 20 million worldwide



"Sleepless in Seattle"
 3x Platinum



The No.1 network for kids:
 12 videos and albums out now



Celine Dion
 "The Colour Of
 My Love" 11/2



Rage Against The Machine
 400,000 and rising...



Babyface
 "For The Cool
 In You"
 Gold and
 just beginning...



Spin Doctors
 4x Platinum debut



The Next Issues: Ottmar Liebert, Fight, Sepultura, and more...

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House Music
U.K. Dance Scene

French Indies Speed
Up In Repertoire Race

SEE PAGE 31

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 25, 1993

ADVERTISEMENTS



ASCAP Sets Key Policy, Exec Shifts Board OKs Study's Sweeping Review

BY IRV LICHTMAN

NEW YORK—ASCAP will move into its 80th year in 1994 with dramatic structural and management changes.

ASCAP, the largest performance rights group, is reacting swiftly to recommendations made in a five-month study commissioned by its board. The study concluded that major strategic and structural changes are necessary to keep the society ahead of BMI, its chief rival.

Among the initial changes are the departures of longtime ASCAP executives Gloria Messinger, Bernard



LoFRUMENTO



KOERNIGSBERG

Korman, and Paul Adler.

The board, in an open letter released Sept. 15, cited three key objectives crucial to "the rebirth of ASCAP":

- Expanding the pool of distributable money by increasing revenues and reducing costs.
- Improving service to members and users by addressing survey and payment issues and improving communications.
- Establishing new leadership for a new direction.

"BMI has hit us hard. BMI has gone after hit songs," says a source familiar with the recommendations adopted by the ASCAP board. "A decade ago, ASCAP was the place to be. The board of directors was getting concerned that ASCAP was becoming an anachronism." ASCAP's revenues last year climbed to a record \$390 million, while BMI's revenues, which are not reported publicly, (Continued on page 94)

Jive Set To Thrive In 4th Qtr.; Platinum Acts, Shaq On Slate

BY LARRY FLICK

NEW YORK—With at least 10 high-profile new releases slated for the fourth quarter of 1993, Jive Records is poised for the most challenging and successful phase in its 11-year U.S. history.

Nyce, and Hi-Five will also issue new albums, while hip-hop newcomers Souls Of Mischief bow with their first full-length collection. Rounding out the schedule is the hotly touted new (Continued on page 94)



KRS-ONE



TOO SHORT

The lineup includes platinum-level rap acts KRS-One, Too Short, A Tribe Called Quest, DJ Jazzy Jeff & the Fresh Prince, and Spice-1. Urban/R&B entities R. Kelly, Nuttin'

IN THE NEWS

IMF Seeks Contract
Inquiry By U.K. Gov't

PAGE 12

New Artists Reassess Flamenco's Traditions

BY HOWELL LLEWELLYN

MADRID—Cameron de la Isla, Spain's Prince of Flamenco, left more than just a generation of flamenco orphans when he died of cancer in July 1992, at the untimely age of 41. He also left behind a musical movement that has thrown into turmoil one of Europe's most potent musical forms.

In the past decade, a new school has evolved from the confines of the traditional *cante jondo*, the

pure, somber flamenco singing and guitar style that is in some ways similar to rural U.S. blues.

Cameron, who counted among his admirers the likes of Mick Jagger, David Byrne, Suzanne Vega, Leonard Cohen, and Bono, was at the beginning and center of this movement during his lifetime. Born Jose Monge, he remains an obligatory reference point for this style, as his own musical innovations remain as (Continued on page 74)



Polydor Preps Bee Gees For U.S. Market

BY CRAIG ROSEN

LOS ANGELES—With "Size Isn't Everything," due Nov. 2 on



THE BEE GEES

Polydor Records in the U.S., the Bee Gees, the PolyGram Label Group, and Left Bank Management have mounted an extensive promotional blitz to bring the (Continued on page 103)

Paramount Viacom Ready For World

BY SETH GOLDSTEIN
and DON JEFFREY

NEW YORK—Paramount Viacom International will nurture a wide variety of entertainment programming as it strives to compete on a global basis with major international media conglomerates.

Viacom chairman Sumner Redstone and Paramount CEO Martin Davis, who engineered the approximately \$8 billion merger announced Sept. 12, made it clear the new venture will take second place to no one—not even Time Warner—in the worldwide scramble for markets for U.S.-made movies, television, video, and multimedia. "This will be a monstrous global entertainment compa- (Continued on page 102)

HEATSEEKERS

Hatfield 3's 2nd Week
At No. 1 On Heatseekers

PAGE 23



SEE PAGE 49



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Stayin' 'Cool': Wailing Souls' Sto

"Success demands sacrifice," says Winston "Pipe" Matthews of Wailing Souls, sitting pensively in a Manhattan hotel room, the latest in a three-decade continuum of transient havens stretching from First Street in Trenchtown to the simmering urban tangle of Los Angeles. "When reggae first come out, everybody thought it was just a little two-chord local rhythm for fun, and many just treat it like that. But we always worked hard to create thoughtful ideas to reach the vast majority of people, telling them to think a bit about the other man: to be more sharing and caring."

Matthews is discussing the untold trials he has shared with Wailing Souls cohort Lloyd "Bread" McDonald in their improbable pilgrimage to popular acceptance, but he could just as easily be recounting the plot of "Cool Runnings," the Disney Pictures release opening nationwide Oct. 3 that recreates the unlikely exploits of the 1988 Jamaican Olympic bobsled team. Wailing Souls' music dominates the multi-artist companion album (Chaos/Columbia, due Sept. 28), whose pan-stylistic uplift earmarks it as the '90s screen-reggae equivalent of "The Harder They Come," the 1971 riddim syllabus that incurred the first international caress of Jamaican roll.

Participants in the "Cool Runnings" record come from the top ranks of Jamaica's conscious reggae and dancehall infantry: Tony Rebel ("Sweet Jamaica"), Tiger ("Cool Me Down"), Super Cat ("Dolly My Baby"), and the irrepressible Jimmy Cliff, who lends a surpassing reinterpretation of Johnny Nash's "I Can See Clearly Now." A secret weapon on board is 19-year-old Jamaican newcomer Diana King, whose sexy raggamuffin modification of Bob Marley's "Stir It Up" takes that Caribbean oldie to a rapturous new plane.

Still, Wailing Souls prevail over the proceedings with their jubilant reconditioning of Talking Heads' "Wild Wild Life," plus two choice tracks from their recent, Grammy-nominated "All Over The World" album: "Picky Picky Head" and "Love You Want."

Most observers took lightly Jamaica's bid to qualify for the bobsled competition at the Winter Olympiad in Calgary, but the purposeful four-man team passed muster in the trials and was adopted by millions as derring-do incarnate, in the finest Olympic tradition. The parallels of disregard and underappraisal run still deeper for Wailing Souls, however, who were present at the West Kingston creation of reggae and its risks.

"We saw every type of negativeness that youths could have when we were growing up in Trenchtown," says Matthews. "There is no degree of poverty or violence or humiliation today that we as youths did not see. But Bread and I decided that everything that would come out from us would be better than what we saw. If it was evil, we would make it warm, loving, and tender. If some other music sounds thin, we would put a much richer flavor into ours. And if it took more years than we could count to be heard, we would make whatever song we played seem like it just come out."

The son of Lila Johnson and Alfred Matthews, a supervisor in a small chemical factory that manufactured pesticides for bananas and other island crops, Winston grew up at 6 First St. in Trenchtown, counting Cliff, Bob Marley, Peter Tosh, and Joe Higgs as his boyhood musical companions. He says, "The first song I ever wrote and recorded was 'Little Dilly,' for Prince Buster, with a group called the Schoolboys," back when Matthews was attending Denham Town Secondary. The song appeared in 1963 on the U.K.

BlueBeat label, but it wasn't until 1965 that Matthews, recording, uniting with McDonald and chum George as the Renegades for "Lost Love," on Federal.

A half-dozen other Renegades sides emerged on Federal. Meanwhile, Pipe and Bread engaged in various formal and informal singing sessions with Marley, Higgs, and other members of the Wailers' extended brood. It was not until they joined ska-era Marley producer Clement "Coxsone" Dodd's Studio One operations under the Wailing Souls banner—issuing "Row Fisherman Row" (1970) and "Mr. Fire Coal Man" (1971)—that the group (with singers Oswald Downer and Norman Davis sometimes contributing) finally began to gain some commercial visibility. Yet the Souls were so poor that it took donations from seven musicians to purchase one acoustic guitar for use on studio dates.

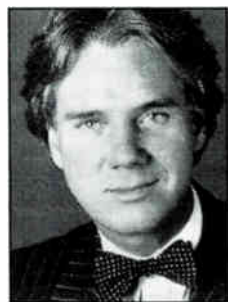
Talent was never an obstacle; both Pipe and Bread were strong songwriters and, as the earliest Wailing Souls tracks reveal, they boasted one of the most luxuriant vocal sounds in the history of JA's top harmony units. Their fertile three- and four-part melody geysers were every bit as fine-tuned as the best outbursts by the Mellowlarks, Techniques, Gladiators, Meditations, or Heptones. Problem was, Pipe had a lead tenor whose adolescent reediness rendered it a virtual ringer for Bob Marley's, causing producers to pass. At Coxsone's urging, they sought career distance by donning aliases such as the Classics and Pipe & the Pipers, using the latter for a seminal treatment of "Harbor Shark" for Marley & Co.'s Tuff Gong label. Finally, though, both Matthews and McDonald resolved that only the Wailing Souls name *felt* right. Come 1976, with the advent of Ernest & JoJo Hoo-Kim's Channel One label, Wailing Souls (with Hays and Rudolph "Garth" Dennis filling out the quartet) were seasoned enough to excel in the ascendant rocker mode. "Things And Time" was the beachhead in a string of Souls smashes ("Very Well," "Fire A Mus Mus Tell," "War").

Singers Hays and Dennis were replaced in 1985 by Winston Thomas, and by 1991 assorted producers (Delroy Wright, Linval Thompson, Sly & Robbie, Junjo Lawes) had helped bring the Souls' total album output to a radiant 15 titles. But it was "All Over The World," produced by Richard Feldman in Los Angeles for the original duo of Pipe and Bread, that finally gripped the whole planet. The "Shark Attack" single was a global favorite, while the title cut and "If I Were You" became radio and dancefloor standards wherever reggae is heard, the swirling glister of Pipe and Bread's ravishing grooves an unshakable experience.

With "Cool Runnings" as a capstone, the relentlessly touring/recording Wailing Souls have achieved their own paramount ambitions. While giving props to their storied predecessors, the simple fact is that Wailing Souls are the pre-eminent contemporary reggae group in Jah's creation. As for "All Over The World," it is the most irresistible new reggae record of the last 10 years; like the rest of an enviable catalog, it will stand.

"Jamaica is a little island that has been able to compete internationally in music and sports," Matthews says quietly. "What is most important in the competition—in the movies, or on a record—is morality. From the beginning, Wailing Souls has tried to put itself on the right road. Conscious reggae will always be here because people will always want to hear about truths, and rights, and the greatest victory to come: of Good over Evil."

MUSIC TO MY YEARS



by Timothy White

TOP ALBUMS

HOT SINGLES

TOP VIDEO

BILLBOARD 200 ★ IN PIECES • GARTH BROOKS • LIBERTY	98
CLASSICAL ★ GORECKI: SYMPHONY NO. 3 UPSHAW, LONDON SINFONETTA • NONESUCH	47
CLASSICAL CROSSOVER ★ UNFORGETTABLE BOSTON POPS (WILLIAMS) • SONY CLASSICAL	47
COUNTRY ★ IN PIECES • GARTH BROOKS • LIBERTY	42
HEATSEEKERS ★ BECOME WHAT YOU ARE JULIANA HATFIELD THREE • MAMMOTH	23
JAZZ ★ LIVE AT MONTREUX MILES DAVIS & QUINCY JONES • WARNER BROS	46
JAZZ / CONTEMPORARY ★ BETWEEN THE SHEETS • FOURPLAY • WARNER BROS	46
R&B ★ MUSIC BOX • MARIAH CAREY • COLUMBIA	29
THE HOT 100 ★ DREAMLOVER • MARIAH CAREY • COLUMBIA	96
ADULT CONTEMPORARY ★ THE RIVER OF DREAMS • BILLY JOEL • COLUMBIA	90
COUNTRY ★ HOLDIN' HEAVEN • TRACY BYRD • MCA	44
DANCE / CLUB PLAY ★ WORLD (THE PRICE OF LOVE) • NEW ORDER • QWEST	40
DANCE / MAXI-SINGLES SALES ★ BREAKADAWN • DE LA SOUL • TOMMY BOY	40
LATIN ★ NUNCA DOY A OVIDARTE • CRISTIAN • MELODY	48
R&B ★ RIGHT HERE (HUMAN NATURE) • SWV • RCA	26
HOT R&B AIRPLAY ★ HEY MR. D.J. • ZHANE • FLAVOR UNIT	27
HOT R&B SINGLES SALES ★ DREAMLOVER • MARIAH CAREY • COLUMBIA	27
RAP ★ GRAND GROOVE/AT LARGE INTELLIGENT HOODLUMS • TUFF BREAK	28
ROCK / ALBUM ROCK TRACKS ★ PEACE PIPE • CRY OF LOVE • COLUMBIA	88
ROCK / MODERN ROCK TRACKS ★ SOUL TO SQUEEZE RED HOT CHILI PEPPERS • WARNER BROS	88
TOP 40 AIRPLAY / MAINSTREAM ★ DREAMLOVER • MARIAH CAREY • COLUMBIA	92
TOP 40 AIRPLAY / RHYTHM-CROSSOVER ★ DREAMLOVER • MARIAH CAREY • COLUMBIA	92
HOT 100 AIRPLAY ★ DREAMLOVER • MARIAH CAREY • COLUMBIA	95
HOT 100 SINGLES SALES ★ WHOOMPI (THERE IT IS) • TAG TEAM • LIFE	95
TOP VIDEO SALES ★ HOME ALONE 2 FOXVIDEO	76
LASERDISCS ★ A FEW GOOD MEN COLUMBIA TRISTAR HOME VIDEO	79
MUSIC VIDEO ★ COMEDY VIDEO CLASSICS / RAY STEVENS CURB VIDEO	81
RENTALS ★ FALLING DOWN WARNER HOME VIDEO	80

THIS WEEK IN BILLBOARD

BANNED IN SINGAPORE

Singapore's chief justice has forbidden retailers from importing musical recordings that have not been approved by the recordings' local copyright holder. Philip Cheah reports on the ruling's implications for the international recording industry.

Page 62

DEBATING DUOPOLY AT NAB

Radio-station staffers could be forgiven a feeling of deja vu during this year's National Assn. of Broadcasters confab, where discussion once again centered on the FCC's rules governing multiple station ownership. Billboard's radio reporters have all the news, tips, and rumors from NAB.

Page 87

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Album Reviews	72	Hot 100 Singles Spotlight	97
Artists & Music	12	International	62
Between The Bullets	103	Jazz/Blue Notes	46
The Billboard Bulletin	104	Latin Notas	47
Box Office	80	Lifelines	86
Boxscore	20	Medialine	61
Canada	66	Music Video	60
Chart Beat	104	Popular Uprisings	23
Classical/Keeping Score	46	Pro Audio	82
Clip List	61	R&B	24
Commentary	7	Radio	87
Continental Drift	22	The Rap Column	29
Country	41	Retail	67
Dance Trax	30	Rossi's Rhythm Section	29
Declarations of		Single Reviews	73
Independents	71	Studio Action	83
Executive Turntable	14	Top Pop Catalog	70
Hits Of The World	63	Update	86
Home Video	75	Video Monitor	61
		Vox Jox	91
		CLASSIFIED	84

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- ① START w/ ONE FRESH HOST: CHRISTIAN SLATER
- ② HEAT TILL SMOKING w/ PERFORMANCES BY:
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 - LENNY KRAVITZ
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 - NEIL YOUNG
 - PEARL JAM
 - R.E.M.
 - SOUL ASYLUM
 - SPIN DOCTORS
 - STING
 - U2
 - VICTORIA WILLIAMS
- ③ COOL, → STIR UP w/ PRESENTATIONS BY:
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Commentary

Using Gun Imagery Will Only Backfire

BY WAYNE KRAMER

In 1968 I had a rock'n'roll band in the city of Detroit. That band was the MC5. We were a militant, revolutionary, high-energy rock'n'roll band. And we picked up the gun, symbolically and literally.

There was a lot happening in those days: the birth of the counterculture, the war in Vietnam, marijuana and LSD, and protests and rebellions on college campuses and in the streets of the cities of America. We felt the pace of change by taking the more hard-edged stance of Malcolm X and Huey P. Newton and the Black Panther Party in our total assault on the culture. We wanted change and we wanted it now. We formed the White Panther Party and started throwing around all the macho revolutionary rhetoric we could find. We all had our M-1 carbines and our shotguns and our pistols, and we would go out in the woods and practice for the revolution. We posed with guns on our album covers and in publicity photos.

Abbie Hoffman said something like, "We were young, we were arrogant, we were headstrong, but we were right. I have no regrets." Well, I regret some things. I regret things we didn't think through completely. We were unpre-

pared for the violence, murder, and death that was the reaction of the authorities. We were unprepared for the political response of the government, which included jail terms, and the systematic banishment of our band from the music business. We were so impressed with the image of the Black Panthers, armed to the teeth and marching through the statehouses, that we failed



'That [gun] imagery is used to sell music is unconscionable'

Wayne Kramer, co-founder and lead guitarist of the late '60s Detroit band MC5, is a producer/artist residing in Los Angeles.

to foresee the reaction it was going to provoke in the power structure.

This is the thing: You cannot take a revolutionary stance and not expect a reactionary and violent response. You cannot use negative, violent images for positive change because all they do is perpetuate their own evil. The power structure will see only the threat, and they have many more guns than you do. As our

manager, John Sinclair, said recently, "If you are going to do something militant and revolutionary, for God's sake, don't tell 'em. Don't put it on your album cover so they can get ready."

Today, the most thoughtless offspring of that violence is the use of the image of the gun in the selling of music. There's no question that the gun is 95% psychosexual symbolism, and it's gone to new heights of absurdity. That this imagery is used to sell music is unconscionable. Is there some rule in rock'n'roll that one generation cannot learn something from the foolish mistakes of the one before it?

If the only image of strength that we, as men and women of any color, can offer our children is the gun, then we're fucked. We can rest assured that our love of violence has raised our kids to be a generation of murderers and victims. Surely, the deaths of 'Lil Bobby Hutton, Fred Hampton, Peter Tosh, Martin Luther King, Malcolm X, the Kent State Four, Scott LaRock, John Lennon, Sam Cooke, Marvin Gaye, and thousands of other victims of gun violence over the last 30 years have taught us this much. Surely we love our children enough to stop contributing more violent images to a muse more worthy than that.

LETTERS

CD-5 MISPERCEPTIONS

In connection with the article titled "CD-5 Not Yet A Threat To Laserdisc" (Billboard, Sept. 11), allow me to clarify several misperceptions.

It is understandable why "skeptics" (more likely those with an opposite economic vested interest) would contend that 5-inch CD technology using the MPEG standard has "significant drawbacks." Upon closer inspection, the alleged drawbacks don't exist. Although it is true that the digital video picture image is somewhat less than that of laserdisc, consumers appear to have voted with their dollars regarding the importance of laserdisc-quality picture image. Indeed, the proponents of digital video do not intend to pursue the relatively flat laserdisc penetration curve.

Further, it should be clarified that digital video will not lack Dolby Surround encoding.

Finally, there will not necessarily be any "lack of value-added elements." Indeed, several studios are enthusiastic about the capabilities of adding unique information such as production notes, biographies, and the like.

It is interesting to hear now the echoes of the comments heard during the early days of audio CD. Every era invariably has its Luddites.

Bradford C. Auerbach
 VP, business affairs and general counsel
 Philips Interactive Media of America
 Los Angeles

HIGH PRICES HURT SONGWRITERS

In response to the "Words And Music" column on used-CD sales (Billboard, Sept. 4), the high prices of new CDs and the resultant decrease in unit sales volume are

causing the greatest harm to songwriters and music publishers, whose per-unit earnings remain constant even as prices rise. This is a situation unique to this and only a few other countries, a problem that should be of much greater concern than the prevailing fear of how consumers can hurt us.

Moreover, I find it ironic that the record companies, albeit inadvertently, created the "used" market. First they represented CDs to the public as being virtually flawless and indestructible. Then they charged, and continue to charge, inordinantly high prices for them. This combination inevitably serves to stimulate a thriving trade in used goods.

David Rosner
 President
 Bicycle Music Co.
 Los Angeles

USED CDS WILL HURT CONSUMERS

The retailers who choose to sell used CDs continue to talk about the benefits to the consumer. In reality, the consumer is the one who will ultimately be penalized should the sales of used CDs proliferate.

If the sales of used CDs increase, the record companies, which have spent money to bring the music into the marketplace, will lose revenue proportionately. Granted, the percentage of used-CD sales is currently insignificant. But, that does not mean that as time passes the percentages can't rise. While the retailers gain store traffic and profits from such customer transactions, the record companies lose unit sales. Decreases in volume mean less profit, and less profit means less spending. If retailers want sources of new music to generate buyers alike, they shouldn't bite the hand that feeds

them.

The future success of retailing music lies in the establishment of new artists to attract buyers, as it always has. Without new artists that bring new music to the consumer, retail would strictly become a catalog business that would fail to attract a new generation of customers.

Retailers must realize that the same companies they accuse of restricting their trade are responsible for providing that future by signing, marketing, and promoting new artists. It costs a lot of money to do so successfully, and when success is achieved, doesn't the retailer profit?

Record companies literally pay for all the advertising their retail accounts do. Co-op dollars is a euphemism. They invest millions collectively to sign the type of artists that sell, they facilitate the billing terms of their customers, and in many cases they have underwritten the expenses many of their accounts have incurred through the years, such as the change in store fixtures due to the demise of the longbox.

The retailers who are shouting loudest about this issue should think long and hard about a future without a good amount of new music—a future that they could help create by being shortsighted. Sound too far-fetched? With the advent of digital cable delivery into the home just a matter of time, I think not. It's going to be a "brave new world" at retail very shortly. Retailers are going to need all the help they can get from the companies they are now attacking.

Steve Meyer
 President
 Smart Marketing
 Studio City, Calif.

Dealers Laud Paramount's PPV Move Windows Upped To 80 Days On Top Titles

■ BY SETH GOLDSTEIN

NEW YORK—Paramount Home Video is giving video retailers a Christmas gift that will last well into the new year. The company has decided to extend pay-per-view windows on its three strongest fourth-quarter rental titles to an average of 80 days. PPV services, however, aren't celebrating the move.

The studio, which normally allows PPV transmissions to begin 30-45

days after cassettes reach the stores, will hold back "Indecent Proposal," due in stores Oct. 13; "Sliver," out at retail Nov. 10; and "The Firm," tentatively set for Dec. 16. Its move, on the heels of a similar one by Warner Home Video (Billboard, Aug. 7), is considered a test that could become company policy if retailers respond with increased orders.

Blockbuster Entertainment, which has lobbied hard for the change, hopes the mood is catching. "We wish

everybody would step up and extend those windows," says senior VP Ron Castell. "We make sure we tell them at every meeting."

Trade sources estimate the Paramount trio would have generated shipments well in excess of one million units without the inducement of a postponed PPV start.

While there is little or no supporting data, stores have always believed that rentals—and return on investment—suffer once PPV services like Request TV and Viewer's Choice begin promoting and showing a movie. Paramount thus anticipates that the longer windows will translate into increased sales.

Eric Doctorow, president of Paramount Home Video's domestic operations, thinks a 10%-15% jump in sales for the titles is "realistic... it ought to be doable." That could mean additional wholesale revenues of \$8 million-\$10 million. PPV buy rates can't compete, with revenues a tiny fraction of home video's annual \$12 billion from rentals and sell-through. "The studio is going for a short-term revenue hit," grouses Request TV president Hugh Panero.

Other studios seem sure to follow suit. Warner, which raised the window to 60 days for two lesser titles, "This Boy's Life" and "Boiling Point," reportedly has additional

(Continued on page 102)

Technology Companies Line Up Multimedia Offerings For Fall

■ BY MARILYN A. GILLEN

NEW YORK—Pioneer is making its play for the burgeoning multimedia market with the launch of LaserActive, a "multiplayer" extension of the laserdisc format into the interactive and games arenas.

The product rolls out to retail outlets Oct. 1, around the time of the debut of another multimedia contender, Panasonic's \$700-list REAL 3DO Interactive Multiplayer (Billboard, Aug. 28). October also will

see the entry of an additional electronics manufacturer into the CD-I camp—Magnavox.

The Magnavox CD-I player, expected to retail as low as \$399, joins a unit from sister company Philips, the list price of which has been lowered to \$599. The Magnavox unit will debut just before the mid-October launch of Philips' new digital video cartridge extension for CD-I players. The cartridge, which lists for \$249, adds full-motion video ca-

(Continued on page 102)

Japanese Firms To Introduce Consumer CD-R Label Group Says Plan Violates Athens Agreement

■ BY STEVE McCLURE

TOKYO—A group of Japanese audio hardware and media companies have announced plans to introduce consumer-use recordable CD (CD-R) machines and software, much to the displeasure of copyright holders and record companies here.

The Recording Industry Assn. of Japan says the plans violate the 1989 Athens agreement, which calls for liaison between hardware and software makers in advance of the introduction of new media.

"The current announcement of the new product is considered to be a step that bypasses the important stage of prior consultations," RIAJ chairman Takeshi Okkotsu said in a statement to the press. "This association intends to promptly negotiate with all parties to the Athens agreement and to adopt necessary measures based on the negotiations."

The RIAJ notes that Japan's digital-audio-recording law, passed in

June, covers only DCC, MD, and DAT, unlike the corresponding U.S. legislation, which covers all digital media.

RIAJ spokesman Yuji Eguchi says Japanese record companies weren't concerned about CD-R as long as it was confined to professional use.

The companies planning to introduce consumer-use CD-R—Yamaha, Kenwood, Pioneer, and Marantz Japan on the hardware side; and blank media-related firms TDK, Mitsui Toatsu, Mitsubishi Kasei, and Taiyo Yuden—said at an Aug. 26 press conference that they decided on the move after the law went into effect in June, apparently unaware that it did not cover CD-R.

"With CD-R, consumers can have a wider choice of digital recording media," says a statement issued by the eight firms. "Putting CD-R on the market could help expand the audio market as a whole."

Pioneer spokesman Kenjiro Okoshi says the Aug. 26 announcement was

made on the heels of a licensing deal with CD originators Philips and Sony. According to Okoshi, none of the firms has decided when it will introduce the new hardware, and it's also too early to say how much the products will sell for or whether they'll be exported.

Companies such as Yamaha, Pioneer, Sony, and Marantz Japan already have introduced professional-use CD-R units, which are in the 500,000-1 million yen (\$4,717-\$9,434) price range. According to the Nikkei Industrial Daily, the first consumer-use CD-R machines could go on sale as early as the end of this year, priced at around 500,000 yen, with prices later falling to the 100,000 yen (\$943)

(Continued on page 97)

Time Warner, U S West Close \$2.5 Bil Deal

■ BY BILL HOLLAND

WASHINGTON, D.C.—Time Warner Entertainment Co. and U S West announced the closing of the telephone company's \$2.5 billion investment in the entertainment giant on Sept. 15. The announcement came a day after the Federal Communications Commission approved a cable/telco cross-ownership waiver for the deal.

The FCC waiver will give Time Warner 18 months to divest itself of eight cable systems in territories where U S West provides services.

The deal, which was announced in May, makes U S West the first regional telephone company to obtain access to a vast library of entertainment programming (Billboard, May 29). U S West holds 25.5% of Time Warner equity.

In granting the waiver, the FCC said the competitive public interest benefits outweighed cross-ownership concerns, since the cable systems in question are less than 2% of TWE's total subscribers.

The commission's cable/telco rules

(Continued on page 92)



Billboard executives sign a deal with executives of CD Entertainment to launch a chain of entertainment complexes called the Billboard Cafe & Dance Club. Shown, from left, are CD Entertainment president Brian Daneman; Billboard VP/director of licensing Georgina Challis; Billboard publisher Howard Lander; and CD Entertainment chairman Thomas L. Cantone.

Billboard Name To Grace Restaurant/Club Chain

NEW YORK—Soon you will be able to have your Billboard and eat in it, too!

Billboard has signed a deal to create a chain of restaurant/dance clubs. The first Billboard Cafe & Dance Club is scheduled to open in November 1994 in Las Vegas. Future clubs will follow in Orlando, Fla., Nashville, London, and other major tourist destinations in the U.S. and Europe.

The chain will be owned and operated by CD Entertainment, a newly formed, New York-based entertainment company headed by chairman Thomas L. Cantone and president Brian Daneman. Cantone was previously an executive at Hershey, Sands, and Trump, and helped to launch the original Planet Hollywood and the first Harley Davidson Cafe. Daneman has opened major restaurants in London, Chicago, New York, and Cancun, and most recently was corporate operations director at Planet Hollywood.

Billboard publisher Howard Lander explains the decision to license the magazine's name to CD Entertainment's Cantone and Daneman. "We were most influenced by their reputation as world-class operators as well as their strong marketing expertise. We consider them to be among the elite names in the business, and they are widely

respected for their innovation, creativity, and high business standards."

Lander adds, "This was an extremely important selection process because the Billboard Cafe & Dance Club opening coincides with our 100th anniversary in 1994."

The multimillion dollar Las Vegas complex will include an exterior facade featuring the world's largest jukebox, fiber optic lights, and a giant replica of the Billboard charts, which will electronically update the weekly listings. The interior will include a restaurant, dance club, merchandise area, and a section commemorating the Billboard centennial. Each week the dance club will count down to the No. 1 songs on all of the Billboard charts; recording stars will be invited for special appearances. The club also will feature first-rate broadcasting capabilities.

"We plan to build an entertainment complex that will have, under one roof, a theme park-type atmosphere that will be unique to the Billboard name and designed for all ages to enjoy," says Cantone. "Billboard's famous charts, representing the entire spectrum of the music industry and show business in general, will come to life as an important part of the personality of our facilities."

B'buster Directs Spelling, Republic Merger

■ BY DON JEFFREY

NEW YORK—Blockbuster Entertainment Corp., extending its reach as an entertainment programmer as well as a retailer, has engineered the merger of two television and home video companies it owns stakes in, Spelling Entertainment Group Inc. and Republic Pictures Corp.

Blockbuster will own 70.5% of the new company, which at press time had yet to be named.

Blockbuster acquired a 48.2% stake in Spelling in March for \$147 million. It later increased its interest to 63.5%. In February Blockbuster purchased 35% of the equity of Republic for \$25 million and later upped its share to 37%.

The latest deal calls for Spelling to

sell 13.4 million new shares of stock to Blockbuster at an estimated purchase price of \$100 million. Spelling will use the proceeds to pay \$13 for each of Republic's 7.7 outstanding shares of stock, valued at \$100 million.

Ron Castell, Blockbuster's senior VP, programming and communications, says his company will "put some additional dollars" into the merged firm as an investment. "Together they'll become very aggressive," he says.

Heading the new company as president and CEO will be Republic's chairman/CEO, Russell Goldsmith. Wayne Huizenga, Blockbuster's chairman, will be chairman of the merged firm. Aaron Spelling, founder of Spelling Entertainment,

will be vice chairman. Steve Berrard, Blockbuster's vice chairman, is relinquishing his title as president of Spelling to Goldsmith. Ron Lightstone, who was Spelling's chief operating officer, has resigned.

Spelling has several operating units. Spelling Television has produced such series as "Beverly Hills 90210" and "Melrose Place" and the made-for-TV movie "And The Band Played On." Worldvision Enterprises distributes Spelling shows and the old ABC-TV library on home video worldwide. Worldvision also holds the TV rights to Carolco films. Spelling Films International distributes such movies as "The Player" and "Storyville" outside the U.S. Spelling Satellite Networks recently launched a

(Continued on page 102)

Artists & Music

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

Lamberg: Publishing's New Breed Personal Attention Key For EMI Exec

BY PETER CRONIN

NASHVILLE—EMI Music Publishing's Evan Lamberg is part of a school of publishing executive that has begun to redefine the very nature of the term "publisher."

It's no secret that the music publishing business has grown more complex and less personal since the Brill Building days of the early '60s. As publishing executives climb the corporate ladder, their jobs seem inevitably to become less about songs and more about paperwork, hand shaking, photo opportunities, and check signing. But somehow, nobody told that to Lamberg, who exemplifies a breed of publisher who seeks to get closer to artists' development as songwriters.

Last January, the 28-year-old Lamberg became creative/East Coast VP at EMI Music Publishing's world headquarters in New York. He works



LAMBERG

on an intimate, creative level with his writer/artists, who recently have included Taylor Dayne, BeBe Winans, and Chynna Phillips; his all-encompassing, hands-on approach has found him routinely knocking down boundaries and donning multiple hats.

"Clearly, Evan is the best young song man in the business," says EMI Music Publishing's executive VP of talent acquisition, John Sykes. "He re-

flects the classic publisher of old, and yet he's taking the business into the '90s."

Indeed, it is Lamberg's grasp of the rudiments of old-school publishing, learned at the feet of some of the industry's consummate "song men," that has enabled him to push the job-description envelope. In an era that has seen songwriters become increasingly self-contained, working alone in their MIDI studios, Lamberg combines personality and perseverance to re-inject a human element into the writer/publisher relationship.

"All of my publishing friends were brought up in the acquisition mode," Lamberg says, "but I was taught to sit at the piano, go through the melodies, and critique the lyrics. And I
(Continued on page 97)



His Brilliant Career. Frank Sinatra is presented with a plaque commemorating the 50th anniversary of his first solo recording on Columbia Records, and a copy of his new Columbia/Legacy 12-CD boxed set, "The Columbia Years 1943-1952: The Complete Recordings." The presentation took place at the Garden State Arts Center in New Jersey. Shown, from left, are Gary Pacheco, senior director of marketing, Legacy; Jerry Shulman, VP, Legacy; Sinatra; Frank Military, senior VP, Warner/Chappell Music; and Joanne Sloan, director of press and publicity, Legacy.

IMF To Request Contract Inquiry By U.K. Gov't

BY THOM DUFFY

MANCHESTER, England—The International Managers Forum, an association formed here one year ago, plans to ask the U.K. government commission that is investigating the supply and pricing of prerecorded music to also examine standard artist recording contracts for evidence of unfair or monopolistic action by the major U.K. record labels.

The Monopolies and Mergers Commission was asked in May by the government's Office of Fair Trading to investigate supply practices within the U.K. music industry, including the impact on pricing of recording copyright protections, such as the ban on parallel imports into the U.K. (Billboard, May 22). The commission begins private hearings into CD pricing on Friday (24).

The steering committee of the predominantly British managers' organization, after two days of debate during the In The City music convention here Sept. 11-15, voted to submit information on standard artist contracts to the Monopolies and Mergers Commission.

Record companies obtain ownership of recording copyrights through contracts with their artists, the managers note, explaining the relevance of their submission to the Monopolies and Mergers Commission.

The Office Of Fair Trading "wants the MMC to look at how the record companies are using copyright to create unfair competition, and so that's going to be our focus," says Dennis Muir-
(Continued on page 92)

Bowie CD-ROM To Be Product Of BMG/Ion Venture

BY JIM McCULLAUGH

LOS ANGELES—"David Bowie's Jump They Say" is expected to be the first CD-ROM title released by a new joint venture interactive music label created by BMG New Technologies and a fledgling L.A.-based multimedia publisher called Ion.

Ion is the first interactive label to form an alliance with a major record company, Bertelsmann Music Group, which has purchased a 50% equity stake in the six-month-old company.

BMG New Technologies was formed in June to develop BMG's interactive entertainment business (Billboard, June 19).

The Bowie title, to be released during the first quarter of 1994, will likely focus on one song by the artist and will be the first "CD-ROM single."



BOWIE

CD-ROMs are 5-inch optical discs capable of storing vast amounts of text, graphics, video, and music. The discs are played using CD-ROM drives that are attached to personal computers.

Retail prices of CD-ROMs range from a low of \$30 to several hundred dollars.

No retail price has been set for the Bowie title, says Ann E. Greenberg, Ion co-founder, but it will likely be lower than other CD-ROM titles "to really help jump start this market."

Christian Jörg, VP of BMG New Technologies, says he was attracted to Ion and the Bowie project because it was the first interactive music product "I could relate to as a consumer without having that much computer understanding. This is a product that people can have fun with."

According to Greenberg, the Bowie CD-ROM will allow users to "edit and create music videos in a lively and entertaining way."

Users can select from five separate sources of raw video footage from the original "Jump They Say" video and create their own video to either an album mix or radio mix of "Jump They Say," a track from Bowie's "Black Tie White Noise" album on Savage/BMG.

According to Greenberg, most other music-based CD-ROMs on the market tend to be sophisticated, but passive databases where users can access music, video, and lyric information in a variety of ways.

Although the title will include such features as interviews with Bowie, Greenberg says "We think we have managed to heighten the [CD-ROM] experience quite a bit from what's available... Most of the other entertainment CD-ROM products we have seen are sophisticated interfaces for already-captured information. In our case, you are literally creating the video while you are playing with it."

To compensate for incompatibility among computer systems, versions of the Bowie title will be released for Macintosh, DOS, and Windows-based computers that are equipped with CD-ROM drives.

Ion began working on the Bowie CD-ROM after Ty Roberts, a computer game programmer and another Ion co-founder, had been given permission to create an interactive project for the artist using audio tracks from "Black Tie White Noise."

Under its agreement, Ion will be free to develop products for artists outside the BMG family for distribution. Greenberg says Ion hopes to produce several music- and entertainment-based CD-ROMs next year.

The joint venture with BMG gives Ion mail-order distribution rights to Ion label product, while BMG will distribute Ion label product to its traditional record/tape/video store distribution network, says Jörg.

Big-Band Vocalist Helen O'Connell Dies

BY IRV LIGHTMAN

NEW YORK—Helen O'Connell, whose vocals with Bob Eberly captured the public's fancy at the height of the big-band era and remain the epitome of pop music of that period, died of cancer Sept. 9 at a hospice in La Jolla, Calif. She was 73.

O'Connell and Eberly enjoyed success as soloists with Jimmy Dorsey & His Orchestra. But their major triumphs came as a team and propelled the Dorsey band to even greater popularity. Among their No. 1 duets on the Decca label were "Amapola" (1941), "Green Eyes" (1941), and "Tangerine" (1942). On her own with

Conductor Erich Leinsdorf Dies At 81 Left Large And Varied Discography

BY IS HOROWITZ

NEW YORK—Erich Leinsdorf, a conductor admired for his profound knowledge and ability, but who nevertheless failed to sustain wide public acclaim over a career lasting more than two generations, died of cancer Sept. 11 in Zurich at age 81.

He leaves a large and varied discography, but much of it has so far failed to benefit from the CD-reissue bonanza.

Leinsdorf's influence in the musical community reached far beyond

his podium activity. A skilled writer and polemicist, he rarely shrank from criticizing colleagues if he felt they postured unnecessarily or covered ignorance with cant. This did not endear him with the musical establishment, although few dared challenge his positions.

As a conductor, he attended to the job at hand without extraneous podium display. His career suffered, unfairly many observers thought, from a lack of stage charisma, cultivated more successfully by his more prominent
(Continued on page 102)

Dorsey, O'Connell was the lead vocalist on such hits as "Especially For You" (1939), "Six Lessons From Madame La Zonga" (1940), "You've Got Me This Way" (1941), and "Arthur Murray Taught Me Dancing In A Hurry" (1942).

O'Connell left the Dorsey band in 1943, resuming her recording career with charted hits for Capitol Records from 1951-53. A recording of "Slow Poke" with the Cliffee Stone Orchestra reached No. 8 on the charts. She and Eberly were reunited in 1953 in a TV series with orchestra leader Ray Anthony.

In recent years, O'Connell had toured successfully with other female big-band singers, while mail-order recordings sold on TV often included her biggest hits and probably added millions of copies sold to their track record.

Although he had some reservations about her vocal technique, big-band era chronicler George Simon, in his tome "The Big Bands," said of O'Connell, "Obviously the public adored her, and she turned out to be not only the most popular girl singer
(Continued on page 92)

ELVIS IS BACK!

FROM NASHVILLE TO MEMPHIS – THE ESSENTIAL 60'S MASTERS I

From Nashville To Memphis – The Essential 60's Masters I is the follow up to the Platinum and 3 time Grammy nominated box set *The King Of Rock 'N' Roll – The Complete 50's Masters* (07863 66050-2/4)

- * Elvis' finest secular performances from Nashville and the complete critically acclaimed 1969 Memphis sessions
- * 5-CD or 5-cassette box set – 130 tracks – 19 previously unreleased performances
- * A 94 page full-color booklet with many rare photos from the Graceland archives
- * Complete 60's discography and recording session data
- * A sheet of four-color stamps featuring a selection of Elvis' 60's original record covers
- * Liner notes by Grammy award winner Peter Guralnick
- * Numbered collectible box set



66160-2/4

Unreleased performances include: *IT'S NOW OR NEVER* (original undubbed master) • *SURRENDER* (alternate take 1) • *SUSPICIOUS MINDS* (alternate take 6) • *THIS TIME I CAN'T STOP LOVING YOU*, a 1969 impromptu performance • *LOVE ME TENDER/WITCHCRAFT* (Frank Sinatra duet)

Risky Business For Sony: Its New Reissue Imprint

BY MELINDA NEWMAN

NEW YORK—With other labels busy exploiting Sony's vaults for compilations, the company has decided to start its own pop reissue label, Risky Business, via its Sony Music Special Products division.

Risky Business will release approximately 40 titles a year, all of them outlined with the label's signature pink trim. "I came down here to run the Special Products Division about a year ago, and we were talking in a meeting about how we license out our material to the Rhinos, Prioritys, and K-tels of the world, and we thought, 'Why don't we do something in-house?'" says Harold Fein, senior VP of Sony Music Special Projects. "So we decided to do our own label and use our product rather than licensing it."

He stresses that Sony will continue to license its songs to other labels, and when needed, Risky Business will license material from other sources.

The multi-artist compilations will be "a little irreverent in attack and nature," Fein adds. "We're going to have some fun with this. We're not just looking to put out the greatest hits of the '80s... We're soliciting sales, promotion people, the administrative people here for ideas."

That sense of whimsy is evident among the first 10 titles in the initial Oct. 19 batch of releases. Among the first collections will be "Double Knit Dance Hits," a salute, as it were, to the disco era with tracks by Lipps, Inc., A Taste Of Honey, Cheryl Lynn, and others; and "Blood, Sweat & Beers," which pays homage to such bar bands as Southside Johnny & the Asbury Jukes, Tommy Conwell & the Young Rumlbers, and Joe Grushecky & the Houserockers. "Oh, Split" salutes great break-up songs by such artists as Lou Chris-

tie, Paul Revere & the Raiders, and Del Shannon. "Rubber Souled" features R&B singers like Al Green, Aretha Franklin, and Ike & Tina Turner covering Beatles songs.

To build Risky Business as a name brand, Sony is playing up the imprint's logo and is creating merchandise built around the logo.

The releases will come out at Sony's Best Value price: \$7.98 for cassettes and \$11.98 for CDs. "We're going to be very competitive out there," Fein says. "We're looking for all the retail support that Sony provides. We're going to get the retailers involved with contests, and we'll have point-of-purchase displays and other in-store [identifiers]."

Benefit Concert For Bosnian Children Slated Yanni, Kitaro Among Artists Slated For L.A. Event

BY CARRIE BORZILLO

LOS ANGELES—"Children Under Siege: An Evening Of Music For The Children of Bosnia-Herzegovina," a benefit concert for the young victims of the war, will be held here Oct. 14 at the Greek Theatre.

Featured performers include Yanni, Kitaro, Jon Anderson, and Mick Fleetwood, who will all play "mini-sets," according to the show's producer, Michael Jensen of Jensen Communications Inc.

Michael McDonald, Alan Parsons, Hisham, David Benoit, Roberta Flack, Ambrosia, Buffy St. Marie, Dave Mason, Kitka, and Greg Phillinganes are also performing.

Celebrities such as radio personality Casey Kasem and actors John Ritter and Shelley Duval will also be on stage, "but not to give pitches. It will be more like theater,



Happy Tears. Roland Orzabal of Tears For Fears celebrates the release of the band's new Mercury album, "Elemental," which features the top 40 single "Break It Down Again." Tears For Fears recently finished a series of eight one-night-only shows in different cities (some of which sold out within 20 minutes). It launched its U.S. tour Sept. 17. Shown, from left, are Josh Ziemann, senior director of marketing, Mercury Records; Debra Baum, the band's manager; David Leach, senior VP of promotion, Mercury; Orzabal; Ed Eckstine, president, Mercury; Larry Stessel, senior VP/GM, Mercury; and Bas Hartong, senior VP of international A&R, Mercury.

with written scripts and visual images from Bosnia and inspirational messages," says Jensen.

The purpose of the three-hour event is to raise awareness of the plight of the suffering children in the war-torn country, and to raise much-needed funds for food, water, clothing, and medical supplies, Jensen says.

"We are just making a small dent in the bigger problem," he adds.

The Gorbachev Foundation/U.S.A., in a cooperative effort with the United Nations High Commission On Refugees and the International Rescue Committee Inc., will distribute 90% of the net funds raised to victims. The other 10% will go to the Gorbachev Foundation for administering the funds.

The week following the event, three hourlong CDs culled from the concert (one for AC/adult alternative radio stations, one for album/classic rock, and one with

public-service announcements) will be sent to stations worldwide for broadcast.

Global Satellite Network VP/programming George Taylor Morris is the producer and host of the three CDs.

In addition, a CD single of Hisham's song, "Sarajevo," was released last week on San Francisco-based Real Music through independent distribution. Proceeds from the single also will go to the Bosnia victims.

KTWV (the Wave) Los Angeles and MCI are among the sponsors. Jensen says \$150,000 already has been raised through the sponsors.

The event is executive-produced by Hisham, Omar, and Khaled Alhegelan, the sons of the former Saudi Arabian ambassador to the U.S..

For contributions, a toll-free number—800-BOSNIA-1—has been set up.

PolyGram Acts Ready For Kickoff Of ABC Football

BY DEBORAH RUSSELL

LOS ANGELES—PolyGram Records hopes to score big points with football fans this season, as a team of 18 recording acts opens each weekly installment of ABC's "Monday Night Football" with a 45-second video.

The clips, sponsored by Frito-Lay Inc., are from acts such as Bon Jovi, Boyz II Men, Kiss, Santana, U2, the Neville Brothers, Def Leppard, Johnny Gill, and Vanessa Williams, all of which are distributed by PolyGram Group Distribution.

Packaged as the "Lay's Quarterback Jam," the 45-second clips contain original performance footage of the artists intercut with NFL highlights focusing on that Monday's featured teams.

The opening segments, which debuted Sept. 6 with Bon Jovi's abbreviated version of "Keep The Faith," have replaced Hank Williams Jr.'s raucous and popular "Are You Ready For Some Football" introduction.

A number of PolyGram artists are featured on a series of NFL Films longform videos that use music to complement sports highlights.

NFL Films producer/director Phil Tuckett is the eye behind the 18 short clips, which are being reeled in locations from Dublin to Toronto. Audio for each clip was taken from existing tracks spanning the past 12-18 months of each artist's career. Football highlights are being culled from the ABC archives.

"Music and sports are two of America's favorite pastimes," says Larry Stessel, senior VP/GM at Mercury Records.

An estimated 47 million people tune in to each Monday broadcast.

At press time, PolyGram had no plans to launch a music retail-based promotion to highlight the artist featured on the "Monday Night Football" games.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Kevin Knee is promoted to VP/GM, West Coast, for EMI Records Group in Los Angeles. He was VP of promotion, West Coast, for SBK. In other appointments, Arnie Kaplan is named VP of royalties for EMI Records Group, North America in New York. He was VP of royalties at Arista.

Jack Isquith is appointed VP of alternative music for A&M Records in Los Angeles. He was head of his own independent promotion company, Beat Vision.

Steve Bartels is named VP of special projects at Arista Records in New York. He was senior national director of promotion at A&M.

Millard Engleka is promoted to VP of finance for Sony Music International in New York. He was VP of business planning.

Karen Lichtman is promoted to head of A&R administration at Giant Records in Los Angeles. She was pro-



KNEE



KAPLAN



ISQUITH



BARTELS



ENGLEKA



LICHTMAN



KURODA



GREENSTEIN

duction/scheduling administrator.

Hugh Robertson is appointed director of national sales/general market for Sparrow Records in Nashville. He was a sales representative for CEMA Distribution.

Marco Barbieri is promoted to national director of publicity for Metal Blade Records in Simi Valley, Calif. He was assistant publicity director.

Mara Tarnopol is promoted to manager of copyright licensing for Jive Records in New York. She was licensing coordinator.

Mercury Nashville promotes Cyn-

thia Grimson to manager of media relations, Kim Fowler to publicist, and Faith Quesenberry to office administrator. They were, respectively, publicist, administrative assistant, and finance assistant.

Mark Walker is appointed attorney for PolyGram Holding Inc. He was an associate in the Media Finance Group of O'Melveny & Myers.

PUBLISHING. Hideyoshi Kuroda is named GM of Nippon BMG Music Publishing, Japan. He was an independent producer.

Bruce Scavuzzo is appointed director of legal and business affairs for EMI Music Publishing in New York. He was director of legal affairs for RCA Records/BMG Music.

Buckley Hugo is named copyright/licensing manager for the Goodman Group in New York. He was copyright coordinator for EMI Music Publishing.

RELATED FIELDS. Scott Greenstein is appointed VP in charge of motion pictures, music, and new media at Miramax Films in New York. He will head

up projects concerning the ancillary rights for Miramax Films, including music, books, and new media. He was VP, counsel/enterprises, at Viacom International.

Allen Newman is named director, television, for PolyGram Diversified Entertainment in New York. He will produce music and theatrical events for home video and television. He was head of his own production company, Stage Presence Inc., which produced projects for Michael Jackson, the Who, New Kids On The Block, Sting, and others.

Cure live



show film



The Cure's new concert movie, *Show*, captures the drama, subtlety, fun, hysteria and power of the 1992 "Wish Tour." *Show* was filmed over two nights at the Palace of Auburn Hills, Detroit before 30,000 people.

Show theatrical premieres:

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 San Jose 10/1 • New York 10/1 • Long Island 10/1 • Philadelphia 10/8 • Detroit 10/8 • St. Louis 10/8 • Seattle 10/8 • Milwaukee 10/15
 Houston 10/15 • Dallas 10/15 • Denver 10/22 • Salt Lake City 10/22 • Madison 10/29 • Indianapolis 10/29

show

The soundtrack for the film is also the Cure's first live album ever to be released in the U.S. *Show's* set list brings together recent Cure singles, "Never Enough," "Friday I'm In Love," and "High," with earlier hits such as, "Let's Go To Bed," "Pictures Of You," "Inbetween Days" and the album's first single "Just Like Heaven."



Paris is the recording of a special concert in the title city in 1992. For this unique performance, the Cure played much of their obscure and early material. Although the concert's primary focus is this rare, eclectic material, also included is the smash single "Lovesong," the fan favorite "Close To Me" and *Wish's* "Letter To Elise."

The Cure and Fiction Records will donate half the artist royalties earned from sales of *Paris* to the International Red Cross Fund.

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Nirvana Set Has Smell Of Success

DGC Plans Low-Key Approach For 'In Utero'

BY CRAIG ROSEN

LOS ANGELES—"Teen-aged angst has paid off well/Now I'm bored and old," sings Kurt Cobain on "Serve The Servants," the opening track of Nirvana's new album, "In Utero."

With 1991's "Nevermind" having sold more than 4.6 million copies in the U.S., according to SoundScan, DGC is cautiously optimistic that "In Utero," due Tuesday (21), also will pay off. Yet the label is taking a low-key approach to marketing the album, in an effort to avoid hype.

Robert Smith, head of marketing for Geffen/DGC, says, "We want this record to be discovered in the same way that 'Nevermind' was—through the music and how powerful the band is."

In order to do that, Smith says the label "will set things up, duck, and get out of the way," as it did for "Nevermind."

Geffen/DGC set up "In Utero" with a street campaign that included prerelease snipes with the album's title posted in major cities such as New York, Boston, Detroit, and Los Angeles. In addition, the label distributed stickers of the cover art—a rendering of the transparent "Visible Woman" model, with angel's wings—at the New Music Seminar in July, and at various alternative retail outlets across the country.

In keeping with the alternative market, Geffen/DGC will also issue the album on vinyl.

The label has been advertising "In Utero" with an eye toward the alternative audience. "We're going with Alternative Press, as opposed to En-

tertainment Weekly," Smith says.

On the television front, the band is set to perform on the Saturday (25) season premiere of "Saturday Night Live," and also is planning an appearance on MTV's "Unplugged" later this fall.

While Nirvana undoubtedly will be supported whole-heartedly by alternative accounts, even the chains are gearing up for the release.

"We're buying it like any other superstar product," says Mark Michel, director of purchasing for the 21-store, Miramar, Fla.-based Peaches Entertainment chain.

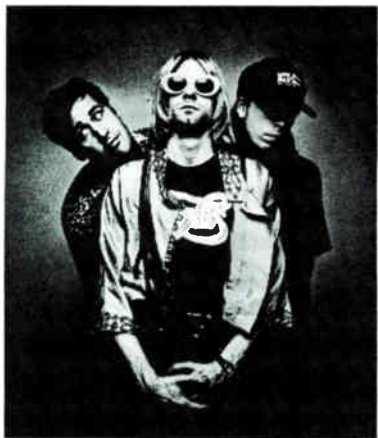
The track "Heart-Shaped Box" was serviced to college, alternative, and album rock radio in early September, although there currently are no plans for a commercial single release. The track entered at the Modern Rock Tracks chart at No. 7 and

the U.K. singles chart at No. 5 last week, and already is generating a significant buzz.

"We're playing it all the time," says Steve Masters, MD at modern rock KITS (Live 105) San Francisco. "It's performing really well. It's our most requested song." Masters characterizes the whole album as "brilliant."

At this point, Geffen isn't actively courting top 40, which jumped on the "Smells Like Teen Spirit" bandwagon following MTV's support of the video. "Inevitably, top 40 will be involved," Smith says. "[But] Nirvana didn't sell nearly 5 million because of a hit single. They sold that many albums because of who they are."

Nirvana is, of course, one of the more controversial acts to top The
(Continued on page 20)



NIRVANA: Krist Novoselic, Kurt Cobain, and David Grohl.

Fier, Carson Take Reins On Palominos' New Album

BY CHRIS MORRIS

LOS ANGELES—"The music had to change," says drummer Anton Fier of his endeavors with the Golden Palominos, and indeed, the group's first Restless album, "This Is How It Feels," exhibits some new directions for the decade-old unit.

While the lineup on the album includes such stalwarts as bassist Bill Laswell and guitarist Nicky Skopelitis, former Geffen solo artist Lori Carson co-wrote and took the lead vocal role on nine of the set's 12 tracks (singer Lydia Kavanaugh is featured on the other three numbers). Former James Brown and P-Funk bassist Bootsy Collins also



ANTON FIER

is featured—on guitar.

Fier, the lone constant in the Palominos over the years, had featured Amanda Kramer of the Information Society on the group's last two records, "A Dead Horse" (released by Celluloid in 1989) and "Drunk With Passion" (issued by Giant in 1991). But the collapse of Celluloid quickly followed the release of "Horse," and Fier says Giant promoted "Drunk" only half-heartedly, leaving him disillusioned.

"Although I like those records very much, nobody else did," Fier says. "It was like a pattern of frustration, both for myself and Amanda. There was so much dread involved."

But Fier, who had wanted to produce Carson after hearing the demos for her Geffen album, speaks glowingly about the singer's work with the Palominos. "It's like a dream that I had five years ago is finally being realized," he says.

Fier, who used vocalists as diverse as Michael Stipe, John Lydon, and Syd Straw on earlier records, says Carson and Kavanaugh are almost solely responsible for carrying the melodies on "This Is How It Feels," which he says was his attempt to forge "a rhythm-
(Continued on page 22)



A Kiss Is Just A Kiss. Atlantic act the Stone Temple Pilots donned Kiss-style make-up for one of its two sold-out shows at New York City's Roseland Theater. Label staffers kissed up to the band after the show. From left are the Pilots' Eric Kretz; Atlantic manager of product development Amira Ruotola-Largent; band member Weiland; Atlantic national college marketing coordinator Jason Linn; Atlantic progressive marketing coordinator Silvio Bonvini; band member Robert DeLeo; Atlantic manager of national press and publicity Lisa Gray; Atlantic intern Coleen Lehman; and band member Dean DeLeo.

Artists Rise To Defend Animal Rights; Divine Showmanship At Radio City

DEFENSE FUND: Michael Stipe, Concrete Blonde, Helmet, and Skinny Puppy are among the artists providing previously unreleased tracks to "In Defense Of Animals," a compilation album to be released by Restless Records Sept. 28, which will benefit the animal rights group from which the project takes its name. Pearl Jam, Consolidated, Primus, Boogie Down Productions, Disposable Heroes Of Hiphoprisy, Lush, and five other bands have donated previously released songs for the cause.

The record is the brainchild of Consolidated's drummer, Philip Steir, who worked at IDA between two of the band's records. One of the highlights for Steir was working with Stipe. Totally coincidentally, Steir had gotten a fan letter from Stipe, complimenting him on his work with Consolidated. Steir, incredulous that Stipe would write him, called R.E.M.'s management; they agreed that the letter must be fake, but still said they would tell Stipe that Steir had called to thank him for the letter. A few minutes later, Steir's phone rang, and Stipe was on the other end, confirming that, indeed, he was the writer of the fan letter. Steir asked him if he would contribute a song for the project, "and he went into the studio the next day. It was incredible. He was the easiest person I've ever worked with," Steir says. "He covered a song by Robyn Hitchcock, called 'Arms Of Love.'"

Steir had lined up a label and most of the artists for the project when he had to leave to begin producing Grace Jones. The original label fell through, and IDA special projects coordinator Cathy Cohn picked up the ball and pitched the idea to several record companies, including Restless. She also solicited more artists.

Restless Records president Joe Regis says the label was attracted instantly to the project. "I thought it was a great cause, and great music," Regis says. "I thought the organization needed to be in the spotlight, because they do good work. They already had the support of the artist community."

Now it has the support of Restless, which Regis says is planning a major advertising campaign around the \$15.98 CD. In addition to consumer-oriented ads, Restless is also supporting the album via co-op retail dollars. "And we're discounting it to get it in front racks," adds

Regis.

Although no singles will be released, Regis says the album will be serviced to several different radio formats. Also, while no videos are planned per se, Regis says that if enough of the involved artists show interest, Restless will fund PSAs that will be sent to music video outlets.

The cause will be supported further by an October 7 record release party/benefit concert in San Francisco that will feature Consolidated and 4 Non Blondes. A party also is being planned for Los Angeles on Thursday (30).

In addition to raising funds, Cohn says the other major goal is to raise awareness about IDA and animal rights in general. "There are so many ways that animals are abused in this society that people don't know about," she says. "Contemporary artists supporting such an [organization] really has an impact and opens doors."



by Melinda Newman

YOU KNOW IT'S GOING to be a night to remember when you call to R.S.V.P., say your last name is Newman, and the publicist asks, "Is that Melinda or Paul?" So it was with the opening night of Bette Midler's six-week stand at Radio City Music Hall Sept. 14. Midler, who will play 30 dates at the New York venue, left the crowd screaming for more as she alternated between salacious, hilarious, stand-up comedy and vocals that swooped and swelled from a whisper to full throttle. The undisputable highlight was a 20-minute sketch about wheelchair-bound mermaid Delores Del Lago's new infomercial, "Twelve Strokes To Satisfaction," currently airing on the Home Fishing Network. The routine was pure Midler—part schtick, part goofball inspiration, all brilliantly executed. And no other performer on earth could have carried off the finale: a fin-flipping wheelchair chorus line to "New York, New York" that put the Rockettes to shame. No, we didn't see the other Newman character, but among those in attendance at the show or Metropolitan Museum party afterward were Lauren Bacall, Barbara Walters, Mike Wallace, Mercedes Ruehl, Mary Tyler Moore, Cyndi Lauper, Mike Myers, Scott Glenn, Peter Riegert, Madeline Kahn, Barbara Hershey, Barry Diller, Mike Ovitz, and Ashford & Simpson.

MICHAEL CRAWFORD



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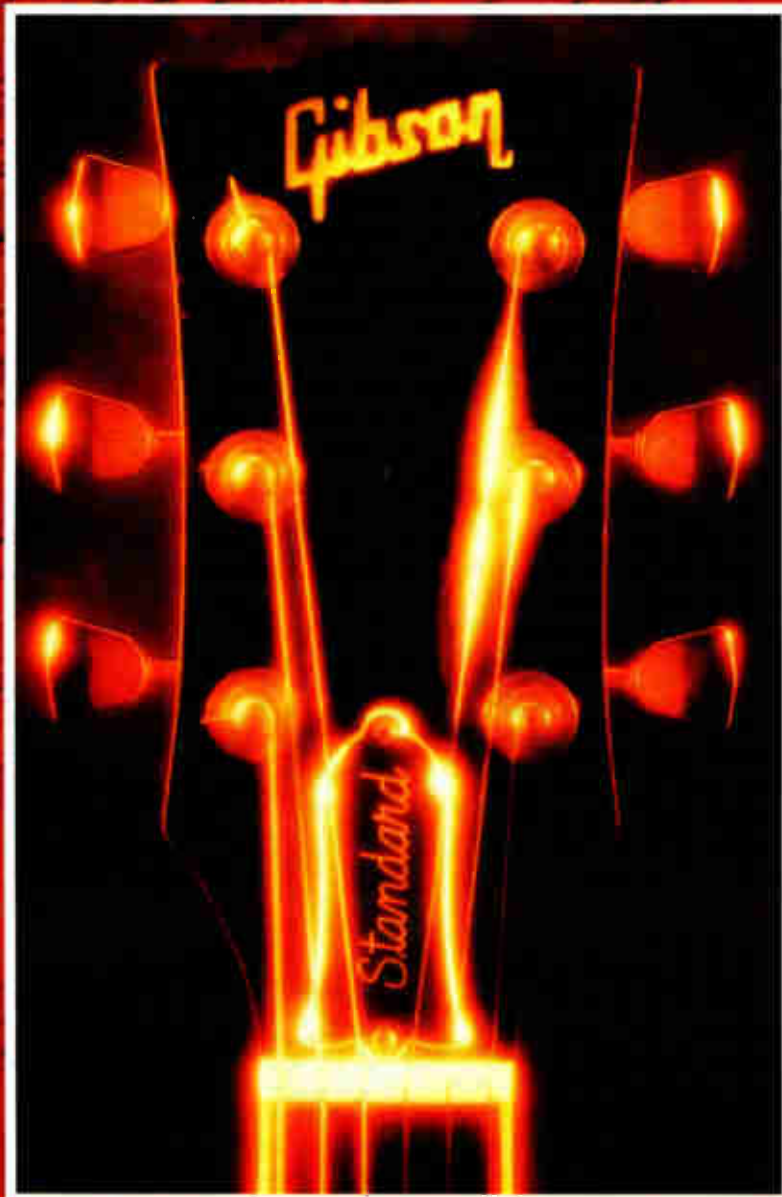
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ARTIST DEVELOPMENTS

PASSING THE ACID TEST

Soundtrack work is normally several rungs up the ladder of pop success. But for the Toronto-based dance-rock quintet Acid Test, an appearance on the soundtrack to the acclaimed, independently released film "Highway 61" proved a fortuitous first step.

Singer/bassist Lucy Di Santo and guitarist Steve Fall, Acid Test's creative core, had been writing together since leaving another local band. They hadn't ventured out of the basement, but when director Bruce McDonald contacted Fall to play the part of a corpse in his film, the duo made the most of the chance.

"We thought it would be a good vehicle to get our music off the ground," Di Santo recalls. "We wrote the song 'Dance' first, and the director liked it and asked us to write a dance track that revolved around 'Mr. Skin,' a character in the movie."

"Mr. Skin," the first single from the band's recently released Sire debut, "Drop," went on to sell more than 8,000 copies in its initial Canadian indie-label pressing. But it wasn't until after its release that Di Santo and Fall put together a "proper" band—including turntable manipulator DJ Jus-Rite.

"We started with pretty much a roots sound, but we never had any real preconceptions," Di Santo says. "These are basically tight, guitar-oriented songs, but I don't think the DJ and samples take away from that. If anything, they add to the wall of sound."

Acid Test's next step was a traditional one for young bands—a date at the New Music Seminar. Yet again, the band's fortunes improved thanks to a man with a camera. "We ran into an MTV crew, who took note and asked where we were playing," Di Santo says. "They came down, and we were on 'The Day In Rock' for a week, highlighting bands that were looking to be signed."

One of the viewers they hooked was Sire A&R manager Risa Morley, who cites Di Santo's strikingly charismatic presence as one of the band's biggest assets. "She's like a female Chris Robinson," Morley says. "Lucy is the kind of performer that really demands attention."

Morley says Di Santo can elicit notice from a wide variety of markets as well. To that end, Acid Test has been touring with

(Continued on next page)



ACID TEST: Steve Fall, Jim Alty, Lucy Di Santo, Mike Harland, and Atom Percy.

Billboard

ARTIST DEVELOPMENTS

(Continued from preceding page)

performers as diverse as Snow (with whom they recently completed some Canadian dates) and Grace Jones.

"That's a notoriously difficult audience," Morley says. "And the band went over really well. I didn't realize just how well until the next band got booed off stage almost immediately."

Having made dance club inroads with the house-flavored "Mr. Skin," Acid Test will try to crack the alternative market with a second single, the guitar-driven "Blown."

"I don't really like categories," Di Santo says. "But I think we can play to pretty much anyone, because it's psychedelic, it's funky, and it's loud."

DAVID SPRAGUE

GETTING THE AXE

With the Sept. 7 release of its fourth album, "Psychoschizophrenia," the band Lillian Axe, its label, Grand Slamm, and its distributor, IRS, are hoping to expand the group's hard-rock following to mainstream top 40 acceptance.

"When [lead guitarist/songwriter Stevie Blaze] brought in the demos," IRS president Jay Boberg says, "I went, 'Jesus Christ, these songs are fabulous.' Like most IRS projects, we plan on working this for a while, at least through the spring."

Boberg and Grand Slamm president Brian McEvoy are hoping to continue the pattern of increasing sales the act has experienced over its last two albums. Its last MCA release, "Love and War," sold 40,000 copies, while its Grand Slamm/IRS debut, 1991's "Poetic Justice," sold approximately 110,000 copies, according to Boberg. McEvoy says the label plans to ship 50,000 units, and eventually hopes to sell at least 250,000-300,000 copies of "Psychoschizophrenia."

"This is a radio-driven marketing campaign," McEvoy says. "We want to re-establish them in their roots market and build up from the hard rock stations, and then go back with a success story in place to AOR or CHR. We sent the heaviest track on the record first ["Crucified"], and then we'll go with a more mainstream track, either "Moonlight

(Continued on page 21)

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Jeff Serrette

NIRVANA'S 'IN UTERO' HAS SMELL OF SUCCESS

(Continued from page 16)

Billboard 200 in recent years, and, in keeping with the band's past, controversy erupted over "In Utero" months before its release. Newsweek reported that Geffen/DGC was unhappy with the album, which Nirvana recorded with former Big Black member and noted underground producer Steve Albini. Scott Litt, known for his work with R.E.M., eventually was called in to remix "Heart-Shaped Box" and "All Apolo-

gies."

Geffen/DGC took out a full-page ad in Billboard on the band's behalf, slamming the Newsweek piece (Billboard, May 22).

With hindsight, Nirvana bassist Krist Novoselic (who recently changed the spelling of his first name from Chris to reflect his Croatian heritage) and Albini both say the whole controversy was blown out of proportion.

According to Novoselic, he, Cobain,

and drummer Dave Grohl jammed frequently over the last two years before settling on the material for "In Utero." Since the majority of the songs were in an aggressive vein, Cobain suggested Albini.

"After I heard the way the songs turned out, it was like, 'Yeah, Albini would be cool. He would be the man for the job,'" Novoselic says. "And he was easy to deal with. He didn't have to negotiate points and an advance, because he totally operates autonomously from the music industry. That was a relief... We didn't trust anyone else."

"In Utero" was recorded and mixed in about 12 days, in a studio in the woods 40 miles from Minneapolis. Albini has yet to hear the final master of the album, so he declines to comment on the finished album.

"The band and I both were trying to make a record that was a very straightforward, very accurate, powerful, hi-fi recording of the band, without doing the contemporary studio tricks," Albini says. "The band recorded essentially live in the studio."

Although Albini says he wasn't a fan of "Nevermind," he says that he now has "way more respect for the band, after having met them and dealt with them, than I did after hearing that record."

After finishing the sessions, Nirvana wasn't completely happy with the album. "I was really happy with the record, but 'Heart-Shaped Box' irked me," Novoselic says. "It just wasn't right. There was a horrible effect on the guitar. Then Kurt wanted to add some background vocals."

Novoselic says that both Albini and Andy Wallace were booked up when the band contacted them to help make the changes. "We wanted to do it right away, so I called up Scott Litt," he says. "I really like the way that [R.E.M.'s] 'Automatic For The People' and 'Document' sound."

The remix was done in Seattle at Bad Animals studio. When "Heart-Shaped Box" was completed, the band also elected to remix the album-closer "All Apologies," Novoselic adds.

While some of "In Utero" is closer in spirit to the band's 1988 debut on Sub Pop, "Bleach," the album isn't a drastic departure from "Nevermind." A few songs even feature cello. "It's not too left-wing," Novoselic says. "It's pretty straightforward. It's not like some experimental grunge record. It's not prog-grunge."

Lyrically, "In Utero" sees Nirvana grappling with the pains that accompanied its sudden success, including Cobain's stomach problems. Those struggles occasionally are couched in childbirth imagery. (Cobain and his wife Courtney Love, lead singer of Hole, had a baby girl last year.)

Novoselic says success has its ups and downs. "Right now it's on an upswing. The downs are when your private life is invaded."

The band also has split with some of its closest business associates. Although Danny Goldberg left his Gold Mountain management firm to become senior VP of Atlantic Records, Novoselic says, jokingly, that Goldberg is still the band's "spiritual guru." He adds that the recent move

by Gary Gersh, who was the band's A&R man at Geffen, to become president/CEO of Capitol Records was "kind of screwy. It was terrible when it happened, but life goes on, people part ways."

Nirvana was in Los Angeles recently to shoot the "Heart-Shaped Box" video with Anton Corbijn, and to collect a trophy for best alternative video at MTV's Video Music Awards. But No-

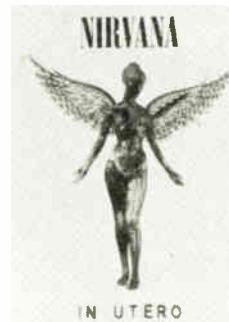
voselic is tired of it all.

"This whole thing sucks," he says. "The MTV Awards and all the schmoozing, and all the people who are just in this to be popular and make money, they don't want to express themselves, they are just out for some kind of ulterior motive."

In mid-October, the band will embark on its first tour in two years. "We're chomping at the bit," Novoselic says.

Joining the band on tour will be guitarist Pat Smear, best known as a member of legendary L.A. punk band the Germs. "He's got a lot of spirit and spunk, and that rubs off on the band," Novoselic says. A cellist also will join the band on a few numbers.

"We will probably do a quiet part of the show," he adds, "where we dim the lights, break out the candelabras and have special appearances by James Taylor, Art Garfunkel, and Burl Ives—who lives in Washington, by the way."



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Mills Celebrates 25 Years; 'Georgia,' 'More' Reach 5M

BY STANLEY MILLS' OWN account, and those of others in the music publishing community, 1968 was not the best year to become an independent.

Still, 25 years later, Mills is celebrating his silver anniversary as owner of a spirited indie, New York's **September Music**.

"Naturally, my intention was to get as many chart hits as possible," says Mills (son of the late publishing pioneer Jack Mills), who formed the company after stints at oldline publishers Mills Music and E.B. Marks.

However, "the advent of the self-contained rock writer/

artist made me soon realize it was financially impractical to try to compete with the major publishers as far as advances were concerned."

Mills decided to specialize in more traditional pop tunes, known then as middle-of-the-road (MOR) material, which were still in demand from artists who did not write their own material.

Mills' biggest success of that era came in 1974, with a No. 1 hit by Bobby Vinton, "My Melody Of Love." At the time, Mills also got rights to "The Masterpiece," a new arrangement of a classical piece performed as a theme on the hugely successful PBS series, "Masterpiece Theatre." "Besides getting 10 cover records of the theme, I managed to get every version imaginable in print," he says.

Another early success for Mills was an English song, "Darlin'," which became a top 15 country record for David Rogers, then a Tom Jones recording in 1979, and finally a Bonnie Raitt contribution to the soundtrack of "Urban Cowboy."

When not convincing MOR-type artists to record stand-alone songs, Mills found other sources of income. "I moved in two directions," he says, "publishing renewals of such standards as 'Cara Mia,' 'Goodbye Cruel World,' and 'Paloma Blanca,' and promoting hit songs by writers who had recaptured their songs from the original music publishers."

Among the songs represented by ASCAP-cleared September Music and its BMI counterpart, Galahad Music, are "It Was A Very Good Year," "On Top Of Spaghetti," "The Thing," "It Only Hurts For A Little While," "Two Different Worlds," and "Four Walls." Mills says he has breathed new life into these oldies through placements on compilation albums

and varied music print forms, including folios and marching band and concert arrangements.

Mills also can point to dance-music chart success with the current "Who Do You Think Are," by Saint Etienne (Warner Bros.), originally a '70s hit by Bo Donaldson & the Heywoods.

Mills, a member of the board of the National Music Publishers Assn. and ASCAP's board of review, says his firm's 25th anniversary comes just as he has acquired the rights to represent an appropriate hit song of the '60s: "See You In September."

SPINS: BMI has clocked the sixth and seventh songs to hit at least the five-million performance mark on U.S. radio and TV: "Georgia On My Mind" by Hoagy Carmichael, and "More" by Norman Newell, Nino Oliviero, Marcello Ciorciolini, and Riz Ortolani. Still leading the way among BMI's top-performed songs is "Yesterday" by John Lennon and Paul McCartney, with more than six million performances. The other five-million plateau songs are "Never My Love" by Donald and Richard Addrisi; "You've Lost That Lovin' Feelin'" by Phil Spector, Barry Mann, and Cynthia Weil; "By The Time I Get To Phoenix" by Jimmy Webb; and "Gentle On My Mind" by John Hartford.

MOVING & MOVEMENT: Indie publisher Emerald Forest Entertainment, operated by Linda Blum-Huntington and Marla McNally, has moved to new quarters in Los Angeles, where the company continues to pick up recording activity. For instance, several of their writer/artists are now in the studio, including Sophie B. Hawkins, who is recording her sophomore album with Steve Lipson of Annie Lennox fame; a new group, Marilyn Manson, just signed to Interscope; and another group, Brownstone, signed to Michael Jackson's new label, MJJ Records. The company also has signed its first country act, Wylie and The Wild West Show, heard on Al Bunetta's indie label, Oh Boy. Meanwhile, eve's plum has been signed to Polly Anthony's new label, via Sony Music's Epic unit, 550 Music.

DEALS: EMI Music Publishing has signed Capitol Records' hit group Blind Melon to a worldwide agreement. The band's self-titled top 10 album is a gold-certified debut.



by Irv Lichtman

ARTIST DEVELOPMENTS

(Continued from page 19)

mainstream track, either "Moonlight In Your Blood" or "The Needle And Your Pain."

The band currently is performing club dates through mid-September, to lay a foundation before the band moves on to larger venues, according to McEvoy.

While Boberg acknowledges that radio and MTV aren't exactly begging for hard rock, he says the high-quality songs on the album—and the fact that Lillian Axe certainly isn't a "hair band"—should open a few doors for them.

"They're not really like Pearl Jam, but I can see fans of Stone Temple Pilots getting into this record. The image of the band has really progressed," Boberg says.

Blaze says he sees "Psychoschizophrenia" as a major

advance in his songwriting. "I'm not writing about mundane topics or about picking up some chicks," says Blaze, who will be on the artist panel at Concrete Marketing's Foundations Forum in September.

"This album is by far the best we've done. It's a little darker and more prophetic and spiritual. The topics range from holy wars to mind travel to ghosts."

CARRIE BORZILLO



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ARTISTS IN ACTION

TOOTS THIELEMANS QUARTET S.O.B.'s, New York

ALTHOUGH IT WAS advertised as Thielemans' "Brazil Project," this show, at the end of a yearlong U.S. tour, was mainly a straight-ahead affair, featuring none of the Brazilian musicians who graced his two recent Private Music albums. Nevertheless, the premier jazz harmonicist gave a radiant performance, ably assisted by his veteran sidemen.

The hallmark of Thielemans' musicianship is his ability to inject feeling into the most ordinary phrases. His tender intro to Ivan Lins' "Começar De Novo," the mournful voicings in

"Snow Peas," and his lyrical, wistful flights in "I Can't Get Started" all showcased this quality. So did the purposely slurred, halting phrases in "I Do It For Your Love." Rather than showing off his obvious virtuosity, the Bengian master breathed a warm, lively sense of humanity into his material.

He also played guitar, picking out sparkling melodies with meticulous attention to detail. On a samba-inflected version of his signature tune, "Bluesette," he whistled in unison with his guitar playing (another Toots trademark). When he stopped whistling, the rapt, capacity audience took up where he'd left off.

Pianist Kenny Werner was an admirable foil for Thielemans, especially on "Começar De Novo," on which he built a ruminative solo into the climax. Bassist Jay Anderson and percussionist Adam Nussbaum rounded out the strong rhythm section.

Having cut his teeth with earlier jazz greats such as Benny Goodman, Roy Eldridge, and Charlie Parker, the 71-year-old Thielemans clearly is rooted in traditional jazz. But the bittersweet evocation of life and love in his music still sounds contemporary.

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GOLDEN PALOMINOS

(Continued from page 16)

based music."

Collins' work on the album ties in with that conception. "He's playing guitar like a drum," Fier says. "He mutates it, because he's Bootsy. I used the guitar strictly as a rhythm instrument."

Fier expresses satisfaction with his new relationship with Restless. According to label president Joe Regis, Restless' licensing of four of the Palominos' Celluloid albums (compiled onto two CDs, "A History 1982-1985" and "A History 1986-1989") led to talks with Fier about recording for the label.

While there are no immediate plans for a Palominos tour or a video, Regis says, "We're going to start the record with radio and press. It's a press-driven record that has a great deal of potential at radio."

He says the label plans to take the Palominos to album alternative, commercial alternative, and college formats. Noting that "there's an enormous amount of interest [in the band] within the remix world," Regis adds that the label will release a CD-5 of remixes by Laswell and the Psykick Warriors Of Gaia, among others, and will push the record in dance clubs.

"This is a beautiful, moody record that will play well at dance clubs," he says.

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Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

EUGENE, Ore.: The hottest-selling artist in Eugene doesn't even have a record deal. Singer/songwriter Mark Alan, a six-year veteran of the local scene, has just released his second CD, "Crazy World Outside." The album features nine originals and two covers, and has sold nearly 1,000 copies in two months, while his biggest fan base—Univ. of Oregon students—is still away on vacation. Alan's previous recording, "House Like A Train," is still selling two years after its release, and has passed 2,500 units. Buoyed by heavy play on local radio, "Crazy World" is sure to surpass Alan's debut. Four of the album's tracks are played regularly on Eugene stations KVRM and KLCC, and Alan was a staple on the now-defunct KAVE. Across the state, KTWINS in Bend and KOAC in Portland also are offering support. "Mark Alan receives more phone requests than most of the new music we play," reports Jason Parker, PD at KVRM. Alan's CD has been the biggest seller at CD World, the area's



MARK ALAN

largest retailer; House of Records, a retailer closer to the university that caters to students' more eclectic tastes, also reports brisk activity. The musical centerpiece of the album is a haunting cover of Bob Dylan's "I And I." Alan's rendering of the song is personal and powerful, transcending the sparse arrangement of voice, guitar, and lap steel. The remaining 10 songs are similarly spare, but the interplay between his voice and guitar captures the listener's attention completely; his voice is supple and expressive, never affected or self-conscious. Alan plays live 15 nights a month in Eugene, Bend, Ashland, and Portland. He is a regular on Thursdays at Eugene's Delbert's Cafe and on Sundays at local jazz club Jo Federigo's. "I heard him play outdoors once, and was mesmerized and moved to tears," recalls Federigo's owner Jerome Seljjan. "I booked him into the club three years ago—even though we're primarily a jazz club—and the audience loved him. He's been here ever since. He has really been good for me."

DANIEL LEVITIN

MILWAUKEE: The hometown of such bands as the BoDeans and Violent Femmes, Milwaukee extols its alternative music community with the Sept. 17-19 Brew City Alternafest. During the fest, 18 of the area's top alternative bands will play at the Celebration Boat Pavilion. Among those scheduled for the event, sponsored by WMSE, Miller Genuine Draft, WQFM, Cornerstone Recording Studio, and others, are the Dead Lillies and Alex Ballard & Sugarfoot, psychedelic rockers Fabulon Triptometer, and the last night's headliners, Soda. Producer is Karmadillo Productions. MELINDA NEWMAN

NASHVILLE: The Choir, a fine alternative band whose effects-laden guitars don't limit the appeal of songs strong on melodic hooks, is relocating to Music City after its final gig in Los Angeles, Oct. 5 at Club Lingerie. Having built a following in clubs around the Midwest in the last few years, the Choir plans to work regionally, in alternative clubs in college markets, while making occasional trips to New York to keep trying to attract label interest. Its indie CD, "Kissers And Killers," is still hot, now boasting sales of 6,000 copies; the disc is available solely at the band's shows and through its extensive mailing list. "Amazing" and "Gripped," from the CD, have been picking up airplay on Les Aaron's "New Music Sundays" show on KPNT St. Louis, Channel Z Augusta, Ga., and on UCLA's college station. In Nashville, the Choir will set up and operate its home-owned Neverland Studio, which serves the band and offers production services. In the late '80s, the Choir made several albums that got carried into retail distribution through the contemporary Christian label Myrrh. "Circle Slide," "Wide-Eyed Wonder," and "Chase The Kangaroo" garnered critical accolades for drummer/songwriter Steve Hindalong's dark poetic leanings and the guitars/vocals of Derri Daugherty. While the band is proud of its recorded work, sax/lyricist player Dan Michaels says, "We ended up being miscast in that market. We love the records, and the fans those records have brought us, but that's not where we belong. The music is taking us someplace else." Given this literate approach and memorable songs, the Choir has thrived in club and college settings thanks to lively, often passionate shows. The Choir, working with Michael Dixon Management in its new backyard, next will play Oct. 15 at the Univ. of Kentucky in Lexington, and is currently setting club dates for November in St. Louis, Atlanta, and New York.



THE CHOIR

BRIAN Q. NEWCOMB



Making Waves. Inclusion of its music in several surf-and-skate action videos helped cultivate a following for Epitaph act Pennywise. Its new set, "Unknown Road," is the No. 11 Heatseeker title this week in the Pacific region. The label claims shipments on the new album already exceed those posted by Pennywise's previous album.



The Way She Is. In addition to a campaign on The Nashville Network and Country Music Television, RCA Nashville has placed co-op advertising at select accounts for Martina McBride's new album, "The Way That I Am." Lead single "My Baby Loves Me" bullets 49-43 on Hot Country Singles & Tracks.



New Faces. K7, left, former lead singer for popular dance act TKA, is one of two rookies who hit the top 10 at pay-to-see cable channel The Box for the week ending Sept. 10. His Tommy Boy album, "Swing Batta', Swing," streets Nov. 2. Loud/RCA's Wu-Tang Clan also hit The Box's top 10 with "Method Man," but its album isn't due until February.

CONVENTION CIRCUIT: The week of Sept. 6-11 was a travel agent's dream, as the U.S. music chains with the two largest store counts—The Musicland Group and Trans World Music Corp.—held their conventions in, respectively, Minneapolis and Saratoga Springs, N.Y. The same week, Concrete Marketing held its annual rock summit, Foundations, in Burbank, Calif.

While each meet drew its share of big names—like Kiss and Scorpions at Foundations; Meat Loaf, Tony Bennett, and Pat Benatar at Musicland; and John Hiatt, Chante Moore, and Matthew Sweet at Trans World—each also drew healthy slates of up-and-coming artists.

Busiest of the bunch was Boston-area duo the Story. The Green Linnet/Elektra act played Musicland Sept. 9 and hit the Trans World gathering the following night.

Other developing artists at Musicland's meet were Chaos/Columbia's Darden Smith, Mercury's Lowen & Navarro, Virgin's Brother Cane, Arista Nashville's Lee Roy Parnell, and Private Music's A.J. Croce. Chameleon/Elektra's Sonia Dada really rocked Musicland's house, and RCA Nashville's Martina McBride and Blue Note's Holly Cole Trio received enthusiastic responses.

Out east, at the Trans World conference, the lineup included High Street/Windham Hill's Patty Larkin, Epic's Darryl & Don Ellis, Chaos' Inclined, Mercury Nashville's Twister Alley, Epic's Sun 60, and novel Performance chanteuse Phoebe Legere (distributed through Landmark). Of these, Sun 60 elicited the hottest response.

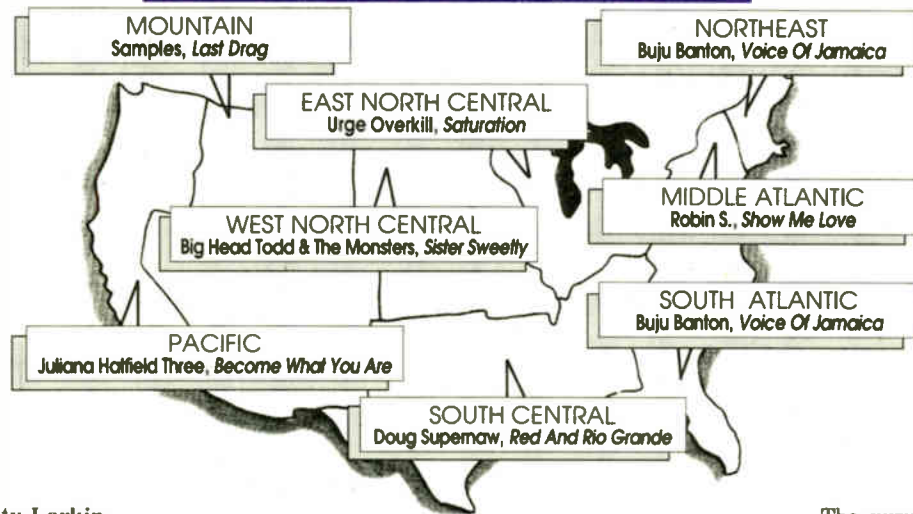
Concrete's showcases were jammed with more emerging acts than you could shake a stick at: CDG's Schnitt Acht, Energy's Soul At Zero, Chameleon's My Sister's Machine, Chrysalis/EMI Records Group's the Big F, CMC's Accept, Hollywood's the Scream, Capitol's I Mother Earth, Stardog/Mercury's Greta, Mercury's Mind Bomb, Warner Bros.' Strip Mind, Elektra's White Trash, and Mechanic/Giant's Tad, but we hear that the developing band with the biggest buzz was Polydor/Poly-

Gram Label Group's Quicksand.

NEW ALBUM, NEW HAIRDO: On her second RCA album, Martina McBride is sporting a short haircut, a move the label says she made to distinguish herself from a crop of young coun-

try femmes who sport long, dark hair. Three weeks prior to the Sept. 14 launch of her new "The Way That I Am" title, the label rolled out an ad campaign on The Nashville Network and Country Music Television, and local TV campaigns will be flagged in the four markets where her first album fetched the most sales.

REGIONAL HEATSEEKERS #1's



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MIDDLE ATLANTIC	WEST NORTH CENTRAL
1. Robin S., Show Me Love	1. Big Head Todd/Monsters, Sister Sweetly
2. Buju Banton, Voice Of Jamaica	2. Urge Overkill, Saturation
3. Fat Joe, Represent	3. Doug Supernaw, Red & Rio Grande
4. Juliana Hatfield Three, Become What...	4. Juliana Hatfield Three, Become What...
5. Urge Overkill, Saturation	5. Robert James Waller, Ballads Of Madison...
6. RuPaul, Supermodel Of The World	6. Candlebox, Candlebox
7. Patti Scialfa, Rumble Doll	7. Cracker, Kerosene Hat
8. Lillian Axe, Psychoschizophrenia	8. My Life With The Thrill Kill..., 13 Above...
9. My Life With The Thrill Kill..., 13 Above...	9. Cry Of Love, Brother
10. Big Head Todd/Monsters, Sister Sweetly	10. Brother Cane, Brother Cane

SURFING FOR SALES: Epitaph is making waves with its surf-shop cross-promotion for adrenaline-rush rockers Pennywise. The Hermosa Beach, Calif.-based group has built an unusually large fan base in the surf and skate communities, where the music routinely is featured in showcase videos like "Plan B" and "Road Kill."

Marketing director Andy Kaulkin recalls that "there were no significant sales" during the first two years the band's self-titled debut was out. Then "the music was featured on some surf and skate videos, which, all of a sudden, caused sales to catch fire."

"Pennywise is huge in these communities," he adds. "We've begun to stock many of these specialty stores with Epitaph product. The first album is now considered a classic in its genre among hardcore listeners. It has moved 35,000 units, which is very respectable for a label our size."

The current album, "Unknown Road," is racking up SoundScan numbers in both the Pacific and Mountain regions. The label claims that since its Aug. 16 street date, the album already has surpassed sales of the self-titled debut. Kaulkin says, "When Pennywise first started showing up on SoundScan regionally, we sent copies to the stores that weren't on it. The SoundScan numbers don't lie."

Epitaph, known for launching Bad Religion, now has a toll-free music-info number (1-800-PUNKEST) that features a five-minute sampler of Epitaph music, plus tour and act information.

Popular Uprisings is prepared by Geoff Mayfield and Brett Atwood, with assistance from Anthony Columbo.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	6	JULIANA HATFIELD THREE	BECOME WHAT YOU ARE
2	3	10	ROBIN S.	SHOW ME LOVE
3	7	8	URGE OVERKILL	SATURATION
4	4	29	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
5	6	16	DOUG SUPERNAW	RED AND RIO GRANDE
6	8	6	BUJU BANTON	VOICE OF JAMAICA
7	—	1	MY LIFE WITH THE THRILL KILL KULT	13 ABOVE THE NIGHT
8	5	13	DEEP FOREST	DEEP FOREST
9	11	6	TECHMASTER P.E.B.	IT CAME FROM OUTER BASS II
10	9	3	CRACKER	KEROSENE HAT
11	12	7	CANDLEBOX	CANDLEBOX
12	16	14	RUPAUL	SUPERMODEL OF THE WORLD
13	—	1	LILLIAN AXE	PSYCHOSCHIZOPHRENIA
14	14	5	FAT JOE	REPRESENT
15	17	6	ROBERT JAMES WALLER	THE BALLADS OF MADISON COUNTY
16	13	3	SHAGGY	PURE PLEASURE
17	10	2	OCEAN BLUE	BENEATH THE RHYTHM AND SOUND
18	18	6	BROTHER CANE	BROTHER CANE
19	19	4	CRY OF LOVE	BROTHER
20	21	6	POOH-MAN	JUDGEMENT DAY

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

21	23	13	FUGAZI	DISCHORO 70*	IN ON THE KILLTAKER
22	25	5	DMG	RAP-A-LOT 53862/PRIORITY	RIGORMORTIZ
23	15	17	MIGHTY MIGHTY BOSSTONES	MERCURY 514836	DON'T KNOW HOW TO PARTY
24	38	2	DAVID LANZ & PAUL SPEER	NARADA 63024	BRIDGE OF DREAMS
25	22	42	RADNEY FOSTER	ARISTA 18713	DEL RIO, TX 1959
26	28	19	MCBRIDE & THE RIDE	MCA 10787	HURRY SUNDOWN
27	27	3	JIMMIE DALE GILMORE	ELEKTRA 61502	SPINNING AROUND THE SUN
28	20	25	BUTTHOLE SURFERS	CAPITOL 98798	INDEPENDENT WORM SALOON
29	35	3	BROTHER PHELPS	ASYLUM 61544/ELEKTRA	LET GO
30	30	18	2 UNLIMITED	RADIKAL 15415/CRITIQUE	NO LIMITS
31	33	5	CATHERINE WHEEL	FONTANA 518039/MERCURY	CHROME
32	29	9	BASS PATROL	JOEY BOY 3009	NOTHIN' BUT BASS
33	—	1	EIGHTBALL & MJG	SUAVE 0001	COMIN' OUT HARD
34	40	42	BASS OUTLAWS	NEWTOWN 2210	ILLEGAL BASS
35	31	14	CAPTAIN HOLLYWOOD PROJECT	IMAGO 21027	LOVE IS NOT SEX
36	37	5	D-SHOT	SIC WID IT 715	SHOT CALLA
37	32	6	PATTI SCIALFA	COLUMBIA 44223	RUMBLE DOLL
38	24	8	SHELBY LYNNE	MORGAN CREEK 20018/MERCURY	TEMPTATION
39	—	1	EMILIO NAVAIRA	EMI LATIN 42838	SOUTHERN EXPOSURE
40	26	6	GEORGE LYNCH	ELEKTRA 61422	SACRED GROOVE



Big Break. Tuff Break/A&M Records celebrated its official launch with a label party at the Gate in Los Angeles last month. Revelers in the top row included, from left, Dred Scott sidekick Domino; Baby Dred of Tuff Break act Babalu Bad Boys; Rick Stone, senior VP, pop promotions, A&M Records; George Clements, Touchdown Management; Tuff Break Artist Str8-G; Baldoo of Babalu Bad Boys; Al Cafaro, president, A&M Records; Evan Forster, label director, Tuff Break Records. And down low, from left, are Str8-G sidekick Gumby; Str8-G's manager, Todd Rubenstein; Miller London, senior VP, urban promotions, A&M Records; and Tuff Break artist Dred Scott.

Beverly Rages Against Machines Message Songs Drive Maze's 2nd Warner Set

BY DAVID NATHAN

LOS ANGELES—Making an explosive impact by debuting at No. 3 on Billboards' Top R&B Albums chart, and enjoying an across-the-board reaction on The Billboard 200 (entering the chart at No. 37), "Back To Basics" is providing veteran group Maze featuring Frankie Beverly what the band hopes will be its best-selling album ever.

As a follow-up to 1989's "Silky Soul," the group's new and aptly named second release for Warner Bros. (with which it pacted in 1989 after more than a decade with Capitol Records) is becoming one of the biggest R&B albums of the year, spurred by a strong initial response to the single "Laid Back Girl."

Beverly, the group's multitalented founder, explains that the title "Back To Basics" was, in many ways, the



FRANKIE BEVERLY

catalyst for the kind of music on the album. "I came up with the title at the beginning of the project, and in some ways it was a reaction to the machine-made music that seems to be what the hit parade consists of these days," Beverly says. "The band played on everything on the album: it's a conscious effort, having people, rather than machines, playing music. When you listen to tracks like 'Laid Back Girl' or 'The Morning After,' you can hear that it's a band, an R&B band playing."

While Beverly included two or three traditional love ballads on the album, such as "Don't Wanna Lose Your Love," the lyrical thrust tends toward message-oriented songs—without being preachy. "It sounds silly on the surface to be singing about universal love, but over the years since we did the last album, I didn't realize how much I've been influenced by the problems of society, what we're facing today," he says. "I felt compelled to go against what's going on lyric-wise today. 'What Goes Up,' 'All Night Long,' 'Love Is,' and 'In Time' all have that message vibe."

One song on the album, "Nobody Knows," dates back to Beverly's early-'70s pre-Maze days, when the Philadelphia-born musician and original members Roame Lowry and McKinley "Bug" Williams were part of the group Raw Soul. "We were more into a rock kind of vibe back then, and when we came out to California in '76, we got more into our R&B roots," Beverly says. " 'Nobody Knows' is a song that we used to perform in clubs in Philly, and it was just laying around. As opposed to writing a new song about the personal things people go through that no one else

may know about, I realized I already had something which says exactly that."

Beverly also included one instrumental track ("Twilight") on the new album; the cut also is part of a four-song CD sampler that Warner Bros. has sent to AC stations "to start to move Maze into that area," according to Hank Spann, the label's VP of black music promotion. Spann says "Back To Basics" has achieved No. 1 sales status in a number of markets, including Washington, D.C., Dallas, Atlanta, and Chicago.

Maze has created a loyal international fan base that continuously expresses its support for the group's live performances, regardless of the band's chart status. Though he believes the music industry still overlooks the band, its accomplishments, and its longstanding influence on newer acts, Beverly says, "I've learned not to think about it. As long as we can get to the people, that's what's important. I know we have fans out there, and it would be easy for us to get in a rut, play it safe musically. I just didn't want to do that, and as a veteran artist, there are statements I wanted to make. Sure, I'd like us to sell triple-platinum, but first I want to make an impact on people's souls."

The eight-man group, which finished an extensive 18-month tour of the U.S., Europe, and Japan at the end of 1992 and has been doing sporadic gigs since then ("to keep us sharp"), is gearing up for a major national trek starting in October. Current plans have Levert, Johnny Gill, and a yet-to-be-named female vocalist as part of the package. The tour, Beverly says, "will go through December and then resume in February. We'll be going into major arenas. The idea is to really give people a full package of music."

According to Warner's Spann, Beverly is to head out soon on a major-market promotional tour, while the label continues its extensive radio and retail campaign for "Back To Basics." "In one day [Sept. 3] we sold 28,000 units, and the album hasn't crossed over yet," Spann notes. "We feel that this could be the platinum record that Frankie and the group have been waiting for."

Uptown Can't Figure Father Reaction Also, Blige In Action; A Princely Shade Of Pink

UPTOWN IS KICKIN' IT: Word is the staff at Uptown Records is not getting the reaction it expected to Father's (formerly Father MC) new Teddy Riley-produced single, "69."

According to Lisa Cambridge, Uptown's national publicity director, the label has been getting "crazy static"—not because of the words on the album, but because of the content. What?

Reportedly, NBC's "Showtime At The Apollo" is in the process of deciding whether it will air a recently taped Father segment. And Cambridge tells me BET has said "no" to the video for the song. "We're not expecting as much resistance at radio," Cambridge says confidently. "Supposedly, it's not what he says, because there's no explicit language in the song—but it's the way he says it. They say it's contextual." Whatever that means.

And Jodeci is almost done with its upcoming album. The first single, a ballad called "Cry For You," will be in stores Oct. 15. The quartet will be appearing in an ABC special, tentatively called "The Fabulous '70s," scheduled to air the day after Thanksgiving. Jodeci will tape the special Oct. 1-2 in Los Angeles, singing with the Spinners on old Spinners material. It would be cool if the Spinners tried some new Jodeci material, too.

Mary J. Blige recently went into preproduction on her next album, and will be going into the studio in late October. Blige will be in Virginia with Heavy D and Teddy Riley this month, laying some vocal tracks for the Heavsters' next album.

NEW FAVES: The new Prince single, for sure: "Pink Cashmere." Sounds like it's from the "Under The Cherry Moon" era. It's so pretty and achy. I listen to all the versions on the single, like it's a regular, full-length CD. I'm waiting on Prince's boxed set like I did on the new Poor Righteous Teachers album—it's all that, as Prince's boxed set will be, too.

And is it me, or is Jade's new "live" EP extra special? That remake of "Don't Ask My Neighbor" is the jam.

The new Digital Underground single, "Return Of The Crazy One," is crazywackfunky, but the cool cut is "Carry The Way (Along Time)" featuring Saafir (The Saucee Nomad). Saafir is a way-cool MC—A&R people are sleeping on him. He's cute, too, and we all know that sells.

Fox's new Robert Townsend variety show is great: Vesta, the O'Jays, Shanice, and Howard Hewitt. All were terrific.

And I can't forget the new "History Of Funk" collection from Rhino. My funk expert, academic/journalist Ricky Vincent, aka college radio jock the Uhuru Maggot, wrote his thesis on the history of funk, and he oohed and aaahed as I read him some of the titles: Sly Stone's "If You Want Me To Stay"; George McRae's "I Get Lifted"; Natalie Cole's "Sophisticated Lady"; Zapp's "More Bounce To The Ounce, Part I"; Curtis Mayfield's "Future Shock"; B.T. Express' "Do It ('Til You're Satisfied)"; Tower Of Power's "What Is Hip?"; and the ultimate, King Floyd's "Groove Me." It's a beautiful thing, this set.

SO YOU KNOW EVERYTHING: Virgin Records recording legend Tina Turner is an inch away from RIAA-certified platinum with "What's Love Got To Do With It" ... The Motown Family Picnic for the New York office was held Sept. 11 at Franklin D. Roosevelt Park in New York. Colin England was there, as well as label mates 7669, four female rapper/singers whose album, "7669 East From A Bad Block ..." will be released early in November. Motown artists and staff feasted on barbecue chicken and ribs, hamburgers, baked beans, and a whole lot of other stuff. They played kickball, basketball, and football. When it was all over, Motown donated the abundance of food left over to St. Agnes' Homeless

(Continued on next page)



by Danyel Smith



Happy Happy Anniversary. EastWest recording artist Big Bub was in Columbus recently to help WVKO Columbus celebrate its anniversary. Enjoying the sunshine, from left, are Rick Nuhn, director of urban promotion/West Coast Operations manager, EastWest Records; Sandra Smith-Sullivan, Midwest regional promotions manager, EastWest Records; Mike Anderson, WVKO music director; Big Bub; and Sam Nelson, WVKO program director.



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 Baguer, 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.

THINK ABOUT IT

The K.K.K. Jew

Advisory
Explicit
Lyrics

WALL STREET MUSIC



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COMING SOON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SDNGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	1	10	RIGHT HERE (HUMAN NATURE)/DOWNTOWN 5 weeks at No. 1	SWV B.A. MORGAN, G. PARKER (B.A. MORGAN, J. BETTIS, S. FDRCARO, G. PARKER, G. GOMEZ, K. DRTIZ) (C) (T) (V) (X) RCA 62614
2	2	2	7	DREAMLOVER	MARIAH CAREY M. CAREY, D. HALL, W. AFANASIEFF (M. CAREY, D. HALL) (C) (D) (M) (T) (V) (X) COLUMBIA 77080
3	3	7	7	HEY MR. D.J. 118TH STREET PRODUCTIONS	ZHANE GIST, BROWN, CRISS, ZHANE, BAHR, WARE, GREY (C) (T) FLAVR UNIT 77121/EPIC
4	4	3	15	ANOTHER SAD LOVE SONG	TONI BRAXTON L.A. REID, BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS) (C) (M) (T) (X) LAFACE 2-4047/ARISTA
5	5	4	11	IF	JANET JACKSON J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS) (C) (T) (V) (X) VIRGIN 12676
6	6	5	14	I GET AROUND	2PAC D.J. DARYL (SHAKUR, D. ANDERSON, R. TROUTMAN, L. TRUDTMAN, S. MURDOCK) (C) (M) (T) INTERSCOPE 98372/ATLANTIC
7	7	6	16	LOSE CONTROL/GIRL U FOR ME	SILK K. SWEAT, R. MURRAY (K. SWEAT, R. MURRAY, G. JENKINS) (C) KEIA 64643/ELEKTRA
8	9	9	10	ALRIGHT	KRIS KROSS FEATURING SUPERCAT J. DUPRI (J. DUPRI, W. MARAGH) (C) (M) (T) (V) (X) RUFFHOUSE 77103/COLUMBIA
9	11	10	17	ONE LAST CRY	BRIAN MCKNIGHT B. MCKNIGHT, B. BARNES (B. MCKNIGHT, B. BARNES, M. BARNES) (C) MERCURY 862 404
10	12	12	13	RUFFNECK	MC LYTE M. RILEY, A. DAVIDSON, W. SCOTT (MC LYTE, A. DAVIDSON, M. RILEY, W. SCOTT) (C) (M) (T) FIRST PRIORITY 98401/ATLANTIC
11	10	11	8	FOR THE COOL IN YOU	BABYFACE BABYFACE, L.A. REID, D. SIMMONS (BABYFACE, D. SIMMONS) (C) (T) (V) EPIC 77109
12	13	15	22	SOMETHING'S GOIN' ON	UNV J. PENN (J. POWE, D. PEETE, J. CLAY) (C) (V) MAVERICK/SIRE 18564/WARNER BROS.
13	8	8	17	LATELY	JODECI D. SWING (S. WANDER) (C) (T) (V) UPTOWN 54652/MCA
14	15	20	8	SOMETHING IN YOUR EYES	BELL BIV DEVOE L.A. REID, BABYFACE, D. SIMMONS (K. EDMONDS) (C) (V) MCA 54725
15	16	18	11	I'M IN LUV	JOE J. DIBBS (J. DIBBS, B. ALLEN, T. DENLOW) (C) (T) MERCURY 862 462
16	19	14	11	IT'S FOR YOU (FROM "THE METEOR MAN")	SHANICE M.A. SAULSBERRY, E. KIRKLAND (S. WILSON, M.A. SAULSBERRY, E. KIRKLAND) (C) (T) MOTOWN 2207
17	18	17	22	CRY NO MORE	II D EXTREME R. WHITE, K. JACKSON, D. WILEY (R. WHITE, K. JACKSON, D. WILEY) (C) (M) (T) (V) (X) GASOLINE ALLEY 54650/MCA
18	23	27	9	LAID BACK GIRL	MAZE FEATURING FRANKIE BEVERLY F. BEVERLY (F. BEVERLY) (C) WARNER BROS. 18422
19	44	73	3	JUST KICKIN' IT	XSCAPE J. DUPRI (J. DUPRI, M. SEALS) (C) (T) SO SO DEF 77120/COLUMBIA
20	17	16	19	WHOOPI! (THERE IT IS)	TAG TEAM TAG TEAM (TAG TEAM) (C) (M) (T) (X) LIFE 79001/BELLMARK
21	20	19	19	BABY I'M YOURS	SHAI C. MARTIN (C. MARTIN, M. GAY) (C) (M) (T) (V) (X) GASOLINE ALLEY 54574/MCA
22	14	13	10	CHECK YO SELF	ICE CUBE FEATURING DAS EFX ICE CUBE, D. J. POOH (ICE CUBE, E. FLETCHER, M. GLDVER, S. ROBINSON, C. CHASE) (C) (T) (X) PRIORITY 53830*
23	29	41	5	COME INSIDE	INTRO N. HODGE (K. GREENE, C. WIKE, N. HODGE) (C) (T) (X) ATLANTIC 87317
24	21	28	8	BOOM! SHAKE THE ROOM	JAZZY JEFF & FRESH PRINCE MR. LEE (SMITH, HAGGARD, WILLIAMS, MAYBERRY, WEBSTER, PIERCE, NAPIER, MORRISON) (C) (M) (T) (X) JIVE 42108
25	26	29	5	SUNDAY MORNING	EARTH, WIND & FIRE M. WHITE (WHITE, REYNOLDS, WILLIS) (C) (D) REPRISE 18461
				★★★Power Pick/Sales & Airplay★★★	
26	40	—	2	PINK CASHMERE	PRINCE PRINCE (PRINCE) (C) (D) (V) PAISLEY PARK 18371/WARNER BROS.
27	33	37	6	HEAVEN KNOWS	LUTHER VANDROSS L. VANDROSS, M. MILLER (L. VANDROSS, R. VERTELNEY) (C) (T) LV 74996/EPIC
28	24	26	22	THAT'S THE WAY LOVE GOES	JANET JACKSON J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS) (C) (T) (V) (X) VIRGIN 12650
29	25	24	12	LICK U UP	H-TOWN B. BURRELL (SHAZAM, DINO, G. STICK) (C) (M) (T) LUKE 163
30	38	69	3	BREAKADAWN	DE LA SOUL DE LA SOUL, PRINCE PAUL (MERCER, JOLICOUER, MASON, HOUSTON WONDER, GREENE) (M) (T) (X) TOMMY BOY 586*
31	27	30	11	SOMEBODY ELSE WILL	THE O'JAYS G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS) (C) (D) (V) EMI 50462/ERG
32	34	38	8	MEGA MEDLEY	ZAPP & ROGER R. TROUTMAN (R. TROUTMAN, N. WHITFIELD, B. STRONG) (C) (M) (T) (X) REPRISE 18420
33	22	21	13	GET IT UP (FROM "POETIC JUSTICE")	TLC D. AUSTIN, TIM & BOB (PRINCE) (C) (M) (T) LAFACE/EPIC SOUNDTRAX 77059/EPIC
34	28	22	16	IF I HAD NO LOOT	TONY! TONI! TONE! TONY! TONI! TONE! (R. WIGGINS, J. BAUTISTA, W. HARRIS) (C) (T) (V) WING 859 056/MERCURY
35	36	32	22	LOVE NO LIMIT	MARY J. BLIGE D. HALL (K. GREENE, D. HALL) (C) (M) (T) (V) (X) UPTOWN 54639/MCA
36	39	33	27	ONE WOMAN	JADE V. BENFORD (V. BENFORD, R. SPEARMAN) (C) (M) (T) GIANT 18606/REPRISE
37	37	36	17	LET ME BE THE ONE	INTRO D. HALL (K. GREENE, D. HALL, H. BOHANNON) (C) (M) (T) ATLANTIC 87347
38	31	31	24	WHOOT, THERE IT IS	95 SOUTH THE BAS (MECHANICS (J. MCGOWAN, N. ORANGE) (M) (T) (V) WRAP D150*/CHIBAN
39	32	25	23	WEAK	SWV B.A. MORGAN (B.A. MORGAN) (C) (T) (V) RCA 62521
40	47	—	2	ANNIVERSARY	TONY! TONI! TONE! TONY! TONI! TONE! (R. WIGGINS, C. WHEELER) (C) (V) WING 859 566/MERCURY
41	30	23	12	VERY SPECIAL	BIG DADDY KANE FEAT. SPINDERELLA, L. WILLIAMS & K. ANDERSON BIG DADDY KANE (W. JEFFERY, L. PETERS) (C) (D) (T) COLD CHILLIN' 18437/REPRISE
42	43	43	7	I GOT YOU	JOHNNY GILL N. MORRIS, S. STOCKMAN, W. MORRIS (N. MORRIS, S. STOCKMAN, W. MORRIS) (C) (M) (T) MOTOWN 2213
43	42	44	20	ABC-123	LEVERT G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS, T. SCOTT) (C) (D) (V) ATLANTIC 87366
44	45	47	23	SHOW ME LOVE	ROBIN S. A. GEORGE, F. MCFARLANE (A. GEORGE, F. MCFARLANE) (C) (M) (T) (X) BIG BEAT 10118/ATLANTIC
45	46	42	12	INSANE IN THE BRAIN	CYPRESS HILL D. J. MUGGS (L. FREESE, S. REYES, L. MUGGERUD) (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA
46	35	35	14	CHIEF ROCKA	LORDS OF THE UNDERGROUND K. DEF (A. WARDRICK, D. KELLY, M. WILLIAMS, K. HANSFORD) (C) (M) (T) PENDULUM 64631/ELEKTRA
47	41	34	26	KNOCKIN' DA BOOTS	H-TOWN B. BURRELL (SHAZAM, DINO, G. STICK, R. TROUTMAN) (C) (M) (T) LUKE 161
48	54	—	2	VOODOO	TEDDY PENDERGRASS G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS) (C) ELEKTRA 64608
49	51	49	8	CHERISH THE DAY	SADE SADE (ADU, HALE, MATTHEWMAN) (C) (V) EPIC 74980

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SDNGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	59	62	5	ALL THRU THE NIGHT	P.O.V. (DUET WITH JADE) H. BELL (H. BELL, L. DEVLUGT, T. SHIDER) (C) (M) (T) (X) GIANT 18414/REPRISE
51	48	39	18	SLAM	ONYX C. PARKER, JAM MASTER JAY (SCRUGGS, JONES, TAYLOR, PARKER) (C) (M) (T) (X) RAL/CHADS 77053/COLUMBIA
52	53	48	9	APHRODISIA	ALEXANDER O'NEAL L. ALEXANDER, PROF. T. (T. TOLBERT, L. ALEXANDER) (C) TABU 7718/A&M
53	62	50	10	TRUST ME	GURU WITH N'DEA DAVENPORT GURU (GURU, N. DAVENPORT) (C) CHRYSALIS 24849/ERG
54	55	51	8	ALWAYS	VESTA M. J. POWELL (K. CDLBERG) (C) A&M 0342
55	58	46	17	UNCONDITIONAL LOVE (FROM "MENACE II SOCIETY")	HI-FIVE ART & RHYTHM (L. CAMPBELL) (C) JIVE 42144
56	63	59	7	LOVE FOR LOVE	ROBIN S. A. GEORGE, F. MCFARLANE (A. GEORGE, F. MCFARLANE) (C) (M) (T) (V) (X) BIG BEAT 98382/ATLANTIC
57	64	67	4	COMING HOME TO LOVE	COMING OF AGE KASHIF (M. JONES, A. WILLIS, S. STEIN) (C) ZOO 14099
58	61	66	6	LIGHT OF LOVE	ANGIE & DEBBIE S. HARVEY, G. BRDWN (S. HARVEY, G. BRDWN) (C) (X) CAPITL 44953
59	57	57	9	THERE'S NO LIVING WITHOUT YOU	WILL DOWNING W. DOWNING, R. RIDEOUT (G. SMITH, D. MRRIS) (C) (T) MERCURY 862 548
60	65	65	4	DO THE THANGS	LEVERT MARC G. (M. GORDON) (C) ATLANTIC 87328
61	56	54	18	THE BONNIE AND CLYDE THEME	YO-YO POCKETS, Q. D. III, ICE CUBE (YO-YO, ICE CUBE, POCKETS, QUINCY D. III) (C) (M) (T) EASTWEST 98394
62	66	68	6	FLOW JOE	FAT JOE DIAMOND D. (J. CARTEGANA) (C) (T) VIOLATOR 1185/RELATIVITY
63	60	53	20	DRE DAY	DR. DRE DR. DRE (DR. DRE, SNOOP, C. WOLFE) (C) (M) (T) DEATH ROW/INTERSCOPE 53827/ATLANTIC
64	52	56	13	STREIHT UP MENACE (FROM "MENACE II SOCIETY")	MC EHT MC EHT, DJ SLIP (A. TYLER, T. ALLEN) (C) (M) (T) JIVE 42154
65	71	91	18	DOLLY MY BABY	SUPER CAT W. MARAGH (W. MARAGH, T. SPARKS) (C) (M) (T) (X) COLUMBIA 72211
66	49	45	11	WANT U BACK	ME-2-U C. WARREN (C. WARREN) (C) (T) RCA 62565
				★★★HOT SHOT DEBUT★★★	
67	NEW	1	1	OUTTA HERE	KRS-ONE DJ PREMIER (L. PARKER) (C) (T) (X) JIVE 42147
68	76	79	4	SHU-B	GUESS M. J. POWELL, C. C. CLOSSON (SMITH, IRONS, CLOSSON, GERDINE) (C) WARNER BROS. 18397
69	69	58	10	WILL YOU BE THERE (FROM "FREE WILLY")	MICHAEL JACKSON M. JACKSON, B. SWEDIN (M. JACKSON) (C) (V) MJJ/EPIC SOUNDTRAX 77060/EPIC
70	74	63	7	DREAM IN COLOR	REGINA BELLE N. MARTINELLI (A. LANG, S. PEIKEN) (C) COLUMBIA 74975
71	70	74	12	GOTTA GET MINE	MC BREED WARREN G., C. WOLFE, E. BREED (E. BREED, 2PAC, D. O. C., C. WOLFE, WARREN G.) (C) (T) WRAP 93154/CHIBAN
72	68	71	5	WE GETZ BUZY	ILLEGAL E. SERMON (L. EDWARDS, J. PHILLIPS, E. SERMON) (C) (M) (T) (X) ROWDY 3-5024/ARISTA
73	90	96	3	STAY IN MY CORNER	KEITH WASHINGTON J. NETTLESBEY, T. COFFEY (J. NETTLESBEY, T. COFFEY, K. WASHINGTON) (C) QWEST 1839/WARNER BROS.
74	79	75	6	COME GO WITH ME	CHRISTOPHER WILLIAMS C. WILLIAMS, G. CAUTHEN (K. GAMBLE, L. HUFF) (C) UPTOWN 54704/MCA
75	NEW	1	1	GET A LITTLE FREAKY WITH ME	AARON HALL A. HALL, L. STEWART (A. HALL III, S. HALL) (C) (M) (T) (V) SILAS 54229/MCA
76	73	55	11	YOU BEEN PLAYED (FROM "MENACE II SOCIETY")	SMOOTH C. STOKES (J. CARTER, C. STOKES) (C) (T) T. N. T. 42140/JIVE
77	67	52	10	THAT'S WHAT LITTLE GIRLS ARE MADE OF	RAVEN-SYMONÉ C. ELLIOTT (C. ELLIOTT, M. ELLIOTT) (C) (T) MCA 54625
78	72	61	14	RUN TO YOU (FROM "THE BODYGUARD")	WHITNEY HOUSTON D. FOSTER (A. RICH, J. FRIEDMAN) (C) (D) (V) ARISTA 1-2570
79	83	90	3	INDO SMOKE	MISTA GRIMM WARREN G., R. TRAWICK, W. GRIFFIN (C) (T) EPIC SOUNDTRAX 77026/EPIC
80	77	—	2	WHAT'S NEXT?	LEADERS OF THE NEW SCHOOL DINCO D (J. JACKSON, B. SCOTT, B. HIGGINS, T. SMITH) (M) (T) ELEKTRA 66309*
81	NEW	1	1	LET ME RIDE	DR. DRE DR. DRE (DR. DRE, SNOOP) (C) DEATH ROW/INTERSCOPE 57128/ATLANTIC
82	NEW	1	1	PAINT THE WHITE HOUSE BLACK	GEORGE CLINTON G. CLINTON, K. GORDY, W. BRYANT III (BRYANT III, CLINTON, GORDY, STRONG, WHITFIELD) (C) PAISLEY PARK 18382/WB
83	78	78	6	GRAZIN' IN THE GRASS	GEORGE HOWARD K. LEWIS (H. MASEKELA, H. ELSTON) (C) GRP 3046
84	82	82	4	AIN'T NUTHIN WRONG	REAL SEDUCTION E. FERRELL, N. HODGE (K. GREENE, E. FERRELL, N. HODGE) (C) (T) ATLANTIC 87333
85	44	—	2	CALL ME A MACK (FROM "POETIC JUSTICE")	USHER TIM & TED (T. THOMAS, T. BISHOP, J. RAYMOND) (C) (M) (T) LAFACE 2-4051/ARISTA
86	95	88	3	PROTECT YA NECK/METHOD MAN	WU-TANG CLAN PRINCE RAKEEM (DIGGS, HUNTER, HAWKINS, SMITH, WOODS, COLES, JONES, GRICE) (C) (T) LOUD 62544/RCA
87	92	—	2	BETWEEN THE SHEETS	FOURPLAY FOURPLAY (E. ISLEY, M. ISLEY, C. JASPER, R. ISLEY, O. ISLEY, R. ISLEY) (C) (D) WARNER BROS. 18434
88	89	81	4	MAKE MY DAY	BUJU BANTON O. KELLY (D. KELLY, M. MYRIE) (C) (T) MERCURY 862 558
89	81	60	9	40 DOG	SWEET N LO' G. LAWSON (G. FRANKLIN, L. ESTEEN, G. LAWSON, J. MONROE) (C) THIRD STONE 98400/ATLANTIC
90	NEW	1	1	HARDEST WORKING LOVER	T.C.F. CREW D. BROWN (D. BRDWN, M. CRUMP, W. G. HALE) (C) (M) (T) CDLD CHILLIN' 18565/WARNER BROS.
91	75	72	17	BACK SEAT (OF MY JEEP)/PINK COOKIES IN A PLASTIC BAG	L.L. COOL J M. MARL (J. T. SMITH, M. WILLIAMS, Q. D. III) (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA
92	99	87	3	WOULD YOU LIKE TO DANCE (WITH ME)	MEN AT LARGE G. LEVERT, R. CUNNINGHAM (R. CUNNINGHAM) (C) EASTWEST 9844D
93	87	76	12	LET ME ROLL	SCARFACE B. JORDAN (B. JORDAN, G. DUKE) (C) RAP-A LOT 53831/PRIORITY
94	80	80	18	I DON'T WANNA FIGHT (FROM "WHAT'S LOVE GOT TO DO WITH IT")	TINA TURNER C. LORD ALGER, R. DAVIES (S. DUBERRY, LULU, B. LAWRIE) (C) (V) VIRGIN 12652
95	NEW	1	1	A.S.A.P.	VERTICAL HOLD VERTICAL HOLD (A. STONE, W. BRUNO, JR., D. BRIGHT) (C) (T) A&M 0090
96	85	70	13	WHAT'S UP DOC? (CAN WE ROCK)	FU-SCHNICKENS WITH SHAQUILLE O'NEAL K. CUT (R. ROACHFORD, J. JONES, L. MATURENE, K. MCKENZIE, S. O'NEAL) (C) (M) (T) (X) JIVE 42164
97	98	93	7	MAKE ROOM	THE ALKHALIKS E. SWIFT (R. SMITH, E. BROOKS, J. ROBINSON) (C) (T) LOUD 62579/RCA
98	NEW	1	1	IT HAD TO BE YOU	SILK K. SWEAT, T. H. (K. SWEAT, R. MURRAY, G. JENKINS) (C) KEIA 64599/ELEKTRA
99	NEW	1	1	DUMPIN' 'EM IN DITCHES	SPICE 1 SPICE 1 (R. L. GREEN, JR., S. ADAMS, M. OGELTON) (M) (T) JIVE 42160*
100	97	97	3	SWEAT (A LA LA LA LONG)	INNER CIRCLE I. LEWIS, T. HARVEY, R. LEWIS (I. LEWIS) (C) (T) (V) BIG BEAT 98429/ATLANTIC

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl 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 ★ ★						
1	1	12	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC) 2 wks at No. 1	38	43	3	NEVER KEEPING SECRETS	BABYFACE (EPIC)
2	3	18	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	39	44	4	BREAKADAWN	DE LA SOUL (TOMMY BOY)
3	2	10	RIGHT HERE (HUMAN NATURE)	SWV (RCA)	40	40	23	SHOW ME LOVE	ROBIN S. (BIG BEAT)
4	4	7	DREAMLOVER	MARIAH CAREY (COLUMBIA)	41	41	25	ABC-123	LEVERT (ATLANTIC)
5	5	14	IF	JANET JACKSON (VIRGIN)	42	38	26	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
6	6	11	DOWNTOWN	SWV (RCA)	43	37	12	LICK U UP	H-TOWN (LUKE)
7	8	22	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WARNER BROS.)	44	50	6	TRUST ME	GURU (CHRYSALIS/ERG)
8	9	16	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)	45	49	3	VOODOO	TEDDY PENDERGRASS (ELEKTRA)
9	7	17	LATELY	JOCECI (UPTOWN/MCA)	46	45	11	SOMEBODY ELSE WILL	THE O'JAYS (EMI/ERG)
10	13	14	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)	47	51	17	UNCONDITIONAL LOVE	H-FIVE (JIVE)
11	15	32	LOSE CONTROL	SILK (KEIA/ELEKTRA)	48	56	9	AGAIN	JANET JACKSON (VIRGIN)
12	17	11	IT'S FOR YOU	SHANICE (MOTOWN)	49	54	19	SLAM	ONYX (RAL/CHAOS/COLUMBIA)
13	11	4	RUNAWAY LOVE	EN VOUGUE (EASTWEST)	50	48	6	I GOT YOU	JOHNNY GILL (MOTOWN)
14	10	8	FOR THE COOL IN YOU	BABYFACE (EPIC)	51	46	12	CHECK YO SELF	ICE CUBE (PRIORITY)
15	14	19	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)	52	61	7	LOVE FOR LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
16	26	2	PINK CASHMERE	PRINCE (PAISLEY PARK/WARNER BROS.)	53	57	4	MEGA MEDLEY	ZAPP & ROGER (REPRISE)
17	22	22	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	54	58	7	CHEERISH THE DAY	SADE (EPIC)
18	27	11	I'M IN LUV	JOE (MERCURY)	55	52	18	WHOOPT! (THERE IT IS!)	TAG TEAM (LIFE/BELLMARK)
19	20	11	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)	56	59	3	FLOW JOE	FAT JOE (VIOLATOR/RELATIVITY)
20	19	10	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)	57	67	2	ALL THRU THE NIGHT	P.O.V. (GIANT/REPRISE)
21	33	6	COME INSIDE	INTRO (ATLANTIC)	58	—	1	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)
22	24	9	LAID BACK GIRL	MAZE FEATURING FRANKIE BEVERLY (WB)	59	42	10	CHIEF ROCKA	LORDS OF UNDERGROUND (PENDULUM)
23	21	22	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)	60	63	7	THERE'S NO LIVING WITHOUT YOU	WILL DOWNING (MERCURY)
24	23	41	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)	61	69	3	TOP OF THE WORLD	KENYA GRUV (JIVE)
25	25	5	SUNDAY MORNING	EARTH, WIND & FIRE (REPRISE/WB)	62	62	19	APHRODISIA	ALEXANDER O'NEAL (TABU/A&M)
26	31	5	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	63	65	3	LIGHT OF LOVE	ANGIE & DEBBIE (CAPITOL)
27	22	11	RUFF NECK	MC LYTE (FIRST PRIORITY/ATLANTIC)	64	68	8	DOLLY MY BABY	SUPER CAT (COLUMBIA)
28	16	18	GIRL U FOR ME	SILK (KEIA/ELEKTRA)	65	—	1	HERO	MARIAH CAREY (COLUMBIA)
29	32	9	HEAVEN KNOWS	LUTHER VANDROSS (EPIC)	66	47	11	WANT U BACK	ME-2-U (RCA)
30	28	27	LET ME BE THE ONE	INTRO (ATLANTIC)	67	55	13	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)
31	36	26	ONE WOMAN	JADE (GIANT/REPRISE)	68	64	6	ALWAYS	VESTA (A&M)
32	30	15	RIBBON IN THE SKY	INTRO (ATLANTIC)	69	—	1	HARDEST WORKING LOVER	T.C.F. CREW (COLD CHILLIN'/WB)
33	18	13	GET IT UP	TLC (LAFACE/EPIC SOUNDTRAX)	70	66	7	BOOM! SHAKE THE ROOM	JAZZY JEFF/FRESH PRINCE (JIVE)
34	29	26	WEAK	SWV (RCA)	71	—	1	BETWEEN THE SHEETS	FOURPLAY (WARNER BROS.)
35	53	2	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	72	—	1	STAY IN MY CORNER	KEITH WASHINGTON (QWEST/WB)
36	34	9	ANNIVERSARY	TONY! TONY! TONY! (WING/MERCURY)	73	—	1	OUTTA HERE	KRS-ONE (JIVE)
37	35	16	IF I HAD NO LOOT	TONY! TONY! TONY! (WING/MERCURY)	74	—	1	SHU-B	GUESS (WARNER BROS.)
					75	—	2	DO THE THANGS	LEVERT (ATLANTIC)

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

43 ABC-123 (Trycap, BMI/Zomba, BMI/Ramal, BMI/Cleveland's Own, BMI/Warner-Tamerlane, BMI) CPP/WBM

50 ALL THRU THE NIGHT (Ramohak, BMI/Linky O, BMI/Timothy Shider, BMI/Attitudes, BMI/RCM, BMI) ALRIGHT (So So Def, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Wild Apache, ASCAP) WBM/CPP

54 ALWAYS (Do It 4 Me, ASCAP)

40 ANNIVERSARY (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP)

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

52 APHRODISIA (Avante Garde, ASCAP/New Perspective, ASCAP) WBM

95 A.S.A.P. (Music Corp. Of America, BMI/Baby Diamond, BMI/Chocolate Jazz, BMI/Davey B Right, BMI)

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

87 BETWEEN THE SHEETS (EMI April, ASCAP/Bovina, ASCAP)

61 THE BONNIE AND CLYDE THEME (Street Knowledge, ASCAP/Deep Technology, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM

24 BOOM! SHAKE THE ROOM (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/House Jam, ASCAP/Forty Floors Up, ASCAP/Deshane, ASCAP/Bridgeport, BMI) CPP

30 BREAKADAWN (Tee Girl, BMI/Daisy Age, BMI/Prince Paul, BMI/MCA, BMI/Doll Face, BMI/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP) CPP/HL

85 CALL ME A MACK (FROM POETIC JUSTICE) (Jay Bird, BMI/Tim & Teddy, BMI/107, ASCAP/UR-IV, ASCAP)

22 CHECK YO SELF (WB, ASCAP/Gangsta Boogie, ASCAP/Gambi, BMI/MCA, ASCAP) WBM

49 CHERISH THE DAY (Angel, ASCAP)

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

74 COME GO WITH ME (Warner-Tamerlane, BMI) WBM

23 COME INSIDE (Velle Int'l, ASCAP/Frabscha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP/Wike, ASCAP) WBM/HL

57 COMING HOME TO LOVE (Warner-Tamerlane, BMI/Kashif, BMI/Streamline Moderne, BMI/New Music Group, BMI) WBM

17 CRY NO MORE (II D Extreme, ASCAP/MCA, ASCAP)

65 DOLLY MY BABY (Wild Apache, ASCAP/Hancock, BMI/Zomba, ASCAP) CPP

60 DO THE THANGS (Trycap, BMI/Zomba, BMI) CPP

70 DREAM IN COLOR (Hidden Pun, BMI/Sushi Too, BMI/JOM, ASCAP)

2 DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP) WBM

63 DRE DAY (Sony Tunes, ASCAP) HL

9 DUMPMIN' 'EM IN DITCHES (Zomba, ASCAP/No Love, ASCAP/Shi & CMT, ASCAP)

62 FLOW JOE (Joseph Cartegena, ASCAP/Dusty Fingers, BMI)

11 FOR THE COOL IN YOU (Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM

75 GET A LITTLE FREAKY WITH ME (MCA, ASCAP/Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Gimme Some Hot Sauce, ASCAP)

33 GET IT UP (FROM POETIC JUSTICE) (Tionna, ASCAP/WB, ASCAP) WBM

71 GOTTA GET MINE (Power Artist, BMI/Nuthouse, ASCAP/Warren G., ASCAP/Funky Shit, BMI/Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI)

90 HARDEST WORKING LOVER (Chunky Sweet, ASCAP/Cold Chillin', ASCAP/Warner Bros., ASCAP)

27 HEAVEN KNOWS (EMI April, ASCAP/Uncle Ronnie's, ASCAP/EMI Blackwood, BMI/Reed Vertelney, BMI) WBM/HL

3 HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/D/B/D Itself, ASCAP/Medad, BMI) CPP

34 IF I HAD NO LOOT (Ghatti, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Street Knowledge, ASCAP/Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/L.A. Jay, ASCAP/Bigwill) HL/CPP/WBM

5 IF (Black Ice, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM/CPP

6 I GET AROUND (GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM

42 I GOT YOU (Vanderpool, ASCAP/Slim Shot, ASCAP/Squirt Shot, ASCAP)

15 I'M IN LUV (J.Dibbs, BMI/Ahunit And Fifth Street, BMI/Teddy Denslow, BMI/Zomba, BMI) CPP

79 INDO SMOKE (Mista Grimm, BMI/Warren G., BMI/New Justice, BMI/Columbia Pictures, ASCAP)

45 INSAINE IN THE BRAIN (Cypress Funky, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP/BMG, ASCAP) HL

98 IT HAD TO BE YOU (Keith Sweat, BMI/E/A, BMI/WB, BMI/Saints Alive, BMI)

16 IT'S FOR YOU (Shanice 4 U, ASCAP/Hee Bee Dooinit, ASCAP/Warner Chappell, ASCAP/U.A., ASCAP/EMI April, ASCAP/Unit 4 Music, ASCAP) WBM

19 JUST KICKIN' IT (So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM

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

18 LAID BACK GIRL (Amazement, BMI)

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

37 LET ME BE THE ONE (Frabscha, ASCAP/MCA, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP) WBM

81 LET ME RIDE (Sony Tunes, ASCAP)

29 LICK U UP (Pac Jam, BMI/Wreckshop, BMI) WBM

58 LIGHT OF LOVE (EMI Blackwood, BMI/Steve Harvey, ASCAP/EMI April, ASCAP/Cuddie B, ASCAP)

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

56 LOVE FOR LOVE (Song-A-Tron, BMI/EMI Blackwood, BMI) WBM

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

32 MEGA MEDLEY (Troutman, BMI/Saja, BMI/Rubber Band, BMI/Stone Agate, BMI) CPP

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

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

HOT R&B RECURRENT AIRPLAY

1	1	7	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	14	14	20	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
2	2	5	I'M SO INTO YOU	SWV (RCA)	15	13	37	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
3	—	1	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)	16	4	6	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)
4	3	11	DON'T WALK AWAY	JADE (GIANT/REPRISE)	17	11	12	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)
5	—	1	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)	18	—	10	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
6	9	13	SO ALONE	MEN AT LARGE (EASTWEST)	19	19	21	LOVE SHOULD'A BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
7	6	12	IF I COULD	REGINA BELLE (COLUMBIA)	20	8	4	THAT'S THE WAY LOVE IS	BOBBY BROWN (MCA)
8	7	16	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)	21	25	23	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
9	10	34	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	22	—	33	BABY-BABY	TLC (LAFACE/ARISTA)
10	5	22	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)	23	21	18	NO RHYME, NO REASON	GEORGE DUKE (WARNER BROS.)



**TERRI ROSSI'S
RHYTHM
SECTION**

DITTO: The top of the Hot R&B Singles chart is frozen in place. SWV's double-sided smash, "Right Here/Human Nature" backed with "Downtown" (RCA), continues to increase in sales and airplay. On the Hot R&B Airplay chart, "Right Here" gains points, yet it is pushed back on that chart. "Downtown" holds at No. 6 on the airplay chart, garnering a 5% increase in points. Added to a 6% uplift in sales points, the single remains at No. 1 and is bulletted. I don't have the date, but stay on the lookout for a remix of "Downtown." "Hey Mr. D.J." by Zhane (Flava Unit) holds the No. 1 position on the airplay chart, ranking No. 1 at three stations, and top five at 13 others. "Dreamlover," by Mariah Carey (Columbia) continues to build at radio in small-market and monitored points. It is No. 1 in airplay rank at seven outlets: KMJQ Houston; KIPR Little Rock, Ark.; WEDR Miami; WZFX Fayetteville, N.C.; WJTT Chattanooga; WQK Nashville; and, for the second week, WCKU Lexington, Ky. "Hero" is scheduled to be Ms. Carey's next single.

HOT TEENS: "Laid Back Girl" by Maze Featuring Frankie Beverly (Warner Bros.) marches staunchly up the chart, 23-18. It gains strongly in single sales, advancing to No. 48 on that chart. I am sure that every music writer in the world has tried to capture the essence of Beverly's voice in print, but there is only one way to understand that voice—close your eyes and just listen. "Laid Back Girl" is No. 1 in airplay rank at WZHT Montgomery, Ala. It is top five at seven, including Memphis stations WHRK and KJMS, WKYS Washington, D.C., and KTOW Tulsa, Okla. . . . "Just Kickin' It" by Xscape (So So Def) is blowin' up, magnum-style. In its third week, it is at No. 19. (This one came out of nowhere. Whew!) It seems that where it is getting played, it gets No. 1 rotation—like crazy. Get this—it is No. 1 at seven stations: WFXA Augusta, Ga.; WAGH and WFXE in Columbus, Ga.; WPEG Charlotte, N.C.; WQOK Raleigh, N.C.; KMJJ Shreveport, La.; KVSP Oklahoma City; and WPLZ Richmond, Va.

POWER-PACKED PICK: "Pink Cashmere" by Prince (Warner Bros.) was last week's Hot Shot Debut at No. 40. This week it earns both the Power Pick Airplay and Power Pick Sales awards. It's not hard to figure out why. It's the musical side of Prince that we all know and love. I can't tell you how many Warner Bros. staffers I've begged for the B sides. Well, now we've got them—"Pink Cashmere" is the lead single for the double-CD set, "Prince The Hits/The B Sides." "Pink Cashmere" enters the Hot R&B Singles Sales chart at No. 44. On the Hot R&B Airplay chart, its airplay increases 27%, and it advances 26-16. Six stations have propelled it into their top five rotated records: KMJQ Houston; WEDR Miami; WROU Dayton, Ohio; WPLZ Richmond, Va.; KVSP Oklahoma City; and WMMJ Washington, D.C. Total points on this single increased 58% and the single jumps to No. 26.

DETAILS, DETAILS: Records may enter the singles chart from either sales, airplay, or a combination of points from both. "Dumplin' Em In" by Spice 1 (Jive) slips onto the chart from sales only. "Trust Me" by Guru featuring N'Dea Davenport (Chrysalis), rebounds to No. 44. Airplay points increase 23%, with significant activity at WBLN New York, WZAK Cleveland, and WXYV Baltimore.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	9	3	STRAIGHT FROM MY HEART	UNV (MAVERICK/SIRE/WARNER BROS.)
2	5	5	YOU TOOK MY LOVE AWAY	COLIN ENGLAND (MOTOWN)
3	—	1	SHOOP	SALT-N-PEPA (NEXT PLATEAU/PLG)
4	2	5	WHOOT, HERE IT IS! (THE ANSWER)	DIS-N-DAT FEATURING 95 SOUTH (EPIC)
5	—	1	NOBODY DOES IT BETTA	MINT CONDITION (PERSPECTIVE/A&M)
6	8	6	COME BABY COME	K7 (TOMMY BOY)
7	—	1	DON'T CRY FOR ME	FIVE XI (KAPER/RCA)
8	6	3	SHIFFTEE	ONIX (RAL/CHAOS/COLUMBIA)
9	15	2	COMPUTER LOVE	NKRU (KAPER/RCA)
10	—	1	DON'T WASTE MY TIME	LISA TAYLOR (MOTOWN)
11	10	8	GRAND GROOVE	INTELLIGENT HOODLUM (TUFF BREAK)
12	18	3	STAY REAL	ERICK SERMON (DEF JAM/COLUMBIA)
13	17	4	HEAVEN MUST BE LIKE THIS	PAUL JACKSON, JR. (ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	93 TIL INFINITY	SOULS OF MISCHIEF (JIVE)
15	14	3	I JUST HAD TO HEAR YOUR VOICE	OLETA ADAMS (FONTANA/MERCURY)
16	13	2	WHY MUST WE WAIT...	TINA TURNER (VIRGIN)
17	19	3	WHERE WILL YOU GO	B.B.O.T.I. (A&M)
18	22	3	BEYOND YOUR WILDEST DREAMS	SYBIL (NEXT PLATEAU/LONDON/PLG)
19	12	5	THE VOICE	MAVIS STAPLES (PAISLEY PARK/WB)
20	21	2	NOBODY MOVE	POOR RIGHTEOUS TEACHERS (PROFILE)
21	—	3	STOP, LOOK & LISTEN	U-MYND (LUKE)
22	20	4	PIRU LOVE	BLOODS & CRIPS (WARLOCK)
23	—	1	RETURN OF THE CRAZY ONE	DIGITAL UNDERGROUND (TOMMY BOY)
24	11	6	SOUL BY THE POUND	COMMON SENSE (RELATIVITY)
25	25	12	SOMETHING SPECIAL	PRINCE MARKIE DEE (COLUMBIA)

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

**R&B
ARTISTS & MUSIC**

As Rap Gains Influence, Too Many Rappers Pass Up Chance To Communicate, Educate

BACK IN 1986, Chuck D. proclaimed education "the key." He was discussing tools that were needed to break years of cultural, political, and economic oppression for African-Americans.

The rapper urged full participation in the American educational system, despite what he saw as its socially rooted shortcomings. He also recommended independent study in pursuit of Afrocentric ideals.

Chuck D. and Public Enemy's orientation toward learning made a difference, but only for a moment. Today, the group's emphasis on "gold brains over gold chains" is a fading memory. The band's brand of militant-but-conscious hardcore is on the wane, while gangsta attitudes are steadily gaining strength.

Acts like Onyx, Geto Boys, Dr. Dre and many, many others are selling rage and defiance to the masses, but, in the context of the black struggle, it is short-sighted. And due to how it is consumed, it's possibly detrimental.

At a time when hip-hop defines almost everything for an entire generation, from language to styles to modes of thought, many young listeners are taking the lyrical stances from rap records too much to heart, and I'm concerned.

I worry about what black life will be in the future when I see brothers and sisters acting up, tussling, or blasting over "dumb shit," or hanging out all day, drinking 40s, and smoking blunts. It seems they are attempting to bring pop-life hardness to real life.

Performers of hard-edged rap are fond of saying, "We're only speaking about what's real," but none of the people I grew up with—even the bad boys that did bids—perpetrated violence and delinquency 24/7. They had depth.

If an artist's goal is to achieve authenticity, shouldn't he or she communicate a broader range of topics? Shouldn't there be a time—during interviews, say—when another dimension is revealed?

Far too much time is spent promoting the "real" hype, and too little is spent on the real deal. Black culture is being embraced more and more by the mainstream—just check Fox's new fall schedule. Command of the language and a well-rounded education have always been important, and as the technological revolution continues, computer literacy is key.

I'm not suggesting that every artist become Arrested Development or the Disposable Heroes Of Hip-hopriy—I won't front. I love the records that Boss, Onyx, and Dre make—but more of them can use their influence to spread Chuck's sentiments about the importance of education. They should realize that the opportunity to communicate affords them the ability to advocate. And what better cause is there than helping the black race (and the society as a whole) to advance?

PROMOSEXUALITY RUNS rampant in the music business: Who doesn't own some item that boosts a



by Havelock Nelson

label, an artist, or a recording? But the practice isn't limited to the industry with a hole in the middle. It gets represented in the culture at large via T-shirts emblazoned with phrases pulled from tracks by rap stars.

This summer, everyday people have been spotted sporting tops connected to lines by such artists as MC

Lyte ("Gotta Get A Ruffneck"), Dr. Dre ("Who?" b/w "Deez Nutz"), L.L. Cool J ("Let's Swing An Epp"), 2Pac ("I Get Around"), Onyx ("Bacdafucup" or the more directly explicit "Back The Fuck Up"), and 95 South ("Whoot, There It Is," complete with an arrow pointing to the appropriate body parts).

The gear is trendy and cool, but it's also what rap music does. As the frosty-voiced rapper Rakim once said, hip-hop stylists have the ability to "take a phrase that's rarely heard/Flip it/Now it's a daily word."

ALL RIGHT: There has been a set- (Continued on next page)

Billboard® FOR WEEK ENDING SEPTEMBER 25, 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	ARTIST
				*** NO. 1 ***	
1	3	5	9	GRAND GROOVE/AT LARGE (C) TUFF BREAK 0082/A&M	◆ INTELLIGENT HOODLUM 1 week at No. 1
2	1	1	8	ALRIGHT (C) (M) (T) (X) RUFFHOUSE 77103/COLUMBIA	◆ KRIS KROSS FEAT. SUPER CAT
3	4	4	12	CHIEF ROCKA (C) (M) (T) PENDULUM 64631/ELEKTRA	◆ LORDS OF THE UNDERGROUND
4	2	3	9	LET ME ROLL (C) RAP-A-LOT 53831/PRIORITY	◆ SCARFACE
5	7	9	8	FLOW JOE (C) (T) VIOLATOR 1185/RELATIVITY	◆ FAT JOE
6	6	8	10	GOTTA GET MINE (C) (T) WRAP 93154/CHIBAN	◆ MC BREED
7	8	10	7	RECIPE OF A HOE (C) (M) (T) RAL/CHAOS 77081/COLUMBIA	◆ BOSS
8	5	2	8	CHECK YO SELF (M) (T) (X) PRIORITY 53830*	◆ ICE CUBE FEATURING DAS EFX
9	11	14	14	WE GETZ BUZY (C) (M) (T) (X) ROWDY 3-5024/ARISTA	◆ ILLEGAL
10	9	11	6	VERY SPECIAL/STOP SHAMMIN' (C) (D) (T) COLD CHILLIN' 18437/REPRISE	BIG DADDY KANE
11	15	18	4	VALLEY OF THE SKINZ (C) (T) MAD SOUNDS 2206/MOTOWN	◆ TRENDS OF CULTURE
12	12	7	13	RUFFNECK (C) (M) (T) FIRST PRIORITY 98401/AG	◆ MC LYTE
13	14	15	9	INDO SMOKE (C) (T) EPIC 77026	◆ MISTA GRIMM
14	13	12	11	I GET AROUND (C) (M) (T) INTERSCOPE 98372/AG	◆ 2PAC
15	21	28	3	SOUL BY THE POUND (C) (T) RELATIVITY 1183	◆ COMMON SENSE
16	10	6	13	BACK SEAT (OF MY JEEP)/PINK COOKIES... (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA	◆ L.L. COOL J
17	17	16	6	DON'T GIVE ME NO BAMMER (C) IN-A-MINUTE 8001	R.B.L. POSSE
18	22	24	3	LET THE DOGS LOOSE (C) (T) DA BOMB 862 406/MERCURY	◆ THREAT
19	19	20	4	BOOTLEGGA (M) (T) EPIC 77082*	◆ HOODRATZ
20	18	17	4	THE FUNKIEST/FREAK MODE (C) (M) (T) IMMORTAL 77045/EPIC	◆ FUNKDOOBIEST
21	23	21	3	OOH, WHATCHA GONNA DO (C) (T) PROFILE 5400	◆ RUN-D.M.C.
22	25	—	2	IZ U WIT ME (M) (T) EASTWEST 96020*AG	◆ DA YOUNGSTA'S
23	26	—	2	SHIFFTEE (C) (M) (T) (X) JMJ/RAL 77163/CHAOS	◆ ONYX
24	NEW ▶	1	1	WHAT'S NEXT? (M) (T) ELEKTRA 66309*	◆ LEADERS OF THE NEW SCHOOL
25	16	13	12	INSANE IN THE BRAIN ● (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA	◆ CYPRESS HILL
26	24	23	4	BOOM! SHAKE THE ROOM (C) (M) (T) (X) JIVE 42108	◆ JAZZY JEFF/FRESH PRINCE
27	30	—	2	MAKE ROOM (C) (D) (T) LOUD 62579/RCA	◆ THA ALKAHOLIKS
28	NEW ▶	1	1	SAFE/BOOYAKA! BOOYAKA! (M) (T) GEE STREET/4TH & B'WAY 440 574*/ISLAND	◆ RUMBLE
29	27	—	2	BOOTY MACK (C) (T) 4TH & B'WAY 447 573*/ISLAND	◆ KRASH MAN
30	28	29	3	SOMETHING SPECIAL (C) (D) (T) COLUMBIA 77054	◆ PRINCE MARKIE DEE

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.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING SEPT. 25, 1993

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	—	2	MARIAH CAREY	MUSIC BOX	1
2	2	1	5	SCARFACE	THE WORLD IS YOURS	1
3	3	4	9	TONI BRAXTON	TONI BRAXTON	3
4	4	2	4	BABYFACE	FOR THE COOL IN YOU	2
5	5	3	3	MAZE FEATURING FRANKIE BEVERLY	BACK TO BASICS	3
6	6	6	12	TONY! TONI! TONE!	SONS OF SOUL	3
7	7	7	17	JANET JACKSON	JANET.	1
8	8	5	8	CYPRESS HILL	BLACK SUNDAY	1
9	9	10	46	SWV	IT'S ABOUT TIME	2
10	10	8	6	KRIS KROSS	DA BOMB	2
11	11	9	16	SOUNDTRACK	MENACE II SOCIETY	1
12	16	13	39	DR. DRE	THE CHRONIC	1
13	15	18	23	INTRO	INTRO	13
14	13	11	30	2PAC	STRICTLY 4 MY N.I.G.G.A.Z....	4
15	14	15	7	THE O'JAYS	HEARTBREAKER	7
16	20	31	4	JOE	EVERYTHING	16
17	19	17	4	FOURPLAY	BETWEEN THE SHEETS	15
18	21	21	45	SADE	LOVE DELUXE	2
19	12	26	3	POISON CLAN	RUFFTOWN BEHAVIOR	12
20	17	12	43	SOUNDTRACK	THE BODYGUARD	1
21	24	22	15	LUTHER VANDROSS	NEVER LET ME GO	3
22	18	16	24	ONYX	BACDAFUJUP	8
23	23	19	3	ILLEGAL	THE UNTOLD TRUTH	19
24	22	14	11	SOUNDTRACK	POETIC JUSTICE	3
25	25	20	62	BRIAN MCKNIGHT	BRIAN MCKNIGHT	17
26	29	23	3	THA ALKAHOLIKS	21 & OVER	23
27	26	25	12	MC LYTE	AIN'T NO OTHER	16
28	32	28	6	WILL DOWNING	LOVE'S THE PLACE TO BE	24
29	27	24	25	LEVERT	FOR REAL THO'	5
30	30	29	43	KENNY G	BREATHLESS	2
31	31	27	16	BOSS	BORN GANGSTAZ	3
32	28	34	6	OLETA ADAMS	EVOLUTION	20
33	36	33	13	TINA TURNER	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
34	37	38	20	MC BREED	THE NEW BREED	16
35	35	30	6	BUJU BANTON	VOICE OF JAMAICA	29
36	39	37	12	BELL BIV DEVOE	HOOTIE MACK	6
37	33	35	43	SILK	LOSE CONTROL	1
38	34	36	14	JOHNNY GILL	PROVOCATIVE	4
39	44	42	17	GURU	JAZZMATAZZ VOLUME 1	15
40	42	39	24	LORDS OF THE UNDERGROUND	HERE COME THE LORDS	13
41	48	45	27	GETO BOYS	TILL DEATH DO US PART	1
42	40	48	44	ICE CUBE	THE PREDATOR	1
43	41	32	11	UNV	SOMETHING'S GOIN' ON	7
GREATEST GAINER						
44	65	77	4	EIGHTBALL & MJG	COMIN' OUT HARD	44
45	47	47	92	MICHAEL JACKSON	DANGEROUS	1
46	38	40	23	H-TOWN	FEVER FOR DA FLAVOR	1
47	51	56	5	DMG	RIGORMORTIZ	40
48	53	60	27	BLOODS & CRIPS	BANGIN ON WAX	18
49	46	52	5	FAT JOE	REPRESENT	46

50	45	43	38	SHAI	IF I EVER FALL IN LOVE	3
51	43	41	3	THE WINANS	ALL OUT	41
52	49	46	8	TAG TEAM	WHOOPI! (THERE IT IS)	28
53	54	61	12	YO-YO	YOU BETTER ASK SOMEBODY	21
54	55	62	3	STANLEY CLARKE	EAST RIVER DRIVE	54
55	57	63	49	CHANTE MOORE	PRECIOUS	20
56	50	44	8	GEORGE HOWARD	WHEN SUMMER COMES	32
57	52	49	10	ROBIN S.	SHOW ME LOVE	37
58	62	58	7	POOH-MAN	JUDGEMENT DAY	57
59	68	67	43	JADE	JADE TO THE MAX	19
60	56	51	26	95 SOUTH	QUAD CITY KNOCK	20
61	60	53	25	L.L. COOL J	14 SHOTS TO THE DOME	1
62	58	50	13	NATALIE COLE	TAKE A LOOK	14
63	67	66	12	GEORGE BENSON	LOVE REMEMBERS	50
64	66	73	11	C-BO	GAS CHAMBER	53
65	74	72	19	INNER CIRCLE	BAD BOYS	41
66	61	64	30	REGINA BELLE	PASSION	13
PACESETTER						
67	82	—	2	JADE	BET'S LISTENING PARTY STARRING JADE	67
68	63	54	9	SOUNDTRACK	FREE WILLY	49
69	64	59	13	LUKE LUKE	IN THE NUDE	8
70	59	57	15	VARIOUS ARTISTS	UPTOWN MTV UNPLUGGED	17
71	80	81	11	D-SHOT	SHOT CALLA	52
72	72	87	48	RACHELLE FERRELL	RACHELLE FERRELL	34
73	73	88	3	ANGIE & DEBBIE	ANGIE & DEBBIE	73
74	69	65	59	MARY J. BLIGE	WHAT'S THE 411?	1
75	71	69	19	5TH WARD BOYZ	GHETTO DOPE	19
76	77	68	7	VARIOUS ARTISTS	MTV PARTY TO GO VOLUME 3	45
77	89	85	3	SMOOTH	YOU BEEN PLAYED	77
78	75	74	12	B.B.KING	BLUES SUMMIT	64
79	81	71	7	VARIOUS ARTISTS	MTV PARTY TO GO VOLUME 4	48
HOT SHOT DEBUT						
80	NEW	—	1	BOBBY 'BLUE' BLAND	YEARS OF TEARS	80
81	88	96	77	EN VOGUE	FUNKY DIVAS	1
82	86	86	31	DIGABLE PLANETS	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
83	87	78	30	NAUGHTY BY NATURE	19 NAUGHTY III	1
84	79	82	37	THE PHARCYDE	BIZARRE RIDE II THE PHARCYDE	23
85	70	70	4	VESTA	EVERYTHING-N-MORE	65
86	83	89	5	THREAT	SICKINNAHEAD	73
87	92	84	19	WALTER & SCOTTY	MY BROTHER'S KEEPER	14
88	78	75	16	BIG DADDY KANE	LOOKS LIKE A JOB FOR...	9
89	91	93	17	CAMEO	THE BEST OF CAMEO	44
90	76	55	3	ULTRAMAGNETIC MC'S	THE FOUR HORSEMEN	55
91	96	91	19	RUN-D.M.C.	DOWN WITH THE KING	1
92	94	90	11	GANKSTA N-I-P	PSYCHIC THOUGHTS	30
93	85	79	3	HOODRATZ	SNEEKE MUTHAFUKAZ	79
94	90	80	37	CHRISTOPHER WILLIAMS	CHANGES	12
95	84	76	12	VERTICAL HOLD	A MATTER OF TIME	33
96	98	99	44	UNDERGROUND KINGZ	TOO HARD TO SWALLOW	37
97	RE-ENTRY	—	68	SPICE 1	SPICE 1	14
98	100	—	10	THE CLICK	DOWN & DIRTY	87
99	RE-ENTRY	—	101	CYPRESS HILL	CYPRESS HILL	4
100	97	83	25	P.M. DAWN	THE BLISS ALBUM...?	23

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

THE RAP COLUMN

(Continued from preceding page)

tlement in the assault and battery case involving Dr. Dre and Dee Barnes. It occurred Sept. 1, just minutes before a jury was to be selected to hear it.

The charges stem from an alleged January 1991 attack on Barnes by Dre. He entered a plea of no contest, and was fined \$2,500 and sentenced to 250 hours of community service and 24 months probation. He also was ordered to pay a \$1,000 fine and to produce an anti-violence public service announcement. A press release

announcing the settlement alluded to a reconciliation between Dre and Barnes and future plans.

WHAT'S NEXT? "Lethal Injection," Ice Cube's next album on Priority, is set to drop by Thanksgiving. The set's first single is slated to be an interpretation of the Parliament-Funkadelic classic "One Nation Under A Groove" . . . Das EFX has completed the follow-up album to the gold "Dead Serious." It's due out Nov. 16 on EastWest . . . Dancehall star

Cutty Ranks, perhaps most famous for "The Stoper," has shifted his label affiliation from Profile to Priority. His next album arrives next year . . . Like Onyx ("Black Vagina Finda") and Boss ("I Don't Give A Fuck"), Big L is a Sony-distributed artist entering the scene with a controversial promotional single before a commercial release. "Devil's Son" (Columbia) is the title of the 19-year-old's Showbiz-produced, white-label 12-inch. Its hook: "When I was 12, I went to hell for snuffin' Jesus." In the

verses, he's having a "bugged-out dream," "killing and raping" nuns as well as "handicapped and crippled bitches," waving pistols at priests and "rollin' with Satan, not Jesus Christ." But wait, there's more: In the outro, he gives a few shoutouts, lumping folks like murderers, psychos, crackheads, and pimps with "all the niggas with AIDS" . . . Kris Kross was in Brooklyn recently, shooting a clip for its next single, "I'm Real," due out later this month. The director was Rich Murray . . . There's cool inten-

sity, hot sex, and more on A Tribe Called Quest's next platter, "Midnight Marauders." Raw beats inflict decibel damage, while oceanic jazz and soul grooves massage the skull. The album hits retail racks Nov. 9. The first single, "Oh My God," arrives Oct. 1 . . . Round The Globe, the rap music marketing and promotion company in New York, has expanded its services to include publicity. Lauren Colman, who has written for Essence and The Source, is running the new department.

HONEY, YOU AIN'T SEEN NOTHIN' YET.

EPIC DANCE. NO. 1 IN '93.
RULING WITH AN ATTITUDE IN '94.

LUTHER VANDROSS — "HEAVEN KNOWS"

CULTURE BEAT — "MR. VAIN"

BABYFACE — "FOR THE COOL IN YOU"

GLORIA ESTEFAN — "MI TIERRA"

HIS BOY ELROY — "CHAINS"

JAY DEE — "PLASTIC DREAMS"

ZHANE — "HEY MR. D.J."

MISTA GRIMM — "INDO SMOKE"
FROM THE MOTION PICTURE "POETIC JUSTICE"

TERRI & MONICA — "UH HUH"

GLORIA ESTEFAN — "TRADICION"

HELMET & HOUSE OF PAIN — "JUST ANOTHER VICTIM"
FROM THE MOTION PICTURE "JUDGMENT NIGHT"

PATRA — "THINK (ABOUT IT)"



Dance

AN EXPANDED SECTION / ARTISTS & MUSIC

By LARRY FLICK, DANCE MUSIC EDITOR

Last year, Billboard set out to explore and expose the world of dance music under the guise of a special expanded section, confidently titled "On The Tip." The concept was simple: to explore a variety of dance music markets around the world.

It was a lofty but earnest goal. We wanted to express commitment to one of the few remaining laboratories for musical experimentation. And we wanted to reveal the depth of passion that DJs, producers, composers and musicians in clubland have for their music. We hope we succeeded. But given the frenetic pace of this ever-evolving community, we knew that another look would be essential—thus this new edition of "On The Tip."

Despite the continual social and political enlightenment of the music industry, as a whole, dance music is possibly still the only truly non-secularized area of music. Race, gender and sexuality are secondary to the intensity of a groove or the power of a melody. In dance music, it's cool to be queer; there is great power in being a woman; and skin color can be just another accessory added to evening disco wear.

The stories in this section are filled with information, dissected by people who are active citizens of the club community. Their stories are filled with experience, opinion and passion. They disagree with one another—and you may disagree with them.

With that in mind, you are now ready to hang with us "on the tip" of the dance music world. It's going to be quite a ride. ■

New York GROOVE

■ Freewheeling Hub Of Clubs Exudes Sub-Sects Appeal

Are New Yorkers really as jaded as they are made out to be? When it comes to nightclubs and local dance music, the answer is a resounding yes.

But wait a minute. You, too, might get a little blasé about all of the juicy jams and jocks this town has to offer. New York is one of the few corners of the world where you can sample the wares of such stars as Clivilles & Cole, Frankie Knuckles and Junior Vasquez—sometimes all in one evening! And if that becomes tedious, lesser known folks like Merritt and Billy Carroll are quite adept at serving a healthy dose of style and slammin' grooves.

This is just one aspect of a club scene that consistently draws hordes of punters from around the world. In many ways, New York sets the pace for the rest of the world, though some citizens tend to develop a sense of tunnel vision that excludes every other place. It's an easy trap to fall into when you needn't exert yourself to get every last nerve-ending tingle from exposure to cutting-edge house beats.

One of the methods most New Yorkers have of staying club-fresh is indulging in variety. The disco days of hearing every hot record of the moment in one venue are a distant memory. Nowadays, there is a room for almost every subsection of dance music; and a venue catering to nearly every lifestyle or fashion of choice.

Most New Yorkers continue to be at the beck and call of DJ/producers Junior Vasquez and Frankie Knuckles. Vasquez still hosts the only after-hours

throwdown at the Sound Factory. Rugged and raw house beats are his programming specialty—with the occasional Whitney Houston ballad tossed in for appropriate drama and mayhem. In recent years, Sound Factory has become the home for club children with supreme attitude (and the boys who love 'em). It is also one of the few



Pop-conscious Palladium souls got to dig C+C Music Factory's David Cole jamming with DJ Hector recently.

places where you can find Madonna sitting on a speaker, jamming with the masses.

Knuckles dabbles in more reverent, song-oriented fare several times a month at the Sound Factory Bar (no relation to Sound Factory) and at the Roxy, which is now also viewed as this generation's equivalent to the departed queer Mardi Gras, the Saint.

No one can cook R&B flavors with house beats like Frankie, which is why he never plays to anything less than wildly enthusiastic crowds.

When you've grown tired of the celebs, it's time to move on to the diva-DJs, who turn dancers out every night of the week. The previously noted Merritt and Carroll, as well as Danny Krevitt, Tennessee and Troy Parrish, appear to be seconds away from exploding as national entities, thanks to steady gigs at Glitz, the Playground and Res-Erection, among others.

Rattling through venues, Stingray has

are open and waiting for folks with big hair and the right shoes. Club USA has become a hugely successful spot, thanks to regular visits by superstar David Morales and a two-story slide. But beware of the door policy, which can be more than a little selective. Can you measure up? We dare you to try.

Beyond the spectacle of elaborate clubs, there is a steamy underground scene that twists and changes constantly. Plugging into the street periodically will prevent you from standing in front of a gutted storefront, or stepping to a drum beat that you were not expecting.

The folks making the music that fills New York clubs are as wacky, cool and unpredictable as the venues they serve. The major labels all work overtime to stay in touch—and succeed more times than not. However, it is still the indie circuit that keeps everyone on edge. Strictly Rhythm is the granddaddy of them all—even though they sell more records abroad than at home. Don't we always take family for granted?

Maxi Records has become a less-consistent source, mostly due to distribution woes (the music still slams), while Emotive is an excellent mouthpiece for musicians and producers throughout the world (and in-house promoter Tedd Patterson is an increasingly popular club figure).

EightBall is living up to its promising young turk status of last year, thanks mostly to fierce records by Wave and Wall Of Sound. Nervous has the boutique records, hip parties and fashionable T-shirts that are coveted throughout much of the world. Citi and the brand-new 80 Proof are also showing early signs of coolness. Prick up your ears.

As with New York's nightclubs, there are countless indies in this town to delve into. All you need is a clear head and

become the place for chunky beats and spicy banji boys 'n' girls. Rave may still be a four-letter word in New York, but DJ Keoki stands tall as a divine techno-meister at Limelight. Meat and its in-house DJ, Aldo Hernandez, have also risen to prominence as a source for caustic synths and industrial beats.

For straighter, more pop-conscious souls, Palladium, Tatou and Laurabelle

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Dance

AN EXPANDED SECTION / ARTISTS & MUSIC

UK FRAY

■ Trip or Trance, Tech Or Tribal, House Rules

By Dom Phillips

Dance music in the U.K. is solid. We're dealing with a phenomenon that has been frenetically and creatively establishing itself ever since Steve "Silk" Hurley's "Jack Your Boy" shot to No. 1 in 1987. The "Summers Of Love," the whole "acid house" frenzy that sent house music wildly overground—it's all part of the history. Dance music is old enough to have its own counter-culture gallery of heroes, rogues and legends.

Dance music, U.K.-style, consists basically of varieties of house music: hard instrumental, sampled, funky, vaguely psychedelic. And nothing less than 120 beats per minute will do for the hardened club kids of Britain.

The British house scene is now a national network of clubs, independent labels and specialty record shops. It's clubs that set the agenda. There is a national circuit that high-paid DJs tour, followed by major-label dance personnel and journalists. On this grand champagne tour, the talk is of Holiday Inns and after-club parties and excess. Gimmicks, games, irreverence and fun are themes at the big U.K. clubs. The latest flyer for Back To Basics, the Leeds club inspired by punk imagery and Hunter S. Thompson, features a Victorian nun in sexual congress. Others offer model racetracks and strippers. Stately homes and castles are popular for one-offs.

Progressive house, a British amalga-

mination of the funkiness of New York house and the steelier edges of European techno, is giving way to a more funk-based style, already christened digi-funk, and pioneered by people like E-Lustrious (also known as Direct and Rolling Gear) and Birmingham's Mother. The rough and raggedy, scratchy funk house-ups from X-Press 2, likewise, have torn clubland to pieces.

Now techno, in its more melodic, European form, is campaigning on every front. Clubs like the Orbit in Leeds put big German techno DJs like

The latest flyer for Back To Basics, the Leeds club inspired by punk imagery and Hunter S. Thompson, features a Victorian nun in sexual congress.

Sven Vath and Dag next to harder, progressive house DJs like Darren Emerson. This is the harder side of house music meeting the trippier side of techno, and the buzzword in the middle is trance. Emerson's Underworld project advanced the sound with its single "Rez." Scotland's Slam followed with "Positive Education."

As the avant-garde, home-listening side of techno developed, independent Sheffield pre-empted the majors and released a series of what it called "electronic listening" LPs. All six albums have reached the top of the dance and independent album charts and showed, for the first time, that artist-based dance

albums could work.

Warp has cleverly signed the Aphex Twin, a young pioneer from Cornwall who fashions all his own synthesizers and prodigiously releases everything from the hardest-banging techno to the gentlest, completely beatless "ambient." His "Surfing On Sine Waves" album sold 50,000 copies. With a set of fans who follow him on live dates, dressed in army fatigues, he could well be the first star of techno, and is already due to sign to Sire for the States. With this, and the rise of Brian Eno/New Age-style "ambient," we are looking at the Pink Floids of the future. No wonder the major labels are chucking "chill out" compilations at us, dollar signs in their eyes.

The legal rave scene thrives, with up to 20,000 turning out for all-night events like the West Country's Universe. The hardcore breakbeat sound is dying, though, replaced by techno, as acts like SL2 disappear underground and the breakbeats peak over 160 beats per minute. Heavily influenced by ragga, breakbeat is now a roughneck music, known as "jungle."

Is British soul strong? Gabrielle's Tracy Chapman-borrowing No. 1 "Dreams" might make you think so. But the new-jack-swing, called swingbeat here, is beginning to dominate even bohemian jazz-funk clubs. Its U.K. version, which is harder, less preppy than the U.S. sound, is blossoming.

As the recent Brit-swing compilation "Just The Way" demonstrated, though, British rap continues to sulk in the doldrums, with just one producer/remixer, the mysterious Underdog, thriving. He boasts that he deliberately fashions a sound that "people who like house music will really detest." Hip-hop, pushed aside for too long, is eliciting new interest—helped by the July tour of Cypress Hill and House Of Pain. ■

Miami's VICE

■ Disco Reigns As "Sound of Sunshine" Rises Again

By Pete Arden

Miami has been going through some painful changes these past few years. An influx of New York models and West Coast movie stars has inundated South Beach, while the natives wonder whether there's any hope of resurrecting an underground club scene that some consider irretrievably lost. To better understand how Miami arrived at this somewhat dire state, it's necessary to go back to a time when platform shoes walked the earth.

The first Miami record label to specialize in dance music, or disco as it was called then, was TK Records, "The Sound Of Sunshine." Founded several years earlier by Henry Stone as an R&B label, its immediate success was due to George McRae's danceable "Rock Your Baby" ("That's The Way I Like It"), Peter Brown ("Dance With Me"), Foxy ("Get Off"), Anita Ward ("Ring My Bell"), T-Connection ("At Midnight") and Jimmy "Bo" Home ("Spank").

Through the early '80s, disco—and later new wave, Euro-beat, and hi-NRG-dominated Miami's club soundscape. Slowly, though, a new type of music, based on the European electrobeats of Kraftwerk, filtered through the New York breakdancing scene and down into South Florida. Known as "freestyle" or "Latin hip-hop," it was an urban sound made by and for young "Nu-yorcians" that quickly found many fans among Miami's Spanish-speaking, largely Cuban population.

Tony Garcia was a young DJ starting out in Miami around that time, and



Miami producers Juan Baret and Alex Asino, aka Warning

after progressing from mobile parties to clubs in just a few years, he found himself working at Miami Beach's hottest nightclub, Club Z, a huge renovated theater just a few blocks from the water. (Many years later, the same space would eventually be transformed into another legendary club, Paragon.) The music Garcia played was progressive: new wave, European hi-NRG and, usually toward the end of his set, some new "house music" records coming out of Chicago. Club Z lasted on'y a year, but it marked the unofficial beginning of Miami Beach's rise from sleepy ocean-side community to celebrity watering hole.

Sometime after Club Z's demise, another club became the center of attention in Miami—but it wasn't because

Continued on page 36

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2



SVEN VATH - Esperanza
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3



VERNON - What Will We Do Now
If you want Vernon, you've got it. "I'd like to witness American Soul with European pop." On the album *Without Remission In Peace* and the single *What Will We Do Now*, the American born singer and producer provides rhythm for the dancefloor and melody for your personal space.

4



ENERGY 52 - Café Del Mar
Café Del Mar is this summer's end track. And Paul's Energy 52 project is listed in the German Dance Charts even before its official release and will another dance dance pack to the *EYE Q* catalogue.

5



THE ADVENTURES OF STEVIE NICKS - Push 2 The Limit
The single is called *Push 2 The Limit*. It's a deep pop soul groove from the woman who brought us "Dirty Cash". It's the unmistakable *Adventures Of Stevie Nicks* beauty that ripples your mind back on this track. From the *Impassioned* album *Stevie Nicks* with guest vocals by *Christy Thorn* and *Theona Harrison* the *Adventures Of Stevie Nicks* is now on the *EYE Q* catalogue.

6



ROD D. - No Time
For Rod D. there was *No Time* to lose. The popular *Flow* from Hamburg cut the rap for his single in a 15-minute *Flow*. This is Hip-House you can ring along to.

7

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Dance

AN EXPANDED SECTION / ARTISTS & MUSIC

Miami

Continued from page 34

of the space or the sound system or the clientele. The club was Cheers, perched just south of the city, on U.S. 1, and the key to its success was a transplanted New Yorker named Danny Tenaglia. During his stint at Cheers, Tenaglia managed to convey his love of house music to his audience, and they—straight and gay, Anglo, Latino and African-American—came back to hear him week after week, making him the dominant force in breaking new music in South Florida.

May 1989 and the opening of the Warsaw Ballroom marked the high-water point for the house scene in Miami. Tenaglia was preparing to return to New York to make a name for himself as a remixer and producer, and so the torch passed to Dave Padilla, another New Yorker who had moved to Miami the year before. Padilla quickly established himself as the head DJ at Warsaw, playing the deep underground sounds he knew from hanging out at Manhattan's legendary Loft and Paradise Garage.

By 1991, however, the people who

Miami Beach was very in, due in no small part to its having an underground club scene right next to a stretch of warm, sunny beach and picturesque Art Deco hotels.

make the what's-in-and-what's-out lists had noticed that Miami Beach was very in, due in no small part to its having an underground club scene right next to a stretch of warm, sunny beach and picturesque Art Deco hotels.

Just two years later, according to accounts given by dance music aficionados living and working in Miami, the underground scene has just about evaporated under the glare of international scrutiny.

A recent call to Yesterday & Today Dance Music, a shop in the heart of Miami Beach that specializes in deep-house and imports, yielded nothing but discouraging words about the current climate. "The club scene is horrible now," said a clerk there. "When Warsaw first opened, we were selling a lot of records. But not anymore. The clubs are so bad; they're playing very mainstream, radio stuff."

Mohammed Moretta, an air-personality and mixer at Miami's Power 96 and the director of the Hitz Music Pool, disagrees. He points to the proliferation of clubs like Bash, Union Bar, Re-Bar, Les Bains, the Spot and Van Dome as signs that the club and dance music scenes are alive and well and healthier than ever. If anything, he says, "it's radio that's come closer to playing what's going on in the clubs in the last six months. Songs by artists like Sound Factory, Captain Hollywood Project, Dr. Alban and Robin S. are all on at Power 96, and they started in the clubs."

Nonetheless, rising stars of the underground scene like remixers/producers the Murk Boys (the team behind, among other things, the Liberty City hit

"Some Lovin'" and recent remixes of Madonna's "Fever") don't get to hear their records on the radio—not even in the roughly 30 hours per week of Power 96 mix shows. "We've heard our stuff once or twice," concedes Murk Boy Oscar Gaetan, "and that's given us a bit of exposure, but not as much as you'd think." Indeed, singles released on the group's own Murk Records barely sell at all in the Miami area. Their popularity in New York, England and Italy is far greater than it may ever be in their hometown.

On the other end of the cultural spectrum, Miami bass, a direct descendant of the early-'80s electrobeat sound (but with lots more "boom"), is more popular than ever. Miami-based labels like Pandisc are doing very well both locally and nationally with artists like DJ Laz and MC Nasty & DJ Freaky Fred. And "street" hip-hop, whether old-school, new-school, East Coast or West, continues to draw steady crowds at Felix Sama's weekly Powerhouse party.

Reggae, acid-jazz, hi-NRG and techno also have their niches (though it's Orlando that's considered Florida's Rave Central). And freestyle still exists, albeit on a smaller scale than during its heyday a few years ago. Power 96 plays more freestyle "classics" (by artists like Judy Torres and TKA) than new material, and there's not much turning up in the clubs either.

The one constant through all of this has been, amazingly, disco. Whether it's the Sunday night mix show or the Friday night theme party at the hot club of the moment, disco is the one sound that Miami has never turned its back on.

Henry Stone's Hot Productions, the successor to TK Records, is making sure that this era will be kept alive through the label's staggeringly diverse catalog of long-gone labels and artists that it compiles, markets and distributes. Record Shack Records, Personal Records, Nightmare Records and 'O' Records are just a few of the labels, and Barbara Pennington, Miquel Brown, Seventh Avenue, the Flirts and Divine are just some of the artists whom Hot Productions has paid tribute to on CD (with more doubtless to follow). It seems somehow fitting that the man who helped Miami enter the modern dance music scene is helping preserve a time when "The Sound Of Sunshine" was the sound that ruled the world. ■

French INDEPENDENTS

■ Fast-Acting Labels Find, Sign, Cut And Sell

BY PHILIPPE CROCC

The development of dance music repertoire in France, which for years lagged behind that of Italy and Germany, has accelerated in recent years to the point where it is today a major product sector, regularly occupying a third of the Top 50 singles chart.

And 70% of the successful dance music productions emanate from independent labels, with Scorpio Music, Atoll Music and Airplay responsible for a substantial number.

Scorpio Music is directed by Henri Belolo, the producer who achieved international success in 1976 with such groups as the Ritchie Family (total sales

"The head of a [major-label] dance pool has to discuss the situation with too many people. By the time the move is cleared, the product has been snapped up by an independent."

—Henri Belolo

worldwide: 15 million) and Village People (32 million). Says Belolo, "Scorpio Music regularly accounts for 10% of the titles in the Top 50, often with five releases in the Top 10." Recent successes have included "No Limit" (a No. 1 hit) and "Tribal Dance" by 2 Unlimited, "Runnin'" by Bass Bumper, "Le Petit Chien" by Pleasure Game and "Plastic Dreams" by Jadee.

Scorpio's compilation "Le Plus Grand Discotheque Du Monde" hit the No. 1 spot in the compilation album chart and has to date sold 250,000 units. The company achieved gross sales last year of \$11 million and is projecting a total income this year of \$16 million—"which is about 10 times greater than the average income of the dance department of a multinational company," says Belolo. "The reason is that dance music requires a kind of commando approach. You have to do

everything at high speed: spot talent, sign it up, record and promote almost in one operation—something that the big companies are not well-placed to do. The independents have led the way with dance repertoire, and, when the majors saw that they were missing out on a share of a growing market segment, they formed their dance departments in 1991.

"But the 'dance pools' of the majors have a hard task because, while those who staff them may have educated ears, they do not have the authority to make decisions when it comes to signing artists or repertoire," Belolo continues. "On the other hand, I have sometimes acquired the rights to a production by making a telephone call—without having a contract. The head of a dance pool doesn't have this power; he has to discuss the situation with too many people before he can make a decision. By the time the move is cleared, the product has often been snapped up by an independent."

Charles Ibguy, head of Atoll Music, agrees that speed is of the essence. "The Captain Hollywood Project was unknown in August 1992 when I signed the act, but I knew their title 'Only With You' had hit potential, not only in France but also in other territories. The single has been in the Top 10 for 12 weeks and has achieved platinum status in Germany."

Another high-speed signing for Atoll was Kikka, with the hit track "Sweet Dreams." This was an over-the-telephone deal. "No major could have made such a rapid decision," says Ibguy. "And it is the same with marketing and promotion. For a major company, the decision as to whether to make a video, which can cost around \$20,000 for three minutes of TV time, or even the authorization for a publicity campaign, often has to come from the parent company in the U.K., America or Germany."

Continued on page 38

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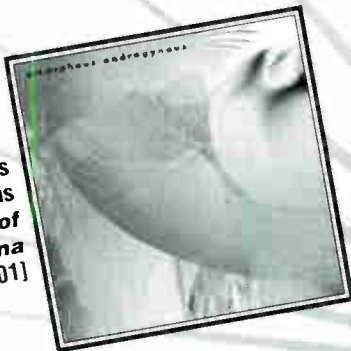
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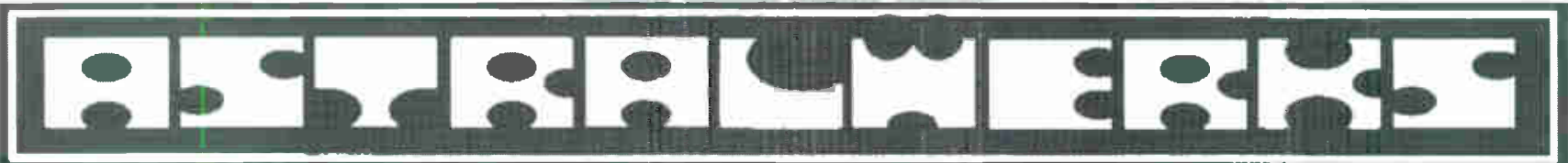


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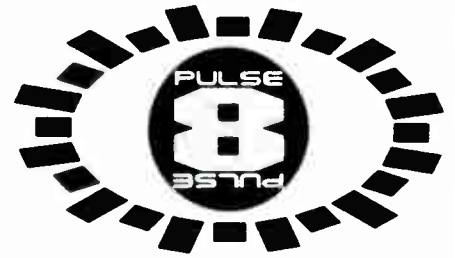
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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

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1	2	3	6	*** No. 1 *** WORLD (THE PRICE OF LOVE) QWEST 40966/WARNER BROS. 1 week at No. 1	◆ NEW ORDER
2	3	6	7	SLIDE ON THE RHYTHM VIRGIN 12682	◆ ARIZONA FEATURING ZEITIA
3	4	4	8	JOY WARNER BROS. 40955	ULTRA NATE
4	1	2	6	LOVE FOR LOVE BIG BEAT 10133/ATLANTIC	◆ ROBIN S.
5	8	15	5	A SHADE SHADEY (NOW PRANCE) TOMMY BOY 578	◆ RUPAUL
6	5	11	7	MI TIERRA EPIC 77062	◆ GLORIA ESTEFAN
7	9	14	6	CHAINS IMMORTAL 77028/EPIC	◆ HIS BOY ELROY
8	14	29	4	HEY MR. D.J. FLAVOR UNIT 77121/EPIC	◆ ZHANE
9	7	12	9	DO U FEEL 4 ME IMAGO 25031	EDEN
10	6	1	8	IF VIRGIN 12675	◆ JANET JACKSON
11	19	31	4	LOVE IN MOTION COLUMBIA 77047	◆ BIZARRE INC
12	12	18	8	WHAT IS LOVE ARISTA 1-2574	◆ HADDAWAY
13	20	32	4	FUK DAT MAXI 2014	SAGAT
14	13	19	6	CAN'T PLAY AROUND CUTTING 278	KATHY BROWN
15	18	28	5	AFFAIR MCA 54648	◆ MAHOGANY BLUE
16	16	24	6	INSANE IN THE BRAIN RUFFHOUSE 77019/COLUMBIA	◆ CYPRESS HILL
17	30	—	2	DREAMLOVER COLUMBIA 77079	◆ MARIAH CAREY
18	27	41	3	MOVE ELEKTRA PROMO	◆ MOBY
19	33	—	2	DREAMS LONDON 857 141/PLG	◆ GABRIELLE
20	25	38	4	ONLY WITH YOU IMAGO 25041	◆ CAPTAIN HOLLYWOOD PROJECT
21	11	5	10	WHO DO YOU THINK YOU ARE WARNER BROS. 40910	◆ SAINT ETIENNE
22	10	7	10	CRITICAL (IF YOU ONLY KNEW) EIGHT BALL 014 WALL OF SOUND FEATURING GERALD LETHAN	
23	15	8	13	HUMAN BEHAVIOUR ELEKTRA 66299	◆ BJORK
24	26	33	5	TAKE ME AWAY (PARADISE) MOONSHINE MUSIC 55304	MIX FACTORY
25	21	13	13	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2583	◆ TAYLOR DAYNE
26	35	49	3	I'M IN LUV MERCURY 862 463	◆ JOE
27	22	10	11	SPECIAL KIND OF LOVE A&M 0062	◆ DINA CARROLL
28	34	43	3	HAVE WE LOST OUR LOVE BIG BEAT 10134/ATLANTIC	LANCE ELLINGTON
29	36	40	4	RAINCRY HARDKISS 004	GOD WITHIN
30	23	23	6	FIRED UP EIGHT BALL 016	◆ THE GIRL!
*** POWER PICK ***					
31	46	—	2	I CAN SEE CLEARLY SIRE 41000/WARNER BROS.	◆ DEBORAH HARRY
32	24	17	12	LOOK GOOD RELATIVITY 1186	◆ JOHNNY P.
33	28	26	5	CHANGE IS WHAT WE NEED FREEZE 50039	HOUSE OF GYPSIES
34	38	50	3	ANOTHER KIND OF FIND CONTINUUM 12303	RED RED GROOVY
35	29	16	10	SING HALLELUJAH! LOGIC 1-2597/ARISTA	◆ DR. ALBAN
36	31	22	9	U GOT ME UP CAJUAL 206	DAJAE
37	45	—	2	IN THE RAIN ACTIVE 96044/SELECT	◆ NERISSA
*** HOT SHOT DEBUT ***					
38	NEW ▶	1	1	HOUSE OF LOVE STRICTLY RHYTHM 12177	SMOOTH TOUCH
39	NEW ▶	1	1	LUV 4-2 EASTWEST 96005/ATLANTIC	MICHAEL WATFORD
40	41	44	3	DROWNING MAN CAPITOL 15995	DURAN DURAN
41	NEW ▶	1	1	HAPPENIN' ALL OVER AGAIN SBK 58010/ERG	◆ LONNIE GORDON
42	NEW ▶	1	1	FANTASY COLUMBIA 77131	TEN CITY
43	17	9	11	GIMME LUV (EENIE...) MERCURY 862 327	◆ DAVID MORALES & THE B.Y.C. W/ PAPA SAN
44	37	27	8	WHAT'S UP DOC? (CAN WE ROCK) JIVE 42127	◆ FU-SCHNICKENS WITH SHAQUILLE O'NEAL
45	NEW ▶	1	1	BOOM! SHAKE THE ROOM JIVE 42107	◆ JAZZY JEFF & FRESH PRINCE
46	40	42	4	ALRIGHT RUFFHOUSE 77102/COLUMBIA	◆ KRIS KROSS FEATURING SUPERCAT
47	39	25	8	AMBER GROOVE LIQUID MUSIC 3505/INSTINCT	SAS
48	43	37	5	SILICON JESUS WAX TRAX 8696/TVT	PSYKOSONIC
49	42	39	6	WE ARE FAMILY '93 RHINO 96019/ATLANTIC	SISTER SLEDGE
50	NEW ▶	1	1	CRAZIASKOWBOI SMASH 880 009/ISLAND	◆ LATOUR

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	—	2	*** No. 1 *** BREAKADAWN (M) (T) (X) TOMMY BOY 586 2 weeks at No. 1	◆ DE LA SOUL
2	2	1	5	HEY MR. D.J. (T) FLAVOR UNIT 77121/EPIC	◆ ZHANE
3	9	5	5	RIGHT HERE (HUMAN NATURE)/DOWNTOWN (T) (X) RCA 62615	◆ SWV
4	3	2	9	CHECK YO SELF (M) (T) (X) PRIORITY 53830	◆ ICE CUBE FEATURING DAS EFX
5	4	3	4	DREAMLOVER (M) (T) (X) COLUMBIA 77079	◆ MARIAH CAREY
6	5	6	7	COME BABY COME (M) (T) (X) TOMMY BOY 580	◆ K7
7	7	44	3	WHAT'S NEXT? (M) (T) ELEKTRA 66309	◆ LEADERS OF THE NEW SCHOOL
8	10	7	7	LOVE FOR LOVE (M) (T) (X) BIG BEAT 10133/AG	◆ ROBIN S.
9	6	4	12	I GET AROUND (M) (T) INTERSCOPE 96036/AG	◆ 2PAC
*** HOT SHOT DEBUT ***					
10	NEW ▶	1	1	OUTTA HERE (M) (T) (X) JIVE 42146	◆ KRS-ONE
11	16	14	12	WHAT IS LOVE (M) (T) (X) ARISTA 1-2574	◆ HADDAWAY
12	11	15	10	IF (T) (X) VIRGIN 12675	◆ JANET JACKSON
13	12	10	8	MEGA MEDLEY (M) (T) (X) REPRISE 40982/WARNER BROS.	ZAPP & ROGER
14	NEW ▶	1	1	STAY REAL (T) OFE JAMCHAOS 77141/COLUMBIA	◆ ERICK SERMON
15	13	11	12	RUFFNECK (M) (T) FIRST PRIORITY 96038/AG	◆ MC LYTE
16	8	8	9	ALRIGHT (M) (T) (X) RUFFHOUSE 77102/COLUMBIA	◆ KRIS KROSS FEATURING SUPERCAT
17	17	18	8	BOOM! SHAKE THE ROOM (M) (T) (X) JIVE 42107	◆ JAZZY JEFF & FRESH PRINCE
18	NEW ▶	1	1	A SHADE SHADEY (NOW PRANCE) (M) (T) (X) TOMMY BOY 578	◆ RUPAUL
19	14	16	3	SHIFFTEE (M) (T) RAL/CHAOS 74982/COLUMBIA	◆ ONYX
20	NEW ▶	1	1	93 'TIL INFINITY (T) JIVE 42158	◆ SOULS OF MISCHIEF
21	21	17	12	CHIEF ROCKA (M) (T) PENDULUM 66302/ELEKTRA	◆ LORDS OF THE UNDERGROUND
22	18	9	12	INSANE IN THE BRAIN (M) (T) (X) RUFFHOUSE 77019/COLUMBIA	◆ CYPRESS HILL
23	15	13	12	WHOOOM! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
24	20	27	12	PLASTIC DREAMS (T) (X) EPIC 74992	◆ JAYDEE
25	NEW ▶	1	1	PAINT THE WHITE HOUSE BLACK (T) (X) PAISLEY PARK 41057/WARNER BROS.	◆ GEORGE CLINTON
*** POWER PICK ***					
26	39	30	5	INDO SMOKE (M) (T) EPIC 77026	◆ MISTA GRIMM
27	33	19	12	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110/AG	◆ ROBIN S.
28	RE-ENTRY	3	3	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
29	19	—	2	FANTASY (M) (T) (X) COLUMBIA 77131	TEN CITY
30	22	32	3	GIVE IT UP (T) FRRR 350 039/PLG	◆ THE GOODMEN
31	NEW ▶	1	1	EAT THE MUSIC (M) (X) COLUMBIA 77165	KATE BUSH
32	49	49	7	ONLY WITH YOU (M) (T) (X) IMAGO 25041	◆ CAPTAIN HOLLYWOOD PROJECT
33	36	20	6	SING HALLELUJAH! (M) (T) (X) LOGIC 1-2597/ARISTA	◆ DR. ALBAN
34	24	12	12	SLAM (M) (T) (X) RAL/CHAOS 74882/COLUMBIA	◆ ONYX
35	25	23	3	FOR THE COOL IN YOU (T) EPIC 77151	◆ BABYFACE
36	RE-ENTRY	9	9	MORE AND MORE (M) (T) (X) IMAGO 25028	◆ CAPTAIN HOLLYWOOD PROJECT
37	NEW ▶	1	1	DREAMS (T) LONDON 857 141/PLG	◆ GABRIELLE
38	45	—	2	DUMPIN' 'EM IN DITCHES (M) (T) JIVE 42160	◆ SPICE 1
39	23	31	3	CHERISH THE DAY (T) (X) EPIC 77117	◆ SADE
40	31	—	2	HAPPENIN' ALL OVER AGAIN (T) SBK 58010/ERG	◆ LONNIE GORDON
41	NEW ▶	1	1	HAVE WE LOST OUR LOVE (T) (X) BIG BEAT 10134/AG	LANCE ELLINGTON
42	41	29	12	DRE DAY (M) (T) DEATH ROW 53829/INTERSCOPE	◆ DR. DRE
43	50	42	5	TRIBAL DANCE (M) (T) (X) RADIKAL 12423/CRIKQUE	◆ 2 UNLIMITED
44	26	22	12	IT'S ON (M) (T) (X) TOMMY BOY 569	◆ NAUGHTY BY NATURE
45	RE-ENTRY	11	11	CAN'T GET ENOUGH OF YOUR LOVE (M) (T) (X) ARISTA 1-2583	◆ TAYLOR DAYNE
46	37	36	12	ANOTHER SAD LOVE SONG (M) (T) (X) LAFACE 1-4047/ARISTA	◆ TONI BRAXTON
47	43	—	8	CAN YOU FORGIVE HER? (M) (T) (X) EMI 56279/ERG	◆ PET SHOP BOYS
48	32	24	3	VERY SPECIAL (T) COLD CHILLIN' 40940/WARNER BROS.	BIG DADDY KANE
49	NEW ▶	1	1	I'M IN LUV (T) MERCURY 862 463	◆ JOE
50	30	25	6	RAIN (M) (T) (X) MAVERICK/SIRE 40988/WARNER BROS.	◆ MADONNA

○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

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Too Cool. Producer and publishers offer an icy toast to Alan Jackson and Jim McBride, second and third from left, for writing Jackson's recent No. 1 hit, "Chattahoochee." The other celebrants are, from left, Jackson's producer, Keith Stegall; songplugger Dan Wilson; and Sony Tree's senior VP and chief operating officer, Donna Hilley.

Jack Daniels Tests Music Waters Links With RCA To Sponsor New Artist

■ BY PETER CRONIN

NASHVILLE—If you attended a concert by any of country music's big stars this summer, chances are you saw the humongous logo of one sponsor or another looming large behind the band onstage. But in their joint promotion of new country artist Mike Henderson, RCA Records and Jack Daniels are taking a quieter tack. Rather than create a stadium-sized splash, this latest marketing-marriage-made-in-Nashville is a way for both companies to test the water at the club level.

In Henderson, a dazzling guitarist/

songwriter and a longtime fixture on the Nashville club and studio scene, RCA knew it had one of those "has to be seen to be believed" artists, and the label made the unusual decision to prime the marketplace by sending him out on the road well ahead of his album's release.

"We had the luxury of having the product finished many months before the March release date," says RCA Nashville VP Marketing Tom White. "We decided to do a club tour to see how the public reacts, so we can expand on our ideas based upon what happens on the street."

A phone conversation with Jack Daniels national promotion director Dan Hedrick led to that company's involvement in the tour. Hedrick, a Nashville resident, was already a Henderson fan, having seen him perform in a local club, and saw the tour as the perfect opportunity to get his company involved in the music business in a way suitable to the Jack Daniels image.

"We're very interested in new artists because they're playing a club circuit where you've got to be 21, and people are consuming Jack Daniels in an appropriate adult environment," says Hedrick. "In a concert situation we could be criticized because there are many people in that audience that aren't adults, and we don't want to get involved with that at all."

A wide range of musicians, from Rolling Stones guitarist Keith Richards to Frank Sinatra, have, over the years, made the Jack Daniels logo very familiar to music fans. One of Van Halen bassist Michael Anthony's

favorite instruments is actually a facsimile of a Jack Daniels bottle, and the Tennessee whiskey is referred to in many country songs. But surprisingly, the company has never been involved with the music business in any official marketing capacity.

"This is kind of a trial balloon for us, and from that standpoint it's really rather historic," Hedrick says. "We will never be a huge sponsor spending millions of dollars. We have to be comfortable with it."

The tour, which kicked off Sept. 14, will stop at 20 cities before winding up Oct. 28. At each stop, local RCA accounts and Jack Daniels reps and distributors will get a phone call from Henderson himself, encouraging them to come down to the show.

Promotional posters, hats, key chains, table-tent cards, and a two-song cassette sampler of Henderson's music are being sent by RCA to each club in advance, followed by a shipment of Nipper dog and Jack Daniels statues and more cassette samplers, which will be given away at Henderson's performance. At the tour's Collinsville, Ill., stop, the statues will be auctioned off to aid flood victims. RCA is also asking the clubs to send back the giveaway entry forms, which they will use as the basis for a Michael Henderson fan club.

"Not only do we have quality songs and a quality band, we have the artist and the showmanship to complete the package," says White. "And this is at a scale where Jack Daniels doesn't have to risk anything beyond live and learn, like we are with Mike in general right now. It's a perfect match."

Legends Make 'Honky Tonk Angels' Singing For Flood Relief; Leadership Music Seminar

AND THE ANGELS SING: "It was fun," producer Steve Buckingham recalls. "We were just doing country music the way everybody remembered country music." What he's referring to is the making of "Honky Tonk Angels," an artistically rich and historically important album of songs performed by Dolly Parton, Loretta Lynn, and Tammy Wynette. Due out Nov. 2 on Columbia, "Honky Tonk Angels" was Parton's idea. She wanted to bring together the women who made their musical breakthroughs in the '60s, and who helped enlarge the audience for country music. These were also the women who changed the texture of the music by weaving strands of modern life into the traditional country patterns they grew up with. Once she talked the others into doing the project—an easy argument, by all accounts—Parton asked Buckingham to co-produce with her. The result is a stunning collection of standards and a few less-familiar pieces.

Two other pioneers are featured on the album: Kitty Wells, who sings with the trio on her 1952 title-inspiring hit, "It Wasn't God Who Made Honky Tonk Angels," and Patsy Cline, on whose 1960 version of "Lovesick Blues" the three stars add their harmonies. Among the other standout cuts are "Put It Off Until Tomorrow," "Silver Threads And Golden Needles," "Please Help Me, I'm Falling (In Love With You)," "Sittin' On The Front Porch Swing," and "That's The Way It Could Have Been." Separately, Parton, Lynn, and Wynette remain distinctive and powerful vocal stylists, but together they are dazzling.

MAKING THE ROUNDS: Sony Tree Music has formed a new publishing venture with Jerry Smith. He will oversee two new companies, Fire Hall Music (BMI) and Fire Alarm Music (ASCAP), from Sony Tree's converted fire hall building on Music Square West. In addition to developing such writer/artists as Terri Clark and Rhett Akins, Smith also will pitch songs by other Sony Tree writers. . . . At Ten Ten Management, president Barry Coburn has announced that Donna Jean Kisshauer has been promoted from tour promotions director to a new position: director of artist development. Anita Mandell, formerly with PLA Media, is Ten Ten's new director of publicity. Sharon Bowers moves into Kisshauer's old post, and Kara Ross moves from receptionist to promotions/publicity assistant.

Billy Ray Cyrus donated \$100,000 from his Sept. 5 concert at Iowa State Univ. to two local flood-damaged facilities: the university's Hilton Coliseum, and Camp Hantesa, a youth organization whose campground was flooded . . .

Meanwhile, Cyrus' former nemesis, Travis Tritt, along with Trisha Yearwood and Little Texas, raised \$200,000 for flood relief at two of their Budweiser Rock 'N Country concerts, in St. Louis and Kansas City, Kan. The money went to the American Red Cross and the Salvation Army. . . . Clint Black and Wynonna turned over \$74,000 from ticket and merchandise sales at their Aug. 27 Des Moines show to Operation Heartland, a group that is helping reopen community-based programs closed by the floods.

The Ernest Tubbs Records Shop chain has opened its sixth location, this one in the historic stockyards of Fort Worth, Texas. It is the chain's largest store to date, with more than 2,100 square feet of floor space. The late Ernest Tubbs opened the first record store under his name in Nashville in May 1947. . . . The Reunion Of Professional Entertainers (ROPE) has named Porter Wagoner and the late Red Sovine as recipients of its Golden Eagle Master Achievement Award. The awards will be presented Sept. 26 at ROPE's annual banquet at the Opryland Hotel. Set to perform at the banquet are Jean Shepard, Leona Williams, Charlie McCoy, and Mac Wiseman. . . . The National Assn. Of Recording Merchandisers has nominated Nashville-based Step

One Records for three best-selling indie awards. . . . Singer and promoter Marty Martel is circulating a petition to persuade the electors of the Country Music Assn. to induct Conway Twitty into the Country Music Hall Of Fame. Martel says he has collected more than 8,000 signatures in two months.

MARK YOUR CALENDAR: Leadership Music will host a seminar on marketing music internationally Friday (24) from 9:30 a.m.-4 p.m. at Loews Vanderbilt Plaza Hotel in Nashville. Speakers will include Bob Saporiti, VP of marketing for Warner Bros. Records; Bob Mercer, president of Margaritaville Records; David Munns, senior VP, PolyGram International; Tim DuBois, president, Arista Records/Nashville; Luke Lewis, president of Mercury Records/Nashville; Jim Ed Norman, president of Warner/Reprise Records/Nashville; singer/songwriter Amy Grant; Phil Graham, VP of European writer/publisher relations for BMI; Jeff Green, international director of the Country Music Assn.; Mary Healy, director of international development for Country Music Television; and Ken Levitan, manager and partner of Vector Management. Tickets are \$35 each. . . . Opryland USA will present its annual celebration, "A Country Christmas," Nov. 23-Dec. 31. Details are available from the park or the Opryland Hotel.



by Edward Morris



Foglesong's Pioneering Efforts Net Master Award

NASHVILLE—The Nashville Entertainment Assn. will honor Jim Foglesong with its Master Award at a show and banquet Nov. 30 at the Maxwell House Hotel ballroom here.

Conferred on those judged to have been pioneers in Nashville's music industry, the Master Award has been given to Grady Martin (1984), the Jordanaires (1985), Billy Sherrill (1986), Pete Drake (1987), Bob Beckham (1988), Joe Talbot (1991), and Jerry Kennedy (1992).

Foglesong, a native of West Virginia, came to Nashville in 1970. Prior to that time, he had worked in New York as a producer and studio singer. Among the acts he performed with were Fred Waring, Robert Shaw, Dion & the Belmonts, Connie Francis, Guy Mitchell, and Neil Sedaka.

In Nashville, Foglesong was an executive for Dot and ABC Records. In 1979, he was named president of MCA Records/Nashville, where he signed such acts as Reba McEntire, George Strait, and Lee

Greenwood. He moved to the top post at Capitol Records/Nashville in 1984. Here he signed Sawyer Brown, Tanya Tucker, Suzy Bogguss, and Garth Brooks, among others.

After he lost his Capitol post to Jimmy Bowen in 1989, Foglesong continued as a consultant for the label and subsequently became a teacher at Vanderbilt Univ.'s Blair School Of Music. He recently has produced albums for Larry Gatlin & the Gatlin Brothers and Roy Clark.

In addition to his industry work, Foglesong has been active in such civic organizations as the Nashville Symphony Assn., the United Way, Leadership Music, and the W.O. Smith Nashville Community Music School.

MCA's VP of production, Katie Gillon, and producer/publisher Tom Collins are co-chairs of this year's event. Ticket information, program details, and the guest lineup will be confirmed and announced later.

EDWARD MORRIS

Billboard® TOP COUNTRY ALBUMS

FOR WEEK ENDING SEPT. 25, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★★★ No. 1 ★★★			
1	1	—	2	GARTH BROOKS LIBERTY 80857 (10.98/16.98)	IN PIECES	1	
2	2	1	49	ALAN JACKSON ▲ ² ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1	
3	3	2	12	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1	
4	4	4	18	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1	
5	5	3	9	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	2	
6	6	5	44	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4	
7	9	11	72	CONFEDERATE RAILROAD ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	7	
8	8	7	52	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1	
9	12	12	29	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2	
10	7	6	5	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	6	
11	10	9	39	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1	
12	11	8	69	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1	
				★★★ GREATEST GAINER ★★★			
13	16	20	12	MARK CHESNUTT MCA 10851 (9.98/15.98)	ALMOST GOODBYE	13	
14	13	10	25	DWIGHT YOAKAM ● REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4	
15	14	15	157	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1	
16	15	13	5	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13	
17	17	25	3	RICKY VAN SHELTON COLUMBIA 48992/SONY (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	17	
18	18	14	27	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5	
				★★★ PACESETTER/HEATSEEKER IMPACT ★★★			
19	27	32	6	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	19	
20	20	19	21	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	17	
21	19	16	18	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	14	
22	21	21	54	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3	
23	22	18	109	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3	
24	24	22	21	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17	
25	23	17	51	GARTH BROOKS ▲ ⁹ LIBERTY 98743 (10.98/16.98)	THE CHASE	1	
26	26	27	228	GARTH BROOKS ▲ ⁴ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2	
27	28	23	63	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
28	29	26	49	LORRIE MORGAN ● BNA 66047 (9.98/13.98)	WATCH ME	15	
29	30	28	105	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1	
30	31	—	2	CONWAY TWITTY MCA 10882 (9.98/15.98)	FINAL TOUCHES	30	
31	32	30	21	PATTY LOVELESS EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13	
32	25	24	4	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	24	
33	35	36	27	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11	
34	33	29	76	WYNONNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYNONNA	1	
35	38	38	55	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10	
36	34	31	15	DOUG SUPERNAW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	27	
37	37	34	56	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
38	36	33	9	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21	
39	39	37	12	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12	
40	41	39	21	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15	
41	40	35	54	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12	
42	42	40	79	AARON TIPPIN ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6	
43	44	44	122	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
44	46	43	57	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11	
45	43	42	12	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	35	
46	48	48	50	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMeward LOOKING ANGEL	23	
47	45	41	29	DOLLY PARTON ● COLUMBIA 53199/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4	
48	47	46	83	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10	
49	52	49	20	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24	
50	54	53	102	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3	
51	49	51	20	K.T. OSLIN RCA 66138 (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31	
52	50	47	57	DOUG STONE EPIC 52436/SONY (9.98 EQ/15.98)	FROM THE HEART	19	
53	53	50	24	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24	
54	58	65	93	COLLIN RAYE ● EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	7	
55	51	45	7	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38	
56	56	55	44	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36	
57	68	60	114	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2	
58	61	59	126	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8	
59	57	54	72	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	19	
60	55	52	39	RADNEY FOSTER ARISTA 18713 (9.98/13.98)	DEL RIO, TX 1959	46	
61	69	67	14	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN	53	
62	66	64	3	JIMMIE DALE GILMORE ELEKTRA 61502 (10.98/15.98)	SPINNING AROUND THE SUN	62	
63	65	68	120	TRAVIS TRITT ▲ ² WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	
64	60	58	46	DIAMOND RIO ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24	
65	72	73	4	BROTHER PHELPS ASYLUM 61544 (9.98/15.98)	LET GO	65	
66	59	63	7	STEVE WARINER ARISTA 18721 (9.98/13.98)	DRIVE	51	
67	70	70	131	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5	
68	62	57	49	TANYA TUCKER ● LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	12	
69	67	61	52	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20	
70	RE-ENTRY		55	SOUNDTRACK ● EPIC SOUNDTRAX 52845/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4	
71	64	56	48	RESTLESS HEART RCA 66049 (9.98/15.98)	BIG IRON HORSES	26	
72	73	71	180	DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12	
				★★★ HOT SHOT DEBUT ★★★			
73	NEW ▶		1	VARIOUS ARTISTS COLUMBIA 57198/SONY (9.98 EQ/13.98)	STEPPIN' COUNTRY	73	
74	75	—	176	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4	
75	RE-ENTRY		74	MARK CHESNUTT ● MCA 10530 (9.98/15.98)	LONGNECKS & SHORT STORIES	9	

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

Billboard® Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING SEPTEMBER 25, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	123
2	2	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	14
3	3	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	121
4	8	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	3
5	6	GEORGE JONES ● EPIC 40776/SDNY (5.98 EQ/9.98)	SUPER HITS	108
6	4	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	123
7	5	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	123
8	7	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	6
9	14	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	68
10	19	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	63
11	11	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	121
12	15	ALABAMA ● RCA 6825 (7.98/11.98)	ALABAMA LIVE	5
13	10	REBA MCENTIRE ▲ ² MCA 10016 (9.98/15.98)	RUMOR HAS IT	6

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	9	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	122
15	21	ANNE MURRAY ▲ ⁴ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	114
16	13	DWIGHT YOAKAM ● REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	80
17	18	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	121
18	20	CONWAY TWITTY FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF	14
19	17	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	106
20	16	HANK WILLIAMS, JR. ▲ ² CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	110
21	—	CONWAY TWITTY MCA 6391 (4.98/11.98)	GREATEST HITS #3	13
22	23	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	34
23	—	DOLLY PARTON COLUMBIA 46882/SONY (9.98 EQ/13.98)	EAGLE WHEN SHE FLIES	1
24	12	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	109
25	25	LYLE LOVETT ● CURB 42263/MCA (9.98/13.98)	LYLE LOVETT & HIS LARGE BAND	16

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

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ORIGINAL MOTION PICTURE SOUNDTRACK

The Beverly Hillbillies

COUNTRY CLASSICS PERFORMED BY NASHVILLE'S HOTTEST STARS!
SOUNDTRACK ARRIVES IN-STORE SEPTEMBER 28.
FILM OPENS NATIONWIDE OCTOBER 15.



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Lorrie Morgan

Aaron Tippin

Joe Diffie

Sammy Kershaw

Dolly Parton

Ricky Van Shelton

Joe Walsh & Steve Earle

The Oak Ridge Boys

Doug Supernaw

Texas Tornadoes

Jim Varney
featuring Ricky Skaggs

Jerry Scoggins

Lorrie Morgan appears courtesy of the BNA Entertainment Label of BMG Music • Aaron Tippin appears courtesy of the RCA Records Label of BMG Music • Joe Diffie appears courtesy of Epic Records • Sammy Kershaw appears courtesy of Mercury Nashville • Dolly Parton appears courtesy of Columbia Records • Ricky Van Shelton appears courtesy of Columbia Records • Joe Walsh appears courtesy of Great Pyramid Records • Doug Supernaw appears courtesy of the BNA Entertainment Label of BMG Music • Texas Tornadoes appear courtesy of Reprise Records • Ricky Skaggs appears courtesy of Epic Records

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CO-EXECUTIVE PRODUCERS
RILEY KATHRYN ELLIS & PENELOPE SPIEERIS

MUSIC SUPERVISOR:
STEPHEN E. SMITH
FOR MUSIC ADVISORY GROUP

HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 130 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	15	*** No. 1 *** HOLDIN' HEAVEN T. BROWN (B. KENNER, T. MCHUGH)	TRACY BYRD (C) (V) MCA 54659
2	1	5	8	AIN'T GOING DOWN (TIL THE SUN COMES UP) A. REYNOLDS (K. BLAZY, K. WILLIAMS, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17496
3	6	10	11	ONLY LOVE T. BROWN (M. HUMMON, R. MURRAH)	WYONNNA (C) (V) CURB 54689/MCA
4	5	3	13	IN THE HEART OF A WOMAN J. SCAIFE, J. COTTON (K. HINTON, B. CARTWRIGHT)	BILLY RAY CYRUS (C) (V) MERCURY 862 44B
5	8	13	10	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J. SLATE, B. MONTGOMERY (R. BLAYLOCK, K. K. PHILLIPS, H. PERDEW)	JOE DIFFIE (C) (V) EPIC 77071
6	9	14	12	WHAT'S IT TO YOU J. STROUD (C. WRIGHT, R. E. ORRALL)	CLAY WALKER (C) (V) GIANT 18450
7	10	15	9	ONE MORE LAST CHANCE T. BROWN (V. GILL, G. NICHOLSON)	VINCE GILL (V) MCA 54715
8	3	2	14	A THOUSAND MILES FROM NOWHERE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM (C) (D) (V) REPRISE 18528/WARNER BROS.
9	4	1	13	THANK GOD FOR YOU M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	SAWYER BROWN (C) CURB 76914
10	7	8	14	WORKING MAN'S PH.D. S. HENDRICKS (A. TIPPIN, P. OUGLAS, B. BOYD)	AARON TIPPIN (V) RCA 62520
11	13	16	6	EASY COME, EASY GO T. BROWN, G. STRAIT (A. BARKER, D. DILLON)	GEORGE STRAIT (V) MCA 54717
12	15	20	13	LET GO R. L. PHELPS, D. PHELPS (D. BROWN)	BROTHER PHELPS (C) (V) ASYLUM 64614
13	11	18	11	LOOKING OUT FOR NUMBER ONE G. BROWN (T. TRITT, T. SEALS)	TRAVIS TRITT (C) (V) WARNER BROS. 18463
14	14	17	7	NO TIME TO KILL J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62609
15	16	21	13	HE AIN'T WORTH MISSING N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH (C) (V) MERCURY 862 262
16	12	19	15	A COWBOY'S BORN WITH A BROKEN HEART C. FARREN (J. STEELE, C. FARREN)	BOY HOWDY CURB ALBUM CUT
17	20	23	13	*** AIRPOWER *** IF I DIDN'T LOVE YOU S. HENDRICKS (J. VEZNER, J. WHITE)	STEVE WARINER (C) (V) ARISTA 1-2578
18	23	26	10	*** AIRPOWER *** THIS ROMEO AIN'T GOT JULIE YET M. POWELL, T. DUBOIS (J. OLANDER, E. SILVER)	DIAMOND RIO (C) (V) ARISTA 1-2580
19	24	28	5	*** AIRPOWER *** DOES HE LOVE YOU T. BROWN, R. MCENTIRE (S. KNOX, B. STRITCH)	REBA MCENTIRE WITH LINDA DAVIS (V) MCA 54719
20	25	29	8	JUST LIKE THE WEATHER J. BOWEN, S. BOGGOSS (S. BOGGOSS, D. CRIDER)	SUZIE BOGGOSS (V) LIBERTY 17495
21	27	32	10	TRASHY WOMEN B. BECKETT (C. WALL)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87357
22	17	6	19	RENO R. LANDIS (SUPERNAW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE)	DOUG SUPERNAW (V) BNA 87356
23	21	22	12	BEER AND BONES D. JOHNSON (S. D. SHAFER, L. WILLIAMS)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87326
24	33	39	6	THE BUG J. JENNINGS, M. C. CARPENTER, S. BUCKINGHAM (M. KNOPFLER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77134
25	40	62	3	RECKLESS J. LEO, L. M. LEE, ALABAMA (J. STEVENS, M. CLARK)	ALABAMA (C) (V) RCA 62636
26	22	11	15	WHY DIDN'T I THINK OF THAT D. JOHNSON (B. MCDILL, P. HARRISON)	DOUG STONE (V) EPIC 77025
27	35	38	8	THAT WAS A RIVER G. FUNDIS, J. HOBBS (S. LONGACRE, R. GILES)	COLLIN RAYE (V) EPIC 77118
28	31	35	11	NOTHIN' BUT THE WHEEL E. GORDY, JR. (J. S. SHERRILL)	PATTY LOVELESS (V) EPIC 77076
29	32	36	9	HURRY SUNDOWN S. GIBSON, T. BROWN (K. STEGALL, D. HENSON, B. MASON)	MCBRIDE & THE RIDE (V) MCA 54688
30	19	7	18	WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS (C) (V) WARNER BROS. 18516
31	34	37	9	HALF ENOUGH R. LANDIS (W. WALDMAN, R. NIELSON)	LORRIE MORGAN (V) BNA 62576
32	18	9	17	CAN'T BREAK IT TO MY HEART J. STROUD (K. ROTH, T. LAWRENCE, E. CLARK, E. WEST)	TRACY LAWRENCE (C) (V) ATLANTIC 87330
33	26	24	20	CHATTahoochee K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON (C) (V) ARISTA 1-2573
34	37	43	5	I FELL IN THE WATER J. STROUD, J. ANDERSON (J. SALLEY, J. STEVENS)	JOHN ANDERSON (V) BNA 62621
35	38	44	4	SHE USED TO BE MINE D. COOK, S. HENDRICKS (R. DUNN)	BROOKS & DUNN (V) ARISTA 12602
36	42	53	4	ALMOST GOODBYE M. WRIGHT (B. LIVSEY, D. SCHLITZ)	MARK CHESNUTT (V) MCA 5471B
37	28	27	19	IT SURE IS MONDAY M. WRIGHT (D. LINDE)	MARK CHESNUTT (C) (V) MCA 54630

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	30	25	18	EVERY LITTLE THING H. EPSTEIN (C. CARTER, A. ANDERSON)	CARLENE CARTER (C) (V) GIANT 18527
39	41	46	6	ON THE ROAD S. HENDRICKS (B. MCDILL)	LEE ROY PARNELL (C) (V) ARISTA 1-2588
40	39	33	20	WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. DUNN, D. COOK)	BROOKS & DUNN (C) (V) ARISTA 12563
41	45	50	5	DO YOU KNOW WHERE YOUR MAN IS P. WORLEY, E. SEAY, C. CHASE, D. GIBSON, R. SMITH	PAM TILLIS (C) (V) ARISTA 1-2606
42	29	12	15	MAMA KNOWS THE HIGHWAY A. REYNOLDS, J. ROONEY (P. WASNER, C. J. QUARTO)	HAL KETCHUM (C) CURB 76915
43	49	54	9	MY BABY LOVES ME P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	MARTINA MCBRIDE (V) RCA 62299
44	51	55	9	FALLIN' NEVER FELT SO GOOD M. WRIGHT (S. CAMP, W. SMITH)	SHAWN CAMP (C) (V) REPRISE 18465/WARNER BROS.
45	47	49	9	THE GRAND TOUR S. LINDSEY (G. RICHEY, C. TAYLOR, N. WILSON)	AARON NEVILLE (C) (V) A&M 0312/MERCURY
46	52	57	6	I'M NOT BUILT THAT WAY J. BOWEN, B. DEAN (G. TERREN, D. PFRIMMER)	BILLY DEAN SBK ALBUM CUT/LIBERTY
47	46	42	20	A BAD GOODBYE J. STROUD, C. BLACK (C. BLACK)	CLINT BLACK WITH WYONNNA (C) (V) RCA 62503
48	59	67	4	MY SECOND HOME J. STROUD, C. LAWRENCE, C. BEARD, P. NELSON	TRACY LAWRENCE (C) (V) ATLANTIC 87313
49	44	48	20	IT'S YOUR CALL T. BROWN, R. MCENTIRE (L. HENGBER, S. HARRINGTON-BURKHART, B. BURCH)	REBA MCENTIRE (C) (V) MCA 54496
50	58	61	4	QUEEN OF MY DOUBLE WIDE TRAILER B. CANNON, N. WILSON (D. LINDE)	SAMMY KERSHAW (V) MERCURY 862 600
51	36	30	12	TRUE BELIEVER R. MILSAP, R. GALBRAITH (J. HIATT)	RONNIE MILSAP LIBERTY PROMO SINGLE
52	63	—	2	MERCURY BLUES K. STEGALL (R. GEDDINS, K. C. OUGLAS)	ALAN JACKSON (V) ARISTA 1-2607
53	55	56	4	COWBOY BOOGIE S. GIBSON (R. BLYTHE)	RANDY TRAVIS WARNER BROS. ALBUM CUT
54	56	58	6	A COUPLE OF GOOD YEARS LEFT S. BUCKINGHAM (G. BURR)	RICKY VAN SHELTON (V) COLUMBIA 77130
55	50	41	19	WE GOT THE LOVE J. LEO, RESTLESS HEART (S. BOGARD, R. GILES)	RESTLESS HEART (V) RCA 62510
56	43	34	13	I'LL CRY TOMORROW S. HENDRICKS, L. STEWART (S. BOGARD, R. GILES)	LARRY STEWART (V) RCA 62546
57	54	47	17	JANIE BAKER'S LOVE SLAVE D. COOK (D. LINDE)	SHENANDOAH (V) RCA 62504
58	53	31	16	EASIER SAID THAN DONE S. FISHELL, R. FOSTER (R. FOSTER)	RADNEY FOSTER (V) ARISTA 12564
59	62	66	7	MOONLIGHT DRIVE-IN K. STEGALL (Z. TURNER, T. NICHOLS, B. KIRSCH)	TURNER NICHOLS (V) BNA 62577
60	72	—	2	SOMETHING'S GONNA CHANGE HER MIND D. COOK (M. COLLIE, D. COOK)	MARK COLLIE (V) MCA 54720
61	73	—	10	GOD BLESSED TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
62	61	64	16	TEXAS TATTOO D. JOHNSON (D. GIBSON, B. MILLER)	GIBSON/MILLER BAND (C) (V) EPIC 74991
63	60	59	16	DOWN ON MY KNEES G. FUNDIS (B. N. CHAPMAN)	TRISHA YEARWOOD (V) MCA 54670
64	NEW	1	1	*** HOT SHOT DEBUT *** SMALL PRICE D. JOHNSON (A. CUNNINGHAM, T. MCHUGH)	GIBSON/MILLER BAND (V) EPIC 77169
65	69	73	3	EVERY TIME I ROLL THE DICE J. BOWEN, J. CRUTCHFIELD (M. D. BARNES, T. SEALS)	CHRIS LEDOUX LIBERTY ALBUM CUT
66	75	—	2	JUST ENOUGH ROPE S. BUCKINGHAM (K. STALEY, S. DEAN)	RICK TREVINO (C) (V) COLUMBIA 77159
67	NEW	1	1	KISS ME IN THE CAR C. HOWARD (C. WATERS, J. BERRY)	JOHN BERRY (V) LIBERTY 1751B
68	65	65	15	I GOT A LOVE R. SCRUGGS (J. LEAP)	MATTHEWS, WRIGHT & KING COLUMBIA ALBUM CUT
69	66	74	3	AMERICAN HONKY-TONK BAR ASSOCIATION A. REYNOLDS (B. KENNER, J. J. RUSHING)	GARTH BROOKS LIBERTY ALBUM CUT
70	68	72	3	LAY AROUND AND LOVE ON YOU R. CROWELL, L. WHITE, S. SMITH (B. DAVID, D. GILLON)	LARI WHITE (V) RCA 62622
71	64	68	17	SHAME SHAME SHAME SHAME D. COOK (M. COLLIE, J. LEAP)	MARK COLLIE (C) (V) MCA 54668
72	NEW	1	1	MASTER OF ILLUSION R. PENNINGTON (M. TILLIS, JR., C. RYLE)	CLINTON GREGORY (V) STEP ONE 466
73	NEW	1	1	TWO STEPS IN THE RIGHT DIRECTION B. MONTGOMERY (R. BALLARD, D. GOODMAN, A. J. MASTERS)	ROGER BALLARD (C) (V) ATLANTIC 87313
74	NEW	1	1	HE'S MY WEAKNESS C. BROOKS, H. SHEDD (G. SKLEROV, R. TAPP)	RONNA REEVES (C) (V) MERCURY 862 260
75	70	—	2	CALLIN' BATON ROUGE A. REYNOLDS (D. LINDE)	GARTH BROOKS LIBERTY ALBUM CUT

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 15 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 2000 detections for the first time. ♦ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

1	1	—	2	MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	JOHN ANDERSON BNA
2	2	1	6	BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, KOSTAS)	PATTY LOVELESS EPIC
3	3	2	10	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH MERCURY
4	4	3	9	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	JOHN MICHAEL MONTGOMERY ATLANTIC
5	—	—	1	THAT SUMMER A. REYNOLDS (P. ALGER, S. MAHL, G. BROOKS)	GARTH BROOKS LIBERTY
6	5	4	7	LOVE ON THE LOOSE, HEART ON THE RUN S. GIBSON, T. BROWN (KOSTAS, A. L. GRAHAM)	MCBRIDE & THE RIDE MCA
7	8	6	9	AIN'T THAT LONELY YET P. ANDERSON (KOSTAS, J. HOUSE)	DWIGHT YOAKAM REPRISE
8	6	5	13	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	SAMMY KERSHAW MERCURY
9	7	8	6	TELL ME WHY T. BROWN (K. BONOFF)	WYONNNA CURB
10	9	7	5	HOMETOWN HONEYMOON J. LEO, L. M. LEE, ALABAMA (J. LEO, J. PHOTOLO)	ALABAMA RCA
11	12	13	12	HEARTS ARE GONNA ROLL A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB
12	10	9	10	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURNE, C. MOORE)	LEE ROY PARNELL ARISTA
13	15	10	12	ALIBIS J. STROUD (R. BOUDREAU)	TRACY LAWRENCE ATLANTIC

14	11	11	16	NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	RADNEY FOSTER ARISTA
15	13	12	8	HONKY TONK ATTITUDE B. MONTGOMERY, J. SLATE (J. DIFFIE, L. BOGAN)	JOE DIFFIE EPIC
16	14	15	4	TELL ME ABOUT IT J. CRUTCHFIELD (B. LABOUNTY, P. MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON LIBERTY
17	19	19	51	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	BROOKS & DUNN ARISTA
18	18	16	10	ALRIGHT ALREADY S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD)	LARRY STEWART RCA
19	21	18	19	HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	GEORGE STRAIT MCA
20	16	—	2	WHEN DID YOU STOP LOVING ME T. BROWN, G. STRAIT (M. HOLMES, S. D. KEES)	GEORGE STRAIT MCA
21	17	21	17	WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
22	23	20	17	IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH)	TANYA TUCKER LIBERTY
23	—	23	30	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	GEORGE STRAIT MCA
24	20	22	25	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	CONFEDERATE RAILROAD ATLANTIC
25	—	24	30	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	JOHN MICHAEL MONTGOMERY ATLANTIC

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

COUNTRY CORNER



by Lynn Shults

IT WAS A 15-week trip to the top of the Hot Country Singles & Tracks chart for "Holdin' Heaven" (2-1), by Tracy Byrd. The song, Byrd's first No. 1, was co-written by Bill Kneier and Thom McHugh and produced by Tony Brown. Byrd joins John Michael Montgomery and Toby Keith as the breakthrough artists of '93, and each of the artists' labels showed great patience in nurturing the breakthrough tracks. In Byrd's case, it appeared he had lost his chance at the No. 1 spot when "Ain't Goin' Down (Til The Sun Comes Up)", by Garth Brooks, raced ahead of him to No. 1 last week. And while both tracks continued to gain airplay detections, Byrd was strong enough to overtake Brooks and capture his first No. 1. Brooks slips to No. 2, but keeps his bullet.

THE MOST ACTIVE TRACK on the singles chart is "Reckless" (40-25) by Alabama, followed by "Mercury Blues" (63-52) by Alan Jackson; "Almost Goodbye" (42-36) by Mark Chesnutt; "Let Go" (15-12) by Brother Phelps; "That Was A River" (35-27) by Collin Raye; "She Used To Be Mine" (38-35) by Brooks & Dunn; "Prop Me Up Beside The Jukebox" (8-5) by Joe Diffie; "Only Love" (6-3) by Wynonna; "What's It To You" (9-6) by Clay Walker; and "My Second Home" (59-48) by Tracy Lawrence.

ALBUM SALES CONTINUE to be soft except for the No. 1 country title, "In Pieces" by Garth Brooks. Retail sales of the album dropped by almost 22%, down from first-week sales of slightly more than 404,000 units to this week's 316,000-plus units. "Almost Goodbye" (16-13), by Mark Chesnutt, is the week's Greatest Gainer. Capturing the Pacesetter award is the self-titled debut by Clay Walker (27-19). Albums significantly improving their positions in a down market are "Confederate Railroad" (9-7) by Confederate Railroad; "Hard Workin' Man" (12-9) by Brooks & Dunn; "Haunted Heart" (35-33) by Sammy Kershaw; and "In This Life" (38-35) by Collin Raye.

MORE THAN 1,100 RADIO STATIONS have responded to Compact Disc Express's "Positive Country" CDs. The three-disc mailout contains 48 gospel/country tracks by artists associated with both musical communities. The CDX package is the first of its kind to attempt to fuse the country radio format with contemporary Christian. It is designed to help get stations started by giving them a programming outline for Sunday mornings. Included on the disc are tracks by country artists Glen Campbell, Stephanie Davis, Steve Gatlin, Kathy Mattea, Paul Overstreet, and Ricky Skaggs. Also included are Barbara Fairchild, Terri Gibbs, Margo Smith, Billy Walker, and the Whites, all of whom gained success as country artists prior to concentrating on Christian music. From the Christian community come the likes of Grammy and Dove award winners and nominees Steven Curtis Chapman, Bruce Carroll, the Fox Brothers, and others.

NASHVILLE'S WSIX IS NO. 1 on Sunday mornings. The station began programming what it calls country gospel in March '93. Its rating for the 6 a.m.-10 a.m. period jumped from a 10 share to more than 16, placing WSIX at No. 1 in that time period for the first time in its history. PD Doug Baker says, "Here we are in the middle of the Bible Belt. Christian music is on some of the stations, but no one is combining country and gospel. We decided to give it a whirl. The response has been amazing."

Murphey's 7th WestFest Corrals 40,000 Gill, Cowboy Arts Headline Labor Day Weekend Event

BY GERRY WOOD

COPPER MOUNTAIN, Colo.—Cradled by the Colorado Rockies, Michael Martin Murphey's seventh annual WestFest drew some 40,000 fans to the Copper Mountain Resort for four days and nights of multicultural music, dancing, dining, and browsing through booths offering southwestern art, foods, and handicrafts. Titled "A Tribute To The Art, Culture, And Music Of The Old And New West," the Sept. 3-6 event was presented by Justin Boots.

The Saturday, Sunday, and Monday concerts started at 11 a.m. on the stage at the foot of the giant, gentle, and green ski slope, and showcased the talents of country acts such as Vince Gill, Larry Stewart, Guy Clark, Toby Keith, Lee Roy Parnell, Tish Hinojosa, the Gibson/Miller Band, and Radney Foster.

Western performers included cowboy poets Waddie Mitchell and Baxter Black, country & cowpoke music veteran Red Steagall, the Sons Of The San Joaquin, John McEuen, Don Edwards, and trick rider and roper J. W. Stoker.

Native Americans taking the stage included Bearheart, a man of wisdom and wonder; the brilliant singer and composer Bill Miller; the Morning Star Dancers; and Robert Mirabal, who touched on the eclectic and bonding nature of the WestFest, commenting, "This music has no prejudice; it has no boundaries."

Murphey, the creator/mentor of WestFest, also was the star performer, appearing all three days. His shows were highlighted by an inspired performance with the Colorado Springs Symphony Orchestra, under the dazzling direction of Christopher Wilkins, who was dressed in formal cowboy finery. The lush symphonic background added a new dimension to Murphey's tales of the West.

Several peripheral activities were among the highlights of the Labor Day weekend festival. The WestFest Ball And Art Preview Sept. 3 showcased the best in Western art.

The following night, Murphey and Bill Miller performed material from their powerful new albums. Miller's new Warner Western release, "The Red Road," should establish him as one of the most talented new acts in country-and-western music, while Murphey's ode to outlaws, "Rhymes Of The Renegade" (also on Warner Western), could be the crowning achievement of his distinguished pop, country, and western career.

The Sept. 5 Cowboy & Indian Music And Poetry Gathering was a hit with the audience, and an hour-long E-Town Radio Show, featuring Murphey, Miller, and guests, was taped for presentation on National Public Radio.

A new attraction—Celebrity Breakfast Trail Rides with Don Edwards, Red Steagall, and Waddie Mitchell—was popular enough to sell out each morning, and might be expanded to include nighttime campfire rides next year.

Though threatening weather bit into the attendance figures the last two days, Saturday lured a record one-day total of 18,000. WestFest expanded its physical area, adding equestrian demonstrations and a 17-teepee Indian village that offered everything from talks on folklore to demonstrations on how to make fry bread. The mountain-man camp was more vibrant than ever, with its medicine show, crafts, and colorful characters.

A WestFest also was held in June at Red River, N.M., and event producer Bob Burwell is scouting other potential sites for 1994 WestFests. "Reno and Los Angeles are possibilities," Burwell says. "We've had offers all the time to do them, but it's hard to find the perfect situation to pull them off. You have to have the infrastructure, and a partner like Copper Mountain Resort to make it work."



Family Album. RCA Records' Aaron Tippin, third from left, celebrates the platinum certification of his "Read Between The Lines" album with his mother, Mary, and daughter, Charla. At right is Thom Schuyler, RCA's VP of Nashville operations.

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

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

2 AIN'T GOING DOWN (TIL THE SUN COMES UP) (Sophie's Choice, BMI/Sony Cross Keys, ASCAP/Mar/ Bob, ASCAP/No Fences, ASCAP) HL/CPP

36 ALMOST GOODBYE (Irving BMI/PRS BMI/Dan Schlitz ASCAP/Hayes Street, ASCAP) CPP

69 AMERICAN HONKY-TONK BAR ASSOCIATION (EMI April, ASCAP/The Old Professor's, ASCAP)

47 A BAD GOODBYE (Blackened, BMI) CPP

23 BEER AND BONES (Acuff-Rose, BMI/Lazy Gator, BMI) CPP

24 THE BUG (Charis Court, ASCAP/Aimo, ASCAP) CPP

75 CALLIN' BATON ROUGE (Combine, ASCAP/EMI Blackwood, BMI)

32 CAN'T BREAK IT TO MY HEART (Loggy Bayou, ASCAP/Mike Dunn, ASCAP/JMV, ASCAP) WBM

33 CHATTANOOCHEE (Matthe Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM

54 A COUPLE OF GOOD YEARS LEFT (MCA, ASCAP/Gary Burr, ASCAP) HL

53 COWBOY BOOGIE (Judith BMI)

16 A COWBOY'S BORN WITH A BROKEN HEART (Farrenuff, ASCAP/Full Keel, ASCAP/Curb, ASCAP/Farren Curtis, BMI/Mike Curb, BMI) WBM

19 ODES HE LOVE YOU (PKM, ASCAP/Golden Reed, ASCAP/New Clarion, ASCAP)

63 DOWN ON MY KNEES (BMG, ASCAP) HL

41 DO YOU KNOW WHERE YOUR MAN IS (Artist Vision, ASCAP/MCA, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM/HL

58 EASIER SAID THAN DONE (Polygram Int'l, ASCAP/St Julien, ASCAP/Mighty Nice, BMI) HL

11 EASY COME, EASY GO (O-Tex, BMI/Acuff-Rose, BMI) CPP/HL

38 EVERY LITTLE THING (Sony Cross Keys, ASCAP/Tortured Artist, ASCAP/Bash, ASCAP/This Big, ASCAP) HL

65 EVERY TIME I ROLL THE OICE (Irving BMI/Hardscratch, BMI/WB, ASCAP/East 64th, ASCAP)

44 FALLIN' NEVER FELT SO GOOD (Patix Janus, ASCAP/WB, ASCAP) WBM

61 GOO BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP) CPP

45 THE GRAMO TOUR (Al Gallico, BMI/Algee, BMI) CPP

31 HALF ENOUGH (Englsh town, BMI/Longitude, BMI/Moon & Stars, BMI) WBM/CPP

15 HE AIN'T WORTH MISSING (Songs Of PolyGram, BMI/Tokeco, BMI) HL

74 HE'S MY WEAKNESS (Gloria Sklerov, BMI/Robin Tapp, BMI/ABC Circle, BMI)

1 HOLDIN' HEAVEN (Tom Collins, BMI/Music Corp Of America, BMI) HL/CPP

29 HURRY SUNDOWN (Warner-Tamerlane, ASCAP/Zomba, BMI/WB, ASCAP/Denny Henson, ASCAP) WBM/HL

34 I FELL IN THE WATER (WBM, SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI) WBM

17 IF I DIDN'T LOVE YOU (Warner-Tamerlane, BMI/Minnesota Man, BMI/Bob White, ASCAP) WBM

68 I GOT A LOVE (Harlan Howard, BMI/Sony Tree, BMI) HL

56 I'LL CRY TO MORROW (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP

46 I'M NOT BUILT THAT WAY (Zomba, ASCAP/GIO, ASCAP) CPP

4 IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tamerlane, BMI/Brupo, BMI) WBM

37 IT SURE IS MONDAY (EMI Blackwood, BMI/Linde Manor, BMI) WBM

49 IT'S YOUR CALL (Starstruck Writers Group, ASCAP/Burch Brothers, BMI)

57 JAMIE BAKER'S LOVE SLAVE (EMI Blackwood, BMI/Linde Manor, BMI) WBM

66 JUST ENOUGH ROPE (New Haven, BMI/Tom Collins, BMI) WBM

20 JUST LIKE THE WEATHER (Famous, ASCAP/Loyal Outchess, ASCAP/Lazy Kato, BMI) HL/CPP

67 KISS ME IN THE CAR (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI)

70 LAY AROUND AND LOVE ON YOU (Sony Cross Keys, ASCAP/Royalhaven, BMI)

12 LET GO (Orckie Brown, ASCAP)

13 LOOKING OUT FOR NUMBER ONE (Sony Tree, BMI/Post Oak, BMI/WB, ASCAP/East 64th, ASCAP) WBM/HL

42 MAMA KNOWS THE HIGHWAY (Uncle Pete, BMI/

Foreshadow, BMI) CLM

72 MASTER OF ILLUSION (Tilts Tunes, BMI)

52 MERCURY BLUES (B-Flat, BMI/Tradition, BMI)

59 MOONLIGHT DRIVE-IN (Coburn, BMI/Nocturnal Eclipse, BMI)

43 MY BABY LOVES ME (Sony Cross Keys, ASCAP) HL

48 MY SECOND HOME (Mike Dunn, ASCAP/Golden Reed, ASCAP/Sony Tree, BMI) HL

28 NOTHIN' BUT THE WHEEL (Music Corp Of America, BMI/Brand New Town, BMI/Old Wolf, BMI) WBM/HL

14 NO TIME TO KILL (Blackened, BMI) CPP

7 ONE MORE LAST CHANCE (Benefit, BMI/Sony Cross Keys, ASCAP) HL/WBM

3 ONLY LOVE (Careers-BMG, BMI/Murrah, BMI/Tom Collins, BMI) HL/CPP

39 ON THE ROAD (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL

5 PROP ME UP BESIDE THE JUKEBOX (IF I DIE) (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL

50 QUEEN OF MY DOUBLE WEE TRAILER (EMI Blackwood, BMI/Linde Manor, BMI) WBM

25 RECKLESS (WB, ASCAP/Jeff Stevens, BMI/Warner-Tamerlane, BMI/Flying Dutchman, BMI)

22 RENO (Supernaw, ASCAP)

71 SHAME SHAME SHAME SHAME (BMG, ASCAP/Judy Judy, ASCAP/Marlan Howard, BMI/Sony Tree, BMI) HL

35 SHE USED TO BE MINE (Sony Tree, BMI) HL

64 SMALL PRICE (MCA, ASCAP/Music Corp Of America, BMI)

60 SOMETHING'S GONNA CHANGE HER MIND (BMG,

ASCAP/Judy Judy, ASCAP/Sony Tree, BMI)

62 TEXAS TATTOO (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL

9 THANK GOD FOR YOU (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM

27 THAT WAS A RIVER (WBM, SESAC/Long Acre, SESAC/Great Cumberland, SESAC/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP

18 THIS ROMEO AIN'T GOT JULIE YET (Warner-Tamerlane, BMI/Taxcaster, BMI/Pickanbo, ASCAP) WBM

8 A THOUSAND MILES FROM NOWHERE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM

21 TRASHY WOMEN (Rhythm Wrangler, BMI/Groper, BMI)

51 TRUE BELIEVER (Careers-BMG, BMI/Whistling Moon Traveler, BMI) HL

73 TWO STEPS IN THE RIGHT DIRECTION (Circle South, BMI/On The Wall, BMI)

55 WE GOT THE LOVE (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) CPP/WBM

40 WE'LL BURN THAT BRIDGE (Sony Tree, BMI) HL

30 WHAT MIGHT HAVE BEEN (Square West, ASCAP/Howlin' Hits, ASCAP) CPP

6 WHAT'S IT TO YOU (Stroudavarious, ASCAP/JKids, ASCAP/EMI April, ASCAP) CPP/WBM/HL

26 WHY DIDN'T I THINK OF THAT (Polygram, ASCAP/Ranger Bob, ASCAP/Unchappell, BMI) HL

10 WORKING MAN'S P.H.O. (Acuff-Rose, BMI/Careers-BMG, BMI/BMG, ASCAP/Mickey Hiter, ASCAP) HL/CPP

Artists & Music

Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	5	★★★★ No. 1 ★★★★★ MILES DAVIS & QUINCY JONES WARNER BROS. 45221	1 week at No. 1 LIVE AT MONTREUX
2	1	13	NATALIE COLE ELEKTRA 61496	TAKE A LOOK
3	3	13	HORACE SILVER COLUMBIA 53812	IT'S GOT TO BE FUNKY
4	4	11	JOEY DEFRANCESCO COLUMBIA 53805	LIVE AT THE FIVE SPOT
5	8	5	NINA SIMONE ELEKTRA 61503	A SINGLE WOMAN
6	10	7	DON PULLEN & THE AFRICAN-BRAZILIAN CONNECTION BLUE NOTE 89233/CAPITOL	ODE TO LIFE
7	5	15	DAVE GRUSIN GRP 9715	HOMAGE TO DUKE
8	9	9	ERNESTINE ANDERSON QWEST 45249/REPRISE	NOW AND THEN
9	6	17	MICHEL CAMILO COLUMBIA 53754	RENDEZVOUS
10	7	11	JAZZ FUTURES NOVUS 63158/RCA	LIVE IN CONCERT
11	16	3	CHARLES FAMBROUGH CTI 67235	BLUES AT BRADLEY'S
12	22	3	NNENNA FREELON COLUMBIA 53566	HERITAGE
13	19	7	ROBERT HURST DIW 57298/COLUMBIA	ROBERT HURST PRESENTS: ROBERT HURST
14	17	7	JEFF BEAL TRILOKA 7197	THREE GRACES
15	11	25	JOE SAMPLE WARNER BROS. 45209	INVITATION
16	13	17	DIANE SCHUUR GRP 9713	LOVE SONGS
17	18	29	JOE HENDERSON VERVE 517 674	SO NEAR, SO FAR
18	NEW ▶		J.J. JOHNSON VERVE 514 454	LET'S HANG OUT
19	12	17	KEITH JARRETT TRIO ECM 513 074	BYE BYE BLACKBIRD
20	14	11	BOB BERG STRETCH 1105/GRP	ENTER THE SPIRIT
21	20	9	SUSANNAH MCCORKLE CONCORD 4547	FROM BESSIE TO BRAZIL
22	NEW ▶		THE BENNY GREEN TRIO BLUE NOTE 84467/CAPITOL	THAT'S RIGHT
23	15	15	MILT JACKSON QWEST 45204/REPRISE	REVERENCE AND COMPASSION
24	NEW ▶		RANDY WESTON/MELBA LISTON ANTILLES 519 269/	VOLCANO BLUES
25	23	3	LAURA FYGI VERVE FORECAST 514 724/VERVE	BEWITCHED

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	3	3	★★★★ No. 1 ★★★★★ FOURPLAY WARNER BROS. 45340	1 week at No. 1 BETWEEN THE SHEETS
2	1	11	GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBERS
3	2	9	DAVE KOZ CAPITOL 98892	LUCKY MAN
4	4	7	PAT METHENY GEFEN 24601	THE ROAD TO YOU
5	5	7	GEORGE HOWARD GRP 9724	WHEN SUMMER COMES
6	6	11	ART PORTER VERVE FORECAST 517 997/VERVE	STRAIGHT TO THE POINT
7	10	5	JEAN LUC PONTY ATLANTIC 82500	NO ABSOLUTE TIME
8	9	21	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021	THE JAZZMASTERS
9	7	11	THE RIPPINGTONS GRP 9718	LIVE IN L.A.
10	8	21	JEFF LORBER VERVE FORECAST 517 998/VERVE	WORTH WAITING FOR
11	12	7	PETER WHITE SIN-DROME 1807	PROMENADE
12	NEW ▶		STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
13	11	15	PIECES OF A DREAM MANHATTAN B1496/CAPITOL	IN FLIGHT
14	13	41	KENNY G ▲ ARISTA 18646	BREATHLESS
15	23	3	WARREN HILL RCA 66321	DEVOTION
16	16	9	STRAIGHT AHEAD ATLANTIC B2492	BODY & SOUL
17	24	3	JOHN PATITUCCI GRP 9725	ANOTHER WORLD
18	15	27	LEE RITENOUR GRP 9697	WES BOUND
19	19	5	JIM CHAPPELL REAL MUSIC 0137	OVER THE TOP
20	14	21	MICHAEL FRANKS REPRISE 45227	DRAGONFLY SUMMER
21	22	5	JIMMY HASLIP GRP 9726	ARC
22	21	9	STEVE BACH VALLEY VUE 22003	CITY MAGIC
23	17	13	ALEX BUGNON ORPHEUS 52995/EPIC	THIS TIME AROUND
24	20	15	AL DI MEOLA WORLD SINFONIA MESA 79052/RHINO	HEART OF THE IMMIGRANTS
25	25	5	SOUNDTRACK GRP 2007	THE FIRM

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



by Jeff Levenson

THE BAY AREA'S KJAZ, which began broadcasting in 1959 and thus holds honors as the oldest FM jazz station in the country, has taken a giant step into the 21st century. This summer the station created The National Jazz Radio Network, which provides for satellite transmission of its signal to private dish owners, cable subscribers, and broadcast affiliates across the nation (Billboard, July 24).

The ultimate goals, according to Steve Wade, the network's vice president of marketing, and KJAZ general manager Tim Hodges, are to create the following: live feed syndication of the station's programming, a KJAZ video channel, special education programs, and live coverage of jazz festivals worldwide.

Toward those ends, the Network has established strategic alliances with United Video Incorporated, the International Assn. of Jazz Educators, and George Wein's Festival Productions.

KJAZ has long served as a model jazz station. Among its most durable programs is "Dinner Jazz," a candlelight affair featuring the mellow sides of such artists as Miles Davis, Sarah Vaughan, and Oscar Peterson. Its mood and attitude make it compatible with a number of easy listening formats, and it has been deemed the most sellable segment in the KJAZ inventory.

Aside from obvious cash transactions, the network is prepared to arrange barter deals with large-market affiliates; in those cases, the stations receive the programming free, but the network takes two minutes of

the local broadcast for national advertising.

KJAZ's national ad accounts include United Airlines, Delta, Macy's, and American Express.

TAKING ON ALL COMERS: By his own admission, Sonny Rollins

has never felt comfortable in the studio. You wouldn't necessarily know that from his work prior to 1972; stellar albums were the norm for jazz's greatest living saxophonist.

In the last 20 years, however, his output has been spotty. Rollins has etched brilliant moments into his Milestone vinyls, to be sure, but, overall, his recorded work just has not captured the exuberance and vivacity of his live performances. (His next Milestone album, "Old Flames," scheduled for release sooner rather than later, will feature brass choir charts from confrere and contemporary Jimmy Heath. Here's hoping that Little Bird can tweak the Saxophone Colossus.)

In the interim, Rollins is coming into Carnegie Hall Nov. 4, in a show produced by New Audiences, to take on trumpeter Terence Blanchard. In recent years the tenorman has locked horns with some young cats who might one day wrest his crown from him: Wynton Marsalis, Branford Marsalis, and Roy Hargrove. (The scorecard on these occasions? Wynton was beaten but not embarrassed; Branford was humiliated—though he kept smiling; and Roy went down, ultimately, but with a feisty, give-me-more-of-what-you-got defiance.)

How does Blanchard expect to fare? "When you play with guys like him, like I did when I was with [Art] Blakey, you realize that the mastery they have, and the emotional depth they possess, inspires you. You realize that you have homework, and that you better do it, if you want to keep pace. The irony with the greats is that they give the impression that what they do is easy, effortless... This music is no sweat, right? Tell me about it when I've got Sonny next to me and I'm holding on for dear life."



by Is Horowitz

GOING ON RECORD: Two live recordings this September set the stage for a typically eclectic fall and winter recording program by Sony Classical.

First off is a performance in Berlin by Ensemble Modern of Henze's "Requiem." The conductor is Ingo Metzmacher; Michael Haas will produce. More mainstream is a live taping of Strauss's "Death and Transfiguration," with Claudio Abbado and the Berlin Philharmonic, to be partnered on disc by a coupling still to be determined. Again, Haas is the producer.

Well off the beaten path is an Itzhak Perlman audio/video recording of violin concertos by Accolay, De Bériot, Seitz, and Viotti, composers known to generations of aspiring violinists, if not the general public. Appropriately, these "student concertos" will be performed with a student orchestra from Tokyo's Gakuen School of Music. Sony Classical's Steven Paul will supervise the audio portion of the October sessions. The label sees the project as ongoing and may result in three CDs before it runs its course.

David Mottley will be the producer when Carlo Maria Giulini adds the Fourth and Fifth Symphonies to his Beethoven cycle with La Scala Philharmonic. These sessions are scheduled for mid-October. That same month will find Emanuel Ax adding more titles to his Haydn piano sonata series. The New York sessions will be produced by Grace Row.

Sony will devote a batch of sessions in November to Mussorgsky's "Boris Godounov," with Abbado fronting the Berlin Philharmonic. Anatoly Kotchergera will sing

the title role, and members of the cast include Samuel Ramey, Anne Sofie von Otter, Andrea Rost, and Philip Langridge. Also scheduled that month is a live recording by Abbado and the Berlin band of Dvorak's Symphony No. 8 and the symphonic poem "Noon Witch." Haas will be producer of both projects.

Other November sessions will find the label back in the States, recording Esa-Pekka Salonen and the Los Angeles Philharmonic in Debussy's "Le Martyre de Saint Sebastien" and Lutoslawski's Symphony No. 4.

No, they won't be coupled on the same disc. Other Debussy material, cut last February, will flesh out the former, and Lutoslawski's Piano Concerto with Paul Crossley as soloist, and a vocal work featuring Dawn Upshaw, the latter. The added Lutoslawski material will not be recorded until next year. Mottley will produce.

As November draws to a close, Sony will add to its cycle of Mozart violin sonatas performed by Isaac Stern and Yefim Bronfman. Steven Epstein is producer of the series, which will be continued next February.

The label will also document a Penderecki gala in Warsaw marking the composer's 60th birthday. The November event will feature Penderecki conducting his Sinfonietta, and his concerto for flute with Jean-Pierre Rampal as soloist, and concerto for viola (in a version for cello) with Mstislav Rostropovich in the solo role. Mottley will produce.

MARVIN HAMLISCH studied at Juilliard before he was lured away from traditional classics by Hollywood and Broadway. But now he is looking back over his shoulder and is said to be planning more compositions that reflect his early musical influences.

His first, "Anatomy Of Peace," a musical anti-war statement, has been performed by the Dallas Symphony Orchestra, which commissioned the piece, and will premiere in New York Sept. 29 at Carnegie Hall. Joseph Eger will conduct the Symphony for United Nations in a concert to raise funds for children in former Yugoslavia.

Top Classical Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.				
★ ★ ★ NO. 1 ★ ★ ★				
1	1	71	GORECKI: SYMPHONY NO. 3 NONESUCH 79282 UPSHAW, LONDON SINFONietta (ZINMAN)	29 weeks at No. 1
2	2	47	IF YOU LOVE ME LONDON 4362672	CECILIA BARTOLI
3	3	31	AN ENGLISH LADYMASS HARMONIA MUNDI (FRANCE) 907080	ANONYMOUS FOUR
4	4	157	IN CONCERT ▲ LONDON 4304332 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
5	6	13	SENSUAL CLASSICS TELDEC 90055-2	VARIOUS ARTISTS
6	5	41	TOUS LES MATINS DU MONDE VALOIS V4640/HARMONIA MUNDI	JORDI SAVALL
7	8	9	GORECKI: STRING QUARTETS 1 & 2 NONESUCH 79319-2	KRONOS QUARTET
8	9	7	RACHMANINOFF: PIANO CONCERTO NO. 3 RCA 61548-2	EVGENY KISSIN
9	11	5	HOVHANESS: MOUNT ST. HELENS DELOS DE3137 SEATTLE SYMPHONY (SCHWARZ)	
10	15	9	UN COEUR EN HIVER ERATO 45920-2	KANTOROW, MULLER, ROUVIER
11	7	9	GLASS: ITAIPU SONY CLASSICAL SK46352	ATLANTA SYMPHONY (SHAW)
12	12	73	ROSSINI HEROINES LONDON 436075	CECILIA BARTOLI
13	10	21	HEAVY CLASSIX ANGEL 64769	VARIOUS ARTISTS
14	18	3	MADE IN AMERICA SONY CLASSICAL 53126	YO-YO MA
15	14	71	MOZART: ARIAS LONDON 430513	CECILIA BARTOLI
16	13	29	PHILIP GLASS: LOW SYMPHONY POINT MUSIC 4381502/PHILIPS BROOKLYN PHILHARMONIC (DAVIES)	
17	16	3	HANDEL: SEMELE DG 4357822	KATHLEEN BATTLE
18	NEW ▶		ANCIENT MUSIC FOR A MODERN AGE RCA 61868	SEQUENTIA
19	17	11	PERGOLESI: STABAT MATER LONDON 4362092	ANDERSON/BARTOLI/DUTOIT
20	19	17	GORECKI: BEATUS VIR ARGO 4368352/DECCA CZECH PHILHARMONIC ORCH. (NELSON)	
21	NEW ▶		BARTOK: CONCERTO FOR ORCHESTRA RCA 61504	CSO/REINER
22	23	3	GLASS: VIOLIN CONCERTO DG 4370912	VIENNA PHILHARMONIC
23	24	3	THE ULTIMATE OPERA COLLECTION 2 ERATO 91715-2	VARIOUS ARTISTS
24	20	73	BAROQUE DUET SONY CLASSICAL SK 46672 KATHLEEN BATTLE, WYNTON MARSALIS	
25	22	5	FINZI: AN ENGLISH SUITE NIMBUS 5366 ENGLISH STRING ORCHESTRA (BOUGHTON)	

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ NO. 1 ★ ★ ★				
1	1	17	UNFORGETTABLE SONY CLASSICAL SK 53380	13 weeks at No. 1 BOSTON POPS (WILLIAMS)
2	3	25	PAVAROTTI & FRIENDS LONDON 4401002	VARIOUS ARTISTS
3	4	49	THE KING AND I PHILIPS 4380072 HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
4	2	25	KIRI SINGS KERN ANGEL 54527	KIRI TE KANAWA
5	NEW ▶		THE PUCCINI ALBUM ANGEL 54801	JOHN BAYLESS
6	11	3	KIRI ON BROADWAY LONDON 4402802	KIRI TE KANAWA
7	6	83	HUSH SONY MASTERWORKS SK 48177	YO-YO MA/BOBBY MCFERRIN
8	7	7	ELMER BERNSTEIN BY ELMER BERNSTEIN DENON CO-75288/ALLEGRO ROYAL PHILHARMONIC POPS (BERNSTEIN)	
9	5	31	ILLUSIONS LONDON 4367202	UTE LEMPER
10	8	7	HOLLYWOOD'S GREATEST HITS: VOL. 2 TELARC 80319 CINCINNATI POPS (KUNZEL)	
11	9	75	DIVA! SILVA AMERICA 1007/KOCH INTERNATIONAL	LESLEY GARRETT
12	12	19	KURT WEILL SONGS: VOL. II LONDON 4364172	UTE LEMPER
13	13	13	THE DAEMON LOVER OORIAN 90174/ALLEGRO	THE BALTIMORE CONSORT
14	14	5	ANNIE LAURIE: FOLKSONGS OF THE BRITISH ISLES EMI CLASSICS 54904 THE KING'S SINGERS	
15	10	21	ANDREW LLOYD WEBBER: LOVE SONGS SILVA AMERICA 1022/KOCH INT'L LESLEY GARRETT	

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

Berliner Brings Cuban Catalog To U.S.; Track's College Show; Cristian's No. 1

BERLINER EXPANDS CUBAN Invasion: As more and more Cuban sounds seep into the U.S. marketplace, veteran industry exec Oliver Berliner has inked an impressive deal with the Cuban government's music publishing outfit, EGREM—via its Mexican affiliate, Gala Musical—which gives Berliner's Hall of Fame Music firm sub-publishing rights to some 40,000 Cuban titles for the U.S. and Canada. In addition, Berliner's Tropicana Records will be allowed to release stateside no fewer than 18 masters belonging to EGREM (Empresa Grabaciones Y Ediciones Musicales). About four titles will be released this fall. The agreement concludes Dec. 31, 1999.

"All of (EGREM's) Cuban songs are now registered in Mexico as Mexican songs, and they are controlled by Gala Musical," Berliner explains. (EGREM's publishing arm is called Editora Musical De Cuba.) "Gala is registering 40,000 Cuban songs in Mexico, and in this way we deal with the Mexican company, not with Cuba." Berliner cites standards "Vuela La Paloma," "A Bailar Pachanga," and "La Gloria Eres Tú" as a few of the tunes he will represent.

Among the recordings expected soon are catalog albums from EGREM's two labels, Siboney and Areito, which feature titles from such well-known names as Arturo Sandoval, Orquesta Aragón, Irakere, Orquesta Revé, and Orquesta Original De Mazanillo. New product, Berliner says, will also be made available in the U.S. on the Tropicana imprint. In fact, Berliner rhapsodizes about a singer named Julieta, "who is in her 20s and sounds like Celia Cruz, but is younger and more vibrant, and has her sound and her swing. We will have her first recording."

The U.S. government allows product from Cuba to be imported and distributed stateside, Berliner notes, "as long as (the album) is not commissioned by" a foreign company. The Cuban government passed a law in March permitting domestic songwriters to receive royalties—in dollars.

FELICIDADES to all the winners of Billboard's Radio Awards, which took place Sept. 9 in Dallas during the five-day confab held by the National Assn. of Broadcasters. (For complete awards results, see Billboard, Sept. 18.) Among those on hand for Billboard's inaugural awards segment dedicated to Spanish-language radio were WRTO-FM Miami PD Betty Pino, KXTN-FM San Antonio, Texas PD Rudy Rocha, and KRVA-FM Dallas PD Florentino García, along with BMG's regional representative for the central U.S., Ezequiel Cuevas, and PolyGram central region manager Rodolfo Ortega. Also in attendance were top Anglo PDs, radio executives, and DJs such as Rick Dees, all of whom warmly applauded the awardees. Disappointingly, apart from an informative panel on Spanish-language radio that was moderated neatly by Gerardo Villacres, GM of the CBS Hispanic Radio Network, little else was offered for Latino radio at the conference. With next year's get-together scheduled to be

held in Los Angeles Oct. 12-15, 1994, there might be more panels focusing on one of the fastest-growing formats in radio.

TRACK'S LATINO Alternative: Adrianna Iglesias, director of special markets for the Track Marketing Co., and Joy Levine, the firm's director of college marketing, have announced the launch of a Latino-rooted alternative college radio show that will be syndicated to more than 200 college radio stations nationwide. The show is the fifth college radio program developed by Track Marketing, which distributes the product under the name College Soundtrack. A highlight of the College Soundtrack shows are the live, in-studio recordings. So far, no name has been given to the Latino show, whose co-creator is Jaime Vásquez, Pepsi's marketing manager for the Latino consumer market. Mexican rockers Café



Latin Leader. Following his solo debut concert Sept. 11 at New York's Madison Square Garden, Warner Music International artist Luis Miguel, right, accepts a plaque recognizing him as the first Latin artist to achieve a sold-out concert at the venue. Presenting the plaque is Salvador Urdanavia, Madison Square Garden director of Latin entertainment.

Strachwitz and James Nicolopoulos.

CHART NOTES: Last week, handsome actor/singer Cristian notched his first No. 1 smash on the Hot Latin Tracks with a stylish ballad remake of Bronco's yester-hit, "Nunca Voy A Olvidarte." Also scoring its first-ever chart-topper was Cristian's label, Melody... When Jon Secada's "Tiempo Al Tiempo" reached No. 9 two weeks ago, it became Secada's fifth top 10 entry from "Otro Día Más Sin Verte," a record for a debut album... Los Bukis' double-sided debut single, "Morenita"/"Acepto Mi Derrota"—taken from its instant smash album, "Inalcanzable"—has become a hit, as "Morenita" receives a bullet at No. 11 and "Acepto Mi Derrota" climbs six notches to No. 19... New to the charts is Gilberto Santa Rosa protege Victor Manuelle, whose salsa take on La Mafia's hit, "Estás Tocando Fuego," is bulleted at No. 27. Also new at No. 40 is the bouncing banda entry, "Pónganse Botas, Quitense Tennis," from La Onda Vaselina, a young (ages 9-13) but veteran boy/girl vocal group well-known in its native Mexico.

OFF THE BEATEN PATH: A quick dip into the pool of recent releases turned up two delectable Latin jazz efforts: a self-titled album from Batimco on J&N's new jazz imprint, J&N Jazz, and "Playing Salsa-Bop" by The Great (Continued on next page)



by John Lannert

Tacuba and Maná have been booked for the initial episodes, tentatively scheduled for production this fall.

MISCELLANEA: Actress Ricki Lake ("China Beach," "Hairspray") has tapped Jellybean Benitez to compose the theme music for her syndicated talk series, "The Ricki Lake Show"... Julio Iglesias (No. 13/\$40 million) and Xuxa (No. 28/\$27 million) made Forbes magazine's list of the 40 highest-grossing celebrities of 1992-93... In the October stateside edition of Playboy, Gloria Trevi is shown undressing a male admirer while flashing her familiar Cheshire grin. Might Playboy do the same to Trevi?... José José appears to have recuperated from his recent dehydration and liver ailments, and is preparing for November shows in Venezuela and Mexico... The Univ. of Houston's Arte Público Press has released "Lydia Mendoza: A Family Autobiography," authored by Chris



Stars In The Studio. SBK Records/EMI Latin artists the Barrio Boyzz were recently joined in the studio by EMI Latin label mate Selena. Band members Louie Marrero and Freddy Correa recorded a duet with the Tejana star called "Dondequiera Que Est," title track of the Barrio Boyzz's new album. Shown standing, from left, are Correa, producer K.C. Porter; Selena; EMI Latin president Jose Behar; and group member David Daville and Marrero. Shown seated, from left, are the Barrio Boyzz's Angel Ramirez Jr. and Robert Vargas.

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LATIN NOTAS

(Continued from preceding page)

Bobby Martínez, courtesy of always-interesting Nelson Records. Batimco's six-song outing is a wonderfully loose, acoustic jazz effort that may flow too freely for most commercial Latino radio stations, apart from the evocative, smooth number, "Martin's Guajira." But the fully confident saxophonist Ramírez has come up with an embraceable collage of ear-perking instrumentals that could appeal to both tropical and jazz radio.

Another pair of quality titles released recently are "Enchanted Land" by **Alturas**, who record for Sunland, Calif.-based Terra Nova Records, and "Prelude In Pastel" from **Ron Murray**, a superb guitarist signed to Providence, R.I. imprint North Star. Alturas' two mainstay members—**Raúl Ayllon**, who plays an assortment of Andean woodwind instruments, and guitarist **Ricardo Linares**—have crafted an ethereal, mostly Andean-flavored set perfect for new AC, except for the galloping "Sambada," which might appeal to adventurous Latino PDs.

Murray's appetizing package—which is more accessible to Latino radio—sports evocative classical and flamenco guitar licks, gently etched over a variety of melodious ballads and spirited toe-tappers, most of which were inspired by Spain's musical heritage and geography.

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	1	2	7	CRISTIAN MELODY/FONOVISA	*** No. 1 *** NUNCA VOY A OLVIDARTE 2 weeks at No. 1
2	2	3	10	LOS FANTASMAS DEL CARIBE RODVEN	ELLA ES
3	4	4	9	VICENTE FERNANDEZ SONY DISCOS/SONY	LASTIMA QUE SEAS AJENA
4	6	15	3	LUIS MIGUEL WEA LATIN	HASTA QUE ME OLVIDES
5	5	8	5	JOSE Y DURVAL POLYGRAM LATINO/PGD	GUADALUPE
6	3	1	14	GLORIA ESTEFAN EPIC/SONY	◆ MI TIERRA
7	7	7	5	EDNITA NAZARIO EMI LATIN	MIRAME
8	10	13	7	RICARDO MONTANER RODVEN	HONDA
9	9	10	11	RICARDO ARJONA SONY LATIN/SONY	PRIMERA VEZ
10	27	—	2	GLORIA ESTEFAN EPIC/SONY	◆ CON LOS AÑOS QUE ME QUEDAN
11	15	27	4	LOS BUKIS FONOVISA	MORENITA
12	13	12	6	JOHNNY RIVERA EMI LATIN	POR ESO ESTA CONMIGO
13	11	9	7	JON SECADA BUREMI/LA 7	TIEMPO AL TIEMPO
14	14	20	6	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	CASCOS LIGEROS
15	19	26	5	CHAYANNE SONY LATIN/SONY	ISLA DESNUDA
16	8	5	16	SELENA EMI LATIN	NO DEBES JUGAR
17	24	31	3	FRANKIE RUIZ RODVEN	TU ME VUELVES LOCO
18	16	14	14	LOS CARLOS LUMINACION/ISA	PIDEME LA LUNA
19	25	36	3	LOS BUKIS FONOVISA	ACEPTO MI DERROTA
20	26	35	4	OLGA TANON WEA LATIN	CONTIGO O SIN TI
21	21	22	7	EROS RAMAZZOTTI ARIEL/SONY	◆ COSAS DE LA VIDA
22	28	21	9	MIJARES EMI LATIN	AHORA SE ME VA
23	39	—	2	LOS HERMANOS ROSARIO KAREN/BMG	*** POWER TRACK *** MORENA VEN
24	NEW	1	1	PAULINA RUBIO EMI LATIN	*** HOT SHOT DEBUT *** SABOR A MIEL
25	22	18	9	SERGIO DALMA POLYGRAM LATINO/PGD	AVE LUCIA
26	18	17	8	JOHNNY VENTURA SONY	PITASTE
27	35	40	4	VICTOR MANUELLE SONY TROPICAL/SONY	ESTAS TOCANDO FUEGO
28	12	6	16	LUIS MIGUEL WEA LATIN	◆ AYER
29	23	24	7	JOSE LUIS PERALES SONY LATIN/SONY	◆ AMOR SIN LIMITE
30	NEW	1	1	GILBERTO SANTA ROSA SONY TROPICAL/SONY	SIN VOLUNTAD
31	20	16	14	LA MAFIA SONY DISCOS/SONY	◆ AHORA Y SIEMPRE
32	NEW	1	1	MAZZ EMI LATIN	TRACIONERA
33	NEW	1	1	ALVARO TORRES EMI LATIN	QUE LASTIMA
34	31	33	6	PANDORA EMI LATIN	PUEDE SER GENIAL
35	37	—	2	BACHATA MAGIC RODVEN	LLUVIA DE BESOS
36	30	30	4	DANIELA ROMO EMI LATIN	DE MIL COLORES
37	17	11	14	EDGAR JOEL RODVEN	◆ HASTA EL SOL DE HOY
38	NEW	1	1	MAGNETO SONY LATIN/SONY	MI AMADA
39	36	38	5	GRUPO LATINO EMI LATIN	PANTALON VAQUERO
40	38	—	2	LA ONDA VASELINA FONOVISA	PONGANSE BOTAS, QUITENSE TENIS

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

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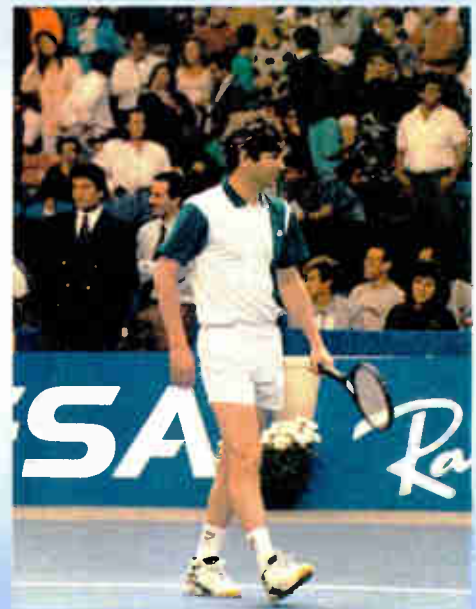
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POPULAR GRUPOS AND A SUCCESSFUL CONCERT SCENE HELP MUSIC INDUSTRY HOLD STEADY IN MEXICO'S UNCERTAIN ECONOMY

BY JOHN LANNERT

These are exciting, yet troubled, times in the Mexican music market, whose 66 million unit sales accounted for 46% of total sales in Latin America last year.

On the plus side, competition in Mexican television may have finally arrived on July 18, when the Mexican government awarded Radiotelevisora del Centro several media properties, including Televisión Azteca's prized channels 7 and 13. Radiotelevisora acquired the properties by plunking down \$645 million in an auction conducted by the Mexican government.

Tower Records is scheduled to become the first U.S. record chain in Mexico City when it opens a store there next month. Other American record retailers, including Musicland and Sound Warehouse, are expected to follow suit in the coming months.

Also in October, MTV's Spanish-language channel is slated to begin broadcasting a Latino-oriented menu of videos, even though about 65% of the videos will initially be in English.

Furthermore, the concert scene in Mexico City continues to thrive for national and international superstar acts such as U2, Metallica, Luis Miguel, Elton John, Guns N' Roses and Juan Gabriel. Tickets, however, for such big-name artists customarily cost the Mexico City concertgoer three times the price they would be in the U.S.

Ogden Entertainment Services currently operates two successful venues in Mexico City. In November, OCESA, a partnership headed by Ogden and concert promoter Rudolfo Ayala, will open a 23,000-seat amphitheater in Monterrey.

Ogden is not alone in its concert venue activities. Recently, Televisa began developing Rio Nilo, a 540,000 sq. ft. multi-purpose facility in Guadalajara, where dance shows by Los Temerarios, Los Tigres Del Norte, Los Bukis and Los Yonicis routinely draw between 70,000 and 90,000 hoofers. Tickets for those shows generally run less than \$10 per person.

The flip side of Mexico's music scene can be boiled down to two nagging afflictions, according to Raúl Vázquez, managing director of Sony Mexico. "The two main problems are piracy and parallel imports," declares Vázquez, who also is president of Mexico's trade group Asociación Mexicana de Productores de Fonogramas (AMPROFON).

"Piracy is our number one problem," he says. "It's huge in Mexico. We really don't have any hard numbers, but it is estimated that it could be anywhere from 50% to 75% of the market."

"Parallel imports are also killing the market, because the companies lose control of what's going on. We've requested that the wholesalers work with us and make sure that they get product through us. As a matter of fact, in most cases, we manufacture the product and they can get it cheaper than anywhere else."

Nonetheless, there will be a demand for parallel imports as long as foreign hit product is released earlier outside of Mexico. "So we will have more simultaneous releases in the future," says Vázquez.

A third major factor dragging down the Mexican music industry is the domestic economy, claims BMG's director, North America, Jesús López.

"For me, it's the most important aspect," states Lopez, "because, while the Mexican government vigorously continues to control inflation, there is no chance that consumer spending will grow." In addition, Lopez asserts that the steep ticket prices for Mexico City concerts staged by popular foreign artists are squeezing the pocketbooks of locals. Now Mexico City concertgoers buy counterfeit tapes of their favorite acts or record their CDs at home instead of purchasing the



Romantic Superstylist: Luis Miguel



Critically and commercially hot: Caifanes

product at retail.

"So record sales for foreign artists are not coming in where they should be," says López. "For example, Bon Jovi fills the [10,000-seat] Auditorio Nacional, but its record sales are not in tune with other countries in which they fill similar-sized venues. It's a problem that the people have with the economy. If you pay to go to a concert, you won't have enough money to buy a cassette."

As for the sales health of the Mexican market, Sony's Vázquez says, "In the first quarter, I think we're a little bit below where we were last year for the same period. We should be in the range of 60 to 62 million units for the year."

Sales for the first quarter—typically the lowest-selling quarter of the year—came in at 13.6 million units. Cassettes comprised 66% (9 million) of the market; CDs 31% (4.3 million); and vinyl 3% (286,000 units). AMPROFON's six member companies nabbed nearly 82% of record sales in Mexico, with longtime market leader Sony heading the pack with a 20.8% share. BMG continued to place second (17.9%), followed by Melody (12%), EMI (11.2%), Warner (11%) and PolyGram (8.6%). In 1992, total unit sales were 66.2 million, which was 5% off the previous year's tally of 70.5 million.

Continued on page 52

Tower Records is scheduled to become the first U.S. record chain in Mexico City when it opens a store there next month.

VIVA Mexico

MUSIC INDUSTRY

Continued from page 51

But while sales figures were maintaining their slightly downward bias in 1992 and early 1993, the musical landscape in Mexico was changing rapidly. Most label executives observed that the rural sounds of ranchera and banda *grupos*, along with pop/ballad *grupos*, were making unprecedented inroads into Mexico City—by far, Mexico's largest market. *Grupos* such as Los Tigres Del Norte, La Malia, Industria Del Amor, Los Temerarios and Los Acosta, plus banda notables Banda Machos, enjoyed hitherto unseen acceptance in Mexico City.

"Folk music has reached Mexico City in a very big way," says Peerless' marketing manager Pedro Carmona. "Now many stations in Mexico City are broadcasting that music."

Carmona credits the rise of country-styled acts to the influence of Mexico's behemoth Spanish-language television network Televisa, owner of Melody Records—whose affiliated label Musivisa contains a roster bulging with *grupos* and *bandas*. "Basically," notes Carmona, "Televisa is interested in the *grupo* movement, and they have been putting pressure on its publications and radio stations to publicize the bands."

"[The *grupos*] are cheap to produce, and they write lyrics that appeal to the middle and lower classes. It's a pity, because it's lowering the musical culture of Mexico."

Not all executives agree with Carmona's assessment, however. Mario Ruiz, EMI Music's director of international marketing, reckons that the *grupo* sound is becoming more sophisticated, not less.

"This music has got to be done well, and the lyrics and image have to be there," says Ruiz. "Look at the guys from Los Temerarios; they have a great stage show and they're gorgeous. Los Bukis were doing it a long time ago, and everybody thought they were crazy. But that's why they're where they are today. Now we've opened up a new division for popular regional product." Ruiz adds that pop chanteuse Daniela Romo will cut a ranchera record this month.

Sony's Vázquez, a former Sony executive in Brazil, likens the *grupo* surge to the late '80s development of duos playing Brazil's rural groove called *sertaneja*. "*Grupos* always existed in Mexico," asserts Vázquez.

"It's now making more inroads into the middle class because it has a more refined sound."

Sony's entries into the *grupo* arena include Conspiración, Los Rodarte (who already have hit Billboard's Hot Latin Tracks chart) and a solo act called Montoya.

Domingo Chávez, owner of Mexico's largest independent label DISA Records, remarks that 80% of his roster consists of *grupos*, but he thinks *banda* is the hottest music of the moment.

"We began signing *bandas* three years ago, starting with Banda Movil, which I consider one of the pioneers," says Chávez, whose Monterrey-based company recently completed its second studio, a 56-channel facility called simply DISA Studio No. 2. "Before, [*bandas*] were all called *banda de viento* ['horn bands']. And then the electronic keyboards were introduced and it became more danceable, which attracted a wider audience." Among the label's strong-selling *banda* acts are Banda Movil, Banda R-15, Mister Chivo and Banda Jalisco.

Several of DISA's *grupos* are enjoying best-ever sales, says Chavez, including veteran acts Los Cardenales, Liberación, Los Rehenes, Bryndis and Group Ladrón—a former hard rock band called Los Gatos Con Botas.

The *grupo/banda* movement is but one of several trends coursing through the Mexican market lately. Last year, pop song stylist Luis Miguel released the 2 million seller "Romance." EMI's Jon Secada became a household name—first with his English-language eponymous debut, which has sold 300,000 units, and later with his Spanish-language premiere, "Otro Día Más Sin Verte," which has sold 200,000 units so far. Ruiz notes that EMI is readying the release of another soulful pop vocalist, Rudy Pérez, who did



Secada: a bilingual household-hit



Pandora: produced by Juan Gabriel

vocal arrangements on Luis Miguel's current album, "Aries." Pop siren Rocío Banquells shipped her pop album in August, as Mijares was embarking on a Latin American tour. Paulina Rubio and Pandora—with Juan Gabriel producing—continue to record in the studio.

Sony also remains active in the pop scene with recent albums put out by teen favorites Magneto and Ricky Martin. Debut albums to hit the market this summer were the eponymous record from pop vocal duo Maticula 2 and "Del Cabello A Los Pies" by sultry songstress Carina Ricco.

Meanwhile, a slew of pop acts have hit pay dirt led by Warner's Maná, which sold nearly 500,000 copies of its album "Falta Amor." The group's follow-up effort, "Donde Jugarán Los Niños?" has surpassed the half-million mark in sales. Emotive singer/songwriter Ricardo Arjona matched Maná's sales performance last summer, when his Sony premiere, "Animal Nocturno," went over 500,000 in sales. Among other Mexican pop/rock acts to garner critical as well as commercial success were Warner quartet Café Tacuba, EMI Argentina's Enanitos Verdes, five BMG acts—Maldita Vecindad, Caifanes, Gloria Trevi, La Lupita and Santa Sabina—plus Melody's Stephanie Salas.

"Obviously, I am going to try to repeat the success we had with Maná and Café Tacuba," says Warner's managing director Julio Sáenz, referring to his label's future plans. But Sáenz notes that Warner also is enjoying sales prosperity with the titular album from Gabriela Rivero's hit youth-oriented educational TV program, "El Show De Gaby." This fall, Sáenz is looking to ship two albums from young vocal newcomers Lorenzo Antonio and André. Moreover, Sáenz has inked a distribution, licensing and production deal with Mexico City independent label

Rackettittán.

And the rock beat goes on at BMG, home to most of the genre's stars. The label recently signed another rock artist—veteran songstress Alejandra Guzmán, along with upstart rock acts La Castañeda and Tijuana No?.

"We have consolidated ourselves as leaders in the [rock] market," says López. "What's more, we are beginning to sell records in Europe with Maldita Vecindad and in South America with Caifanes." Albums by Juan Pablo Manzanero and Eduardo Capetillo, as well as the upcoming October release from Rocío Dúrcal, round out BMG's current pop activities.

As confident as he is about his own company, López is far less sanguine about prognosticating what is in store for the Mexican music industry. He alleges that the forthcoming presidential elections and the candidate of the country's dominant political party PRI (Institutional Revolutionary Party) will go a long way toward determining the fate of the record industry in Mexico.

"For the moment, I see instability and insecurity because a lot is going to depend on the presidential elections," says López. "The country's economy depends a lot on the politics. I cannot predict the future without knowing who are going to be the candidates or their strategies—for example, how they are going to implement NAFTA."

"What has to happen is that at the time of the announcement of the [PRI] candidate—which could be in November or in January—the economy will open up, so then the people will vote for PRI. But now there is uncertainty, because there are doubts that the PRI candidate will win." ■

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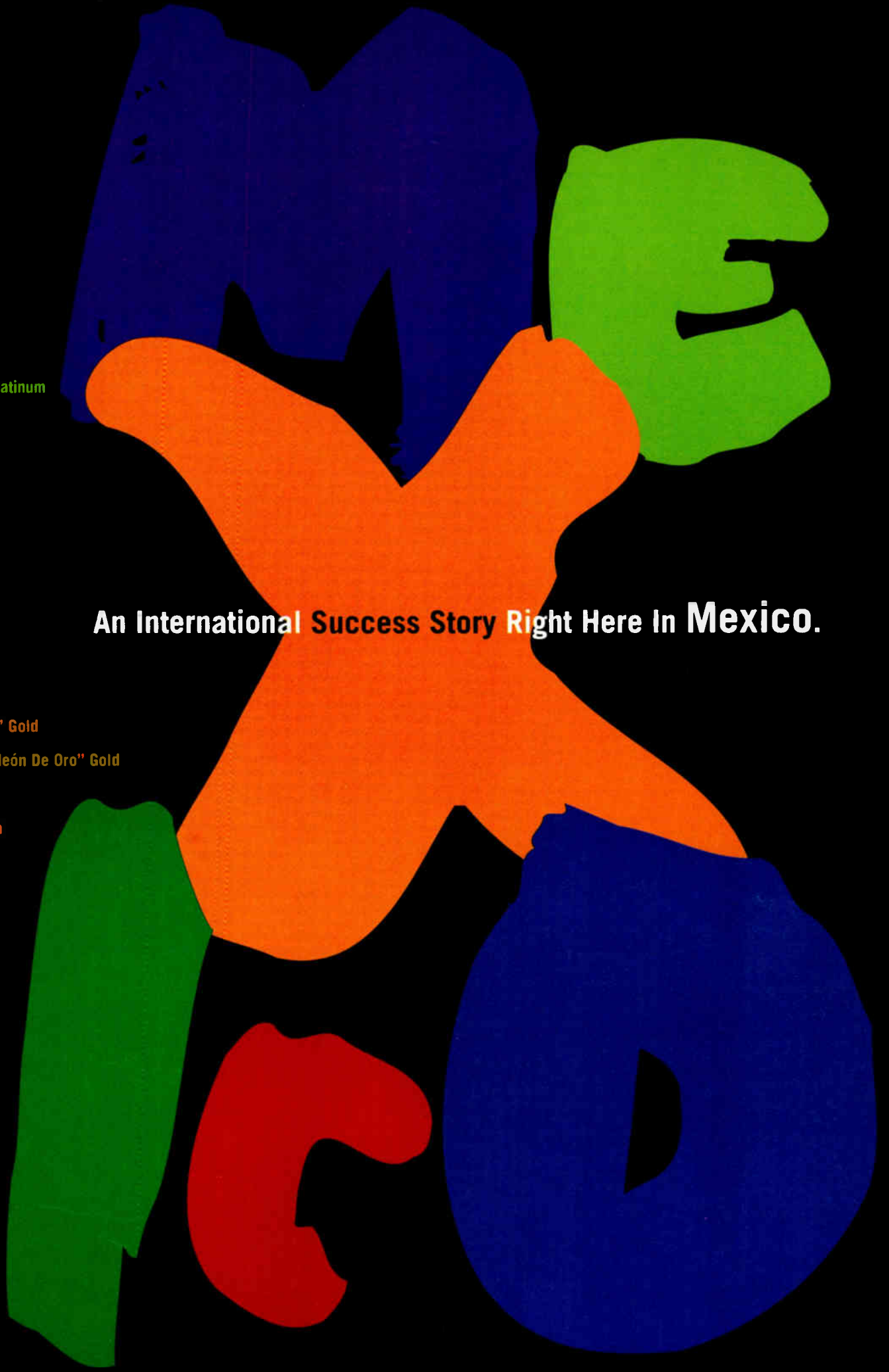
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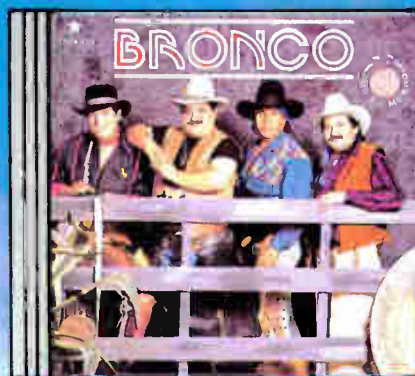
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CHARTING THE FUTURE...

MARCANDO EL FUTURO...

OGDEN ENTERTAINMENT PUTS MEXICO ON THE CONCERT-TOUR MAP

BY JOHN LANNERT

Thanks to Ogden Entertainment Services, Mexico City slowly is becoming a vital part of the North American concert loop, which formerly was comprised only of the U.S. and Canada.

"I'm on the phone with agents and managers, suggesting that they envision Mexico City like any other North American market," says Bruce Moran, VP of Ogden Entertainment Services, which is based in Rosemont, Ill. "In the same way that they discuss Toronto or Dallas, we want Mexico City mentioned. I think, bit by bit, it's becoming that way."

An impressive variety of major international artists already has played or is going to play at the Palacio de los Deportes (Sports Palace), a 22,000-seat facility in Mexico City that has been managed for the past three years by Ogden. In addition, superstar acts are knocking down gross receipts substantially more impressive than what they could command in most other venues outside Mexico.

For example, Irish mega-quartet U2 grossed \$4.15 million for five shows Nov. 21-25, 1992. Metallica's gross take for its Jan. 15-17, 1993, concerts was \$3.56 million. Guns N' Roses' gross tally for two shows Apr. 1-2, 1992, was nearly \$1.37 million. One year later, GNR earned almost \$500,000 more, when they grossed \$1.84 million for the Apr. 23-24, 1993, gigs. Two years ago, pop troubadour Billy Joel earned \$2.4 million for five concerts he performed March 19-23, 1991.



Guns N' Roses' two shows yielded \$1.84 million.



Ogden vice president Bruce Moran

Buttressing these plump gross figures are ticket prices that are a good deal more expensive at the Sports Palace than at almost any venue of its size. A case in point is the Metallica tour, whose lowest ducat tab (\$21.75) was dearer than the highest-priced ticket for Metallica's U.S. shows (\$20). According to *Amusement Business*, the ticket range for Metallica's Sports Palace dates varied

from \$21.75 to \$53.12.

"It's not cheap to produce a first-class concert in Mexico City," says Moran. "Thankfully, the public has been willing to support the shows, and we anticipate the ticket prices staying firm."

"Money aside," he adds, "I think many performers are going home talking about the wonderful reception they get from Mexican audiences. There is an enthusiasm and an excitement in the concert-going public down there that we no longer find in the States."

Moran notes that the upcoming Sports Palace slate—which usually averages one superstar per month—tentatively includes shows by Peter Gabriel in late September and Bon Jovi at the end of October. Madonna is booked to appear Nov. 10 and 12 at the New Concert Forum, a new 50,000-seat outdoor venue housed inside a local car speedway

called the Autodromo.

Further, Ogden also has a technical services contract with the 9,919-seat Auditorio Nacional (National Auditorium), as well as an interest in Ticketmaster Mexico.

With its success firmly established in Mexico City, Ogden now is looking at other Mexican markets to cultivate. In November, the company is slated to open the 23,000-seat Monterrey Amphitheater, located in the industrial northern city of Monterrey. Ogden is developing the property under the name OCESA, which is a partnership with Alejandro Soberón, Varion DeLeón, and Rudolfo Ayala. Ayala is owner of Showtime, a promotion firm with which Ogden often promotes concerts as OCESA Presents or Ogden Presents.

"Monterrey is a market in which we're going to proceed cautiously," declares Moran. "A Ticketmaster is now being set up there, and once it is on line we'll have a better indication of how many shows that market can support."

Moran credits Ticketmaster as one of the key elements in the development of the concert market in Mexico City. "What Ticketmaster did," he says, "was enable patrons for the first time in Mexico City to be guaranteed a specific seat location. It prompted the concert patron to go and buy a ticket further in advance and allowed for multiple date performances and faster sellouts."

Ogden Presents/OCESA Presents has produced several shows in Guadalajara, a 3 million-plus market in west central Mexico, where Moran notes that the company will look to set up shop in the future. "Guadalajara is the next logical step for us to take," he says. ■



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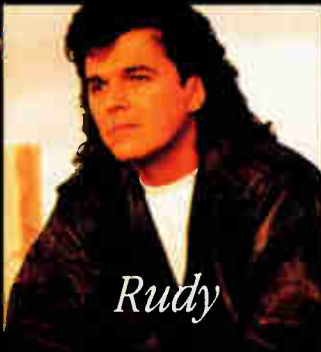
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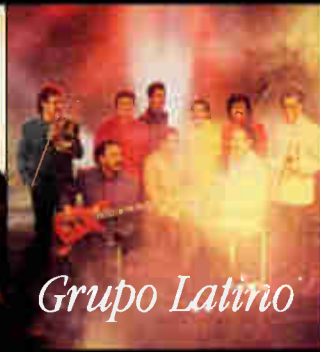
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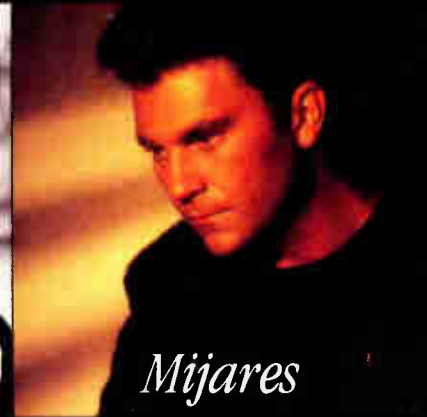
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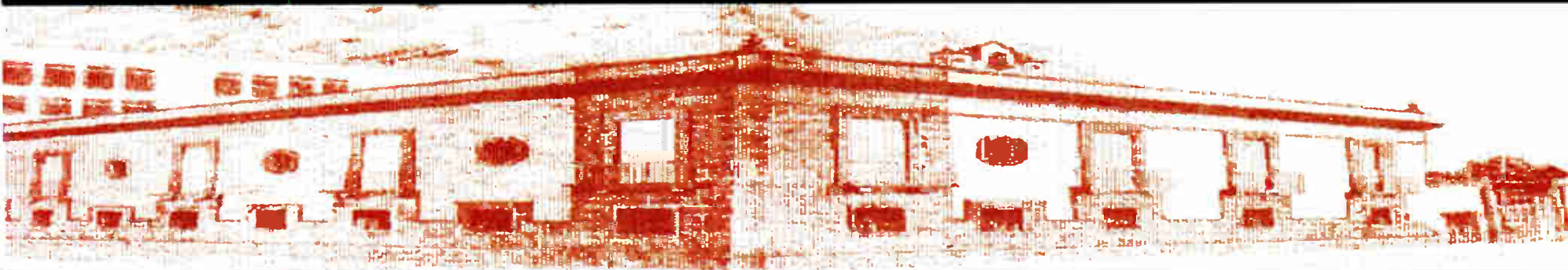


Rocío Banquells



Mijares

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CAPITOL DE MEXICO

RAMPANT PIRACY CONTINUES ITS ATTACK ON MEXICAN MUSIC INDUSTRY

Like cancer cells that spread without reproach, so too does rampant piracy, which is threatening to gobble up Mexico's legitimate music market.

The market share of pirated product in Mexico varies between 75%, according to Jason Berman, president of the Recording Industry Association of America (RIAA), and 66%, as per A.P.D.I.F., a recently formed anti-piracy outfit created by Sony, EMI, BMG, Warner and PolyGram. Either of these frightening percentages earns Mexico a most dubious second-place slot in terms of market share consumed by piracy. Only China is worse.

A.P.D.I.F. (whose acronym stands for Asociación Protectora de los Derechos Intelectuales Fonograficos) also receives financial support from Mexican trade organizations AMPROFON (Asociación Mexicana de Productores) and publishers trade outfit EMMAC (Editoras Mexicanas, Administradoras, Promotoras, Cesionarias de Derechos Autorales).

As part of its compliance with the tenets of the North American Free Trade Agreement (NAFTA), Mexico passed copyright legislation in 1991 that significantly upgraded protection of intellectual property.

Still, Berman points out that stamping out counterfeit operators in



RIAA president Jason Berman

Mexico will become ever more Sisyphean unless the Mexican government takes action to thwart the manufacturers.

"We've seized millions and millions of cassettes, and we haven't made a dent in the marketplace," states Berman. "The fact is, our member companies are not doing any more legitimate business than they were before. We sell one cassette, and the pirates sell three.

"We understand it's not going to be resolved in one day; it's a long-term project. But we've got to find a way to get the Mexican government to put the manufacturers out of business."

In an effort to underline his concern, Berman remarks that he has spoken to U.S. Trade Representative Mickey Kantor and Secretary of Commerce Ron Brown about the piracy plague in Mexico. Berman comments that both Kantor and Brown are upscaling their investigation into the counterfeit activities in what has become the world's 10th-largest record market.

"We're going to complain about the level of enforcement activities," declares Berman. "It's one thing to raid a place or deal with street vendors, but that is not going to offer a serious solution to the problem in Mexico."

What complicates the whole anti-piracy initiative, says A.P.D.I.F.'s president Gabriel Abaroa, is that "even when some authorities support our campaign, such as the attorney general and finance minister, local authorities like governors allow street vendors to sell pirate product on the streets. [Certain segments] of government prefer that the law is violated rather than have social unrest from the street vendors."

Abaroa says enforcement difficulties are exemplified by the Mexico City barrio of Tepito, where 8 million cassettes are sold monthly.

"Raids are conducted by the attorney general," says Abaroa, "but the local authority of Mexico City does not help at all. Therefore, all the vendors will settle in once again."

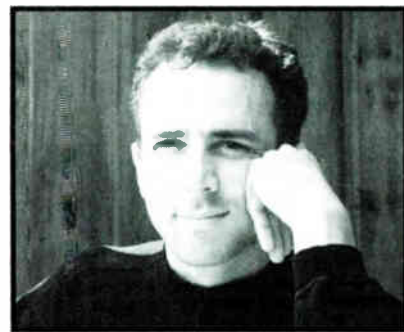
For his part, Berman believes that the unemployment created by the eradication of piracy could be more than offset by the expected gains that will be realized from NAFTA, pending its approval by the U.S. Congress. "The Mexicans are arguing for a free trade agreement that many Americans think is going to export jobs to Mexico," he says. "But there has got to be some give and take in this. And the give and take is this: If, in fact, Mexico is going to benefit from the free trade agreement,

then the U.S. would hope to benefit from the fact that those things that we do well will have a marketplace in Mexico. Among those things we do well is create movies, records, books and computer software—but you need to be able to sell them."

NAFTA currently is being delayed because it does not provide adequate safeguards for protecting the environment. Berman asserts that, when the NAFTA debates resume, the Mexican government could help solidify support for the accord if it properly complies with the copyright legislation.

"It would seem to me," comments Berman, "that it would be in the interest of the Mexicans to be able to say they're successfully enforcing their law. That would be a selling point. You wouldn't want to turn those groups that are supporting the NAFTA into opponents by virtue of what's going on now."

"We're finding ourselves in this position. We're supporters of the free trade agreement, but we haven't seen that it's made a whole lot of difference in the economic lives of our companies down there." —JL



Our Viva Mexico cover artist is illustrator Andrew Plewes. A native of Toronto, Plewes has just completed his first children's book.

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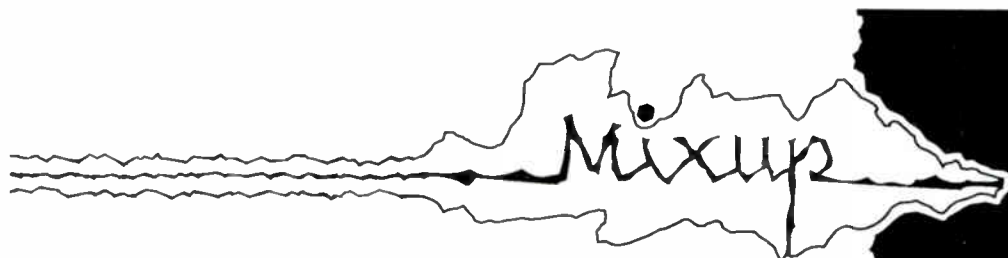
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Music Video

ARTISTS & MUSIC

Into The Woods For Pumpkins Vid 'Cherub Rock' Crew Braves Downpour

BY DEBORAH RUSSELL

LOS ANGELES—The pristine forest of Northern California's Mt. Tamalpais is not a place one normally associates with the grunge of rock'n'roll.

But on one dark and stormy night, director Kevin Kerslake and a crew from L.A.-based Silvey + Co. transformed the tranquil forest into a colorful, flashing backdrop for the Smashing Pumpkins' Virgin video "Cherub Rock."

"The band wanted a performance piece most of all, and that's not an ideal situation for a director," Kerslake says. He explains that a director needs to see things differently in order to make a traditional performance look unique.

Placing the band in the middle of a remote forest sounded like the ideal solution, he adds. "I wanted to see the forest subjected to a really rock'n'roll scheme; something very flashy," the director says.

But finding the perfect spot was difficult, producer June Guterman notes. "We were communicating to the Park Service people in aesthetic terms, and they were responding in botanical terms," she says. "Kevin was very specific about the type of trees he wanted, and about the depth of the clearing and how enclosed it had to be. I think we saw every tree on that mountain."

After eight days of intensive scouting, Kerslake chose a site that could only be reached by a narrow dirt road. "It was like magic land up there," he says. "Everything was so alive."

A crew of about 30 people "humped" generators, lights, dollies, track, and other equipment to the remote location. Some 40 feet of track was laid on the forest floor.

Much of the relatively small budget was used to pay for travel and lights, Kerslake says. About 40 par cans, gelled with different colors, were scattered on the ground to create a saturated kaleidoscope of indigos, aquas, and golds. A dozen "lightning strikes" were placed throughout the trees to provide depth, as well as overhead

flashes simulating an electrical storm. Shane Hurlbut was lighting designer, and "nature did the art direction," Kerslake says.

The director doubled as cinematographer, shooting the performance clip with a Super 8 camera. He used both Ektachrome and Kodachrome film.

"I have really fallen back in love with Super 8," Kerslake says. "We had a big rig and a great lighting design, so we could polarize the process within itself and shoot the video like a home movie, only it was cruder than a home movie."

Kerslake says he purposely created a situation in which chance things could happen naturally. "You just take all the safeguards away," he says. "There's so much polish around; so much coldness and sterility that it's really endearing to see the kinds of images that are captured on these little Super 8 cameras."

Kerslake began shooting at about 10 p.m. Storm clouds were visible, and the crew was in constant contact with the weather service. Rain began to fall about 30 seconds after Kerslake called camera wrap at 4:30 a.m., at which

point the skies opened up, Guterman says. "The dirt road became a raging rapids," she says. A convoy of generator trucks was trapped in the mud for more than 12 hours.

"Physically, this was the most difficult shoot I've ever done," she says. "But in retrospect, it was worth it."

Once the crew escaped the wilds, the film was shipped for processing. The Kodachrome film was processed in a lab, but the Ektachrome was hand-processed by the San Francisco-based filmmaker/artist Peter Makepeace.

Steve MacCorkle edited the video, layering images of the band with shots of decayed statues, grass, and other elements that convey the passage of time.

"I think of angels when I hear the Smashing Pumpkins' music," says Kerslake, who shot a live performance of the band on New Year's Eve a few years ago. "I wanted to play with that image a bit, and address the passage of time. So much of the process of making this video, from shooting a statue with the nose falling off to hand-processing the film, speaks to the passage of time."

Tina Silvey executive produced the video; Virgin's Devin Sarno commissioned the clip.



SMASHING PUMPKINS

PRODUCTION NOTES

LOS ANGELES

• **Propaganda Films** director **Antoine Fuqua** shot Mint Condition's A&M video "Nobody Does It Betta" with producer **Alan Wachs**. Fuqua and Wachs also directed and produced **Jeremy Jordan's** latest Giant clip, "Try My Love." The director also reeled **Aaron Hall's** MCA video "Get A Little Freaky" with producer **Jeff Caulfield**.

Meanwhile, **Propaganda** director **Greg Gold** recently reeled the **Winans' Warner Bros.** video "Payday" with producer **Phil Rose**. Gold also shot **Carlene Carter's** Giant video

"Unbreakable Heart" with producer **Wachs**.

• **Casey Niccoli** is the eye behind **Black Market Flowers' latest** Relativity video, "Kenny And Cleo." **Victoria Vallas** produced the shoot for **Maddhatter Films. Jim Gucciado** directed photography.

• **1171 Production Group** director **Steve Payne** shot "Honeybucket," a new video (featuring 23 sheep) for the **Melvins. Grant Cihlar** produced the **Atlantic Records** clip; **Bruce Martin** directed photography.

NEW YORK

• Director **Millicent Shelton** is the eye behind **Intro's** new Atlantic video, "Come Inside," as well as **Five XI's** new RCA clip, "Don't Cry For Me." **Joe Osborne** produced the **Intro** shoot for **Original Video**; **Steve Willis** produced the **Five XI** production for **Original**.

• **Metropolis** director **Peter Spierer** recently wrapped "Checkin' Out The Avenue" for **Giant/Warner Bros.** artist **Pudgee Tha Phat Bastard. Jon Herz** executive produced the **Harlem-based** shoot.

• **Actress Rosie Perez** directed the **Lisette Melendez** video "Goodie Goodie" for **Fever/RAL/Def Jam/Chaos. Sharon Ullman** produced the clip for **Planet Pictures**.

OTHER CITIES

• **Anton Corbijn's** latest **Depeche Mode** video, "Condemnation," was filmed on location in **Budapest**.

• **DNA** director **David Hogan** directed **Joe Satriani's** new **Relativity** video, "All Alone," in **San Francisco**.

Freedman Buys Flashframe; All The 'Rage' In Boston

THE TWO ARE ONE: Los Angeles' **Freedman Productions** announced its acquisition of New York's **Flashframe Films** Sept. 9.

Flashframe principal **Len Eband** has left the production company he founded in 1988 to join **Arista Records** as its VP of video and film. **Freedman** directors representative **Roxy Myzal** recently relocated from L.A. to New York, where she takes over as GM/executive producer of the reorganized production company.

The bicoastal firm will be called **Flashframe** (no "Films") for now. **Mark Freedman** is president and GM/executive producer. Directors include **Caitlin Felton, Abdul Malik Abbott, Sidney J. Bartholomew Jr., James Brummel, John Dahl, Scott Kennedy, Phil Maillard, Michael Oblowitz, Dominic Orlando, Mark Rezyka, James Robinson, and Toby Tilley.** Noted country director **Jack Cole** left the roster in January.

Myzal says the acquisition grew out of a discussion with **Eband** about the two firms creating a joint venture in Nashville. "Eventually we decided if we were going to merge in Nashville, we might as well merge both companies completely," she says.

Myzal projects the new entity will open a production office in Nashville by early 1994.

Mark Freedman founded **Freedman Productions** in 1984; **Eband**, who was VP of music video at **PolyGram** from 1981-88, founded **Flashframe** upon leaving the label.

Freedman's commercial division, **Freedman/Lippert**, remains unchanged for now—some projects reeled under the new **Flashframe** banner still will carry the **Freedman** name. Organizational details are still being worked out, **Myzal** says.

Eband, meanwhile, reports to **Arista** president **Clive Davis** and senior VP of marketing **Jack Rovner**. In-house producer/director **S.A. Baron** reports to **Eband**. "I'm looking forward to doing longform TV and film projects," he says.

At the same time, **Arista's** senior director of video production & development, **Scott Spanjich**, has relocated to **Epic Records** as senior director of video production.

REEL NEWS: **MOR Music TV** of St. Petersburg, Fla., recently named **Ronald Harris** its president/CEO. **Harris** formerly was a senior VP at **The Family Channel** and corporate VP of advertising and promotion at **Turner Broadcasting System Inc.** **Harris**, who named and developed the **Family Channel's International Family Entertainment Inc.** division, was instrumental in that cable network's European expansion. His experience will come in handy as

MOR Music looks to expand its own distribution into Europe and the Pacific Rim... **MTV's Abby Terkuhle** has been promoted to senior VP of on-air creative/animation at the network... **Steven Yampolsky** has joined "ABC In Concert" as director of promotion and publicity... **Hoshang Moaddeli** recently joined L.A.-based "Notes From The Underground" as its production supervisor/associate producer... **Sterling Youngman** is now director of video production at N.Y.-based **November Records**.

In production: **Saucy** actress **Rosie Perez** adds music video director to her credits under the auspices of L.A.-based **Planet Pictures** (see **Production Notes**)... N.Y.-based **Riviera Films** has signed director **Martin Von Haselberg** (aka **Harry Kipper** of the notorious **Kipper Kids**). The director's film, "Blind Geronimo And His Brother," starring **Larry Drake**, recently received a nomination for the best film award at the upcoming **Tokyo Film Festival**. **Riviera** also adds "outlaw filmmaker" and photographer **Larry Clark** to its roster of directors. **Clark's** **Riviera** debut is **Chris Isaak's** video, "Solitary Man."

THE EYE



by Deborah Russell

ON SCREEN: **Brockton, Mass.-based "Outrageous!"** has spawned a spinoff called "Rage." The show is set to debut in early October on Boston UHF station **WSBK-TV38**. (The network is home to **Boston's Red Sox** and **Bruins** sports teams, and a number of cable companies nationwide pull it off the satellite.) No firm air date for "Rage" was available at press time.

Tower Records has signed on as the lead advertiser for "Rage," which will be hosted by the members of Boston-based band the **Lines**. The music format of the 30-minute show will closely resemble its 60-minute cable counterpart.

NEW TO YOU: **Tim Bergling** of the now-defunct "Rock 60" will debut his new show, "Power Town," Oct. 3. The mainstream pop/rock/alternative video show will air Saturday nights at 1 a.m. on Fox affiliate **WYVN Martinsburg, W. Va.** **Ian Rhett**, who hosted "Rock 60," returns as host of "Power Town."

And on the rock tip: **Nina Blackwood** is set to return to the music video airwaves in November, as one of the hosts of the new music video show, "Rock The Strip," produced by L.A.'s **Simon Sez Productions** and the ancillary music and video marketing firm **Rock N' Retail**.

The late-night show, set to debut on L.A.'s **KCAL** in November, will cover the California music scene and will feature rock, alternative, and R&B music clips.



Charmed. Epic recording artist **Ottmar Liebert**, center, recently wrapped his new video, "Snake Charmer," on location in **New Mexico**. **Ken Schrieber**, bottom center, directed and produced the clip, which also features bass player **Jon Gagan**, far left, and drummer **Mark Clark**, far right. Two unidentified crew members assist.

Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 ★★ NEW ADDS ★★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



Black Entertainment Television

14 hours daily
 1899 9th Street NE,
 Washington, DC 20018

- 1 Mariah Carey, Dreamlover
- 2 Kris Kross, Alright
- 3 Shanice, It's For You
- 4 SWV, Right Here/Human Nature
- 5 D'Jays, Somebody Else Will
- 6 Earth, Wind & Fire, Sunday Morning
- 7 Johnny Gill, I Got You
- 8 Toni Braxton, Another Sad Love...
- 9 Zhane, Hey Mr. D.J.
- 10 Babyface, For The Cool In You
- 11 Jade, Looking For Mr. Do Right
- 12 P.O.V., All Thru The Night
- 13 Ice Cube, Check Yo Self
- 14 Angie & Debbie, Light Of Love
- 15 2Pac, I Get Around
- 16 Janet Jackson, If
- 17 Alexander O'Neal, Aphrodisia
- 18 Luther Vandross, Heaven Knows
- 19 George Clinton, Paint The White...
- 20 Vesta, Always
- 21 Joe, I'm In Luv
- 22 H-Town, Lick U Up
- 23 Sade, Cherish The Day
- 24 Maze Feat. Frankie Beverly, Laid...
- 25 De La Soul, Breakadawn
- 26 Shai, Baby I'm Yours
- 27 MC Lyte, Ruff Neck
- 28 Bell Biv DeVoe, Something In...
- 29 Illegal, We Getz Buzzy
- 30 Will Downing, There's No Living...

★★ NEW ADDS ★★



COUNTRY MUSIC TELEVISION

Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Tracy Byrd, Holdin' Heaven
- 2 Billy Ray Cyrus, In The Heart...
- 3 Boy Howdy, A Cowboy's Born...
- 4 Vince Gill, One More Last Chance
- 5 Brother Phelps, Let Go
- 6 Aaron Tippin, Working Man's Ph.D
- 7 Steve Wariner, If I Didn't Love You
- 8 Clay Walker, What's It To You
- 9 Wynonna, Only Love
- 10 Dwight Yoakam, A Thousand...
- 11 Toby Keith, He Ain't Worth Missing
- 12 Sawyer Brown, Thank God For You
- 13 Joe Diffie, Prop Me Up Beside...
- 14 John Michael Montgomery, Beer...
- 15 Diamond Rio, This Romeo Ain't...
- 16 Tracy Lawrence, My Second Home
- 17 Tanya Tucker, Soon
- 18 Kieran Kane, I'm Here To Love...

- 19 R. McEntire/L. Davis, Does...†
- 20 Andy Childs, Broken†
- 21 Hank Flamingo, Baby It's You†
- 22 Kelly Willis, Heaven's Just A...†
- 23 Hal Ketchum, Mama Knows The...
- 24 John Anderson, I Fell In The Water
- 25 Sammy Kershaw, Queen Of My...
- 26 Randy Travis, Cowboy Boogie
- 27 Mark Chesnutt, Almost Goodbye
- 28 Clinton Gregory, Master Of Illusion
- 29 Ronna Reeves, He's My Weakness
- 30 Confederate Railroad, Trashy...
- 31 McBride & The Ride, Hurry...
- 32 Patty Loveless, Nothin' But The...
- 33 Shawn Camp, Fallin' Never Felt...
- 34 Aaron Neville, The Grand Tour
- 35 Martina McBride, My Baby Loves...
- 36 Turner Nichols, Moonlight Drive-In
- 37 Collin Raye, That Was A River
- 38 Billy Dean, I'm Not Built That Way
- 39 John Berry, Kiss Me In The Car
- 40 Highway 101, You Baby You
- 41 Lorrie Morgan, Half Enough
- 42 Charlie Floyd, I've Fallen In Love
- 43 Dale Daniel, Coming Back To...
- 44 Jeff Knight, Easy Street
- 45 Lee Roy Parnell, On The Road
- 46 Jim Witter, Distant Drum
- 47 Ricky Van Shelton, A Couple Of...
- 48 Emmylou Harris, High Powered...†
- 49 Faith Hill, Wild One
- 50 Shania Twain, You Lay A Whole...†

† Indicates Hot Shots

★★ NEW ADDS ★★

Alan Jackson, Mercury Blues
 Heather Myles, Changes
 Little Texas, God Bless Texas
 Tracy Byrd, Why Don't That...



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Aerosmith, Cryin'
- 2 Blind Melon, No Rain
- 3 Soul Asylum, Runaway Train
- 4 Stone Temple Pilots, Wicked...
- 5 Tony! Toni! Tone!, If I Had No Loot
- 6 Red Hot Chili Peppers, Soul To...
- 7 SWV, Right Here/Human Nature
- 8 U2, Numb
- 9 Shai, Baby I'm Yours
- 10 Mariah Carey, Dreamlover
- 11 UB40, Can't Help Falling In Love
- 12 R.E.M., Everybody Hurts
- 13 Cypress Hill, Insane In The Brain*
- 14 Smashing Pumpkins, Cherub Rock
- 15 Gin Blossoms, Hey Jealousy*
- 16 Dr. Dre, Let Me Ride
- 17 Michael Jackson, Will You Be There
- 18 Ice Cube, Check Yo Self
- 19 Lenny Kravitz, Believe
- 20 Def Leppard, Two Steps Behind
- 21 Tool, Sober
- 22 Janet Jackson, If
- 23 Urge Overkill, Sister Havana

- 24 Duran Duran, Too Much...
- 25 John Mellencamp, Human Wheels
- 26 2Pac, I Get Around
- 27 Rod Stewart, Reason To Believe
- 28 White Zombie, Thunder Kiss '65
- 29 Tag Team, Whoomp!
- 30 En Vogue, My Lovin'
- 31 En Vogue, Free Your Mind
- 32 Terence Trent D'Arby, Delicate
- 33 Spin Doctors, How Could You...
- 34 Toni Braxton, Another Sad Love...
- 35 Cranberries, Dreams
- 36 Pearl Jam, Jeremy
- 37 Juliana Hatfield Three, My Sister
- 38 Brother Cane, Got No Shame
- 39 Onyx, Slam
- 40 Bjork, Human Behaviour*
- 41 Metallica, Enter Sandman
- 42 Lenny Kravitz, Are You Gonna Go...
- 43 Dr. Dre, Dre Day
- 44 Tears For Fears, Break It Down...
- 45 New Order, World
- 46 Black Crowes, Hard To Handle
- 47 Spin Doctors, Two Princes
- 48 Madonna, Rain
- 49 4 Non Blondes, What's Up
- 50 Janet Jackson, That's The Way...

** Indicates MTV Exclusive
 * Indicates Buzz Bin

★★ NEW ADDS ★★

Salt N' Pepa, Shoop
 Spin Doctors, Jimmy Olsen's Blues
 Haddaway, What Is Love
 Peter Gabriel, Kiss That Frog
 The Cranberries, Linger
 Therapy?, Screamer
 Gary Hoey, Hocus Pocus



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

- 1 Sawyer Brown, Thank God For You
- 2 Wynonna, Only Love
- 3 Hank Flamingo, Baby It's You
- 4 Vince Gill, One More Last Chance
- 5 Confederate Railroad, Trashy...
- 6 Brother Phelps, Let Go
- 7 Lorrie Morgan, Half Enough
- 8 John Anderson, I Fell In The Water
- 9 Emmylou Harris, High Powered...
- 10 Hal Ketchum, Mama Knows The...
- 11 Tracy Byrd, Holdin' Heaven
- 12 Dwight Yoakam, A Thousand...
- 13 Carlene Carter, Every Little Thing
- 14 Toby Keith, He Ain't Worth Missing
- 15 Tracy Lawrence, Can't Break It...
- 16 Billy Ray Cyrus, In The Heart...
- 17 Diamond Rio, This Romeo Ain't...
- 18 Dude Mowrey, Hold On Elroy
- 19 Joe Diffie, Prop Me Up Beside...
- 20 Dennis Robbins, Looking For A...
- 21 Collin Raye, That Was A River
- 22 Ricky Van Shelton, A Couple Of...

- 23 R. McEntire/L. Davis, Does He
- 24 Mark Chesnutt, Almost Goodbye
- 25 Sammy Kershaw, Queen Of My...
- 26 Trisha Yearwood, The Song...
- 27 Doug Supernaw, Reno
- 28 Boy Howdy, A Cowboy's Born...
- 29 Shenandoah, Janie Baker's Love...
- 30 Little Texas, What Might Have Been

★★ NEW ADDS ★★

Tracy Lawrence, My Second Home
 Emmylou Harris, High Powered Love
 Doug Supernaw, I Don't Call Him Daddy
 Shania Twain, You Lay A Whole Lot Of...
 Trisha Yearwood, The Song...
 Evangeline, Still Lovin' You
 Marshall Tucker Band, Down We Go



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Janet Jackson, If
- 2 Mariah Carey, Dreamlover
- 3 Billy Joel, The River Of Dreams
- 4 Michael Jackson, Will You Be There
- 5 Rod Stewart, Reason To Believe
- 6 Madonna, Rain
- 7 C. Dion & C. Griffin, When...
- 8 Toni Braxton, Another Sad Love...
- 9 Jon Secada, I'm Free
- 10 Daryl Hall, I'm In A Philly Mood
- 11 Tears For Fears, Break It Down...
- 12 Meat Loaf, I'd Do Anything For...8
- 13 John Mellencamp, Human Wheels
- 14 UB40, Can't Help Falling In Love
- 15 Dave Koz, You Make Me Smile
- 16 SWV, Right Here/Human Nature
- 17 En Vogue, My Lovin'
- 18 Sting, If I Ever Lose My Faith In You
- 19 Robert Palmer, Addicted To Love
- 20 Proclaimers, I'm Gonna Be
- 21 Tina Turner, I Don't Wanna Fight
- 22 Tony! Toni! Tone!, If I Had No Loot
- 23 Steve Winwood, Higher Love
- 24 Rod Stewart, This Old Heart Of...
- 25 Taylor Dayne, Can't Get Enough...
- 26 Lisa Keith, Better Than You
- 27 Bruce Hornsby, Field Of Gray
- 28 Chris Isaak, Wicked Game
- 29 George Michael, Faith
- 30 Elton John, Simple Life
- 8 Indicates Five Star Video

★★ NEW ADDS ★★

En Vogue Feat. FMOB, Runaway
 Gloria Estefan, Con Los Anos
 Aaron Neville, Don't Fall Apart On Me...
 Robert Plant, I Believe

the Medialine™

A Country Mag In N.H.? Missing The Snoop Story

BY ERIC BOEHLERT

IN COUNTRY: The country music magazine field is about to become more crowded. Connell Communications, publisher of CD Review and a half dozen other magazines, has shipped out a special, "one-time" issue of New Country Music. If the newsstand-only mag proves successful, Connell plans to move the one-timer to full-time production. (Early reaction to New Country Music appears to be strong, since Connell already took out a want ad in the New York Times, advertising for a country editor and writer.)

CD Review editor Jimmy Guterman, who oversaw the initial New Country Music, says the magazine was designed for fans who have converted to the Nashville sound over the last five years. Connell seems to be banking on the idea, as Guterman expresses it, that "interest in country music is far from peaking."

He insists that New Country Music is not simply a country version of CD Review. Reba McEntire appears on the cover of the 96-page, \$3.95 magazine. Inside story topics include Marty Stuart, the music of Austin, Texas, and the growth of western music, along with record reviews.

Connell is based in Peterborough, N.H. As for its rather un-country zip-code, Guterman notes he regularly visits Music City, and several New Country Music writers are based there. The editor argues that by being removed from the country hub, "we're not hit with hype every time we walk out the door. We're able to write about the music, instead of the accoutrements that surround it."

BLACK OUT: The American public's fascination with mainstream sex scan-

dals, and its numbness toward street violence, was highlighted with Snoop Doggy Dogg's recent arrest on murder charges (Billboard, Sept. 18). Days after the star was booked by Los Angeles police for allegedly taking part in a shooting, there was still surprisingly little detailed coverage of the incident appearing (outside California) in media outlets normally fascinated with entertainment news—especially when it involves cops (i.e. cable channels, dailies, and tabloid TV programs).

Yet weeks after Michael Jackson was accused of, but not charged with, sexually abusing a child, updates on the singer's travails still regularly fill the nation's newspapers and flood the airwaves (CNN has given the star's Far East tour nearly daily coverage). Add to that the lingering tidbits about Woody Allen, as well as Hollywood's favorite date, Heidi Fleiss, and there's barely room to fit all the bedroom news.

Clearly, Jackson is more well-known and successful than Snoop Doggy Dogg (aka Calvin Broadus), and that explains part of the disparity in coverage. But the rapper's face is currently blown up on the covers of Vibe, The Source, and Rolling Stone, and his debut generally is considered the most eagerly awaited hip-hop record of the year. Broadus' arrest, depending on how the story plays out, is arguably the biggest hip-hop news story of the year.

Yet it's hard to imagine a rising rock or pop star posting a \$1 million bond for murder charges, as Broadus has done, and seeing the news draw such ferocious yawns from the entertainment press. Sparse coverage of the arrest indicates that reports of the mainstream media and culture embracing (and understanding) the hip-hop world have been exaggerated.

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPT. 18, 1993.



Continuous programming
 12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

D.B.G.'z, Body Like M.F.

BOX TOPS

- 95 South, Whoop, There It Is
- Beatnuts, No Equal
- Blood And Crips, Piru Love
- Buju Banton, Make My Day
- Dr. Dre, Let Me Ride
- Duice, Dazzy Diks
- Fat Joe, Flow Joe
- Geto Boys, Straight Gangsterism
- Hi-Five, Unconditional Love
- Ice Cube, Check Yo Self
- Janet Jackson, If
- K7, Come Baby Come
- Kris Kross, Alright
- M.C. Breed, Gotta Get Mine
- Mariah Carey, Dreamlover
- MC Lyte, Ruffneck
- Meat Loaf, I'd Do Anything For Love
- Mista Grimm, Indo Smoke
- Onyx, Shiftee
- Patra, Think (About It)
- Raven-Symone, That's What Little...
- Scarface, Let Me Roll
- Smooth, Female Mac
- Souls Of Mischief, 93 'Til Infinity
- SWV, Downtown
- Tag Team, Whoomp! There It Is
- TLC, Get It Up
- Toni Braxton, Another Sad Love Song
- Wu-Tang Clan, Method Man
- Yo Yo, Westside Story

ADDS

- Boss, Progress Of Elimation
- En Vogue, Runaway Love
- Haddaway, What Is Love
- Lisa Keith, Better Than You
- Nautchy By Nature, Written On Ya...
- Scorpions, Alien Nation
- X-Scape, Just Kickin' It



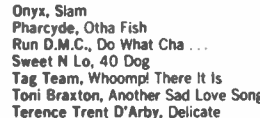
Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Eleanor McEvoy, Only A Woman's...
- The Story, So Much Mine (Live)
- Ancestors, Syd
- Tribe After Tribe, Ice Below
- Me 2 U, Want U Back
- The Ocean Blue, Sublime
- Kid Rock, Back From The Dead
- I Mother Earth, Rain Will Fall
- A.N.G., London Bridge
- Brother Cane, Got No Shame
- E.Y.C., Feelin' Alright
- Sun 60, Never Seen God
- Manic Street Preachers, La...
- Usher, Call Me A Mack
- Erick Sermon, Stay Real
- Digital Underground, Return Of...
- The Doughboys, Shine
- Mouth Music, Milking The Cow
- Kokomo, Muppet Beach Party
- Intermix, Monument



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

- Babyface, For The Cool In You
- Back Moon, How Many MC's
- Cypress Hill, Insane In The Brain
- Jazzy Jeff & Fresh Prince, Boom!
- Earth, Wind & Fire, Sunday Morning
- Fat Joe, Flow Joe
- Guru, Trust Me
- Janet Jackson, If
- Jazzmasters, Summer
- Leaders Of The New School, What's...
- LL Cool J, Back Seat Of My Jeep
- MC Lyte, Ruffneck



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

- Mavis Staples, The Voice
- BeBe & CeCe Winans, I'll Take You...
- White Heart, Unchain
- Carman, 1955
- Keith Brown, Creation Hymn
- Keith Brown, Wind In My Fire
- ETW, Stay Together
- Freedom Of Soul, This Is Love
- Margaret Becker, Keep My Mind
- The Winans, Payday
- Geoff Moore, Evolution
- Kelli Reisen, The Wind Blows
- Dakoda Motor Co., Wind An' Sea
- Michael W. Smith, Give It Away



One hour weekly
 216 W Ohio, Chicago, IL 60610

- Iggy Pop, Wild
- Cracker, Low
- Buck Pets, Living Is...
- The Cure, Just Like Heaven
- Tripping Daisy, My Umbrella
- Concrete Blonde, Jonestown
- John Wesley Harding, Summer Single
- Liz Phair, Never Said
- Breeders, Cannonball
- Afgan Whigs, Debonair
- The Ocean Blue, Sublime
- Cranes, Jewel
- Bare Naked Lady's, Be My Yoko Ono



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

- Pearl Jam, Jeremy
- En Vogue, Free Your Mind
- Peter Gabriel, Steam
- Lenny Kravitz, Are You Gonna Go...
- k.d. Lang, Constant Craving
- Aerosmith, Livin' On The Edge
- Pat Benatar, Somebody's Baby
- Arrested Development, People...



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

- Brother Phelps, Let Go
- Phil Driscoll, The Greatest Love
- Martina McBride, My Baby Loves Me
- Alison Krauss, Every Time You Say...
- Ray Boltz, Heaven Is Counting On You
- Lee Roy Parnell, On The Road
- Trisha Yearwood, Down On My Knees
- At Denson, To Forgive
- Stephanie Davis, It's All In The Heart
- Tony Bennett, I'll Be Seeing You
- Patty Loveless, Nothin' But The Wheel
- Dave Koz, You Make Me Smile
- Kieran Kane, I'm Here To Love You
- Neil Diamond, Hooked On The...
- Dude Mowrey, Hold On Elroy
- Steve Miller Band, Wide River
- B.J. Thomas, A Southern Girl...
- Darryl & Don Ellis, Ten Minutes Till
- Ricky Van Shelton, A Couple Of...
- Mary Karlsen, A Long Time Ago



GRACELAND: THE LIVING LEGACY OF ELVIS PRESLEY
 Text by Chet Flippo;
 Photographs by Gil Michael
 (Collins Publishers San Francisco, \$4.5)

Elvis is a rock'n'roll Horatio Alger. Graceland is that rags-to-riches story made concrete.

But the house has other stories to tell besides arrival at some version of the American Dream. This was Elvis' personal canvas, and what he chose to make of it says something about him.

The shrine the visiting faithful have made it into likely also says something about us.

Or so it could be argued. "Graceland: The Living Legacy Of Elvis Presley," the first book-length exploration of Presley's fabled Memphis digs, forces no such arguments. What it does, beautifully, is lay it all out, context and contents, in vivid fashion. Make connections where you will.

Chet Flippo provides the context in a brief bio that manages to tread fresh ground in territory long since thought

papered over. His focus is, literally, Elvis' home life, from the "hovel" in Tupelo, Miss., to the suburban ranch home in Memphis to the ever-mutating Graceland. The Graceland sale, related by the realtor, is one perfectly rendered delight.

Equally enjoyable is the tour via more than 300 specially commissioned photographs. There is something of the voyeur, and much of the time traveler, in this guided wandering (no glimpses into the fateful bathroom, please, or the bedroom, ma'am). Plates are set on the table as if awaiting guests, and phones sit "as they were," a caption assures. Even a tear in the felt of the pool table is left for the benefit of historical accuracy.

It's impossible to imagine what changes time and the King might have wrought over the past 16 years, had he lived them. The mirrors and shag might have given way to minimalist decor, the red velvet to muted beige tones.

As it is, Graceland sits frozen in time, and Elvis with it. It is this moment, this image, and this story that "Graceland" seals away for the ages.

MARILYN A. GILLEN

Singapore Outlaws Unapproved Parallel Imports

■ BY PHILIP CHEAH

SINGAPORE—Parallel imports of music recordings brought in without the local copyright holder's permission have been ruled illegal in Singapore.

IFPI officials say the result has "enormous implications" for the international recording industry, even as they await the judge's written reasons.

The ruling was handed down Sept. 2, when Singapore's chief justice, Yong Pung How, overturned the acquittal of two music store partners, Teo Ai Nee and Ngoh Chin Heng, who had been selling imported CDs of EMI repertoire—protected under

Singapore copyright law—featuring the Beatles and Cliff Richard. The CDs had been manufacturing in territories where the recordings were in the public domain; they were not manufactured by EMI. The store partners were trading as Valentine Music Center.

Following a 1992 raid on the store, IFPI brought a copyright infringement action. A district judge subsequently acquitted the Valentine principals after ruling that the CDs were not infringing copies under the terms of Singapore's copyright statutes.

Prosecution lawyers mounted an appeal to show that in defining "infringing copy," the law referred to the copyright owner in Singapore—

not in the albums' country of origin. Otherwise, it was argued, Singapore rights holders would have to establish where allegedly infringing product was made, what protection was afforded there, and whether the foreign copyright owner had given consent for its manufacture. This would result in "a legal and evidential minefield of uncertainty, over which no Singapore copyright owner could ever hope to safely cross," said the prosecution.

In allowing the appeal, chief justice Yong sent the case back to the district court for the defense to be called.

The ruling has generated widespread uncertainty among retailers who currently parallel import their product. IFPI estimates that such im-

ports make up 10% (worth S\$7.8 million) of the international recordings sold here.

Says one store owner, who declines to be named, "This will affect the wide repertoire available [because of] parallel imports. Also, consumers benefit when we source from overseas at cheaper prices."

Peter Lau, managing director of Warner Music, responds, "We do have an [ordering] system to make available any release on our label. Concerning prices, Singapore already has [some] of the cheapest in the world."

In a statement, IFPI said that the Sept. 2 ruling, "in essence... allows our member companies to take action

on parallel imports in cases where the copyright is owned by a subsidiary in Singapore."

Infringement of copyright is an offense punishable in Singapore by a fine of up to \$10,000 (Singapore) per illegal copy, up to a maximum of \$100,000 (Singapore) and a jail term of up to five years.

Industry Ponders Voting Changes For Brit Awards

■ BY DOMINIC PRIDE and THOM DUFFY

MANCHESTER—With about four months to go before the 1994 edition of the U.K. record industry's Brit awards, organizers are proceeding with measures to widen voter eligibility. Details are to be announced this week by the British Phonographic Industry in London.

The need for change—in the past, only BPI member companies have been eligible to cast Brits votes—was reinforced by the success of this year's Mercury Music Prize (Billboard, Sept. 18). That accolade is judged by journalists, broadcasters, and critics, and has received generally good notices in the U.K. media.

Lisa Anderson, executive producer of the Brits for the BPI, confirms that the Electoral Reform Society is putting the finishing touches on a new ballot system that will bring in "literally hundreds of voters from all walks of the industry." They will include journalists, DJs, and other music professionals.

The society handled voting procedures for this year's awards, when it revealed that there was evidence of "block voting" by several labels. At the time, Rob Dickins, chairman of the BPI's Brits subcommittee, advocated the introduction of wider voting eligibility, even as he came under media fire for the dominance of Warner acts among Brits nominees (Dickins is chairman of Warner Music U.K.).

Other local industry executives approve of the latest initiatives. "They need to open up the voting system—which is what they're supposed to be doing," says Marc Marot, managing director of Island Records U.K., one of several executives polled by Billboard about the Brits during the second In The City Music Convention, held in Manchester Sept. 11-15. "They need to steer toward a much broader voter panel. I would like to see consumers have some form of a vote, journalists having

(Continued on page 65)

Best & Worst Of Times In Europe's Recession

German Sales Strong Despite Economy

■ BY WOLFGANG SPAHR

HAMBURG—Economic gloom and the specter of 3.5 million unemployed citizens did not stop Germans from buying music in the first half of 1993.

The sound carrier market remained stable in the first six months of the year, showing a 4.5% growth in units over last year, to 101.3 million, according to the German industry federation BPW (Billboard, Sept. 4). Growth has continued into July, the BPW reports, with a 7% unit sales increase.

The BPW has not released figures about the value of the market, but the increase in sales value is said to be in the same region as unit growth. Record sales in Germany were worth some \$2.95 billion during 1992.

A spectacular performance came from singles, with total unit sales up 35%, driven mainly by growth in CD singles.

Key statistics from the BPW figures, which represent some 80% of the German record market, are:

- Total album unit sales, unchanged at 84.4 million;
- CD sales, up 16% to 62.4 million;
- Cassette sales, down 23.9% to 21.0 million;
- Vinyl album sales, down 66.7% to 1 million;
- Total singles sales, up 35.2% to 16.9 million;
- CD singles sales (two-track and CD-maxi), up 62.5% to 15.6 million;
- Vinyl singles sales (7-inch and 12-inch maxi), down 55.2% to 1.3 million.

The record business here is taking heart from growth in CD singles, which has come mainly from the two-track CD, now rapidly becoming the digital successor to the 7-inch single.

The success of CDs continued to drive the album market. Shops saw a 15.4% increase in CD sales, while mail-order experienced a 26.1% rise.

(Continued on page 65)

Italy Sees Slump In Music Revenues

■ BY MARK DEZZANI

MILAN—Italy's deepening economic recession and increased competition for leisure spending have been blamed for a 4.71% drop in prerecorded music revenues during the first half of 1993.

According to statistics published by member companies of FIMI, which represents more than 80% of the Italian record industry, trade shipments of albums, singles, and music videos were down to \$123.4 million (191 billion lire) from \$129.5 million in the same period in 1992.

Adrian Berwick, managing director of Polydor Italy, says that after a relatively buoyant first quarter, the market fell drastically. "A string of new releases from six major domestic acts and a

rush of releases from the San Remo Song Festival at the beginning of this year kept the market steady. Then, in March and April, sales plummeted. It coincided with a deepening political crisis and a realization by consumers that the economic recession will probably get worse."

Franco Reali, FIMI president and BMG director general, says increased competition from other sectors of the leisure industry was also taking its toll. "Unit sales have been declining dramatically over the last decade. We're facing increased competition from discotheques, sports, video games, and movies."

INDUSTRY COMPLACENCY

Virgin managing director Luigi Mantovani says Italy's music industry has become complacent. "The distribution network is outdated, records are overpriced, and there are big problems with piracy, bootlegging, and CD rentals. On top of that, there is the split between FIMI and AFI, which is idiotic at a time when we should be working together to clean up and regenerate the market."

The specific FIMI statistics indicate:

- Total album shipments: down 13.18% to 14.891 million;
- CD albums: 8.786 million units shipped, worth \$80.9 million (125.4 billion lire), up 3.63% in volume and 8.84% in value;
- Cassettes: 5.705 million units, worth \$33.7 million (52.3 billion lire), down 22.21% in units and 19.89% in value;
- Vinyl LPs: 400,000 units worth \$2.5 million (3.9 billion lire), down 70.13% in volume and 65.69% in value;
- CD singles: 478,000 units, worth \$1.3 million (2 billion lire), up 58.29% in units sold and 218.25% in value (relative to previous figures, which included 7-inch vinyl).

Madrid Megastore In Works For Virgin

■ BY HOWELL LLEWELLYN

MADRID—Virgin Retail Espana is to open its second Spanish megastore Nov. 17 in Seville, and negotiations are advanced for the purchase of a site in its "top priority" city, Madrid.

The British retailer's first Spanish megastore opened in Barcelona last Oct. 1, and has proved a big success. But the search for a suitable capital site has been difficult—and it has now become urgent, with the imminent Madrid debut of French retail giant FNAC.

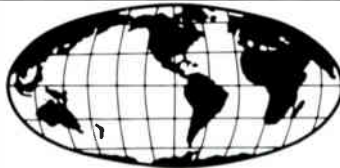
Augusto Abril, marketing director of Virgin Retail Espana, says, "Madrid is still our priority, and we have three possible sites. One is the former

(Continued on page 65)



Quicksilver Victory. Members of the Sony/Nude Records band Suede accept the Mercury Music Prize for U.K. album of the year for their self-titled debut. Pictured at the award dinner in London, from left, are Simon Gilbert, Brett Anderson, and Mat Osman. Absent was guitarist Bernard Butler.

HITS OF THE WORLD



EUROCHART HOT 100 9/18/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	MR. VAIN CULTURE BEAT DANCE POOL
2	2	WHAT'S UP? 4 NON BLONDES INTERSCOPE
3	3	LIFE HADDAWAY COCONUT
4	5	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
5	4	WHAT IS LOVE? HADDAWAY COCONUT
6	6	CAN'T HELP FALLING IN LOVE WITH YOU UB40 DEP INTERNATIONAL
7	9	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
8	7	DARLA DIRLADADE G.O.CULTURE SCORPIO
9	12	DREAMS GABRIELLE GO DISCS
10	NEW	FACES 2 UNLIMITED BYT
ALBUMS		
1	3	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTL HSCOPT
2	1	U2 ZOOROPA ISLAND
3	2	UB40 PROMISES AND LIES DEP INTERNATIONAL
4	4	BON JOVI KEEP THE FAITH JAMBCO/POLYGRAM
5	5	EROS RAMAZZOTTI TUTTE STORIE DDD
6	6	BILLY JOEL RIVER OF DREAMS COLUMBIA
7	7	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC
8	NEW	MARIAH CAREY MUSIC BOX COLUMBIA
9	8	ACE OF BASE HAPPY NATION MEGA
10	9	SOUNDTRACK THE BODYGUARD ARISTA

IRELAND (IFPI Ireland) 9/9/93

THIS WEEK	LAST WEEK	SINGLES
1	1	MR. VAIN CULTURE BEAT EPIC
2	2	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
3	2	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
4	5	FRIENDS IN LOW PLACES GARTH BROOKS LIBERTY
5	NEW	IT KEEPS RAININ' (TEARS FROM MY EYES) BITTY MCLAN BRILLIANT
6	NEW	HEART-SHAPED BOX NIRVANA GEFEN
7	6	WHAT'S UP? 4 NON BLONDES INTERSCOPE/EAST WEST
8	NEW	THE KEY: THE SECRET URBAN COOKIE COLLECTIVE PULSE B
9	7	FACES 2 UNLIMITED PWL CONTINENTAL
10	9	OPAL MANTRA THERAPY? A&M
ALBUMS		
1	NEW	GARTH BROOKS IN PIECES LIBERTY
2	2	VARIOUS A WOMAN'S HEART DARA
3	1	U2 ZOOROPA ISLAND
4	8	MARY BLACK THE HOLY GROUND DARA
5	NEW	MEAT LOAF BAT OUT OF HELL II VIRGIN
6	7	GARTH BROOKS NO FENCES CAPITOL
7	6	VARIOUS ORIGINALS COLUMBIA
8	4	VARIOUS THE BEST DANCE ALBUM IN THE WORLD...EVER VIRGIN
9	5	VARIOUS NOW THAT'S WHAT I CALL MUSIC! 25 EMU/VIRGIN/POLYGRAM
10	NEW	SOUNDTRACK THE BODYGUARD ARISTA

ITALY (Musica e Dischi) 9/13/93

THIS WEEK	LAST WEEK	SINGLES
1	1	883 NORD SUD OVEST EST RTI MUSIC/F R I
2	2	VARI FESTIVALBAR '93 MERCURY
3	4	IL BANDITO E IL CAMPIONE FRANCESCO DE GREGORI SERRAGLIO
4	NEW	DIARIO LUCA CARBONI RCA
5	5	EROS RAMAZZOTTI TUTTE STORIE DDD
6	6	EVENTI E MUTAMENTI RICCARDO COCCIANTE VIRGIN
7	3	SPIAGGE E LUNE FIORELLO F R I
8	7	U2 ZOOROPA ISLAND
9	8	LAURA PAUSINI LAURA PAUSINI CGD
10	9	RAF CANNIBALI CGD
ALBUMS		
1	1	883 NORD SUD OVEST EST RTI MUSIC/F R I
2	2	VARI FESTIVALBAR '93 MERCURY
3	4	IL BANDITO E IL CAMPIONE FRANCESCO DE GREGORI SERRAGLIO
4	NEW	DIARIO LUCA CARBONI RCA
5	5	EROS RAMAZZOTTI TUTTE STORIE DDD
6	6	EVENTI E MUTAMENTI RICCARDO COCCIANTE VIRGIN
7	3	SPIAGGE E LUNE FIORELLO F R I
8	7	U2 ZOOROPA ISLAND
9	8	LAURA PAUSINI LAURA PAUSINI CGD
10	9	RAF CANNIBALI CGD

AUSTRALIA (Australian Record Industry Assn.) 9/19/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN/EMI
2	2	WHAT'S UP? 4 NON BLONDES WARNER
3	4	SWEAT (A LA LA LA LA LONG) INNER CIRCLE WARNER
4	3	THE RIVER OF DREAMS/NO MAN'S LAND BILLY JOEL COLUMBIA/SONY
5	7	RAIN MADONNA WARNER
6	6	THREE LITTLE PIGS GREEN JELLY BMG
7	13	EVERYBODYS HURTS R.E.M. WARNER
8	5	CAN'T HELP FALLING IN LOVE UB40 VIRGIN
9	19	MR. VAIN CULTURE BEAT EPIC
10	14	THE FLOOR JOHNNY GILL MOTOWN/POLYGRAM
11	8	KILLING IN THE NAME RAGE AGAINST THE MACHINE EPIC
12	NEW	DREAMLOVER MARIAH CAREY COLUMBIA/SONY
13	16	THIS IS IT DANNI MUSHROOM FESTIVAL
14	12	AIN'T NO LOVE (AIN'T NO USE) SUB SUB featuring MELANIE WILLIAMS LIBERATION/FESTIVAL
15	10	FREAK ME SILK WARNER
16	NEW	YOU'RE SO VAIN CHOCOLATE STARFISH EMI
17	9	CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYNE BMG
18	NEW	SEEMED LIKE A GOOD IDEA JOHN FARNHAM BMG
19	NEW	TEASE ME CHAKA DEMUS AND PLIERS PHONOGRAM/POLYGRAM
20	NEW	COME UNDONE DURAN DURAN EMI
ALBUMS		
1	1	BILLY JOEL RIVER OF DREAMS COLUMBIA/SONY
2	2	BABY ANIMALS SHAVED AND DANGEROUS IMAGO/BMG
3	3	SOUNDTRACK SLEEPLESS IN SEATTLE SONY
4	4	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! WARNER
5	9	MEAT LOAF BAT OUT OF HELL EPIC/SONY
6	6	U2 ZOOROPA ISLAND POLYGRAM
7	NEW	JOHN MELLENCAMP HUMAN WHEELS PHONOGRAM POLYGRAM
8	5	DIESEL THE LOBBYIST EMI
9	16	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER
10	11	UB40 PROMISES AND LIES VIRGIN/EMI
11	8	ERIC CLAPTON UNPLUGGED WARNER
12	12	BON JOVI KEEP THE FAITH PHONOGRAM/POLYGRAM
13	NEW	THE SHARP THIS IS THE SHARP WARNER
14	13	JIMI HENDRIX THE ULTIMATE EXPERIENCE POLYGRAM/POLYGRAM
15	10	KENNY G BREATHTLESS ARISTA
16	7	ROD STEWART UNPLUGGED...AND SEATED WARNER
17	14	TAYLOR DAYNE SOUL DANCING ARISTA/BMG
18	18	SOUNDTRACK THE PIANO LARRIKIN
19	17	CYPRESS HILL BLACK SUNDAY COLUMBIA/SONY
20	15	SOUNDTRACK THE BODYGUARD ARISTA

JAPAN (Music Labo) 9/20/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	GO FOR IT! DREAMS COME TRUE EPIC/SONY
2	NEW	ENOSHIMA Z DAN VICTOR
3	2	MOH SUKOSHI ATO SUKOSHI ZARD B GRAM
4	1	NO. 1 NORIYUKI MAKIHARA WEA
5	3	EROTICA SEVEN SOUTHERN ALL STARS TAISHITA/VICTOR
6	5	MANATSUNO YONO YUME YUMI MATSUOYA EXPRESS/TOSHIBA EMI
7	NEW	PARADISE TOSHI ARIOLA/BMG VICTOR
8	NEW	KIMIWA KIMIDAYO SMAP VICTOR
9	NEW	SAKIHOKORE ITOSHISAYA WINK SPECIAL/POLYSTAR
10	4	SONS AND DAUGHTERS CHAGE & ASKA AARDVARK/PONY CANYON

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	MR. VAIN CULTURE BEAT EPIC
2	NEW	GO WEST PET SHOP BOYS PARLOPHONE
3	12	BOOM! SHAKE THE ROOM JAZZY JEFF & THE FRESH PRINCE JIVE
4	2	IT KEEPS RAININ' (TEARS FROM MY EYES) BITTY MCLAN BRILLIANT
5	3	RIGHT HERE SWV RCA
6	4	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
7	NEW	CREEP RADIOHEAD PARLOPHONE
8	8	FACES 2 UNLIMITED PWL INTERNATIONAL
9	5	HEART-SHAPED BOX NIRVANA GEFEN
10	10	DREAMLOVER MARIAH CAREY COLUMBIA
11	6	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
12	NEW	RUBBERBAND GIRL KATE BUSH EMI
13	7	THE KEY THE SECRET URBAN COOKIE COLLECTIVE PULSE B
14	11	HIGHER GROUND UB40 DEP INTERNATIONAL
15	9	NUFF VIBES (EP) APACHE INDIAN ISLAND
16	NEW	IT MUST HAVE BEEN LOVE ROXETTE EMI
17	14	SLAVE TO THE VIBE AFTERSHOCK VIRGIN
18	NEW	SHE DON'T LET NOBODY CHAKA DEMUS & PLIERS MANGO
19	16	SHE KISSED ME TERENCE TRENT D'ARBY COLUMBIA
20	21	HEAVEN HELP LENNY KRAVITZ VIRGIN
21	24	MOVE MOBY MUTE
22	13	WORLD (THE PRICE OF LOVE) NEW ORDER LONDON
23	25	ACE OF SPADES MOTORHEAD WGF
24	NEW	ONE WOMAN JADE GIANT
25	18	SOMETIMES JAMES FONTANA
26	NEW	ONE GOODBYE IN TEN SHARA NELSON COOLTEMPO
27	17	TRIPPIN' ON YOUR LOVE KENNY THOMAS COOLTEMPO
28	26	HEY MR. DJ ZHANE EPIC
29	15	DISCO INFERNO TINA TURNER PARLOPHONE
30	20	WHAT'S UP? 4 NON BLONDES INTERSCOPE
31	23	PLUSH STONE TEMPLE PILOTS ATLANTIC
32	30	SO CALLED FRIEND TEXAS VERTIGO
33	22	WHEEL OF FORTUNE ACE OF BASE LONDON
34	NEW	HEAVEN KNOWS LUTHER VANDROSS EPIC
35	NEW	TWO STEPS BEHIND DEF LEPPARD BLUDGEON RIFFOLA
36	29	VENUS AS A BOY BJORK ONE LITTLE INDIAN
37	37	SOUND OF EDEN SHADES OF RHYTHM ZTT ZANG
38	NEW	TOO MANY PEOPLE PAULINE HENRY SONY
39	NEW	BREAKADAWN DE LA SOUL BIG LIFE
40	NEW	HOUSE OF LOVE/BACK TO MY ROOTS RUPAUL UNION

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	MEAT LOAF BAT OUT OF HELL II VIRGIN
2	NEW	PAUL WELLER WILD WOOD GO!
3	2	UB40 PROMISES AND LIES DEP INTERNATIONAL
4	1	MARIAH CAREY MUSIC BOX COLUMBIA
5	NEW	CARTER USM POST HISTORIC MONSTERS CHRYSALIS
6	6	BILLY JOEL RIVER OF DREAMS COLUMBIA
7	4	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC
8	3	LEVELLERS LEVELLERS CHINA
9	12	STING TEN SUMMONER'S TALES A&M
10	7	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
11	9	ADAM ANT ANTMUSIC-THE BEST OF... ARCADE
12	8	U2 ZOOROPA ISLAND
13	14	BJORK DEBUT ONE LITTLE INDIAN
14	13	BREEDERS LAST SPLASH A&D
15	21	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
16	10	BON JOVI KEEP THE FAITH JAMBCO
17	17	SISTERS OF MERCY GREATEST HITS VOLUME 1 MERCIFUL RELEASE
18	NEW	KINKS THE DEFINITIVE COLLECTION POLYGRAM
19	13	TINA TURNER WHAT'S LOVE GOT TO... PARLOPHONE
20	15	JAMIROQUAI EMERGENCY ON PLANET EARTH SONY
21	16	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
22	24	NEW ORDER REPUBLIC CENTREDATE COLONDON
23	18	FREDDIE MERCURY THE FREDDIE MERCURY ALBUM PARLOPHONE
24	19	SWV IT'S ABOUT TIME RCA
25	22	ROD STEWART UNPLUGGED...AND SEATED WARNER BROS
26	11	ORIGINAL LONDON CAST SUNSET BOULEVARD REALLY USEFUL
27	35	STONE TEMPLE PILOTS CORE ATLANTIC
28	NEW	MEAT LOAF BAT OUT OF HELL EPIC
29	23	LUCIANO PAVAROTTI TI AMO - PUCCINI'S GREATEST LIVE SONGS DECCA
30	29	THE STEREO MCs CONNECTED 4TH+8WAY
31	20	POGUES WAITING FOR HERB PMWEA
32	NEW	BACK TO THE PLANET MIND AND SOUL COLLABORATORS PARALLEL
33	28	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
34	25	TAKE THAT TAKE THAT AND PARTY RCA
35	33	JANET JACKSON JANET VIRGIN
36	30	ABBA GOLD - GREATEST HITS POLYDOR
37	NEW	JOHN MELLENCAMP HUMAN WHEELS MERCURY
38	36	TERENCE TRENT D'ARBY SYMPHONY OR DAMN COLUMBIA
39	NEW	AIMEE MANN WHATEVER IMAGO
40	32	2 UNLIMITED NO LIMITS PWL CONTINENTAL

GERMANY (Der Musikmarkt) 9/14/93

THIS WEEK	LAST WEEK	SINGLES
1	1	WHAT'S UP? 4 NON BLONDES INTERSCOPE
2	2	LIFE HADDAWAY COCONUT
3	6	LIVING ON MY OWN FREDDIE MERCURY EMI
4	5	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
5	7	KEEP ON DANCING DJ BOBO EAMS
6	4	SOMEBODY DANCE WITH ME D.J. BOBO EAMS
7	3	MR. VAIN CULTURE BEAT DANCE POOL
8	8	CAN'T HELP FALLING IN LOVE UB40 VIRGIN
9	9	HAPPY NATION ACE OF BASE METRONOME
10	10	TWO PRINCES SPIN DOCTORS EPIC
11	11	NIGHT IN MOTION U 96 POLYDOR
12	NEW	FACES 2 UNLIMITED ZYX
13	NEW	GOT TO GET IT CULTURE BEAT DANCE POOL
14	12	SUMMER SUMMER LOFT RCA
15	14	SHOW ME LOVE ROBIN S ZK
16	13	WILL YOU BE THERE MICHAEL JACKSON EPIC
17	15	GIVE IT UP CUT 'N' MOVE ELECTROLA

SPAIN (TVE/AFYVE) 9/4/93

THIS WEEK	LAST WEEK	SINGLES
1	1	FIVE LIVE GEORGE MICHAEL & QUEEN EMI ODEON
2	3	LIFE HADDAWAY ARIOLA
3	NEW	ROBARLE AL TIEMPO O.B.K. BLANCO Y NEGRO
4	NEW	MR. VAIN CULTURE BEAT CBS/SONY/MAX MUSIC
5	9	VIVA LA FIESTA P. PIL MAX MUSIC
6	8	BATUCADA D.J. DERO GINGER MUSIC
7	2	WHAT IS LOVE HADDAWAY ARIOLA
8	4	ELLA VICEVERSA MAX MUSIC
9	10	ENCORES DIRE STRAITS POLYGRAM
10	NEW	GIVE IT UP C. 'N' MOVIE HISPAVOX
ALBUMS		
1	1	GLORIA ESTEFAN MI TIERRA EPIC
2	3	EL ULTIMO DE LA FILA ASTRONOMIA RAZONABLE EMI/ODEON
3	2	VARIOUS LO MEJOR DEL SOUL ARCADE ESPANA
4	6	UB40 PROMISES & LIES VIRGIN ESPANA
5	5	VARIOUS LO MAS DURO 2 MAX MUSIC
6	NEW	J. LUIS GUERRA AREITO KAREN/BMG
7	NEW	VICEVERSA UN AMIGO DE VERDAD MAX MUSIC
8	7	VARIOUS EURODANCE POLYGRAM/BERIC
9	4	VARIOUS MEGATRON MAX MUSIC
10	NEW	U2 ZOOROPA ISLAND

CANADA (The Record) 9/13/93

THIS WEEK	LAST WEEK	SINGLES
1	2	RAIN MADONNA SIRE/WEA
2	3	IF I HAD NO LOOT TONY! TON! TONE! MERCURY/PGD
3	6	IF JANET JACKSON VIRGIN/CEMA
4	4	WILL YOU BE THERE? MICHAEL JACKSON EPIC/SONY
5	1	OH CAROLINA SHAGGY VIRGIN/CEMA
6	5	DREAMLOVER MARIAH CAREY COLUMBIA/SONY
7	7	ALRIGHT KRIS KROSS COLUMBIA/SONY
8	9	RIVER OF DREAMS BILLY JOEL COLUMBIA/SONY
9	8	CAN YOU FORGIVE HER PET SHOP BOYS CAPITOL/CEMA
10	10	INSANE IN THE BRAIN CYPRESS HILL QUALITY
11	11	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN/CEMA
12	16	TRIBAL DANCE 2 UNLIMITED QUALITY/CEMA
13	12	IN THE HEART OF A WOMAN BILLY RAY CYRUS MERCURY/PGD
14	17	BIG GUN AC/DC COLUMBIA/SONY
15	14	KNOCKIN' DA BOOTS H-TOWN ATTIC
16	18	REASON TO BELIEVE HERB STEWART WARNER BROS./WEA
17	13	BREAK IT DOWN TEARS FOR FEARS FONTANA
18	19	THE FLOOR JOHNNY GILL MOTOWN/PGD
19	21	WHAT'S UP DOC FU-SCHNICKENS JIVE/BMG
20	22	IT'S ON NAUGHTY BY NATURE TOMMY BOY
ALBUMS		
1	1	U2 ZOOROPA ISLAND PGD
2	2	LENNY KRAVITZ ARE YOU GONNA... VIRGIN/CEMA
3	4	AEROSMITH GET A GRIP GEFEN/UNI
4	3	ROD STEWART UNPLUGGED AND SEATED WARNER BROS./WEA
5	5	UB40 PROMISES AND LIES VIRGIN/CEMA
6	6	BILLY JOEL RIVER OF DREAMS COLUMBIA/SONY
7	NEW	GARTH BROOKS IN PIECES CAPITOL/CEMA
8	7	JANET JACKSON JANET VIRGIN/CEMA
9	9	VARIOUS ARTISTS SLEEPLESS IN SEATTLE SOUNDTRACK EPIC/SONY
10	10	STONE TEMPLE PILOTS CORE ATLANTIC/WEA
11	12	SOUL ASYLUM GRAVE DANCERS... COLUMBIA/SONY
12	8	MOXY FRUVOOS BARGAINVILLE WEA
13	NEW	VARIOUS ARTISTS DANCE MIX 93 QUALITY/CEMA
14	11	THE PROCLAIMERS SUNSHINE ON LEITH CHRYSALIS/CEMA
15	13	CYPRESS HILL BLACK SUNDAY COLUMBIA/SONY
16	NEW	MARIAH CAREY MUSIC BOX COLUMBIA/SONY
17	14	VARIOUS ARTISTS BODYGUARD ARISTA/BMG
18	15	ERIC CLAPTON UNPLUGGED REPRISE/WEA
19	NEW	RANKIN FAMILY NORTH COUNTRY CAPITOL/CEMA
20	16	THE TRAGICALLY HIP FULLY COMPLETELY THE TRAGICALLY HIP MCA/UNI

Sinatra's 'Duets' Is Talk Of EMI U.K. Meet Koppelman Says Album Has 20M World Sales Target

■ BY ADAM WHITE

EASTBOURNE, England—EMI Music is looking to outpunch "The Bodyguard."

Charles Koppelman, chairman of EMI Records Group North America, revealed here that the company has a worldwide sales target of 20 million units within 18 months for the upcoming Frank Sinatra album, "Duets," which marks the singer's return to Capitol Records. It is due for release in about five weeks.

Koppelman jetted into this English seaside town to attend the Sept. 12-14 conference of EMI Records Group U.K. and Eire, and to present details of "Duets" personally. "The mission: Sinatra everywhere," he said. The objective: to match or exceed global sales of the Whitney Houston soundtrack album. "If they can do it with 'The Bodyguard,' we can do it with Sinatra," Koppelman said.

Delegates heard three tracks from "Duets," including "What Now My Love" (with Aretha Franklin) and "I've Got A Crush On You" (with Barbra Streisand). Koppelman reported that a

second Sinatra duets album is under discussion. "We have a list of artists who would be honored to sing with the real chairman of the board."

EMI staffers agreed privately that the worldwide sales target is ambitious, but said they were excited by the project's unique nature, and the chance to work with a new Sinatra album. In the U.K., the singer's Capitol catalog has sold approximately 60,000 units over the past 12 months, including 7,500 copies of the three-CD set, "The Capitol Years." His all-time best-selling U.K. releases are two TV-advertised compilations.

"Duets" aside, the EMI event at Eastbourne's Grand Hotel focused on fourth-quarter releases, on the talent roster of its EMI and Parlophone label groups, and on its classical music, music video, and strategic marketing divisions. New albums are due from the Pet Shop Boys, Kate Bush, Morrissey, and Iron Maiden, among others.

An EMI label priority is Eternal, a four-piece, all-girl group said to be on the cutting edge of British R&B. They debut this month with a single, "Stay," and an album (with one track produced

by BeBe Winans) to follow. Stressing the group's talent, EMI divisional managing director Jean-Francois Cecillon said the label has "a 10-year plan" with Eternal. The group did a three-song showcase performance.

Another priority is Diana Ross, who is an EMI artist outside North America. The label is releasing a compilation ("One Woman") of hits and new material, as well as the four-CD "Forever Diana" anthology. To begin the marketing drive, EMI is reissuing "Chain Reaction," a 1986 No. 1 hit for Ross in the U.K.

The new Pet Shop Boys' release, "Very," will be accompanied by an all-new dance album, "Very Relentless." The latter will be available as part of a separate two-CD pack with "Very."

Top priority for EMI's classical unit is a tie-in with Classic FM, the national U.K. station that draws 2.5 million listeners weekly with its Sunday "romance" broadcast. The label is issuing a compilation of the show's most-requested themes, entitled "The Sound Of Classic Romance."

Chrysalis Records took part in the conference, giving product presentations for its U.S. and U.K. rosters and presenting showcases by Kenny Thomas and the Proclaimers.

Forthcoming Chrysalis releases include sets by two soul-oriented U.K. artists, Kenny Thomas and Shara Nelson. "Wait For Me" is Thomas' second album, following the 500,000 unit sales of 1991's "Voices." Nelson, formerly with Massive Attack, is making her solo debut with "What Silence Knows."

Rupert Perry, president of EMI
(Continued on next page)

newsline...

GARTH BROOKS HAS scored his first No. 1 album outside North America with the chart-topping debut of "In Pieces" in Ireland (see story, page 63). The Liberty release displaces U2's "Zooropa," and joins Brooks' "No Fences" in the top 10. His "Friends In Low Places" is also a top five single there. Brooks will perform in Ireland next year as part of his first international tour.

POLYGRAM HAS SIGNED a music publishing deal with Dave Stewart's Anxious Music, giving the company global administration rights to the musician's future works. Anxious was formed in 1986.

TOKUMA JAPAN COMMUNICATIONS recently made a licensing deal with Britain's Beggars Banquet label. Initial releases in Japan include an Icicle Works greatest hits collection and albums by Buffalo Tom and Daniel Ash.

SPANISH BAR and restaurant owners have reacted angrily to last month's supreme court decision that any public place that plays a radio or TV to its clients must pay copyright fees to the performing rights society, SGAE. The venues' federation reckons that its establishments should pay only when "they offer musical or videographic performances on certain equipment... or when entry is charged and rights of admission are enforced."

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Buckle Straps In Deal With BMG

MANCHESTER—Former Sonet U.K. managing director Rod Buckle is back in the record business with a major-backed joint venture.

BMG Records U.K. has taken a majority stake in Buckle's Habana Productions, and BMG International will have worldwide rights to its repertoire.

Buckle used to head the U.K. arm of former Swedish indie Sonet, and was responsible for its international licensing outside Scandinavia. After the 1991 buyout by PolyGram, Sonet's repertoire went through the major's companies worldwide. Buckle retained publishing rights to the former Sonet catalog, and changed its name to Habana Music.

The new label will aim to produce mainstream, chart-oriented pop, he says. "Our intention is to make radio-friendly records."

First signing is Danish band the Overlords. Though U.K.-based, Buckle will still keep an eye on Scandinavian talent. "The area has become the most important source of English pop repertoire outside the U.S. and U.K., with Ace of Base, Army of Lovers, Dr. Alban, and Roxette," he notes.

Habana Productions will be run with a staff of four from the former Sonet U.K. premises in West London.

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

BALKAN REGION: Although the war in the former Yugoslavia has destroyed virtually all cross-cultural links in the region, there have been occasional, albeit timid, efforts to glue the shattered pieces back together. Once again musicians from Slovenia, Bosnia, Croatia, Serbia, and Macedonia can be found side by side although, sadly, it is only within the pages of a book. Under the title "Songs Of Brotherhood And Unity" (ironically referring to the Tito regime's catchphrase boasting of brotherhood and unity among the nations of Yugoslavia), a private Belgrade publishing house, NOVA, is this month issuing an anthology of the best rock'n'roll lyrics written in ex-Yugoslavia. Collecting the words of 200 songs from the period 1967-91, by writers who were part of an integrated rock scene until the internecine war began, the book tells a different story of life in the region before the country fell apart. From symphonic-rock sagas and gentle ballads, characteristic of the '70s, to the uncompromising, politically engaged lyrics of the '80s, many of these 50 or so writers often warned, with almost visionary precision, of what might happen. Starting with the optimistic "Smile" (1967) by Drago Mlinarec and ending with "Skies Of Blue" (1991), a song by Obojeni Program about the sadness of going off to war, it's a book that takes the reader on a journey that is both musical and historical.

PETAR JANJATOVIC

JAPAN: Japanese salsa band Orquestra de la Luz, which sells more records overseas than here, has been awarded the United Nations Peace Medal in recognition of its contributions to promoting cultural harmony. The band received the award at a Sept. 10 ceremony held at the UN headquarters in New York, and also performed a live set... Less harmoniously, a spokesman for heavy metal band Sekimatsu reported that the Chinese government refused to allow the group to play at three outdoor concerts in the southern Chinese city of Zhuhai, allegedly because Sekimatsu would have a "bad effect" on audiences. The Chinese authorities were apparently put off by the band's name, which translates as "holy, hungry devils," and the musicians' theatrical make-up and dyed, spiky hair. "We don't have to give our precious concert to such people," Sekimatsu vocalist Demon Kogure retorted. "They will be sorry."

STEVE McCLURE

SOUTH AFRICA: Critically applauded at home and commercially successful abroad, the latest album by Johnny Clegg and Savuka, "Heat, Dust And Dreams" (EMI), has symbolically untied this country's musical culture from the political struggles of the past. Combining technical sophistication with the lyrical and melodic simplicity that informed the music of his influential former group Juluka, the album has proved to be Clegg's most successful assault yet on the walls dividing urban mainstream pop from the rustic fields of folk music and world beat. Particularly gratifying for Clegg has been the positive response of the South African audience, his harshest critics since he went in search of an international breakthrough. "It was the first time in a long, long time in South Africa that there's been such a refreshing reaction from the press and from my fans," Clegg noted. Above all, the album's success reflects a new sense of mental freedom for Clegg in particular, and South African musicians in general, now that the cultural boycott, with all its contradictions, has finally gone. "Whether it's the irony of 'Asimbonanga' being No. 1 in France and selling 600,000 singles there, while being banned in my own country," Clegg says, "Or the irony of having my shows closed down in my own country and then having the same kind of problems from the progressive forces outside my country who objected to the presence of South Africans—those ironies are over now."

ARTHUR GOLDSTUCK

GREECE: The trendy island of Mykonos may be shrugging off a reputation for sex and drugs, in exchange for the cleaner image of rock'n'roll. Local groups, including some of the best new talent the country has to offer, performed during the last eight days of August at the first Mykonos Rock Festival, staged at the seaside resort of Panormos, and organized by the island's municipal authority. Among the acts on the bill were Alla Mantata, Last Drive, and Pax Romana, three up-and-coming groups trying to overcome the stereotypes that still prevail in Greek rock. Several dozen new bands, most of them from the Athens area, also played, many of them appearing for the first time outside their local patch. The island's authorities expect to repeat the experiment next year.

JOHN CARR

PolyGram Names 1st MDs For Spain Units Phonogram, Polydor Eye Latin Mkts. In Americas

■ BY HOWELL LLEWELLYN

MADRID—PolyGram Spain has appointed managing directors for its Phonogram and Polydor units for the first time, in a move seen as a bid to capture a larger slice of the Latin music market in North and South America, under the Spanish company's president/CEO, Ele Juarez.

Javier del Moral and Margarita Scheckel take their posts Oct. 1 at Phonogram and Polydor, respectively. They have special briefs to emphasize the development of local repertoire with international—mainly Latin—markets in mind.

"The Phonogram and Polydor units will now become more creative, and their MDs will have more responsibilities than their predecessors, who were marketing directors," says Juarez, who was appointed in June. "This will allow me to go faster and deeper into the growth of the company, especially in the multimedia areas of video distribution and theatrical distribution of

PolyGram Filmed Entertainment movies."

Juarez continues, "PolyGram will be looking for more international music in Spanish. Neither Latin America nor the U.S. Latin market wants Spanish groups imitating Anglo bands or even sounding like Spanish groups. I'd like to incorporate African or Jamaican sounds into Spanish repertoire, for example."

The U.S. Latin market alone is highly attractive, Juarez declares, and there are 350 million potential Latin-music consumers in the world. "I don't think Spanish MDs or marketing people should be satisfied with what's happening with 39 million Spaniards," says the PolyGram executive. "They shouldn't be sweating over sales only in Seville or Barcelona."

Earlier this year, Juarez indicated his personal interest in objectives set by PolyGram International president Alain Levy: namely, that 25% of the company's worldwide

sales should come from its film and video units by the year 2000.

Before joining PolyGram, Juarez spent eight years at CBS/Fox Video as VP and MD for Spain, Portugal, and Latin America; he was also at 20th Century Fox and Fox Video as president in Spain.

Javier del Moral began his musical career in A&R and marketing with Spanish indie Zafiro. Subsequently, he spent more than 10 years at EMI, most recently as managing director of Hispavox.

German-born Margarita Scheckel has worked at PolyGram since 1977 in a variety of posts within its international operations. Currently, she is London-based senior director for Continental Europe.

PolyGram Spain's domestic repertoire includes top flamenco guitarist Paco de Lucia, pioneers of so-called new flamenco Ketama, Marta Sanchez, Maribel Verdu, and Los Especialistas.

MADRID MEGASTORE FOR VIRGIN

(Continued from page 62)

26,000-square-foot Discoplay store, but it is a little small. We expect to announce our final choice before the end of the year and, hopefully, to have a Madrid megastore open by spring 1994."

The Discoplay outlet, a former cinema, closed in April. Its owner, Emilio Canil, introduced the megastore

concept to Spain, but as he moved further into the mail order business—which accounted for 80% of his gross by 1992—the store recorded heavy losses.

Ironically, Virgin held abortive talks with Discoplay last February. Negotiations broke down when the two sides could not agree on a price for Virgin to acquire the city-center site.

The \$5 million Seville store covers three floors and 2,500 square meters.

The city center building was built in 1904, and last was used as a bank. Virgin already plans a second stage of "satellite" stores in smaller cities such as Bilbao, Valencia, Zaragoza, Malaga, and Palma.

The director of Virgin Retail Espana, Luis Urbano, is also the company's director in Portugal and Italy, and Abril says plans are afoot to open Virgin's first Portugal megastores—in Lisbon and then in Oporto—some time in 1994.

EMI U.K. MEET

(Continued from preceding page)

Records Group U.K. and Eire, invited British concert promoter Tim Parsons as the conference's only outside speaker. During his comments, Parsons mourned "the demise of the U.K. singles chart" as a credible market indicator. "I used to be interested in records which charted," he said, but label marketing tactics and the distorting effects of multiple formats have made the rankings "devoid of usefulness."

Parsons also stressed the need for better communication between record companies, agents, and promoters. "You have a lot of information which we don't see [about consumer habits], and vice versa," he said.

GERMAN SALES

(Continued from page 62)

Budget and mid-priced CDs proved to be the growth areas, with increases in sales of 50.7% and 20.7% respectively. CDs now account for 77% of all unit sales in the market.

Full-price cassettes took the brunt of the decline in the first six months, with a 32.5% drop. The sales decline is partly explained by a drop in children's repertoire. Demand from the new states to the east, which was primarily cassette-based, also has stabilized.

MiniDisc and DCC are still selling in numbers too low to record.

BRIT AWARD VOTING CHANGES

(Continued from page 62)

a vote, more radio people having a vote, more retailers having a vote. I would like to see a really good cross-section from the music street, right through retail, right through to the boardroom."

Tony Powell, managing director of MCA Records U.K., says, "I'd like to see music critics, people from TV and radio . . . and more than anything, having been involved in the Brits myself, I'd like to see the people who are supposed to vote actually vote, rather than put their ballots in the dustbin."

Phil Graham, VP of European writer/publisher relations for U.S. performing rights body BMI, says, "The way it works in the States, with [NARAS] taking votes from several hundred different sources, makes it much more difficult, if not impossible, to influence the voting. It would be much better to adopt such a system [in Britain]."

Other industryites have considered the specifics of widening the Brits voting. Nigel Grainge, director of Dizzy Heights Music Publishing and the former chief of Ensign Records, suggests, "What if every subscriber to Music Week—that covers all aspects of the music industry—gets 10 albums to rank one to 10, so

you get a much fairer sample? And you can't pick more than two of your own records."

Declares Dizzy Heights co-director Chris Hill, "There is no academy voting system that ever works. Our ideal team of judges would come up with a list of albums that would horrify me. I think every year you change it. One year you have this bunch of idiots, and next year you have another bunch of idiots. And if you keep doing that, they're going to get it right one year—and one year it's going to be real silly. But at least it will be fun. It shouldn't be too serious."

FOR THE RECORD

The headline on a report about EMI Music's activities in China (Billboard, Sept. 18) should have indicated that the company is the first major label to license 10 albums in China in one deal.

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Marc Jordan Finds His Own 'Rhythm' As A Singer/Songwriter

■ BY LARRY LeBLANC

TORONTO—It has taken Marc Jordan a full decade, but he finally has recorded the Celtic-drenched song, "Rhythm Of My Heart," that he co-wrote with longtime collaborator John Capek.

Jordan, who has recorded for such labels as Columbia, Warner Bros., RCA, and Sound Design JVC (Japan), was between record labels when he wrote "Rhythm Of My Heart" in 1983. By the time he got another contract, he had decided to concentrate on new material. Rod Stewart, of course, had a major pop hit with the tune in 1991.

"I'm sure that if I'd done the song first, it wouldn't have been a big hit," says the Brooklyn-born singer/

songwriter. "It actually was first covered by a Dutch Elvis impersonator. I remember getting it in the mail, and my heart just sank. I wasn't going to do it for the album, but people kept saying I should. The demo version I did originally was very similar to the way Rod did it, so I decided this time to do a very stripped-down version."

Despite the limited chart success achieved by his solo recordings, Jordan says they have contributed enormously to his success as a songwriter. To date, his tunes have been covered by Chicago, the Manhattan Transfer, Kansas, Juice Newton, and Diana Ross, as well as Stewart.

"The songs I've had covered were songs that I had written for myself, and artists have then picked up,"

Jordan says. "There are people who, if their publisher says, 'Heart is looking for three songs,' will write some Heart songs. I can't do that." Nevertheless, Heart has recorded "Voodoo Doll" for its next album; Jordan wrote the song with Capek and Jordan's wife, EMI Music songwriter Amy Sky, who also has penned songs for Reba McEntire and Diana Ross.

Most recently, Stewart and Bonnie Raitt have picked up two Jordan/Capek songs originally intended for Jordan's own new album, "Reckless Valentine." Stewart has recorded "This," and Raitt has done a version of "Promises."

Co-produced by Greg Penney and Steve McKinnon, the starkly defined, superbly performed "Reck-

less Valentine" differs considerably from Jordan's previous RCA albums, "Talking Through Pictures" (1987) and "Conserve Our World" (1990), which were overburdened with production tricks.

"This is one of those records that doesn't have any gimmicks," Jordan says. "It's a very quiet record. I think of it as having a Chet Baker quietness."

"I got blighted by technology in the '80s. Then I got tired of working with machines, and I wanted to work with people again and have their input. The area [in which] I communicate a lyric best is quiet songs. I enjoy doing them more than the loud pop stuff."

Jordan's recording career began in 1974, after he was spotted playing local folk clubs here by Columbia Record Canada A&R manager Bob Gallo. Jordan, however, recorded only one single, "New York, New York," for the Canadian affiliate. He decided to leave when the label balked at a proposed album collaboration with producer Phil Ramone.

Soon, however, Jordan met up with Australian arranger/keyboardist Capek while recording tracks for CBC's Radio Canada transcription service. Several Capek-produced Radio Canada tracks helped Jordan secure an American recording contract with Warner Bros. and a publishing agreement with Almo/Irving Music in Los Angeles.

With Warners Bros., Jordan recorded the "Mannequin" album with Steely Dan producer by Gary Katz in 1978, and "Blue Desert" with producer Jay Graydon in 1979. Despite several Canadian hits, including "Survival" and "I'm A Camera," Jordan was unable to get an American chart foothold, and Warners dropped him after the second album.

"Warners couldn't crack those records, because it was a genre of music that was becoming old at that point," Jordan says. "The second record, especially, wasn't current. Punk was happening and it sounded

old."

Despite being directly signed to American companies, a rare occurrence for a Canadian artist in this period, Jordan was reluctant to leave Canada. He didn't move to Los Angeles until April 1980, departing within days of recording "Marc Jordan/Live" at the El Mocambo. The album later was released by Rio Records here.

After being signed by Geffen Publishing, Jordan embarked on a spree of collaborations in Los Angeles, co-writing songs with a number of high-profile West Coast songwriters, including fellow Canadian David Foster and Graydon. However, Jordan was mostly unhappy with the results.

"It really wasn't me," he says. "I ended up back with John Capek, who was developing as a writer and who had, by then, moved to L.A. He's really a great collaborator. He's a terrific musician, who never gets locked into anything. He travels all over the world, and he's interested in African and Chinese music, and so on."

The "pitfalls" of working as a songwriter and artist in Los Angeles' highly competitive music world, Jordan says, "are that you can slip into something that's not you. You've got to do what's inside you, and ferociously protect that. It's hard to do that there. There's so much music there, and there's a lot of people pushing you in one way or another. You can get off-track if you're not protective of what you do."

Coincidentally, the release of "Reckless Valentine" comes at a time when Jordan and wife Sky are returning to Canada to live. Currently, the two are commuting between Toronto and Los Angeles, and are looking for a house here.

"I haven't abandoned L.A.," Jordan says. "We still have a place in Los Angeles, and we'll both still do work there. My publisher, manager, label, and John [Capek] are there. Music is an international business today. You don't have to live in L.A. or New York or London anymore."

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MAPLE BRIEFS

DAVID BASSKIN, president of the Canadian Musical Reproduction Rights Agency Ltd., hits the road in the U.S. in October to discuss the new Canadian Mechanical Licensing Agreement and its impact on music publishers doing business in Canada. Basskin appears Oct. 12 in Nashville at the Vanderbilt Plaza and Oct. 26 in Los Angeles at the Century Plaza Hotel. For further information, con-

tact CMRRA: 416-926-1966.

BBROADCASTERS Henri Audet, the late Martha Blackburn, the late Joseph L. Butler, Bob Lamb, Dennis Reid, and the late Ernest Swan have been named to the Canadian Broadcast Hall of Fame. The six are to be inducted Nov. 9 at the Canadian Association of Broadcasters convention in Halifax, Nova Scotia.

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Retail

Diversification On Way At Musicland 20% Rise In Group Revenues Projected

■ BY DON JEFFREY

MINNEAPOLIS—The Musicland Group is implementing a strategy that will result in larger and more diverse stores, as it moves away from its roots as a music retailer to evolve into what its executives call a media merchant.

During opening remarks at the company's biennial national management conference, held Sept. 8-12 here, chairman and chief executive Jack W. Eugster noted that Minneapolis-based Musicland's sales topped \$1 billion last year, and that Wall Street analysts were projecting \$1.2 billion in revenues this year. "We hope they're right," Eugster said.

Fueling that projected 20% rise in overall revenues will be the expansion of two relatively new retailing concepts, Media Play and On Cue, as well as of the older but fast-growing sell-through video chain, Suncoast Motion Picture Co., and the company's flagship Musicland and Sam Goody music stores.

To finance its growth, Musicland has set aside \$60 million this year. Keith Benson, vice chairman/CFO, said the money would come from cash flow, proceeds from the company's initial public offering of stock last year, and funds from a recent sale of bonds.

For many of the 363 music stores, what will change is size, as the company places its bets on the combo units, which combine music and video at one site. Arnold Bernstein, president of the Music Stores Division, said the plan was to make the stores more "exciting," in part by making them larger. By year's end there will be 70 combo units, about 12 of which will pair a Musicland or Sam Goody with a Suncoast.

Also on tap for the music stores are changes in looks, at least for the Musicland outlets. Bernstein said a new prototype was being developed that included, among other things, more light and color and a redesigned logo.

Musicland's hottest growth concept clearly has been its video sell-through chain in malls, Suncoast. Gary Ross, president of the Suncoast Division, said its 300th store will open in late September in Anchorage, Alaska, and that there would be 325 by year's end. He said the stores are profitable, but "not yet at the levels of an acceptable retail operation." With continued growth in sales and margins, he added, expenses will decline and profits will rise.

Rising with the sell-through video tide, Suncoast has been turning in impressive numbers for Musicland, with same-store sales increasing each quarter at double-digit rates over the previous year.

The company's newer concepts, Media Play and On Cue, elicit great enthusiasm from executives, but that enthusiasm is tempered somewhat with caution, as they emphasize that the chains are tests and that there are still bugs to work out.

For instance, Eugster said that On Cue is "not totally successful yet." That venture is Musicland's small-town retailing concept, in which music, video, and books are sold in about 6,000 square feet of space.

Larry Gaines, senior VP of new business development, said the strategy for On Cue is to enter small towns, buy up depressed real estate, and charge customers average prices. But weak Christmas sales showed that consumers were accustomed to paying low prices at Wal-Mart and Kmart, and were not about to change their buying habits. So pricing, product mix, and location had to be re-evaluated.

"We need this Christmas to see if we're successful," Gaines said.

The company's more successful new venture has been Media Play, the 50,000-square-foot superstore that sells music, video, books, and computer

software at low prices. The first unit opened in Rockford, Ill., last November, and exceeded expectation, according to the company. The fourth is opening soon in St. Cloud, Minn., and the company plans to have 10 up and running by early next year.

Musicland's latest retailing concept is still in the construction stage. The first Readwell's, a book store, is set to open in October in the sprawling Mall of America in Bloomington, Minn., about a 15-minute drive from downtown Minneapolis. Asked about the chain potential of Readwell's, Eugster said, "We don't do things to have one

(Continued on page 71)



Unlimited Shopping. 2 Unlimited's Anita and Kid Ray officiated at a shopping spree at Music Plus in Hollywood prior to a performance in L.A. that evening. Pictured, from left, are Carl Struber, Critique Records; Ed Bunker, BMG; artists Anita and Kid Ray; Jennifer Popkin and Guy Vaughn of Music Plus; and Bill Meehan, Critique Records.

New Inventory System Buoy Trans World Meet

■ BY ED CHRISTMAN

SARATOGA SPRINGS, N.Y.—With the recent activation of a new inventory-management system, Trans World Music Corp. has put in place the tools it needs to be "the best and most profitable chain in the country."

That's the message that Bob Higgins, chairman/CEO/president of the 660-unit retailer, sent to his troops at the company's annual convention, held Sept. 7-11 at the Sheraton Hotel here. The convention's theme was "Right Now! '93: It's Our Tomorrow."

Although the Albany, N.Y.-based chain is coming off the worst fiscal quarter in its history—losing \$2.05 million, or 21 cents per share (Billboard, Sept. 11)—officials were upbeat at the confab, saying the company would rebound in the fourth quarter. Higgins also stressed his goal of making Trans World into a \$1 billion global company.

Among the tools at the disposal of Trans World employees is the new inventory-management system, according to Higgins, who acknowledged that the chain went through some rough spots in trying to install the system.

In an interview with Billboard, he said, "There is no question that it took longer than expected to roll out the computer system; we ran into problems we didn't anticipate and we had to make a lot of changes to it. But now everything is under control and we are constantly fine-tuning it so we can make it the best in the country. I'm pleased with what the end result will

be. We'll have a phenomenal system."

At the convention, he dubbed the system Trans World Inventory Management System, or TWIMS.

Another integral part of the company's arsenal is a strong financial base. During a question-and-answer session with employees, Higgins said, "We are very fortunate to have put together a \$75 million [revolving loan] and to have obtained \$50 million in long-term debt. So we don't need a lot of financing, although we may eventually do another equity offering to [increase the liquidity of the company's stock]."

At that session, he said the current company warehouse can service up to 1,000 stores, and with adjacent land available to Trans World, that capacity could be boosted to about 1,500 stores. "The question is will we want a satellite facility," Higgins said. "Also, there is a lot of consolidation going on and we could acquire a company."

While a wave of consolidation is sweeping through entertainment chains, Higgins assured his employees, "We will be one of the survivors."

In a move to shore up the senior management structure, Charlotte G. Fischer, a member of the company's board of directors, is serving as a full-time consultant to Higgins. "Charlotte is working directly for me on a consulting basis through the end of January," he said. "She will help me determine the most effective senior management structure to manage a \$1 billion business." According to Higgins, Fischer,

previously CEO of Claire's Boutique, a 1,000-store accessories chain, has a strong merchandising background.

In order to achieve growth, Higgins said Trans World would become an international retailer, devise new store formats, and take on new product lines.

In response to a question from an employee during the Q&A session, he said, "We will go overseas, although I don't know that Europe will be the first choice. But we will be a worldwide company in the not-too-distant future." He added that "Trans World" was his third choice for the company's name when he founded it 21 years ago, "but it gets more appropriate every day."

As for new store formats, Higgins said Trans World will open a 26,000-square-foot store in Trumbull, Conn., which will include a 6,000-square-foot arcade and video game room and a 7,000-square-foot book department. Unlike other chains fielding such stores, Trans World is opening the new store, which has yet to be named, in the enclosed Trumbull Shopping Center.

In general, Higgins said he preferred to integrate new product lines into the chain's current formats instead of starting up new chains, as he did with Saturday Matinee, a sell-through-video-only chain.

For example, he said he doesn't foresee Kids Matinee, a department in the chain's combo stores, growing into a freestanding format. "It's possible we will diversify into other businesses, but the majority of businesses we enter will be in combinations with our own

stores," he said.

Currently, Trans World has 563 stores: 367 Record Towns and Tape Worlds operating in enclosed malls, including 34 combo stores that offer music and video sell-through; 140 freestanding and strip center stores that operate mainly under the logo Coco-nuts; 73 Saturday Matinees; 26 rental outlets doing business as Movies Plus; and 52 licensed departments, including two within Tandy's Incredible Universe outlets, and the rest mainly in Montgomery Ward stores. In December, when the company's retail operation is 20 years old, Trans World will have 700 stores, Higgins said.

In looking at the separate formats, Higgins said Saturday Matinee is growing nicely and will be profitable this year. But he said he thinks Trans World can significantly improve its Saturday Matinee performance and won't get more aggressive with the format until that happens.

Higgins was also optimistic about video rental, going against naysayers' predictions that video-on-demand will adversely affect that business. Though Higgins himself said that five years ago, he didn't think rental had a good future, he says "even though sell-through will continue to grow and technology will result in video-on-demand, I think video rental is a viable business for the future. For the next five years, you won't see major changes in the rental market, except for the independent retailers continuing to go out of

(Continued on page 71)

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Retail

Observers Explain Majors' About-Face On Used CDs

A TIME FOR HEALING: For the last two weeks, while Track was out of the office—first on vacation and then covering a convention—things have been moving quickly on the retail front. Indeed, it seems that the used-CD issue may finally be working its way toward a resolution.

In late August, CEMA surprised the industry by announcing that it would restore cooperative ad dollars to accounts carrying used CDs, provided they followed certain criteria. Within a week, the other three majors that had taken stands on the issue—WEA, Sony Music Distribution, and Uni Distribution—said they would resume cooperative advertising with accounts carrying used CDs, although they still withheld their blessings from that product category.

Observers cite a few reasons for the four majors' about-face. Most label and distribution executives say their lawyers told them they had a losing hand in the lawsuits filed by Wherehouse Entertainment and the independent retailers. They also cited the Federal Trade Commission's investigation of industry trade practices as a powerful argument for dropping the fight against used CDs. In addition, executives with some of the older labels were getting anxious about how their companies' used-CD stances might be affecting developing artists, sources say. Finally, the labels clearly haven't been winning any public opinion polls lately.

When CEMA caught the other three majors flatfooted with its retreat on the issue, executives with each company realized that, at any moment, one or both of the others might suddenly withdraw from the fray, leaving their company way out on a limb on a very unpopular issue. Once that scenario crystallized in the minds of execs, they stampeded for the exit.

Although they have reinstated cooperative ad dollars, the three companies have yet to spell out their new policies concerning used CDs. Consequently, Wherehouse executives and independent retail owners involved in the class action suits say there are still issues to be resolved before they can drop their lawsuits. They add, however, that they are hopeful that the majors' turnaround forms a basis upon which they can move toward a settlement.

Even before that settlement is reached, many retailers are jubilant that, for the first time since anyone can remember, merchants have prevailed in a dispute with manufacturers. In fact, most retailers and labels admit that the relationship between the two camps is more adversarial than it ever has been. Much of the animosity stems from the manufacturers' unilateral decision to eliminate the longbox, in favor of jewel box-only packaging, and from the acceleration of direct-marketing efforts by labels.

Now, if the used-CD issue is finally resolved, merchants are hoping they can resume a true—and equal—part-

nership with manufacturers in selling music.

BUT THERE'LL BE TRYING moments: Bob Higgins, chairman of the board/CEO/president of Albany, N.Y.-based Trans World Music Corp., told Track that, in the future, his chain "will test the used-CD waters in select markets where the used-CD factor has impacted us competitively." Until now, the only major chains in the used-CD business have been Wherehouse and Amarillo, Texas-based Hastings Books, Music & Video.

RETAIL TRACK

by Ed Christman



UPDATE ON Wherehouse: On the heels of the departure of five VPs from Wherehouse Entertainment, Scott Young, the company's chairman

and CEO, told Track he is giving up the office of president to Jerry Goldress. Goldress previously worked with Adler & Shaykin, the investment firm that previously owned the Torrance, Calif.-based chain. He also will be COO.

According to Young, the changes currently being implemented at Wherehouse were initiated in response to a study on the chain undertaken by Ernst & Young. "About three months ago, we hired Ernst & Young to review our organization," he reports. "It was on [their] advice that we streamlined and simplified the home office."

The five VPs who departed are Bruce Jesse, Mike Scharwath, Debi English, Pam Robertson, and Germaine Sperry.

In addition to reducing corporate staff, the company is moving more responsibilities to the field, and will be beefing up staff out there, Young says. He adds that Wherehouse will seek to have manufacturers make more drop shipments directly to stores.

In other moves, senior VP Cathy Wood, who has been acting CFO, has taken over that responsibility full time, overseeing accounting and the treasury as well as real estate and construction. Wood will report directly to Young, while Barbara Brown, senior VP of store sales operations; Scott Hessler, senior VP of merchandising; and the MIS and human resources functions will report to Goldress. He, in turn, reports to Young.

The latest moves at Wherehouse have spurred some concern among observers, because the chain underwent a Merrill Lynch Capital Partners leveraged buyout last year, when it assumed \$175 million in long-term debt. Those executives see the shadow of Merrill Lynch behind the changes at the chain. But savvy observers know that the leveraged buyout is structured so that debt balloon payments are pushed back to the latter half of the '90s. Those observers say that the pressure isn't on yet, and executives at the chain merely are trying to be proactive to the marketplace and the economy so that, later, they won't suffer a misstep under their debt load.

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Music Knowledge Enhances The Mix At Vintage Vinyl

■ BY BRIAN Q. NEWCOMB

ST. LOUIS—Enter the sprawling, cluttered Vintage Vinyl, set on the western perimeter of the city's Delmar retail strip, and it's immediately clear that the most important thing going on is music. People are looking through bins of new and used CDs, cassettes and, of course, vinyl, and they're listening to, talking about, and buying lots of music.

"You come in here on a Saturday afternoon, and [you will] see 150 people," says Steve Pick, a longtime manager. "And it's not unheard of [for us] to do over a thousand dollars of business in an hour. When I started here, we didn't do a thousand dollars worth of business

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in a day."

Owners Lew Prince and Tom (Papa) Ray call Vintage Vinyl a "pop-and-pop store," offering music buffs an informed and hype-free environment in which they can experience and purchase popular and rare titles. The store also draws consumers from all over the metropolitan area because it specializes in blues, jazz, reggae, and soul.

A host of celebrity clients—Robert Cray, the Beastie Boys, and Timothy Leary are among the most recent—have been drawn to Vintage Vinyl as the place to shop for cool, hard-to-find recordings.

"We're really an educational institution in a lot of ways," Prince says. "If we had a corporate goal, it would be to make the world safer for music."

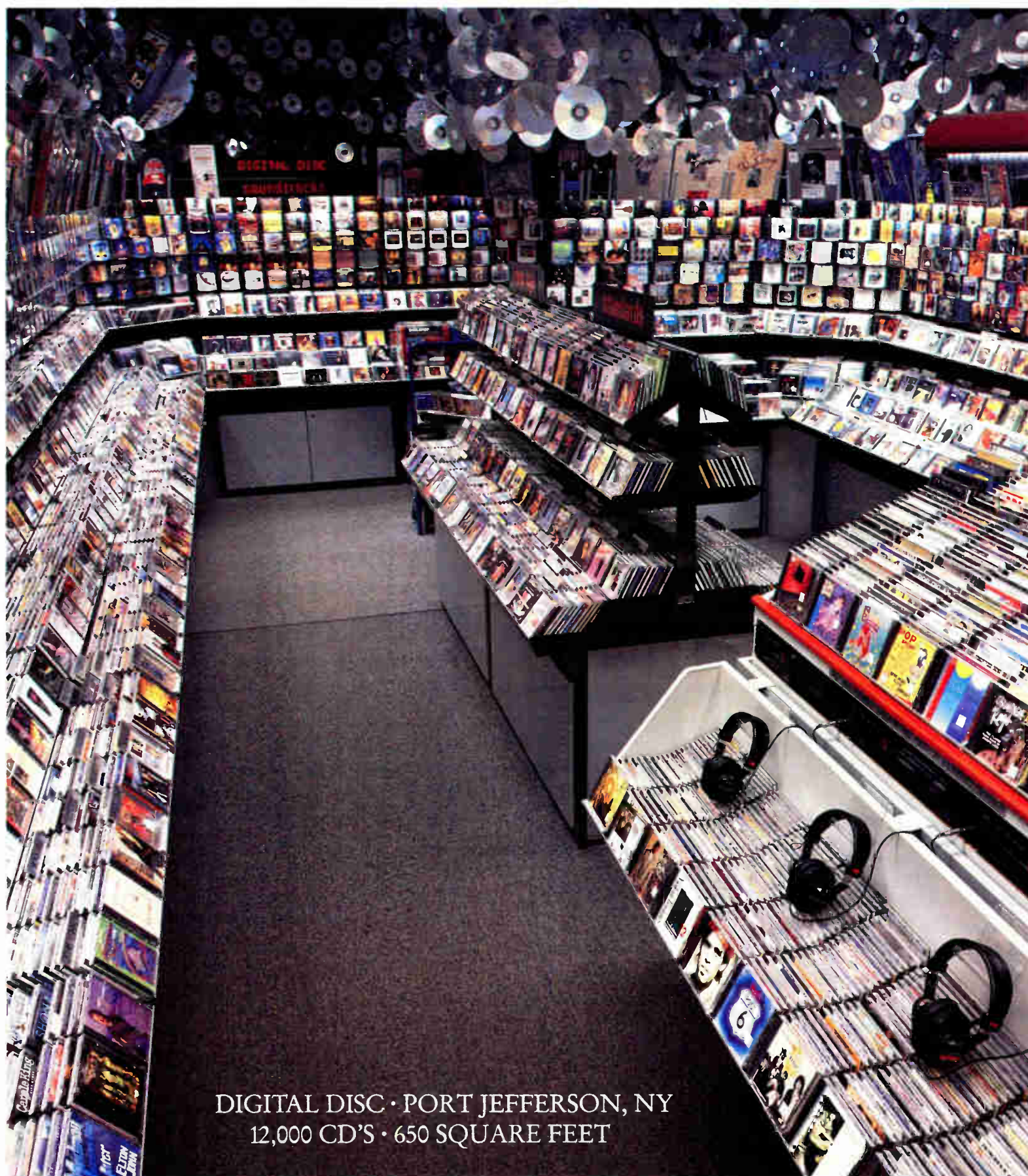
The Vintage Vinyl staff has a reputation for being knowledgeable and opinionated. This is reflected in Pick's weekly music column for the St. Louis Post-Dispatch, and in Ray and Pick's long-running shows on public radio station KDHX. While firm ethics keep mentions of the store off the air and out of print, Pick says, "in terms of people knowing we're here, it doesn't hurt at all."

Prince adds, "We hire people who know a lot about, and are passionate about, music, and force customers to listen to them."

Prince and Ray set up on Delmar in
(Continued on next page)



Vintage Vinyl occupies the old Varsity Theater, and often uses the defunct movie theater's marquee, which here displays a public service message about the store's role in flood relief programs. (Photo: Brian Q. Newcomb)



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MUSIC KNOWLEDGE ENHANCES THE MIX AT VINTAGE VINYL

(Continued from preceding page)

September 1979. After moving twice but staying on the strip, and operating for a while out of two locations, Vintage Vinyl settled into its current location in March 1991. The 7,200-square-foot store was once the Varsity Theater, home of weekend midnight screenings of "The Rocky Horror Picture Show." The theater had been converted to retail for a drug store, which failed before Ray and Prince settled in. About 400 square feet are rented to a separate T-shirt business, because, Ray says, "we're too busy to deal with fetish items. This way, they're here for our customers who want them."

The store's commitment to a breadth of musical styles is rooted in Prince and Ray's philosophy that it is music that matters. "Every tribe has its theme song," Ray says. "One of the reasons we set up on Delmar was that it was an area where people actually walked around, and it was the only place in St. Louis that we could identify as a racially neutral zone."

Vintage Vinyl has another location in Granite City, Ill., across the river. "It's a bitchin' dude rock-and-roll store," Ray says. "It's much smaller [1,200 square feet], and very busy."

In the St. Louis outlet, "it's not uncommon for us to sell a Motown record, a Frank Zappa record, and something off the Point [modern rock KPNT, St.



Vintage Vinyl has the feel of an old-time record store. (Photo: Brian Q. Newcomb)

Louis] to the same customer," Prince says. "People come in here to buy something. The side product is that they might ask a question, which will lead them to find something new that they haven't heard before."

CDs make up 65% of total store sales, cassettes 20-25%, and posters, magazines, and other merchandise account for the rest. Prince says the ratio of new vs. used sales is around 50-50. "The number of pieces are very similar amounts," he adds. "The gross is vastly dissimilar, because the price for new is

as much as three-to-one in terms of dollars.

"One of the keys to what we do is making tons and tons of titles available that a chain would not find profitable," he says. "This is one of the few businesses in the world where totally new product arrives weekly. It's like Chevy put out a new model car every week, and we're trying to keep up. Plus, we carry all the old models, because some guys still want '58s."

Ray, of course, was never bothered by the majors' stance against used CDs and their withholding of cooperative advertising dollars. "You can't lose what you never had," he observes.

"We were pretty much forced out of working directly with record labels,"



Vintage Vinyl's management team is store manager Steve Pick and co-owners Tom Ray and Lew Prince. (Photo: Brian Q. Newcomb)

Prince adds. "As far back as '84, they made that demand. It's gotten to the point where we don't give a damn. We buy everything through middlemen. We negotiate really good prices, because we have a significant amount of buying power. Most independents are way smaller than us, and those larger than us are buying direct. For a one stop, we're an incredibly good account. We're [like] 15 mom-and-pop stores [combined]."

For Ray, the issue is getting music into the hands of real fans. "I think it's very important that we offer people pricing alternatives. A lot of our customers make under \$20,000 a year. Music is one of the most important things in their lives. They're college students, or, for that matter, the 35-year-old man who has what I consider very classical tastes, in jazz, or soul, or in blues. So who is to deny that individual?"

"Over the years," Pick says, "whenever sales of new [albums] have gone up, used has gone up with it, and vice versa. It's real consistent. Used helps new, new helps used—it's all one huge happy family system that record companies have yet to recognize."

Prince adds, "People inside the industry think of the market share pie as (Continued on next page)

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	*** NO. 1 *** BOB MARLEY AND THE WAILERS ▲ ⁴ TUFF GONG/ISLAND 846210* (9.98/16.98)	LEGEND 19 weeks at No. 1	112
2	5	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	123
3	2	JIMMY BUFFETT ▲ ⁷ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	123
4	7	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	123
5	3	ERIC CLAPTON ▲ ¹ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	123
6	8	ENYA ▲ ⁷ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	100
7	6	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	123
8	11	AEROSMITH ▲ ⁵ COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	121
9	4	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	123
10	9	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	123
11	10	THE EAGLES ▲ ¹² ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	123
12	12	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	123
13	14	PINK FLOYD ▲ ¹² CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	123
14	13	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	114
15	16	FLEETWOOD MAC ▲ ⁷ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	102
16	15	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	121
17	18	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	35
18	20	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	82
19	17	U2 ▲ ⁵ ISLAND 842298*/PLG (9.98/16.98)	THE JOSHUA TREE	91
20	19	METALLICA ▲ ² ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	108
21	21	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	112
22	27	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	61
23	22	METALLICA ▲ ² ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	109
24	23	ALICE IN CHAINS ● COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	7
25	37	UB40 ▲ VIRGIN 86146 (7.98/11.98)	LABOUR OF LOVE II	8
26	26	UB40 ▲ A&M 4980 (9.98/15.98)	LABOUR OF LOVE	7
27	28	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	114
28	32	DEF LEPPARD ▲ ¹⁰ MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	113
29	25	GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	123
30	29	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	18
31	30	ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	117
32	31	PETER GABRIEL ▲ ¹ Geffen 24088 (9.98/13.98)	SO	25
33	33	MICHAEL JACKSON ▲ ²² EPIC 38112 (9.98 EQ/15.98)	THRILLER	35
34	38	QUEENSRYCHE ▲ ² EMI 92806/ERG (9.98/15.98)	EMPIRE	7
35	35	THE POLICE ▲ ¹ A&M 3902 (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	102
36	40	R.E.M. ▲ ⁴ WARNER BROS. 26496* (9.98/15.98)	OUT OF TIME	3
37	24	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	41
38	46	PATSY CLINE ▲ ⁴ MCA 12* (4.98/10.98)	GREATEST HITS	123
39	39	ENYA ▲ ATLANTIC 81842/AG (7.98/11.98)	ENYA	78
40	34	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	119
41	—	RIGHTEOUS BROTHERS ▲ CURB 77381 (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	116
42	36	THE BLACK CROWES ▲ ³ AMERICAN/REPRISE 24278*/WARNER BROS. (9.98/15.98)	SHAKE YOUR MONEY MAKER	6
43	44	SADE ▲ ² EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	20
44	43	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	56
45	47	THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	55
46	48	PETER GABRIEL ● Geffen 24326 (9.98/15.98)	SHAKING THE TREE - 16 GOLDEN GREATS	7
47	50	SOUNDTRACK ▲ ⁵ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	40
48	—	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	3
49	45	REO SPEEDWAGON ▲ EPIC 44202 (9.98 EQ/15.98)	HITS	34
50	—	SADE ▲ ² EPIC 42210 (5.98 EQ/9.98)	STRONGER THAN PRIDE	8

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan Inc.

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REP Network To Consolidate In Minneapolis

This week's column was written by Ed Christman.

REP STEPS: The Rounder/Eastside Digital/Precision network, more commonly referred to as REP, will move to consolidate its operation in Minneapolis come the first of the year.

According to REP CEO Robert Simonds, the company will eliminate two stocking warehouses. Those assigned to REP—senior management at Seattle-based Precision, and the executives of Cambridge, Mass.-based Rounder Distribution—will move to Minneapolis. REP will continue to ship from Minneapolis, where Eastside is based, and Cambridge, but the Seattle and Kansas City, Mo., branches will be shuttered.

REP was formed to be a national independent distribution company by Rounder and Eastside, which bought Precision and also picked up some assets of the now defunct House Distributors. In the formation of the new national network, all of Precision's business was assigned to REP, but Eastside and Rounder contributed only certain labels, withholding other third-party regional distribution business for their own respective entities.

Now, however, Eastside Digital will fold its business into REP, while Rounder will continue to operate a separate wholesale operation.

In explaining the changes, Simonds says, "We basically are just proceeding with making REP a national organization, making things more efficient and cost-effective for us."

In addition to Minneapolis and Cambridge, REP will have regional sales offices in Atlanta, Washington, D.C., the San Francisco Bay Area, Dallas, and Los Angeles. The company also has salespeople in Hawaii, Arizona, Denver, Chicago, Kansas City, Mo., St. Louis, Austin, Texas, New Orleans, Nashville, Philadelphia, Cleveland, Detroit, and New York.

"REP will become a true national organization," handling about 20 labels on a national basis, says Simonds, although he adds that the company still will represent some labels on a regional basis.

Currently, the company handles about 30 labels on a regional basis. At the end of its reorganization, REP probably will handle only about 15, Simonds says. For instance, some

VINTAGE VINYL

(Continued from preceding page)

a single-size pie, and say that if you sell a disc to somebody at less than full price, you're taking something from someone else's piece of the pie. We always viewed our job as making the pie bigger. We don't care what size our slice is, as long as the pie gets bigger, making the world safe for more kinds of music, making more kinds of pricing available."

The main attraction of owning Vintage Vinyl, Ray says, is that it allows him to say that "music is my occupation." Prince chimes in, "Not retailing, not marketing, not moving product."

"The record business exists because of music," Ray says. "All too often, the people in this business forget that."

Rounder-distributed labels will move to the Rounder system.

Amid the coming changes, Simonds says, "We are working on keeping everyone focused on selling during the all-important fourth quarter."

WHILE REP BRINGS its national distribution company into focus, Alliance Entertainment Corp. is just beginning to build its national network. And although New York-based Alliance Entertainment (which owns Bassin Distributors and Encore Distributors, and has agreed to merge with Titus Oak Cos.) claims a sales volume of about \$60 million if its independent distribution business is combined under one umbrella, the company has detractors who dispute whether it is an independent distributor at all.

Those detractors, who include independent label executives as well as executives at competing distribution companies, argue that Miami-based Bassin and Denver-based Encore are not true independent distributors because they rely mainly on telemarketing and lack radio promotion staffs. They say Bassin and Encore act more as one-stops than distributors. Furthermore, they say, the pending acquisition of Titus Oak is not enough to offset the perception problem, because its Titus Oak Distribution operation is only 18 months old.

DIVERSIFICATION AT MUSICLAND

(Continued from page 67)

store." The executive added that Musicland is taking the expertise it has developed selling books at Media Play and On Cue and applying a "Hollywood approach" to bookselling, unlike the library ambience of many book stores.

As for international operations, Eugster said that although they are "getting better," they are still losing money. The operations consist of 10 stores in the U.K. Europe's recession has been a factor in their weakness.

Musicland's finances have improved over the past year. With interest rates at historical lows, the company has refinanced its high-interest debt from the leveraged buyout of several years ago, and has secured bank financing for its working capital. The debt refinancing, however, means the company will have to pay interest on two different bond issues in the present quarter, which will result in a one-time charge against earnings and a net quarterly loss. Benson estimated that the charge would amount to 13 cents a share.

TRANS WORLD INVENTORY SYSTEM

(Continued from page 67)

business."

Higgins also predicted that the Incredible Universe chain—for which Trans World runs a large music and video department—will have about 60 outlets by the year 2000, providing some steady growth for Trans World.

Similarly, Higgins said he plans to continue to expand the company's licensed department business, in which Trans World leases space in discount department stores and sets up a music-and-video department.

In the malls, Trans World is chang-



While Alliance principals acknowledge that the company has to overcome a perception problem in the marketplace, they deny charges that the company is not a true independent distribution company.

Nonetheless, the company is making moves that should change that mistaken perception, Alliance executives say.

Alan Meltzer, who becomes president/COO of Alliance when the merger is completed, says, "Our goal is to be national, but we will do it on a regional basis."

Between Bassin in the Southeast and Titus Oak in the Northeast, Alliance will have the East Coast tied up, Meltzer says.

As for field staff and promotion, the company will hire field marketing staff as needed and add a promotion department. In addition, Alliance will use Hardcore Marketing, the Titus Oak marketing company, to shore up the company's independent distribution operation.

Joe Bianco, Alliance CEO, says

the company is still hungry to make acquisitions and doesn't rule out the possibility of buying other independent distributors. In fact, Alliance was negotiating to buy M.S. Distributing in Elk Grove Village, Ill., but the deal fell through.

In the final analysis, Meltzer argues that Alliance will do whatever is necessary to serve independent labels. "We are out to do the best possible job for indie labels, and that job will be whatever they want," he says. "If they want a regional distributor, that's what we will be. If they want us to sell them nationally, we will do that. If they want us to fill in holes, that's what we'll do. Each label will assign us a task and that is exactly what we will strive to do."

Meanwhile, Meltzer says that Encore doesn't fit into the company's independent distribution plans. "We are making a plan to develop Encore into a niche market player," he says. Toby Knobel, Encore's president, sells to places like health food stores, rock shops, and other new age retail concepts, a market Meltzer says is being overlooked. "Toby does \$15 million in business there, and that could be a \$100 million market, so he will focus on that sector," Meltzer says.

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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► **RICKIE LEE JONES**
Traffic From Paradise
PRODUCER: Rickie Lee Jones
Geffen 24602

♫ See Billboard, Aug. 21

► **JOHN HIATT**
Perfectly Good Guitar
PRODUCER: Matt Wallace
A&M 31454 0135

The guitar in question is a LOUD one. This time out, singer/songwriter Hiatt goes for the grunge gusto with a young, forceful studio unit that includes producer Wallace and School Of Fish's Michael Ward. Album isn't all in-the-red instrumental hijinx, however—it includes such compelling compositions as "Something Wild," title cut, "Blue Telescope," and "Loving A Hurricane." Hiatt's sortie into new sonic territory should please forward-thinking old fans and new recruits alike.

IGGY POP
American Caesar
PRODUCER: Malcolm Burn
Virgin 39002

Mr. Pop takes a perplexing detour on his latest endeavor, much of which unfortunately lacks the lyrical depth and musical acuity of past work. The album's bright moments are tracks like "It's Our Love," "Plastic & Concrete," "Beside You"—on which Pop effects a Lou Reed-like intonation and lyrical outlook—and "Highway Song," a country-inflected road journal. The artist also essays a reliable cover, as he did with "Real Wild Child (Wild One)," with a lyrically comprehensible adaptation of "Louie Louie."

DARYL HALL
Soul Alone
PRODUCERS: Daryl Hall; V. Jeffrey Smith & Peter Lord
Moreland; Michael Peden
Epic 53937

Hall returns to the scene with a record full of soul-flavored pop songs and plush ballads made to order for top 40, AC, and R&B airplay. Although the sound here is neither rootsy enough to hit home with true soul devotees nor fresh enough to attract new listeners, the fate of the project is more likely to rest on Hall's consistently soothing falsetto than on the musical foundation supporting it. Highlights are sprightly "Stop Loving Me, Stop Loving Me" and focal track "I'm In A Philly Mood," a rich ballad that will reverberate well beyond the City of Brotherly Love.

EVE'S PLUM
Envy
PRODUCER: Roger Greenawalt
550 Music/Epic 53070

New Sony imprint is launched with this New York hard-alternative quartet, fronted by the potent-voiced Colleen Fitzpatrick, whose sound is apt for modern rock and potentially suitable for adventurous album rockers. Key tracks are revved-up "Blue" and "I Want It All," plus slow, shimmering numbers like "Venus Meets Pluto," "Lovely You," and "Kiss Your Feet." A solid debut from a young band with gusto and attitude to spare.

ROSIE FLORES
Once More With Feeling
PRODUCERS: Greg Leisz & Dusty Wakeman
Hightone 8047

Axe-slinging L.A. western beat vocalist comes up a winner on second Hightone release. Flores has a forceful, earnest voice that will remind some of the '50s country greats, and duets beautifully with such partners as Joe Ely (on the album's highlight, "Love And Danger," a song inspired by the title of Ely's last record), Katy Moffatt, and local vet James Intveld. First track, "Honky Tonk Moon," is another strong entry on this consistently fine work.

R & B

► **EARTH WIND & FIRE**
Millennium
PRODUCER: Maurice White
Reprise 45274

White's groundbreaking R&B/funk ensemble returns to the Warner Bros. family, where it got its start more than 20 years ago, with a sparkling record that likely will recruit new fans to the club, since its sound is tailored to current R&B/pop/AC standards. Listeners who savored first single "Sunday Morning" will find similar pleasure in ballad "Spend The Night," "Divine," and Prince-written "Super Hero." Old EWF fans will hear echoes of the group's onetime horn magic throughout, but particularly on songs like "Honor The Magic"; those fans will also delight in White's brief kalimba instrumentals, sprinkled in just the right places.

JAZZ

► **BOB BERG**
Virtual Reality
PRODUCER: Jim Beard
Denon 75369

Top-flight contemporary jazz saxophonist releases a distinctive, highly enjoyable set with a backing crew that includes producer Beard on keyboards and Jon Herington on guitars. This Berg's-eye view sketches "Can't Help Lovin' That Man" as a soulful Brazilian theme and repaints folk tune "The Water Is Wide" in gospel hues, but revisits Bill Evans' classic "Loose Bloose" most faithfully. Berg originals include the enjoyable Latinisms of "Amazon" and the lovely strains of "Down Snake Hollow."

★ **THE HOLLY COLE TRIO**
Don't Smoke In Bed
PRODUCER: David Was
Manhattan 81198

Second stateside release from this Canadian chanteuse spotlights her lithe yet throaty vocals, with the principal backing of pianist Aaron Davis and bassist David Pilch (with guest stars Joe Henderson and David Lindley). Produced by one half of Was (Not Was), the album's clean, lean sound befits Cole's stylishly syncopated versions of Johnny Nash hit "I Can See Clearly Now" and Cole Porter standard "Get Out Of Town." Other highlights of a set steeped in cabaret-flavored jazz include the lyrical swing of "So And So," the gospel-inflected "Tennessee Waltz," the Latinesque clip of Rogers & Hart's "Everything I've Got," and a bluesy take on "Que Sera Sera."

GARY BRUNOTTE
Yesterday's Dream
PRODUCER: Gary Brunotte
Altenburgh 14

Minneapolis-based pianist/composer Brunotte dishes up a solid contemporary jazz set (with traditional overtones), featuring guest players Bill Berg and Eric Marienthal. Highlights of an enjoyable outing include the strong, swinging "a la Horace"; the hard-hitting "Recollections"; the cool, uptempo "Slightly Blue"; and the funky "Caterpillar Crossing." Also features a breezy, flute-borne version of Harold Arlen's "If I Only Had A Brain."

SHIRLEY HORN
Light Out of Darkness (A Tribute To Ray Charles)
PRODUCER: Shirley Horn
Verve 314 519 703

At first glance, one might think a Shirley Horn album of tunes associated with Ray Charles might produce results a little too gentle and pastel to match the extroverted passion of The High Priest. Not so. By steering toward the ballad and jazz-influenced Ray, Horn and her working trio, with guest sax master Gary Bartz, have crafted a winner with humor and mischief, qualities Horn possesses in abundance. Expected are successes such as "You Don't Know Me," but the real highlights are the treatments given "Hit the Road, Jack" and

SPOTLIGHT



NIRVANA
In Utero
PRODUCER: Steve Albini
DGC 24607

Anybody who thought that a denaturing of its sound would follow Nirvana's megasuccess with "Nevermind" will think again after hearing new release, produced with hammer and tongs by Albini. The fact that one of the set's most melodically appealing tracks is titled "Rape Me" gives a clue about trio's intent. "Heart-Shaped Box" and self-referential "Serve The Servants" top other tracks. Expect in-your-mug attitude here to maintain Nirvana's artistic integrity and commercial sizzle for all to see.

the classic 6/8 lament, "Drown In My Own Tears." As a surprise follow-up to her Grammy-nominated efforts, once again Ms. Horn's shines brightly.

WORLD MUSIC

► **VARIOUS ARTISTS**
Soca Carnival '93
PRODUCERS: Various
Ice 930802

Calypto devotees and sadly uninitiated bystanders could scarcely do better than this primo roundup of carnival cokers, including Superblue's blistering "Bacchanal Time," Lord Kitchener's "Roll Your Abdomen," United Sisters' naughty "Whoa Donkey," and a dance card of other slinky stunners that will make you wine your waist 'til you cry for mercy. Buy one for the neighbors, who'll be yelling, "Turn it up!"

REGGAE

► **BARRINGTON LEVY**
Barrington
PRODUCERS: L. S. Dunbar, R. Shakespear, A. Betts
MCA 10864

Likely next single "Murderer," featuring a no-nonsense rap descendant by Rakim, is an absolutely scorcher, hitbound sendoff for this solid collection by veteran Levy. Other killer outings include a masterful new rendering of his monster early-'80s U.K. smash, "Under Mi Sensi." (Street scholars take note: The original riddim for this song is the very one that sparked the sleng-teng craze.) The affecting singer also steps outside the dancehall circle to deliver an anthemic, conscious ballad, "Vice Versa Love" (the first single), that deserves to be the "Many Rivers To Cross" of the '90s.

LATIN

► **EMILIO NAVAIRA**
Southern Exposure
PRODUCERS: Michael & Ron Morales
EMI Latin 42838

In only its second week, latest set from Tejano's hottest—and most exciting—male vocalist already is camped out at No. 5 on Billboard's Latin 50 chart, and is likely to stay there for quite a spell, even though he has yet to land on the Hot

Latin Tracks chart. Tide should change, however, with inviting, slow cumbia "Suficiente Amor" or melodic pop/rock numbers "Ay Mi Dios" and "En Que Brazos."

★ **FOBIA**
Leche
PRODUCERS: Marteen, Fobia
BMG 15112

Magnificent album from Mexican quintet deftly interweaves rock, reggae, funk, and blues into a slamming musical collage, buttressing wry, urgent tales about passionate male-female relationships. Highlights are tracks "No Me Amenaces," "Perra Policia," and "Miel De Escorpion"—the lone Latino radio candidate. Ever-emotive, wide-ranging Leonardo de Lozanne is one of the most bracing front men in rock, particularly when venting his sardonic rage at the record spinner in the hilarious recount "Maten Al D.J."

COUNTRY

► **HIGHWAY 101**
The New Frontier
PRODUCERS: Chuck Howard, Cactus Moser, Curtis Stone
Liberty 81351

Label, personnel, and producer changes have done nothing to blunt the bright, sharp-edged, street-smart sound of this group. In her own way, lead singer Nikki Nelson is as vocally alluring and distinctive as was her predecessor, Paulette Carlson. The songs here—seven of which were written or co-written by band member/producers Moser and Stone—range from wise-cracking ("You Are What You Do") to wise ("The Last Frontier"). Sounds like a comeback.

VITAL REISSUES™

VARIOUS ARTISTS
The Blues
PRODUCER: Bruce Talbot
Smithsonian RD 101

Continuing in the tradition of its fine introductory boxes devoted to jazz, country, and classic popular songs, the Smithsonian takes a timely look at American blues. While the 93 selections here give a generally solid overview of the music's roots, it's ultimately a rather timid one—two selections from the '70s and one from the '80s hardly bring the style's history up to date. With that shortcoming in mind, set is still a well-annotated and thoughtfully selected introduction to the genre's country and electric tastesetters.

THE MARVELETTES
Deliver: The Singles 1961-1971
COMPILATION PRODUCER: Cary E. Mansfield
Motown 37463-6259

MARTHA REEVES & THE VANDELLAS
Live Wire! The Singles 1962-1972
COMPILATION PRODUCER: Cary E. Mansfield
Motown 37463-6313

MARY WELLS
Looking Back 1961-1964
COMPILATION PRODUCER: Cary E. Mansfield
Motown 37463-6253

Motown has shown fitful interest in doing a righteous job by its catalog in years past, but first three packages in company's Masters Series shows it may be on the right track this time. Marvelettes and Vandellas packages stick closely to the hits, but have enough obscurities to make them worthwhile for collectors; a full quarter of the Wells compilation is made up of unreleased material. In all, these are worthy intros to the label's second-tier female artists, and a strong sendoff for the new series.

SPOTLIGHT



MEAT LOAF
Bat Out of Hell II: Back Into Hell
PRODUCER: Jim Steinman
MCA 10699

Well, it was just a matter of time before Mr. Loaf's famous bat winged its way back to hell for a second round. Masterminded by Steinman, the sequel resonates with the spirit of the original, most uncannily on the three cuts with parenthetical titles: lead single "I'll Do Anything For Love (But I Won't Do That)," "Out Of The Frying Pan (And Into The Fire)," and "Good Girls Go To Heaven (Bad Girls Go Everywhere)." Will this 75-minute epic even approach the seven-times-platinum mark of its progenitor? That will depend on how many people prefer their Meat Loaf reheated instead of fresh.

★ **LARRY STEPHENSON**
Wash My Blues Away
PRODUCER: Larry Stephenson
Webco 0144

Stephenson moves from bandleader to soloist on this project. But the result is the same as before: sparkling, first-rate bluegrass. With such guest artists as Dudley Connell (the Johnson Mountain Boys), Dan Tyminski, and Tim Smith, Stephenson offers an appealing mixture of new and familiar music. Best cuts: "Here I Am In Love Again," "A Brand New Heartache Comin' On," "Kentucky Waltz," and "Our Darling's Gone."

★ **CLAIRE LYNCH**
Friends For A Lifetime
PRODUCER: Bill Vorndick
Brentwood 5362

Lynch is a fine songwriter and a superb vocalist. The songs here range from the avowedly Christian—"God Spoke His Name," "My Name Is Judas," "Paul And Peter Walked"—to what is now being called "positive country." Of particular note is the heartfelt and moving version of Mickey Cates' tribute to parents, "Between The Two Of Them." Vorndick, a prominent bluegrass producer, brings out all of that format's high lonesome sound in this project by using some of its most honored musicians, including Roy Huskey Jr., Stuart Duncan, Sam Bush, David Grier, and Alison Brown.

CLASSICAL

► **LA ROCQUE'N'ROLL: POPULAR MUSIC OF RENAISSANCE FRANCE**
The Baltimore Consort
Dorian 90177

If the (what's that?) CD title causes a second look, it will have done its job. What bin browsers will find is a choice selection of late 16th and early 17th century "entertainment" music, most often tendered to a specialist public under didactic, and dull, headings. The group's arrangements of early music are tasteful, its performances winning. Twenty-two tunes in all, some featuring soprano Custer LaRue, who is fast developing an imposing reputation of her own. Like earlier entries, this album should find the chart with little delay.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ SALT'N'PEPA Shoop (4:05)

PRODUCERS: Mark Sparks, Cheryl; "Salt" James, Sandra
WRITERS: "Papa" Martin
WRITER: not listed
PUBLISHER: not listed
Next Plateau/London 1025 (c/o PLG) (cassette single)

This funky, funky midtempo jam from these enduring rap divas is sure to set pop and urban radio airwaves ablaze. Herby "Luvbug" Azor's smooth production sounds as great as ever, and Gang Starr's Guru contributes a deft mix that is as sweet as anything on his own "Jazzmatazz" set. The song teases and breezes over sexy, shuffling beats. It should place the duo right back on the hip-hop map.

▶ U2 Lemon (4:39)

PRODUCERS: Flood, Brian Eno, The Edge
WRITERS: U2, Bono
PUBLISHER: PolyGram International, ASCAP
REMIXERS: Robbie Adams, David Morales
Island 6800 (c/o PGD) (cassette single)

Jittery, danceable moment from the yummy "Zooropa" collection is yet another step away from standard U2 fare. This time, Bono dabbles in sunny pop/soul, wrapping a luscious falsetto around an infectious hook and funk-fortified rhythm base. In its original form, track will be a joy for top 40 programmers. Inspired remixes by Robbie Adams and David Morales will open doors at crossover radio and in clubs.

▶ WAILING SOULS Wild, Wild Life (3:40)

PRODUCER: Richard Feldman
WRITER: D. Byrne
PUBLISHER: Index, ASCAP
Chaos/Columbia 77175 (c/o Sony) (cassette single)

Exuberant uptempo reggae rendition of the Talking Heads' classic is a can't-miss joy from the soundtrack to the forthcoming film "Cool Runnings." The groove rolls and rumbles like a bobbed-outta Babylon, with marvelous guitar-charged percussion breaks and the Souls' beautifully textured vocals. Since rockin' reggae is so hot these days, listeners should make the phones light up like chillum pipes for this top 40 winner.

▶ MR. BIG Wild World (3:27)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic 5281 (cassette single)

Pop-minded headbanger act previews its new "Bump Ahead" set with a relatively faithful cover of a Cat Stevens evergreen. Pleasing lead vocals and tightly knit harmonies weave around cowboy-like acoustic strumming and nimble-but-subtle electric doodling. Warmly familiar, easy-going track should have little trouble finding welcoming arms in top 40 and album-rock sectors.

MARY MARY Everlasting Love (4:06)

PRODUCER: Rob Chiarelli
WRITERS: Cason, Gayden
PUBLISHER: Rising Suns, BMI
REMIXER: Richie "Vanilla" Rodriguez
Metro Beat 0005 (CD single)

Hey, weren't you just thinking that you needed one more version of this oft-covered Carl Carlton classic? Well, Mary Mary serves a pouty reading of the tune amid a flurry of quasi-rave synths and hi-NRG dance beats. It works just fine, though it would be nice to hear her try some original material. Contact: 818-557-0659.

APACHE INDIAN Boom Shack-A-Lak (3:48)

PRODUCER: Wooligan
WRITER: Apache Indian
PUBLISHER: MCA, ASCAP
Mango 530133 (c/o Island) (cassette single)

Second single from the Indian's sturdy "No Reservations" album is a wacky blend of guttural toasting and retro-pop shuffle beats. The hook has the potential to take up permanent residence in your brain, while the fun array of sound effects are sure to get those shoulders shakin' out of control. Track may have trouble finding a home at radio, since it does not narrowly fall into one specific genre. Seek it out and give it a whirl.

PAUL LEKAKIS Let It Out (4:34)

PRODUCER: Ralphie Dee
WRITERS: J. Vincent, P. Lekakis
PUBLISHERS: Warner-Tamerlane/Dot 2 Dot, BMI; Lekakis, ASCAP
REMIXER: Ralphie Dee
ZYX 7038 (12-inch single)

The dude who made noise several years ago with "Boom Boom" returns with an equally fun'n'cheeky disco twirler. Whooping chants during the break should inspire some festive hip-grinding, while the rest of the track has crossover radio mix-show and hi-NRG club potential.

GIOVANNI SALAH Rainbow Man (4:25)

PRODUCERS: Giovanni Salah, Rob C.
WRITERS: G. Salah, Rob C.
PUBLISHERS: WB/Warner-Tamerlane/Amplified Isvanni, BMI
Atlantic 5238 (cassette single)

Salah oozes with Prince-like charisma on this percussive midtempo funk/pop ditty. Trade-off of easy-going rapping and layered, soulful singing adds some much-needed weight to the song's cloying lyrics. Pop programmers may find the sing-along chorus a nice plus, as well as the track's insinuating rhythm-base.

R & B

INTRO Come Inside (4:08)

PRODUCER: Nevelle Hodge
WRITERS: K. Greene, C. Wike, N. Hodge
PUBLISHERS: Velle International/Frabenasha-MCA/Ness, Nitty & Capone/Warner Bros./Wike, ASCAP
Atlantic 5202 (cassette single)

Intro is ready to meet the needs of listeners with this sweetly harmonized ditty, slowly paced for romantic impact, and remixed five times for maximum radio impact. However, to back their warm vocals, these talented guys are going to need more than the cold electronic drums and synth they've got here.

CHERYL "PEPSII" RILEY Guess I'm In Love (3:33)

PRODUCERS: Full Force
WRITERS: Full Force
PUBLISHERS: P-Blast/Zomba, ASCAP
Reprise 6570 (c/o Warner Bros.) (cassette single)

After years of soupy R&B ballads it's a pleasure to hear Riley take on a more upbeat, playful tune. She fares well on this joyful jack/funk jam, which derives much of its muscle from cool live drums and sweet'n'jazzy harmonies. Youth-oriented

NEW & NOTEWORTHY

SHADZ OF LINGO Mad Flavaz (3:27)

PRODUCER: Erick Sermon
WRITERS: Liggs M., Kolorado, E. Sermon
PUBLISHERS: DARP, Grand Royal, ASCAP
Limp/EMI/ERG 50465 (c/o CEMA) (cassette single)

A skittish pop/hip-hop beat is an appropriate foundation for quirky new trio's clever lyrical science. The golden touch of producer Erick Sermon is strongly felt here, as a thick, rubbery bassline springs cool retro-funk samples and playful solo and unison rhymin'. "Clean" has enough juice to entice both top 40 and urban radio to the table, but experiencing the full, racy effect of the album version is essential.

THE FUNKY POETS Born In The Ghetto (4:35)

PRODUCERS: Andre Betts, Dave Darlington, Kenny "Dope" Gonzalez, Mic Murphy
WRITER: not listed
PUBLISHER: not listed
REMIXER: CJ MacIntosh, Salaam Remi
550/Epic 5423 (c/o Sony) (12-inch single)

Hard as it might be, move past this gem's live and totally slammin' funk/hip-hop groove and dive into its searing, intelligent tale of a young woman trying to rise above her poverty-stricken surroundings. Besides its content, track shines with stylish vocals that steer clear of hack doo-hop swirls in favor of a looser, more ear-catching delivery. Whether you opt for CJ MacIntosh's smooth mixes or Salaam Remi's more rugged interpretations, pick one. It should be moments before everyone else does.

urban radio could have a field with this one. Grab it.

SIX FEET DEEP Drop Drop (4:51)

PRODUCER: Cedric Hawkins
WRITER: R. Taylor
PUBLISHER: Damage Done, ASCAP
Damaged 7102 (cassette single)

Male quartet get all hot and bothered on this steamy R&B ballad. They work overtime to overcome the song's uneven production and limp lyrics, flexing their solid voices quite impressively. Give this talented act stronger material and watch 'em fly. Contact: 404-231-1931.

COUNTRY

▶ ALAN JACKSON Mercury Blues (3:39)

PRODUCER: Keith Stegall
WRITERS: R.L. Geddings, K.C. Douglas
PUBLISHERS: B-Flat/Tradition, BMI
Arista 2607 (c/o BMG) (7-inch single)

Jackson follows his summery "Chattahoochee" with an equally light-weight paeon to stylish wheels. Another case of all-American autoeroticism.

▶ CARLENE CARTER Unbreakable Heart (3:39)

PRODUCER: Howie Epstein
WRITER: B. Tench
PUBLISHER: Blue Gator, ASCAP
Giant 6412 (c/o Warner Bros.) (CD promo)

This is Carter as we've seldom heard her: mournful, laconic, verging on bitter. Minimal instrumental backing—but quite enough for a voice as expressive as hers is. A welcome change of pace.

▶ RADNEY FOSTER Hammer And Nails (3:59)

PRODUCERS: Steve Fishell, Radney Foster
WRITERS: R. Foster, C. Bullens
PUBLISHERS: PolyGram/St. Julien, ASCAP; Mommy's Geater, BMI
Arista 2608 (c/o BMG) (7-inch single)

To an appropriately pounding beat, Foster descends passionately on the need to build one's love on a strong foundation.

▶ GIBSON/MILLER BAND Small Price (3:26)

PRODUCER: Doug Johnson
WRITERS: A. Cunningham, T. McHugh
PUBLISHERS: MCA, ASCAP; Music Corp. Of America, BMI
Epic 77169 (c/o Sony) (7-inch single)

This hard-rocking band follows its raucous "Texas Tattoo" with a warm and affectionate ballad, the lyrics of which are just a tad condescending.

MATTHEWS, WRIGHT & KING One Of These Days (3:13)

PRODUCER: Randy Scruggs
WRITERS: B. Lixey, D. Schlitz
PUBLISHERS: Irving, BMI; Don Schlitz/Hayes Street, ASCAP
Columbia 77180 (c/o Sony) (7-inch single)

With light, breezy vocal harmonies and an uptempo beat, the trio assesses the damage sustained and the prospects of recovery from a broken love affair.

EVANGELINE Still Loving You (4:26)

PRODUCERS: Justin Niebank, Michael Utley
WRITER: S.A. Davis
PUBLISHERS: Red Brazos/Original Hometown Sheet Music
MCA/Margaritaville 54747 (c/o Uni) (7-inch single)

Although the group sings and plays well, it is plagued here by monstrosly simple-minded lyrics.

HEATHER MYLES Changes (3:33)

PRODUCER: Bruce Bromberg
WRITER: H. Myles
PUBLISHER: Calhoun Street/Bug, BMI
Hightone 3006 (CD promo)

Myles has a hard and sassy style that adds considerable weight and emotional complexity to this self-penned lamentation.

DANCE

▶ CULTURE BEAT Mr. Vain (5:40)

PRODUCER: Torsten Fenslau
WRITERS: S. Lewis, N. Katzman, J. Supreme
PUBLISHERS: Get Into Magic/Neue Welt/Musikverlag/WB, ASCAP
REMIXERS: Ben Liebrand, Torsten Fenslau
550/Epic 5456 (c/o Sony) (12-inch single)

If its European chart success is a fair indicator, this chirpy rave/HRG track will be all the rage within minutes. The problem is that the act has eschewed much of the unique charm displayed on previous records in favor of an overly familiar, 2 Unlimited-like sound. Salvation is found in Ben

Liebrand's festive remixes, which are in debt to Cerrone and Giorgio Moroder.

▶ THE LUNA PROJECT I Wanna Be Free (7:52)

PRODUCER: Troy Parrish
WRITERS: T. Parrish, Luna
PUBLISHERS: Ass Black/Parrish House, ASCAP
REMIXERS: Funky Felix, Troy Parrish
Black/E-Legal 91 (12-inch single)

Increasingly popular New York DJ Troy Parrish exhibits tremendous promise as a producer with this ferocious tribal-houser. He keeps the track nice and spare, dropping in rousing organ passages, and butt-shaggin' percussion breaks. Luna, herself, is not heard in full effect until the B side, which is fine. Her occasional off-key vocals are fun, but not so much as Parrish's beats. Already buzzing loudly along the East Coast underground, watch this one explode nationally lickety-split. Contact: 212-765-8236.

★ LEGACY OF SOUND I Can't Let You Go (6:45)

PRODUCER: Bag
WRITERS: A. Bagge, M. Beckman
PUBLISHER: not listed
REMIXERS: Stonebridge, Nick Nice
RCA 62671 (c/o BMG) (12-inch single)

As the delightful "Happy" continues to make friends at top 40 radio, Swedish act hits club jocks with another bright, Euro-splashed house ditty. Meja's lead vocal has a bucket of easy-going soul and pop sheen. Mixes by the currently hot Stonebridge and Nick Nice are cast in the right mold, but the real strength of the record is its catchy song structure.

★ GENETIC PREDISPOSITION Fool (5:26)

PRODUCER: Frederick D. West
WRITER: S.A. Russell
PUBLISHER: not listed
GAF 56274 (c/o RCI) (12-inch single)

Act led by newcomer Scott Alan Russell conjures up images of Joy Division and Depeche Mode on a rapid synth-pop romp. Dark and monotone vocals glide over an icy-cool melody and a percolating groove that will fit quite nicely into alternative and hi-NRG programs. Be sure to investigate the additional tracks, "Ghost" and "Electric," on the flipside.

A C

NEIL DIAMOND WITH DOLLY PARTON You've Lost That Lovin' Feelin' (no timing listed)

PRODUCER: Peter Asher
WRITERS: B. Mann, C. Weil, P. Spector
PUBLISHERS: Screen Gems/Mother Berta/Abkco, BMI
Columbia 5411 (c/o Sony) (CD promo)

First peek into Diamond's new "Songs From The Brill Building" is a strumming reading of the Righteous Brothers classic. Diamond and Parton's voices are a curious combo at first, though his worldly delivery and her ringing soprano start to make more sense after a minute or two. Producer Peter Asher surrounds them with appropriately dramatic instrumentation. A booming entry for AC formats.

★ MICHAEL CRAWFORD WITH PATTI LABELLE With Your Hand Upon My Heart (3:56)

PRODUCER: Arif Mardin
WRITERS: B.A. Robertson, J. Lutbock, M. Vardey
PUBLISHERS: BA's Publishing/Warner-Tamerlane/Hit & Run, BMI
Atlantic 5265 (cassette single)

Crawford and LaBelle's voices mesh together on this stately pop ballad from his lovely current album, "A Touch Of Music In The Night." Both deliver sweet and restrained performances, while producer Arif Mardin fills the arrangement with plush, pillow strings and glistening synth lines.

KENNY LOGGINS This Is It (4:19)

PRODUCERS: Kenny Loggins, Terry Nelson
WRITERS: K. Loggins, M. McDonald
PUBLISHERS: Milk Money/Tauripin Tunes, ASCAP
Columbia 77196 (c/o Sony) (cassette single)

Single from Loggins' "Outside From The Redwood" live collection is a reconstruction of a nugget from his '70s catalog of hits. Stripped of its affirming energy, track now aims to be a quietly optimistic slice of acoustic blues. Although he gets points for imagination (and a red-hot lineup of backing

players), all this record does is inspire you to dig out the flawless original.

ROCK TRACKS

▶ CRY OF LOVE Bad Thing (3:05)

PRODUCER: John Custer
WRITERS: J. Custer, A. Freed, K. Holland
PUBLISHERS: Frog-In-A-Blender/In Stereo, Acetylene, ASCAP
Columbia 5348 (c/o Sony) (CD promo)

Cry Of Love lead vocalist Kelly Holland dips into the Lou Gramm bag of tricks on this track, singing over a spare, stomping base of percussion and handclaps. Additional track, "Shade Tree," will trigger a round of Spot The Influence. Both cuts are equally ready to generate continued support for the band at album-rock radio.

▶ FAITH NO MORE & BDO-YAA T.R.I.B.E. Another Body Murdered (3:52)

PRODUCERS: Ghetto Guerillas
WRITERS: Broden, Bottum, Gould, Patton, Boo-Yaa T.R.I.B.E.
PUBLISHER: not listed
Immortal 5408 (c/o Sony) (cassette single)

Second single from the slick soundtrack to "Judgment Night" pits wild rockers against ex-con rappers. The result is an expectedly assaulting war of metallic guitars and rumbling hip-hop beats. Blend of slicing rhyming with arena-rock belting lend intensity to song's violent lyrics. Deep enough for street purists, but clean enough for album rock formats. Cool beyond belief.

▶ KATE BUSH Eat The Music (5:08)

PRODUCER: Kate Bush
WRITER: K. Bush
PUBLISHER: Kate Bush, BMI
Columbia 77165 (c/o Sony) (cassette single)

Glimpse into "The Red Shoes" is a kooky blend of delicate Celtic melodies and breezy Caribbean rhythms. Fleshed out by swooping support vocals and a glistening horn section, track shows Bush at her most vocally relaxed. She has, gratefully, put her brooding poetry on temporary hold, in favor of more playful verbiage. Track is excellent for alternative and album rock formats, with solid potential for an AC crossover. Check out the non-album cover of Elton John's "Candle In The Wind" on the flipside.

▶ ALICE IN CHAINS Down In A Hole (5:37)

PRODUCERS: Dave Jerden, Alice In Chains
WRITER: J. Cantrell
PUBLISHER: Buttnugget, ASCAP
Columbia 5391 (c/o Sony) (CD promo)

Vocal performance is the key to this well-built, moody tune, with harmonies underscoring its woe-is-me lyrics. Restrained guitar melodies are equally mournful. Album rock radio ought to dig this dirge.

DIE KRUPPS Enter Sandman (5:29)

PRODUCERS: John Fryer, Jurgen Engler
WRITERS: Hetfield, Ulrich, Hammet
PUBLISHER: Creeping Death, ASCAP
Hollywood 10373 (CD promo)

This cut, from the forthcoming "A Tribute To Metallica" set, leaves no room in the world for a Metallica parody. Unintentionally hilarious track sets Metallica's hit single to a limping techno beat and includes vocals that don't fete Metallica vocalist Hetfield so much as rip him off. Could score on the irony/novelty scale at alternative radio.

RAP

▶ SHAZZY Ghettsburg Address (5:20)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Elektra 5665 (12-inch single)

It has been way too long since Ms. Shazzy has turned the hip-hop community out with her hard-hitting street-prose. Using the "Gettsburg Address" for inspiration, she goes off on the folks (in her opinion, the white government) who made the ghetto poor and violent. Harsh and profane lyrics promote retaliation instead of understanding—a sad move. Her anger is real, mirroring some of the real street vibes. The next step is solutions. Got any?

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

NEW ARTISTS REASSERT, REASSESS FLAMENCO TRADITION

(Continued from page 3)

relevant as ever.

The New Flamenco movement has been led by a dynamic new breed of mainly gypsy musicians who have tapped other musical forms—jazz, salsa and other Caribbean sounds, rock, Brazilian samba, disco-mamba, reggae, even rap—and have set about fusing them with flamenco.

These artists are shaking flamenco out of its 250-or-so years of exquisite yet plodding slumber, and raising a dilemma: Is fusion the only possible future for flamenco?

Some observers say the New Flamenco is a powerful example of how young non-Anglo Europeans are asserting their own roots and culture in the '90s, rejecting the domination of American music and styles that has marked the past half-century.

KEY PRECURSORS

Flamenco has undergone more changes in the past 15 years, following the end of General Franco's culturally crippling dictatorship, than in its entire history. At the center of those changes were at least five New Flamenco pioneers—guitarist Paco de Lucia, *payo* (non-gypsy) singer Enrique Morente, the bands Ketama and Pata Negra, and Camaron.

Franco had reduced flamenco to a fraudulent and vulgar tourist phenomenon during the mass tourism invasion of the Spanish *costas* from the '60s onward. For almost all thinking Spanish youth after Franco's death in 1975, flamenco was linked to the old regime and most definitely was politically incorrect.

Both de Lucia, the world's premier flamenco guitarist, and Camaron were playing when Franco was alive, yet they flourished in the late '70s, recording many landmark albums together, two of which are recognized as key precursors of New Flamenco. Their albums "La Leyenda De Tiempo" ("The Legend Of Time") in 1979 and "Como El Agua" ("Like Water") incorporate strings and electronic instruments.

Jose Manuel Gomez, a journalist who specializes in Latin music, draws a comparison between the punk rock climate in Britain in the late '70s and the early days of New Flamenco during the same era. He describes Camaron's song "Volando Voy"—released in 1979, four years after Franco's death—as a punk anthem for Spanish youth "without safety pins, Mohican hair, and zips."

"While in Britain the cry was 'No Future,' in Spain it was 'Volando voy, volando vengo' [I go flying, I come flying], a racy song written by Seville's Kiko Veneno and recorded by Camaron," Gomez says. "Veneno was in the pop/rock vanguard, and the king of *cante jondo* was singing his anthem—that's when New Fla-



RAFAEL AMADOR OF PATA NEGRA



ENRIQUE MORENTE

menco really started."

Camaron—with his long hair, his "life-on-the-edge" aura, and, of course, his monstrous talent—was, by the early '80s, attracting attention from far outside the somewhat hermetic world of flamenco. His magnetism made every one of his concerts a huge fiesta of discerning rockers, assorted flamencophiles, and adoring gypsies with their gaudy Sunday best and glistening gold teeth. Fans listened, restlessly fascinated. New Flamenco was on its way, as Camaron showed how to stretch the limits of flamenco without diluting its content.

EXTENDED GYPSY FAMILY

By 1983, Ketama had been formed by the Carmona family. The group was a perfect example of the extended gypsy family in which children grow up immersed in flamenco, which largely explains how so many excellent guitarists and *cantaoras* (singers) emerge with little formal education behind them. Ketama remains in the forefront of New Flamenco, having adapted salsa into its flamenco, to the delight of most and disquiet of a few.

By the mid-'80s, gypsy brothers Raimundo and Rafael Amador had formed Pata Negra in the only successful fusion with rock to date, although the group subsequently disbanded. And singer Enrique Morente, 50, was busy adapting Spanish poetry, that of Federico Garcia Lorca among others, to flamenco. "Morente is simply a guy with ideas that expose the immobile and falsely traditional world of flamenco," says Mario Pacheco, head of independent record label Nuevos Medios, which has been responsible since the '80s for most New Flamenco releases.

Indeed, the only New Flamenco repertoire handled by the multinational record companies has come from the indie stables; Ketama went from Nuevos Medios to PolyGram, for example. In the U.S., a good deal of Nuevos Medios' repertoire has been released by Rykodisc.

Pacheco's flagbearers at the moment seem unlikely New Flamenco candidates at first glance—jazz flutist and saxophonist Jorge Pardo and bassist Carles Benavent. But both Pardo and Benavent have played with de Lucia since the early '80s, and they are currently putting out remarkable flamenco-jazz recordings that in no way diminish the flamenco *duende* or magic.

The two recorded "Jazzspana" in Germany this year with American arranger Vince Mendoza, who composed many of the songs and conducted the German Radio Orchestra big band. They were joined by flamenco singer Ramon el Portugues and guitarist Juan Manuel Canizares, along with luminaries such as

Michael Brecker, Rubem Dantas, Peter Erskine, Steve Khan, and Al DiMeola. Arif Mardin composed the splendid "Suite Fraternidad" for "Jazzspana."

Pardo went on to record an even more musically significant album, "Veloz Hacia Su Sino" ("Swiftly To The Fate"), on which he is joined by Benavent, guitarist Agustin Carbonell *El Bola*, 16-year-old singing sensation El Potito, Ketama members Jose Miguel and Antonio Carmona, and others.

"'Veloz Hacia Su Sino' is the most important flamenco recording of the last few years, and represents the definitive consolidation of a new musical idiom," Pacheco says.

CULTURAL CHAMELEON

"Pardo and Benavent are achieving a new flamenco language, indebted to jazz and flamenco but with its own expressive codes," says leading flamenco journalist Angel Alvarez Caballero. He says flamenco is now "absorbing, like a voracious chameleon, the most diverse exterior influences, yet still influencing more than being influenced."

Viewing the New Flamenco as a European cultural phenomenon, Pacheco expounds a challenging the-



MARIO PACHECO OF NUEVOS MEDIOS

ory. "The impact and significance of the New Flamenco are comparable to the neo-realism of Italian cinema in the '40s and early '50s. Then, Europe was seeking a new language and style to express itself in the still-young cinema medium. In the same way, we in Europe are now seeking an original expression and attitude that can ventilate the excessively Americanized panorama of pop music."

New Flamenco is more than just flamenco kids messing around with electric guitars, or a Latin version of the blues giving birth to R&B/rock'n'roll. It is cultured reworking of popular themes with traditional narrative structures. The emphasis is on the here and now—"music for taxi drivers and office cleaners," as Pacheco puts it—as well as on popular and even marginalized culture. The aim is an art form that is both contemporary and provocative.

INTERNATIONAL APPEAL

Although flamenco evolved in the southern Spanish region of Andalusia, Madrid is now Spain's flamenco capital. It is where the best flamenco clubs are, where the music scene is more professional, where the record companies are based, and where all the booking for major flamenco tours around the world is done.

Despite the critical acclaim and excitement over the rise of New Flamenco, booking of flamenco concerts worldwide is important because, to the dismay of those in Spain and the surprise of those outside, flamenco sells much better



CARLES BENAVENT

abroad than in Spain. The Japanese are especially enthusiastic.

"Our recent compilation of New Flamenco, called 'Los Jovenes Flamencos'" [released in the U.S. on Hannibal Records], sold more copies in Boston, Mass., than in Barcelona, and Boston is much smaller," Pacheco says. "I prefer to convince the Americans, who have the mother of all markets, than to pursue the Spanish, who continue to turn a deaf ear."

The trouble is that for many Spanish radio and TV programmers, flamenco is a music their mothers listened to when they scraped a living scrubbing floors, when Spain was poor before the economic booms of the '60s and '70s. For many, Anglo-Saxon pop music is still the sound associated with the end of poverty and beginning of good times.

Without doubt, there is also a certain element of racism involved; rightly or wrongly, flamenco is seen by many to be gypsy music.

Now, however, journalists like Gomez believe that "New Flamenco is shedding flamenco's, let's say, ethnic dimension to develop more in urban zones."

Most aficionados of flamenco agree that there are many potential musical paths for New Flamenco. Cuban and other Latin percussion instruments are being adopted. Arabic rhythms from North Africa—just a stone's throw from Andalusia—have been absorbed by some artists.



JORGE PARDO

Flamenco-jazz is a fact. Camaron's penultimate album, "Soy Gitano" (I'm A Gypsy) was partly recorded with the London Philharmonic Orchestra in London's Abbey Road Studios.

"You can mix flamenco with just about anything and still retain the *jondo* [profound, soulful] quality," says Adrian Vogel, who manages New Flamenco singer Antonio Carbonell, guitarist Gerardo Nunez, and dancer Carmen Cortes through his Compadres production company. "What hardcore purists must accept is that some time ago, some-

body invented electricity and music changed. Even if you lose some of the essence, you gain something. Blues lost some of its essence, but gained rock'n'roll."

Vogel points out another factor helping New Flamenco to gain wider acceptance. "As more young, good-looking, and better-educated gypsies emerge—and 24-year-old dancing sensation Joaquin Cortes is an example—a lot of rich white girls are getting into the scene. Whether you like it or not, this helps make New Flamenco cool."

FLAMENCO MONDAYS

Indeed, in the last couple of years, flamenco has become established in circles way outside the formerly insular *cante* scene. At Madrid's premier rock joint, a lugubrious basement venue called the



TOMATITO

Revolver Club, Monday nights are now *los lunes de flamenco*, entirely given over to flamenco. And many wary artists have left the Revolver full of praise for the reverence shown by the leather-jacketed rock crowd to what is, after all, a form of Spanish blues. Flamenco artist Chano Lobato, who is 66 years old and had never been anywhere like the Revolver, was so delighted that he shouted at the end of his set, "Viva el rock!"

The person behind *Los lunes de flamenco* is Juan Verdu, who is also editor of the only serious flamenco magazine, the quarterly *La Cana*. "The success of flamenco in the temple of hardcore, the Revolver, is a sign that something is happening in Madrid and New Flamenco," he says. "The coming together of young rockers and New Flamenco is very important."

Verdu warns that flamenco fans of the old school who sniff at New Flamenco often confuse purity with antiquity. "It is important that flamenco should be enriched by other musical forms and vice versa. Although New Flamenco is mainly a question of groups, there are many solo artists in the thick of it—guitarist *El Bola*, cantaor Jose Parra, a phenomenal 15-year-old guitarist called Jeromino Maya who is dubbed the Mozart of flamenco, singer Duquende," and others, Verdu says.

Meanwhile, New Flamenco continues to spread its wings. Camaron's sidekick in his final years, guitarist Tomatito, is recording a new album with Duquende. The group *La Barberia del Sur* is flirting with flamenco-reggae. Jose el Frances and 14-year-old Willi Gimenez y Chanela have just released their first albums. And veterans such as de Lucia (still only 46), Morente, Pardo, and Benavent will make sure that the purity and essence of flamenco will always be present in the best of New Flamenco.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Store Monitor: Casino Nights 76
Photo Finishing At Retail? 78

Laser Scans: 'The Ultimate Oz' 79
Video Previews: John Coltrane 75

PICTURE THIS

By Seth Goldstein



BREAKING OFF: Random House abruptly cancelled a year-old deal that gave budget specialist Goldstar Video the right to duplicate copies of "Sesame Street," "The Berenstain Bears," and "Dr. Seuss" titles for sale to supermarkets and drugstore chains. "Basically, we're not doing business with them any more," notes a Random House executive, who refused to say why. Goldstar's Ron Goldsmith was unavailable for comment. Random House reportedly isn't seeking a replacement, relying instead on wholesalers to pick up the slack. Danny Wettreich, chairman of Dallas-based Camelot Enterprises, which owns 40% of Goldstar Video and 100% of newly formed Goldstar Entertainment, agrees Random House was unhappy and that both sides wanted out, but says the "effective immediately" ad in the Sept. 18 Billboard was "the first we knew about it." He adds, "We have to have a sell-off period. That's a bone of contention." Goldstar Entertainment has acquired grocery and drugstore rights from Turner to Hanna-Barbera's "Greatest Adventures From The Bible."

CALENDAR: Warner will street "Free Willy" Nov. 15 and "The Bodyguard" Nov. 23. Both are sell-through titles, "Free Willy" direct from theatrical and "The Bodyguard" direct from rental. Paramount reportedly has pushed "The Firm" back a week to Dec. 16 to avoid a conflict with Columbia TriStar's "Sleepless In Seattle," due Dec. 8. Meanwhile, FoxVideo drops in "Rising Sun" on Dec. 1, four months after theatrical. It's expected to deliver 400,000 units.

PICKING THE MAN: Rank Retail Services America has hired Mark Hudson as its resident buyer at Caldor headquarters in Norwalk, Conn. Hudson, who had been general manager of the HMV music outlets in New York, will have his office next door to Ed Reynolds, Caldor's chief music and video buyer. The arrangement is one of several steps Rank wants to take to streamline its rack service (Billboard, Aug. 21). CEO Harry Steck says response has been good to all except the idea of promoting titles (Continued on next page)

'VideoHound' Bow-Wows On CD-ROM Potential Seen For Resource, Promo Use

BY CHRIS MCGOWAN

LOS ANGELES—This month, the "VideoHound Golden Movie Retriever" guide book from Visible Ink Press appears in optical form as "VideoHound Multimedia," a \$79.95 CD-ROM in the Windows format.

The "VideoHound" thus joins the growing number of multimedia movie and video guides aimed at users of the estimated 4 million to 5 million CD-ROM drives expected to be online with Macintosh and IBM-compatible PCs by the end of 1993. Microsoft, Paramount Interactive, and Voyager also have bowed CD-ROM movie guides.

Such titles will serve video store owners both as resource materials and as in-store promotional tools. One CD-ROM-based product aimed just at retailers is "The Source" multimedia kiosk system from Trade Service Corp., which publishes the Phonolog and Videolog reference books.

Visible Ink's "VideoHound" CD-ROM combines 52,000 video reviews with nearly 1,500 images—most in color—of actors, directors, movie scenes, and box art. Users can get ideas for new movies to see by accessing more than 1,000 special-interest categories—from teen angst and yuppie nightmares to musical fantasy and film noir. Classic movie sound effects such as squealing tires, popping popcorn, and prison doors clanging shut add to the browsing experience.

"It's not like a video game that you get tired of after you've played it a couple of times," says Barbara

Eschner, marketing VP of Detroit-based Visible Ink. "The depth of the information and the wit of the 'hound will keep videophiles falling in love with movies, and with the product, over and over again."

A user who clicks on a particular film can view its synopsis, the awards it received, complete videographies for the cast or director, and biographies of selected individuals.

All this information can be cross-referenced quickly, using some 750,000 "hyperlinks" used in the programming. "The CD-ROM takes you so far beyond what print can do, with its very powerful searches, in just a couple of seconds," says Visible Ink's Beth Dempsey.

"It's the kind of product that really crosses boundaries," Dempsey adds. "We expect it to be available in video stores, bookstores, and traditional [computer] software retail outlets. I think a lot of video stores will carry it and make it available to customers to use, and they'll also sell it." Dempsey estimates that more than 80% of the sales will go to consumers.

For those outlets that make the title available for in-store customer use, "it's a great way to get people out of the new release section, and get them to rent some of the older titles sitting on the shelf," she adds.

Also bowing this month is the interactive "Source" kiosk, a free-standing floor display that lists more than 1 million song titles, 80,000 albums, and 40,000 video titles on CD-ROMs that are updated monthly. "The Source" is offered in four leasing plans for a

minimum of \$3,195. A \$500 rebate is available until Sept. 30.

Less expensive than "VideoHound" is Paramount Interactive's \$59.95 "MovieSelect" CD-ROM, available both for Macintosh and Windows. The package lists 42,000 movies, and features a dozen large-screen video trailers of coming attractions and recently released videos.

Microsoft's "Cinemania" (Windows/MPC, \$79.95) has descriptions of 19,000 movies, which are identical to those found in "Leonard Maltin's Movie And Video Guide 1992." Also available are more than 1,500 photos of movie stars and industry figures, 500 stills, and famous dialogue from nearly 100 movies.

Voyager's "Criterion Goes To The Movies" (Macintosh, \$24.95) describes 150 contemporary and classic titles available on laserdisc in Voyager's Criterion Collection line. Included are synopses, photos, filmographies, and video clips from each of the 150 movies. Packaged with the CD-ROM are four coupons, each good for 25% off a Criterion laserdisc purchase.

Turner Faces 'Trials' Of Sell-Through

BY JIM McCULLAUGH

LOS ANGELES—Turner Home Entertainment is taking the award-winning—but controversial—"Trials Of Life" documentary series to the special interest sell-through market Oct. 20.

Hosted by naturalist Sir David Attenborough, the series is noted for its graphic portrayal of animal life in the wild, including birth, mating, survival, and death scenes. Warning stickers will alert consumers to "explicit, uncensored scenes of nature at its most untamed."

"I do not anticipate any negative dealer reaction," says senior VP/GM Stuart Snyder. "This definitive nature action series shows the world of nature as it truly is, and is even much less violent than the average action genre rental release."

(Continued on page 78)



My Little Home Video Chickadee. Customers at the Tower Records store in Westwood, Calif., did a double take recently when manager Rick Dorsey welcomed Mae West, aka impersonator Tapia Corel. MCA/Universal Home Video was promoting the release of nine Mae West titles at \$14.98 each in a salute to the 100th birthday of the screen legend and master of the double entendre.

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More VSDA Chapters Gamble On Casino Night Fundraisers

AT THE CASINO: Video Software Dealers Assn. regional groups are finding that "casino night" continues to be an exciting way to pump up attendance and raise funds for legislative war chests, says Gerald Dervish, president of the Michigan chapter.

"We do it with volunteers entirely," says Dervish, who heads up Troy Video. Paula Cassidy, chapter VP and with General Video Of Michigan, concurs. "We went to each of the distributors and got volunteers from their staffs to run the tables," says Cassidy, who was disappointed



by Earl Paige

with the turn-out this year. "At certain times during the evening we had more volunteers running the tables than players. I don't know what it takes these days to draw video store owners."

Gambling nights are becoming popular for VSDA chapters as state after state legalizes riverboat gambling, says John Dold, president of Wheeling'n'Dealing, a Kansas City, Mo., gambling party caterer. The firm catered a Video Buyers Group convention recently.

Dold offers a party package for \$495, consisting of 17 tables. "We also have plans that fit any budget," he says, with one training session for volunteers at no charge. "For additional training sessions I charge \$20 for the evening. I highly recommend that groups consider hiring a craps and roulette dealer because of the complexity of those games," Dold adds.

CHAIN REACTION: This may be the best of times to unload video rental stores, according to Herb Wiener, co-owner of Home Video Plus/Discount Entertainment in Austin, Texas.

Home video retailers have been worried about all the talk of alternative home video delivery systems, Wiener says. "But business has been good all year and things are looking good for [traditional] home video," he says. He also notes that it's a good

time for retail chains to go public. "It's the only way to expand and not have to pay interest on a loan."

Wiener and his wife, Dawn Wiener, listed their stores with a broker "about two years ago but nothing ever came of it." Finally, the broker convinced them to sell the stores one at a time. In a relatively short span, six sold to six different buyers. Because they needed more funds to expand their sell-through chain, Discount Entertainment, the Wieners decided to continue selling off rental stores.

"We had hoped to keep the best four, but a completely unsolicited bidder contacted us. He wanted our best stores. We

hated it, but we ended up selling three of them, all within about a mile of one another."

While Wiener isn't saying what the stores sold for, he says, "You have a different situation when you decide to break up a chain. You have to take out the corporate overhead. We priced them on the basis of a formula that was a composite year's gross. It worked out around five to six times cash flow."

The Wieners have two rental stores. Of their original 11, four were once National Video outlets they acquired complete with Rentrak installations at a time when Rentrak, the revenue-sharing program, was still considered highly controversial. "Neither of the two remaining stores are the old National Videos," says Wiener.

Gossip about selling the chain has whirled around the Wieners ever since Dawn was elected this year's president of VSDA. There has even been speculation about their selling their home.

"We decided we didn't need a place so big, 8,400 square feet. Why have seven air conditioners and a \$900 electric bill each month?" So the Wieners have purchased acreage and are building a new home.

PICTURE THIS

(Continued from preceding page)

by studio; it's generally thought that only Disney rates that treatment. Steck has added Disney Audio to the three video suppliers, MCA/Universal, Strand, and Video Treasures, participating in its share-the-data test. Rank, meanwhile, is shifting to what Steck calls "transactional pricing." As of Nov. 1, the racker will charge accounts only the cost of in-store service, atop the wholesaler price and shipping and handling, including returns; there will be no product markup. Steck wants to reward retailers who manage inventory efficiently. Rank will explain all to those attending an Oct. 5-6 open house at headquarters in Aliquippa, Pa.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	1	7	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin, Joe Pesci	1992	PG	24.98
2	2	4	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox, Don Ameche	1993	G	22.99
3	3	170	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G	24.99
4	4	8	TEENAGE MUTANT NINJA TURTLES III	New Line Home Video, Columbia TriStar Home Video 52433	Paige Turco, Elias Koteas	1992	PG	24.95
5	7	17	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video, Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
6	6	4	PLAYBOY: WET & WILD V	Playboy Home Video, Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
7	5	46	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
8	11	15	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	Various Artists	1993	NR	14.95
9	12	7	KISS: KONFIDENTIAL	PolyGram Video 4400876033	Kiss	1993	NR	19.95
10	9	26	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video, Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
11	18	4	PLAYBOY'S SECRET CONFESSIONS	Playboy Home Video, Uni Dist. Corp. PBV0745	Various Artists	1993	NR	19.95
12	8	19	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
13	13	2	GIFT	Warner Reprise Video 3-38185	Jane's Addiction	1993	NR	19.98
14	10	17	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures, Paramount Home Video 32301	William Shatner, Leonard Nimoy	1991	PG	14.95
15	NEW ▶		REN & STIMPY: THE CLASSICS	Nickelodeon, Sony Wonder LV49200	Animated	1993	NR	14.98
16	30	3	U2: NUMB	Island Video, PolyGram Video 44008816331	U2	1993	NR	7.95
17	24	14	2001: A SPACE ODYSSEY (25TH ANNIV.)	MGM/JA Home Video 700002	Keir Dullea, Gary Lockwood	1968	G	29.95
18	NEW ▶		REN & STIMPY: THE STINKIEST STORIES	Nickelodeon, Sony Wonder LV49202	Animated	1993	NR	14.98
19	15	14	OZZY OSBOURNE: LIVE & LOUD ●	Epic Music Video 29V-49151	Ozzy Osbourne	1993	NR	29.98
20	21	9	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant, Deborah Kerr	1957	NR	14.98
21	19	24	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
22	NEW ▶		REN & STIMPY: THE STUPIDEST STORIES	Nickelodeon, Sony Wonder LV49201	Animated	1993	NR	14.98
23	NEW ▶		LOVE IS A MANY SPLENDORED THING	FoxVideo 1039	William Holden, Jennifer Jones	1955	NR	19.98
24	23	3	PENTHOUSE: PET OF THE YEAR WINNERS	Penthouse Video, A*Vision Entertainment 50423	Julie Strain	1993	NR	24.95
25	17	18	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video, Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
26	NEW ▶		REVENGE OF THE CREATURE	Universal City Studios, MCA/Universal Home Video 81299	John Agar, Lori Nelson	1955	NR	14.98
27	26	18	PLAYBOY 1993 VIDEO PLAYMATE REVIEW	Playboy Home Video, Uni Dist. Corp. PBV0736	Various Artists	1993	NR	19.95
28	16	4	PLAYBOY'S EROTIC WEEKEND GETAWAYS	Playboy Home Video, Uni Dist. Corp. PBV0741	Various Artists	1993	NR	29.95
29	14	75	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
30	22	21	MCLINTOCK!	GoodTimes Home Video, MPI Home Video 6022	John Wayne, Maureen O'Hara	1963	NR	19.98
31	29	33	BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company, Warner Home Video 12682	Harrison Ford, Sean Young	1982	R	39.99
32	20	3	PENTHOUSE: THE GREAT PET HUNT PART II	Penthouse Video, A*Vision Entertainment 50424	Various Artists	1993	NR	19.95
33	NEW ▶		THE MUMMY'S GHOST	Universal City Studios, MCA/Universal Home Video 80856	Lon Chaney, Jr., John Carradine	1944	NR	14.98
34	NEW ▶		THE GHOST OF FRANKENSTEIN	Universal City Studios, MCA/Universal Home Video 80879	Lon Chaney, Jr., Bela Lugosi	1942	NR	14.98
35	NEW ▶		THE CREATURE WALKS AMONG US	Universal City Studios, MCA/Universal Home Video 81519	Jeff Morrow, Rex Reason	1956	NR	14.98
36	NEW ▶		HOUSE OF DRACULA	Universal City Studios, MCA/Universal Home Video 81298	Onslow Stevens, Lon Chaney, Jr.	1945	NR	14.98
37	25	23	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
38	NEW ▶		THE MUMMY'S TOMB	Universal City Studios, MCA/Universal Home Video 80856	Lon Chaney, Jr., Dick Foran	1942	NR	14.98
39	28	20	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video, A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
40	31	2	BARNEY'S HOME SWEET HOMES	The Lyons Group 99041	Various Artists	1993	NR	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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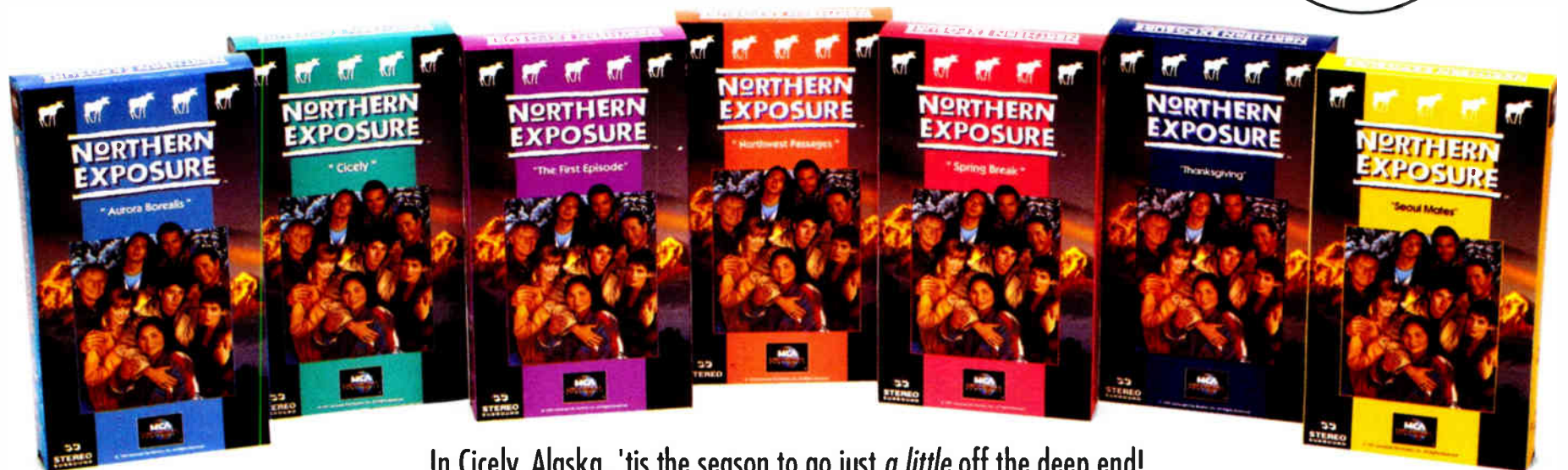
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"Thanksgiving" #81644

As the town of Cicely readies itself for the annual Thanksgiving "Day of the Dead" celebration, Dr. Joel Fleischman discovers, to his horror, he owes the state of Alaska a fifth year of service!

"Seoul Mates" #81645

The holidays bring out the best--and the weirdest--in everyone, as Maggie faces Christmas alone, Maurice meets the half-Korean son he didn't know he had, and Joel feels guilty about buying his first Christmas tree.

Advertising and promotional details subject to change without notice. *Suggested retail price.

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Chicago Medical Pros Get The Picture 'Perfect Shot' Offers Stills From VHS, 8mm Footage

BY EARL PAIGE

LOS ANGELES—Bernie McKay and the other medical scientists at a Chicago hi-tech company want to turn every video store into a photo processing outlet.

Although many video stores have long offered traditional photo finishing services, McKay's concept is different. It is based on a machine called the Perfect Shot that, he says, converts the consumer's home movies from VHS or 8mm to color or B&W still shots.

It's another example of adapting new technologies for more income at a time when the future of the home video business is being threatened by various advances in program delivery, McKay says.

"There's no film to buy, no wasted shots," says McKay, because the "pictures" have already been taken. In fact, there are 108,000 possible photos in an hour of videotape.

To use the system, the video store customer inserts a favorite videotape and views it on a machine. After selecting the still shots desired, the tape is given to a clerk behind the counter.

At this point the operation is no more complicated than using a tape rewinder, says McKay. The order is taken and the photos are processed overnight, \$2.50 for wallet-size, \$8.95 for 8-by-10-inch pictures.

McKay and inventor Neal McGrath see the system as ideal for weddings and other family affairs documented with camcorders. "It allows customers to get photos of . . . scenes the photographer may have missed but the videographer caught," McGrath says.

Until some of the bugs were worked out, McGrath and his colleagues at International Imaging & Electronics were hoping to test the machine quietly

at Orland Video in Orland Park, Ill.

However, having the machine on-site "is where the highway hits the rubber," McKay says. "Customers just don't see it. We have to take them by the arm and show them," he says of the viewer console, which is about half the size of a refrigerator and not much more appealing to the eye.

"We're going to add a lot of color to the unit, use more signage, and do some barnstorming in terms of in-store promotion," says McKay, who has enlisted the help of his wife, Donna. "She's convinced us that we designed it too plain-looking, and we really overbuilt it, too."

International Imaging & Electronics, based in Bolingbrook, Ill., where McKay is director of marketing, is a leading manufacturer of medical photography equipment. McGrath is chairman of the board.

"We sell to GE, Siemens, really large companies," says McKay of the parent firm.

Ted Trost, owner of Orland Video, and Elaine Zizas, who operates a used-tape division for the five-store chain, have learned that the Perfect Shot can be part of a security system.

Trost and Zizas tell a sensational story of nabbing some suspected shoplifters. "We had our store surveillance tapes run through the viewer just like home movies," Trost says. "Then we posted the stills all over the store." Thanks to those pictures, employees were able to recognize at least two suspected shoplifters. The police were called and the suspects were arrested.

Most consumers do not associate a still photograph with a VCR camcorder, says McKay. "That's our challenge from a marketing point of view.

"The barnstorming stunts I speak of include taking a second or two from a

camcorder shot of someone blowing a kiss to someone else. There are 30 frames or pictures for each second. We take those 30 shots and mount them next to the viewer so store customers can see what this is all about."

At this point, McKay will not specify the cost for the Perfect Shot (or Maestro, the behind-the-counter order processing unit). "Let's say a store can get into this for well under \$10,000," says McKay.

Because the Perfect Shot can process stills from anything shown on a television monitor, including movies, there is potential for legal problems. "We've been making a lot of inquiries about where we stand in regard to copyright," McKay says. "Nobody at any of the Hollywood studios has been clear on this. So we're using a disclaimer and staying away from anything where copyrighted material might be a question."

CBS Packages Best Of Murrow, Kuralt, Rooney

BY JIM BESSMAN

NEW YORK—CBS Video increased its home video exploitation of CBS News productions with the Aug. 18 release of several packages of material featuring news division heavyweights Edward R. Murrow, Charles Kuralt, and Andy Rooney.

"We're focusing on some of our journalists—who are American heroes and treasures in their own way—and the events they covered," says CBS Video's VP and general manager Ken Ross. He distinguishes the new releases from previous event- or subject-driven CBS News Video product.

Each journalist is featured in multiple titles. Individual tapes list

at \$19.98, though some are available in higher-priced gift sets.

The late Edward R. Murrow, still the most revered name at CBS News, is represented by "The Best of 'Person to Person,'" which compiles many of the celebrity interviews that Murrow conducted in his subjects' homes. The tape is also available in "Good Night and Good Luck: The Edward R. Murrow Television Collection," which retails for \$69.98 and also includes "The Best of 'See It Now,'" "The McCarthy Years," and the landmark exposé of migrant farm workers' living conditions, "Harvest of Shame."

Charles Kuralt is showcased in three themed collections of "On
(Continued on page 80)

TURNER FACES 'TRIALS' OF SELL-THROUGH

(Continued from page 75)

To date, the series had only been available via direct mail from Time-Life, which already has spent \$25 million advertising the series on network, broadcast, and cable TV. Time-Life has sold approximately 3 million cassettes. "Trials Of Life" was produced in association with the Turner Broadcasting System, Inc. and the Australian Broadcasting Corp.

Turner will offer each of the 12 cassettes in the series at \$19.98. There will also be a 12-volume collector's gift pack, listed at \$199.98; four-cassette gift packs will be available for \$69.98 each.

Turner will spend about \$2 million on a marketing campaign, including

fourth quarter TV advertising, according to Snyder, who adds that he sees significant potential both at sell-through and rental.

In addition to the non-theatrical "Trials Of Life," Turner plans to raise its profile and sales considerably in the rental features and children's markets, Snyder says.

For example, the company will put a major push behind the Turner Pictures-produced "Frankenstein," starring Patrick Bergin and Randy Quaid. The movie, claimed to be the truest to the Mary Shelley novel, debuted recently on Turner Network Television. The cassette arrives Nov. 17.

Special embossing will jazz up the

release, giving the packaging a three-dimensional quality. Another new wrinkle for "Frankenstein" will be a "Turner Toons" cartoon short at the beginning of the cassette, culled from the Hanna-Barbera library, which is now owned by Turner. That practice will become standard on future Turner rental product, Snyder says.

The first cartoon will be a spin-off of The Flintstones, called "The Frankenstones."

Anticipating sales "somewhere north" of 30,000 units, Snyder says the company also will discontinue the practice of suggesting retail prices for rental product. Dealers will be offered a two-pack of the movie, "aggressively priced at \$119.98."

On the kid vid front, Snyder says marketing and promotion on the Hanna-Barbera line will be stepped up considerably.

Snyder, a former LIVE Home Video executive who joined Turner Home Entertainment last April, says he has put the finishing touches on his management team.

Craig Van Gorp, a former executive with LIVE, MGM/UA Home Video, and Commtron, is VP of sales. Russell Kelban, a former advertising agency entrepreneur, has been named VP of marketing, and Sharon Levere, a former Mattel Toys and Nestle Food Company executive, becomes marketing manager for sell-through product. Ronnie Gunnerson, who helmed her own PR business in home video and related fields, is the new VP of public relations. All are based in Atlanta.

In order to immerse his staff more completely in the home video arena, Snyder says all Turner sales and operations personnel will visit a cross section of home video stores before Nov. 1 for at least one six-hour shift.

Calling it the "Trials Of Video Store Life" program, Snyder says it will be an ongoing program, supplemented by focus groups. "We want everyone to really understand what video stores and consumers go through," he says.

Results will be factored into future marketing campaigns, he adds.

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Billboard

'Ultimate Oz' Debuts MGM's THX System; Columbia In A 'Pickle'

OZ DELUXE: MGM/UA will release "The Ultimate Oz" Nov. 17. The \$99.98 laserdisc boxed set includes all the elements of the VHS version, but is also in the CAV format (for frame-by-frame viewing). It's MGM/UA's first release under the Lucasfilm THX laserdisc quality-control program. The "Ultimate Oz" laser edition also features an audio commentary track by "Oz" historian John Fricke.

WARNER launches the romantic comedy "Made In America" in November on laserdisc (widescreen, \$34.95). Whoopi Goldberg and Ted

Danson star in the Richard Benjamin film.

COLUMBIA TRISTAR, meanwhile, has "The Pickle" (\$34.95) ready for consumption Oct. 6. The Paul Mazursky Hollywood satire stars Danny Aiello and Dyan Cannon. Due a week earlier are John Turturro's "Mac," with Ellen Barkin, and "Sidekicks" with Chuck Norris (\$34.95 each). At the same price are "Entangled," with Pierce Brosnan, and "The Ambulance," with James Earl Jones, coming Oct. 27. Just out: "Groundhog Day" with Bill Murray (wide, \$34.95).

MUCH ADO ABOUT MPEG-2: The debut of all-digital movies on 5-inch CDs draws near, with the release of 50 Paramount titles this fall on CD-I, and the expected launch in 1994 of the Video CD format. Both CD-I and Video CD will use the MPEG-1 video standard to deliver full-screen, full-motion video of near-VHS quality. Many video industry experts agree that movies on 5-inch in MPEG-1 offer little or no threat to the laserdisc format (Billboard, Sept. 11). The real question, perhaps, is whether or not a significant challenge may arise down the road from 5-inch CDs using more advanced video com-

LASER SCANS™

by Chris McGowan

pression technology, such as the Motion Picture Expert Group's coming MPEG-2 standard. MPEG-2 is expected to be finalized this year, and to be ready for use in the near future for delivering all-digital video in the broadcast and cable media.

The standard has the potential to offer visual quality comparable to laserdisc, depending on the specifics nailed down by the MPEG committee. But CD applications may be years away, since MPEG-2 requires an extremely high data output rate (or "transfer rate"), says Geoffrey Tully, chairman of the technical advisory committee for the Laser Disc Assn. and former senior VP of multimedia for Pioneer Communications.

According to Tully, players using MPEG-2 would have to spin the discs extremely fast to achieve the data output rate necessary for laserdisc quality. Indeed, a Video CD using MPEG-1, which offers 74 minutes of video per disc. The sustained high spin rate would be one technical hurdle; another would be that an MPEG-2 CD spinning four times as fast would only have some 18 minutes per side of full-screen, full-motion video.

"You would have to make a much higher density disc," Tully notes, in order to fit an entire movie on one such CD. That will probably be possible later this decade, with the advent of blue-light lasers, which promise to allow both CD-ROMs and laserdiscs to store four to five times as much information per side (Billboard, Aug. 14). But Tully estimates that blue-light lasers are roughly five years away from commercial use. About MPEG-2, he concludes, "I look on it as a digital-network technology in the near future."

In the long term, MPEG-2 faces other challenges. One is that "under the current configuration, MPEG-2 will not support Dolby Surround Sound," says David Wallace, marketing manager of Pioneer LDCA. Currently a few thousand movies on laserdisc are encoded with Dolby Surround—a feature prized by consumers with home-theater systems.

MULTIMEDIA NEWS: King World Productions, a leading global distributor of TV programming, has purchased a 10% equity stake in Crystal Dynamics, an interactive entertainment company based in Palo Alto, Calif. The investment comes on the heels of HBO's recent 10% buy into Crystal Dynamics (Billboard, Aug. 14). King World distributes such syndicated shows as "Wheel Of Fortune," "Jeopardy!," "The Oprah Winfrey Show," and "Inside Edition."

Microsoft takes you into the Jur-
(Continued on next page)

Billboard®

FOR WEEK ENDING SEPTEMBER 25, 1993

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	7	3	A FEW GOOD MEN	Columbia TriStar Home Video 27896	Tom Cruise Jack Nicholson	1992	R	39.95
2	1	9	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	39.98
3	3	7	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	39.98
4	4	5	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 41546	Al Pacino Chris O'Donnell	1992	R	39.98
5	2	11	BRAM STOKER'S DRACULA	Columbia TriStar Home Video The Voyager Company CC1335L	Gary Oldman Anthony Hopkins	1992	R	124.95
6	6	3	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R	34.98
7	5	5	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
8	9	3	ARMY OF DARKNESS	Dino DeLaurentis Communication MCA/Universal Home Video 41603	Bruce Campbell	1992	R	34.98
9	NEW ▶		POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R	34.98
10	10	9	THE CRYING GAME	Live Home Video Pioneer LDCA, Inc. LD69039	Stephen Rea Jaye Davidson	1992	R	34.95
11	NEW ▶		NOWHERE TO RUN	Columbia TriStar Home Video 52376	Jean-Claude van Damme	1993	R	34.95
12	8	7	MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13	39.98
13	11	5	SOMMERSBY	Warner Bros. Inc. Warner Home Video 12649	Richard Gere Jodie Foster	1993	PG-13	34.98
14	NEW ▶		ALIVE	Touchstone Pictures Image Entertainment 1596	Ethan Hawke Vincent Spano	1992	R	39.99
15	NEW ▶		BENNY & JOON	MGM/UA Home Video Pioneer/Image Ent. ML103007	Johnny Depp Mary Stuart Masterson	1993	PG	34.98
16	15	25	BLADE RUNNER (DIRECTOR'S CUT)	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	49.98
17	13	3	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video Image Entertainment 1801AS	Michael J. Fox Don Ameche	1993	G	29.99
18	NEW ▶		UNTAMED HEART	MGM/UA Home Video Pioneer/Image Ent. M102813	Christian Slater Marisa Tomei	1993	PG-13	34.98
19	19	3	BAD LIEUTENANT	Live Home Video Pioneer LDCA, Inc. 69948	Harvey Keitel	1992	NC-17	34.95
20	12	47	THE ABYSS	FoxVideo Image Entertainment 1988-85	Ed Harris Mary Mastrantonio	1989	PG-13	99.98
21	NEW ▶		BOILING POINT	Warner Bros. Inc. Warner Home Video 12976	Wesley Snipes Dennis Hopper	1993	R	34.98
22	21	18	2001: A SPACE ODYSSEY (25TH ANNIV.)	MGM/UA Home Video Pioneer LDCA Inc.	Keir Dullea Gary Lockwood	1968	G	29.98
23	14	7	1492: CONQUEST OF PARADISE	Paramount Pictures Pioneer LDCA, Inc. 15184	Gerard Depardieu Sigourney Weaver	1992	PG-13	39.95
24	16	21	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R	29.98
25	24	29	PINOCCHIO	Walt Disney Home Video Image Entertainment 239	Animated	1940	G	29.99

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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CBS PACKAGES NEWSMEN'S BEST

(Continued from page 78)

The Road with Charles Kuralt." The tapes are titled "The American Heritage," "Unforgettable People," and "Seasons of America," and are also available in the "Best of 'On the Road with Charles Kuralt' Collection," priced at \$49.98.

Andy Rooney gets two volumes of "His Best Minutes," each containing various "A Few Minutes with Andy Rooney" pieces first aired on "60 Minutes." Both also come in a \$39.98 set, "The Andy Rooney Television Collection," along with "A Bird's-Eye View of America," which features the commentator's coast-to-coast tour of America by helicopter.

The Murrow programs are 90 minutes in length; the rest are 60 minutes.

Ross says that care was taken in

LASER SCANS

(Continued from preceding page)

assic era with its new CD-ROM "Dinosaurs" (MPC, \$79.95), which includes 200 articles about the prehistoric creatures, as well as more than 1,000 color illustrations.

Spring Valley, N.Y.-based Interactive Publishing Corp. has released "1000 Of The World's Greatest Sound Effects" on CD-ROM (Windows, \$49.95), to help users create multimedia presentations or just annoy their neighbors.

DeLorme Mapping's "Global Explorer" (Windows, \$169) maps the entire world, and users can zoom in on any part of the globe. The disc has country profiles; indexed references to more than 120,000 places; street maps of 100 cities; and 20,000 descriptions of cultural, historical, and geographical features. Freeport, Maine-based DeLorme also offers "Street Atlas USA" (Windows, \$169), which shows every street in the U.S., and allows quick access to any local area by just typing in a city name, an area code and prefix, or a zip code. Users can create custom maps and print them out.

the release strategy not to "cannibalize one product for another" by marketing too many competing titles as individual tapes.

"We felt that the 'Person to Person' collection would get mass distribution beyond the other Murrow programs, because of the celebrity quotient," he says, "[whereas] the 'Edward R. Murrow buyer' would probably want all of his work in the gift set."

To reach Murrow buyers and other CBS News Video customers, CBS Video is starting to regard its network news programming as a separate product line in terms of both advertising and packaging. Already, the new tapes—like such previously released TV specials as "The Real Malcolm X," "Watergate—The Secret Story," and "Who Killed JFK?—Facts Not Fiction"—bear the CBS News logo, as well as that of its distributor, Fox Video.

"We've shied away from an umbrella title [for the new tapes] because the three names are so strong and unique," Ross says. "People who are into Andy, say, aren't necessarily fans of Charles or Edward. They might be confused."

Ross says that an "aggressive, more targeted" advertising approach will utilize "literary-oriented" publications such as The New York Times Book Review. "Look at Kuralt and Rooney," he adds. "They've sold millions of books and audio cassettes, and have their own remarkable fan base."

Kuralt, Ross says, has expressed interest in supporting the tapes.

Future CBS News video releases likewise will derive from existing programming, though some may be entirely new productions, Ross says.

"We view our news archive as a tremendous asset," he adds. "This stuff really is evergreen product, and in all communications regarding the news titles, we're using a special brand message: 'CBS News Video—Enlightening, Entertaining, and Evergreen.'"

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★ ★ ★ NO. 1 ★ ★ ★							
1	3	4	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
2	1	6	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
3	11	2	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
4	2	9	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
5	4	9	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R
6	6	5	SOMMERSBY	Warner Bros. Inc. Warner Home Video 12649	Richard Gere Jodie Foster	1993	PG-13
7	5	10	A FEW GOOD MEN	Columbia TriStar Home Video 27893-5	Tom Cruise Jack Nicholson	1992	R
8	7	4	BENNY & JOON	MGM/UA Home Video M903007	Johnny Depp Mary Stuart Masterson	1993	PG
9	9	4	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G
10	8	6	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG
11	40	2	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
12	10	9	THE CRYING GAME	Live Home Video 69039	Stephen Rea Jaye Davidson	1992	R
13	17	3	MAD DOG AND GLORY	Universal City Studios MCA/Universal Home Video 81278	Robert De Niro Bill Murray	1993	R
14	NEW ▶		ALIVE	Touchstone Pictures Touchstone Home Video 1596	Ethan Hawke Vincent Spano	1993	R
15	12	5	UNTAMED HEART	MGM/UA Home Video M902813	Christian Slater Marisa Tomei	1993	PG-13
16	13	6	NOWHERE TO RUN	Columbia TriStar Home Video 52373	Jean-Claude van Damme	1993	R
17	14	5	SNIPER	Columbia TriStar Home Video 70753	Tom Berenger Billy Zane	1993	R
18	15	4	THE VANISHING	FoxVideo 1997	Jeff Bridges Kiefer Sutherland	1993	R
19	21	2	THE TEMP	Paramount Pictures Paramount Home Video 32793	Timothy Hutton Lara Flynn Boyle	1993	R
20	20	3	BAD LIEUTENANT	Live Home Video 69948	Harvey Keitel	1992	NC-17
21	16	11	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R
22	18	13	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG
23	22	2	BOILING POINT	Warner Bros. Inc. Warner Home Video 12976	Wesley Snipes Dennis Hopper	1993	R
24	24	5	ARMY OF DARKNESS	Dino DeLaurentis Communication MCA/Universal Home Video 81288	Bruce Campbell	1992	R
25	25	7	AMOS & ANDREW	New Line Home Video Columbia TriStar Home Video 53263	Nicolas Cage Samuel L. Jackson	1993	PG-13
26	23	10	LEAP OF FAITH	Paramount Pictures Paramount Home Video 32792	Steve Martin Debra Winger	1992	PG-13
27	19	7	MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13
28	NEW ▶		THIS BOY'S LIFE	Warner Bros. Inc. Warner Home Video 12650	Robert De Niro Ellen Barkin	1993	R
29	26	12	BODY OF EVIDENCE	MGM/UA Home Video M102987	Madonna Willem DaFoe	1993	NR
30	RE-ENTRY		DAMAGE	New Line Home Video Columbia TriStar Home Video 52943	Jeremy Irons Juliette Binoche	1992	NR
31	27	11	JENNIFER 8	Paramount Pictures Paramount Home Video 32495	Andy Garcia Uma Thurman	1992	R
32	31	11	EDEN 2	Playboy Home Video Uni Dist. Corp. PBV0738	Barbara Alyn Woods Jack Armstrong	1993	NR
33	32	4	HEAR NO EVIL	FoxVideo 1998	Marlee Matlin D.B. Sweeney	1993	R
34	35	3	WILD PALMS	ABC Video 41019	James Belushi Dana Delany	1993	NR
35	28	8	LORENZO'S OIL	Universal City Studios MCA/Universal Home Video 81290	Nick Nolte Susan Sarandon	1992	PG-13
36	33	4	BROADWAY BOUND	ABC Video 41008	Anne Bancroft Hume Cronyn	1993	NR
37	29	7	PASSION FISH	Columbia TriStar Home Video 53283	Mary McDonnell Alfre Woodard	1992	R
38	37	18	THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Hollywood Home Video 1716	Eddie Murphy	1992	R
39	34	12	THE LOVER	MGM/UA Home Video M102935	Jane March	1993	NR
40	30	16	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51573	Craig Sheffer Brad Pitt	1992	PG

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	The Fugitive (Warner Bros.)	8,316,440	2,374 3,503	5	144,536,899
2	Undercover Blues (MGM)	4,379,488	1,596 2,744	—	4,379,488
3	True Romance (Warner Bros.)	4,023,420	1,254 3,208	—	4,023,420
4	Man Without A Face (Warner Bros.)	2,922,725	1,290 2,266	2	16,275,799
5	The Real McCoy (Universal)	2,705,425	1,670 1,620	—	2,705,425
6	Jurassic Park (Universal)	2,104,400	1,295 1,625	13	319,344,605
7	Hard Target (Universal)	1,944,650	1,691 1,150	3	27,526,200
8	In the Line of Fire (Columbia)	1,611,515	1,127 1,430	9	100,013,224
9	Sleepless in Seattle (TriStar)	1,579,824	1,219 1,296	11	114,937,423
10	Needful Things (Columbia)	1,466,636	1,815 808	2	13,238,095

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

John Coltrane, "The World According To Coltrane," BMG Video, 60 minutes, \$29.98.

BMG, in conjunction with Toby Byron Multiprises, couldn't have picked a better video to herald its new Masters Of American Music series than this intimate walk through the life and music of the legendary jazz saxophonist. Tracing Coltrane's musical development, which began with a base in the black church and R&B, this title also details the ways in which his spiritual growth affected his creativity and led him to incorporate various Eastern musical innovations—not all of which were received with open arms from the outset. Several of the musicians Coltrane influenced, notably Eric Dolphy, also are featured, as are scholars of jazz. Of course, it is the music that is the most powerful magnet, and the video features Trane performing "My Favorite Things," "Impressions," "Alabama," and his own "Giant Steps" and "Naima." A rendering of "So What" with Miles Davis is a highlight. The only Coltrane documentary authorized by his family, "The World According To Coltrane" was written and co-directed by musician and former N.Y. Times critic Robert Palmer. A delight.

CHILDREN'S

"Harold And The Purple Crayon," Children's Circle Home Video (800-KIDS-VID), 30 minutes, \$14.95.



Three of the best-known adventures of Crockett Johnson's young dream weaver, Harold, are lifted from the page and brought to glorious life in this video. With his big purple crayon, the young visionary literally paints a thousand words as he creates the world around him. Wouldn't it be nice to be able to perk up a cloudy day simply by drawing some sunshine in the sky? Such stretches of the imagination are a joy to watch, and no doubt will stimulate young minds. Also included is a brief interview with animator Gene Deitch, who explains why the task of remaining true to the original artwork was more daunting than he'd expected.

"Squanto And The First Thanksgiving," Rabbit Ears/BMG, 30 minutes, \$9.95. Actor and full-blood Oneida Indian Graham Greene narrates the latest edition of Rabbit Ears' fine American Heroes & Legends collection. The tale at hand is of Squanto, a Native

American from the New England region who is sold into slavery and shipped off to Spain while still a young boy. After some time, he finally is able to return home, where he discovers that some new people, who call themselves Pilgrims, have come ashore. Delighted to share with his new neighbors, Squanto tells them the secrets of the forest and is an eager participant in the very first Thanksgiving celebration. A lesson in the preservation of the spirit as well as the joy of giving, Squanto's story is touching and educational. Greene's delightful narration is accompanied by a score from Windham Hill Jazz recording artist Paul McCandless, noted for his exploration of world music.

"50 Degrees Below Zero," Golden Book Video (414-633-2431), 25 minutes, \$12.99. The usually rock-solid creative team of Robert Munsch and John Matthews comes up short with this new video, the story of a boy whose worst nightmares seem to be coming true as creepy things begin happening in the house. After waking up several times in the middle of the night to discover that inanimate objects have moved from their resting places, Jason's bad dreams finally culminate when he discovers his father has gone sleepwalking in the freezing cold. Weighing down the tangle of a story is a grating song about disarray that Jason continues to shout throughout. A bonus story included on the video, "Thomas' Snow Suit," fares worse yet. A disheartening tale of a boy who is chastised by the kids at school for wearing a drab brown snow suit, this story spends so much time focusing on the negative that all potential morals are lost on its viewers. Munsch and Matthews certainly can do better.

HEALTH/FITNESS

"Sandy Lewis' Ultra Sliding Workout," Trim & Tone Productions/Body Solutions (800-433-5300), 45 minutes, \$19.95. Cheryl Ladd's doing it. So is Suzanne Somers. And with its burgeoning line of workouts implementing the Body Slide,

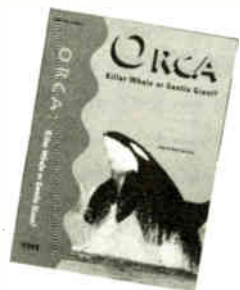


Trim & Tone apparently wants to make sure that anyone else curious about this method of exercising can give it a shot as well. This latest edition is not a whole lot different from its

precursor, except that the workout is a bit more strenuous and therefore better suited to those at the intermediate level. Lewis is obviously at home on the slide, which allows users to partake in a virtually nonimpact cardiovascular workout—a nice alternative for those with knee injuries or other conditions that render even low-impact movements difficult. As with the previous editions, slide not included.

DOCUMENTARY

"Orca: Killer Whale Or Gentle Giant?," The Video Project (800-4-PLANET), 30 minutes, \$24.95.



For those still on the fence about whether or not to free Willy, this look at killer whales in their natural habitat offers a resounding chorus of "yes." Killer whale expert Hiroya Minakuchi, who spent five summers studying and photographing 16 different killer whale pods off the coast of Vancouver, British Columbia, offers enlightening facts and thoughts, as well as some magnificent underwater shots of the creatures at work and rest. Perhaps the most dramatic scene reveals a birth at sea. Half-hour length makes this video ideally suited to youngsters as well as adults, and each title comes with a brochure telling viewers how they can help protect whales in the wild.

SPORTS

"The NFL Insider," "NFL Outlaw Country," NFL Films/PolyGram Video, 45 minutes each, \$19.95 each. Miss America isn't the only celeb-to-be who must undergo the rigors of a swimsuit competition. At the annual NFL Scouting Combine in Indianapolis, rough and ready potential recruits are subjected to the very same humiliation. This tidbit is among the many insights revealed in "The NFL Insider," truly an insider's look at the recruiting process as seen through the eyes of those who have been through it as well as their coaches and potential new team mates. Highlights include an interview with last year's No. 1 pick, Drew Bledsoe, and a segment with New York Jets hero Dennis Byrd, who is making a remarkable recovery from paralysis. "NFL Outlaw Country" is the follow-up to last year's "NFL Country" video, and features the music of some

of country music's own renegades, complemented by footage of some of football's so-called "wildmen"—the linebackers, linemen, and receivers. Among the songs featured are Travis Tritt's "Blue Collar Man" and "Worth Every Mile," Brooks & Dunn's "Boot Scootin' Boogie," Pam Tilis' "Rough And Tumble Heart," and Billy Ray Cyrus' "Throwin' Stones."

THEATRICAL

"The Marlene Dietrich Collection," MCA/Universal Home Video, lengths vary, \$14.98 each. MCA/Universal continues to mine its hefty vaults of classic films and offer them at sell-through. Latest collection features six vehicles that showcase Dietrich with such co-stars as John Wayne, Gary Cooper, Anna May Wong, and Ray Milland. The titles, all black and white, are "Shanghai Express," "Pittsburgh," "Golden Earrings," "Morocco," "The Scarlet Empress," and "Dishonored." The collection is a fine smorgasbord of some of Dietrich's best-known roles. However, it is not all-encompassing, and does not include perhaps her most famous film classic of all—"The Blue Angel."

MADE-FOR-TV

"The Fugitive: Fear In A Desert City," 49 minutes, "The Fugitive: The Judgment," 103 minutes, WorldVision Home Video (212-261-2900), \$29.95 for both.



Harrison Ford may be getting the box-office attention, but David Janssen always got the girl—which, perhaps, is one of the reasons the original "Fugitive" TV series was one of the most-watched in the mid-'60s. WorldVision's clever package of the first and last episodes offers not only entertainment in its own right, but chances for viewers to see how the series changed during the four years it ran and to compare it to the current movie. The black and white "Fear In A Desert City" finds Dr. Richard Kimball escaping that fateful train wreck (admittedly not as dramatic as in the theatrical version) and falling into the arms of Vera Miles, whom he tries to save from an abusive relationship, while at the same time averting the law. "The Final Judgment," in full color, was viewed by 82 million people in its initial airing in 1967. For that one person who still doesn't know, we won't spoil the ending. WorldVision's limited-edition offer is a guaranteed success.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

Billboard.

FOR WEEK ENDING SEPTEMBER 25, 1993

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
			★ ★ NO. 1 ★ ★			
1	1	21	COMEDY VIDED CLASSICS Curb Video 177703	Ray Stevens	LF	16.98
2	2	7	KONFIDENTIAL PolyGram Video 4400876033	Kiss	LF	19.95
3	3	4	NUMB Island Video PolyGram Video 44008816331	U2	SF	7.95
4	7	65	THIS IS GARTH BROOKS Δ ⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
5	4	5	MOLTED: HUNT & GATHER A&M Video PolyGram Video 4400809587	Various Artists	SF	2.95
6	5	3	LIFE PROMISE PRIDE LOVE Epic Music Video 19V49172	Sade	LF	19.98
7	6	15	LIVE & LOUD ● Epic Music Video 29V-49151	Ozzy Osbourne	LF	29.98
8	8	31	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
9	9	43	LIVE ▲ ⁴ PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
10	10	24	THE PREMIERE COLLECTION ENCORE PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
11	11	7	THE FIRST U.S. VISIT Apple Corps Ltd. MPI Home Video 6218	The Beatles	LF	89.98
12	17	54	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.95
13	16	12	ABBA GOLD: GREATEST HITS PolyGram Video 4400855493	Abba	LF	19.95
14	23	45	BEYOND THE MIND'S EYE Δ ² Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
15	15	38	THEIR FINAL CONCERT ▲ MPI Home Video 6351	The Judds	LF	19.98
16	19	87	GARTH BROOKS ▲ ⁴ Capitol Video 40023	Garth Brooks	LF	14.95
17	14	78	MOONWALKER Δ ⁸ Ultimate Production Columbia Music Video 49009	Michael Jackson	LF	24.98
18	13	41	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
19	12	3	THE 30TH ANNIVERSARY CONCERT CELEBRATION Columbia Music Video 39V49165	Bob Dylan	LF	39.98
20	18	33	FOR MY BROKEN HEART Δ ² MCA Music Video 10528	Reba McEntire	SF	9.95
21	20	24	KEEP THE FAITH: AN EVENING WITH BON JOVI PolyGram Video 4400865153	Bon Jovi	LF	19.95
22	27	45	LIVE A*Vision Entertainment 50346-3	AC/DC	LF	19.98
23	21	55	UNPLUGGED ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	19.98
24	28	147	THE THREE TENORS IN CONCERT Δ ⁸ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
25	26	29	LIVE: RIGHT HERE, RIGHT NOW. ● Warner Reprise Video 3-38290	Van Halen	LF	29.98
26	25	43	A YEAR AND A HALF IN THE LIFE OF METALLICA ▲ Elektra Entertainment 40148	Metallica	LF	34.98
27	24	12	MAKING F # *ING VIDEOS I & II Geffen Video Uni Dist. Corp. 39542	Guns N' Roses	LF	34.98
28	22	25	LIVE AT RED ROCKS PolyGram Diversified Ent. PolyGram Video 4400867613	The Moody Blues	LF	19.95
29	NEW		OUTSIDE FROM THE REDWOODS Columbia Music Video 19V-49176	Kenny Loggins	LF	19.98
30	35	12	MAKING F # *ING VIDEOS PART II Geffen Video Uni Dist. Corp. 39524	Guns N' Roses	LF	14.98
31	30	41	BUILDING EMPIRES ● EMI Home Video 33153	Queensryche	LF	19.98
32	38	18	A CELEBRATION Warner Reprise Video 3-38347	Travis Tritt	LF	16.98
33	33	41	BILLY RAY CYRUS Δ ⁶ PolyGram Video 4400855033	Billy Ray Cyrus	SF	12.95
34	31	21	THE FREDDIE MERCURY TRIBUTE CONCERT Hollywood Records Music Video 1780	Various Artists	LF	19.99
35	32	18	TEN SUMMONER'S TALES ● PolyGram Video 4400895673	Sting	LF	19.95
36	RE-ENTRY		LIVE AT THE EL MOCAMBO ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
37	RE-ENTRY		USE YOUR ILLUSION: PARTS I & II ● Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	LF	34.98
38	36	39	A YEAR AND A HALF: VOL. 2 ▲ Elektra Entertainment 40147	Metallica	LF	19.98
39	37	35	ACHTUNG BABY PolyGram Video 440085557-3	U2	LF	19.95
40	RE-ENTRY		A YEAR AND A HALF: VOL. 1 ▲ Elektra Entertainment 40146	Metallica	LF	19.98

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Seattle's Remote Control Studio On The Move

■ BY TOM PHALEN

SEATTLE—When musical-instrument outlet American Music decided to branch into the recording field and launch Remote Control—a fully equipped recording studio on wheels—it didn't take the local scribes at The Seattle Times long to tag the vehicle with a special nickname: "American Music's Drive-By Recording."

"We all kind of cringed at that," says head honcho and chief engineer Steve Smith. "But we had to admit, it pretty much summed up the whole concept: a recording facility that could get to where the music was being made, and not the other way around."

The truck has recorded film productions while squeezed into some of the slimiest back alleys of downtown Seattle. The clubs may have been packed with patrons, but out back were passageways so disreputable—and cluttered with refuse and recluse alike—that extra security guards had to be kept on duty around the Remote unit.

At the Greenstock festival in Idaho earlier this year, weather conditions became so inclement that the truck ultimately had to be towed out of a field of knee-deep mud.

Crews have had to snake their cables through the crawl spaces of ancient buildings in order to record remote symphonies. They also have had to convince the Seattle police not to confiscate their equipment when a show ran past an arbitrary curfew.

Smith likes to refer to the truck and its work as "guerrilla recording." "We come in fast, we hit, we're gone," he says. "I feel it's what keeps the spontaneity to the entire procedure. And it keeps it affordable for the young bands who are just coming up. And believe me, there are a lot of bands coming up."

Smith first relocated from Los Angeles to Seattle in 1990 to help put together the Bad Animals studio with Ann and Nancy Wilson of Heart, in conjunction with Steve Lawson Productions.

"Seattle was, and still is, obviously, a growing music community," Smith says. "I came up for the Bad Animals thing, but when I got here, I recognized that there was so much live music going on that didn't rely on all the computerization, that didn't have to labor under overproduction. Not that there's anything wrong with that—a lot of records benefit from that kind of attention to detail, to getting things just right. That's an art in and of itself. But this is a live, raw thing—similar to the way it was in San Francisco 20 years ago, where everywhere you went, there was something going on and it was getting done fast and at that exact moment."

"You have all these young bands, millions of them—well, maybe thousands of them—and they have their garages and basements and places to create a proper environment," he adds. "It's just been waiting to be tapped."

Smith knows about band proliferation. As owner, operator, and engineer of his own studio in Los Angeles—Take One Recording—he had worked with a lot of acts besides the Wilsons. He started out humbly in 1975, picking up whatever work he could in L.A.'s legendary Record Plant. He learned the trade from the ground up. His earlier work as a professional bass player helped him understand what was needed to make a decent record, and how to get it. During his next 17 years in the business, as either the shop owner or a hands-on engineer, he worked with the likes of Stevie Wonder, Guns N' Roses, Donna Summer, Was (Not Was), Billy Idol, and Jimmy Smith, among others.

Smith's first year in Seattle was dedicated almost exclusively to Bad Animals. "I spent all my time living in the suburbs and reading blueprints," he says. "I wanted the studio to be as good as it could be, so I didn't pay attention to anything else. I never went out into the community, never saw bands, never hung out. I was consumed with the studio."

"But as we finished it up, I began hanging out in town more, seeing

what was really going on," he adds, pointing to eventual "philosophical differences" with Lawson about direction.

Smith eventually brought the mobile unit concept to Aldrich and Marin, who saw the possibilities and went for the idea. Estimated start-up cost for the Remote Control truck was about \$500,000, he says.

Since coming to Seattle and putting together Remote Control, Smith's credits include the Charlatans UK, Mudhoney, School Of Fish, Steven Curtis Chapman, Sonic Youth, Sarah McLachlan, My Sister's Machine, Epiphany, the Love Mongers, Paul Rodgers, Steve Miller, and Pearl Jam. With Pearl Jam, he recorded the massive free concert in Seattle's Magnuson Park last year. He also did

the live-performance audio for film director Doug Pray's documentary on the Seattle scene.

"That was a real eye-opener," Smith says. "We did over 20 bands in less than two weeks, and we barely scratched the surface." Some of the groups included were Hammerbox, 7 Year Bitch, and Crackerbash.

The Remote Control truck itself is smaller than the 18-wheel rigs employed by some mobile companies; still, it's more than functional. The total length is 20 feet, with a 14-foot-cube on a Ford chassis. The recording equipment includes a Sony 24-track digital recorder with a 32-by-16-by-32 AMR split configuration console. It also carries KRK and Tannoy monitors, video, and a slew of state-of-the-art microphones. Air conditioning is,

of course, a must.

"I have two great crew guys that help me out—Steve Culp and Matt Shaw," Smith says. "And of course, if it wasn't for the support of [American Music owners] Andy Aldrich and Reese Marin, this would never have gotten off the ground."

"We're recording a lot of people, both local acts who need good product and the national acts who come through town," he adds. "We can do luncheons, radio broadcasts, meetings, lectures, we've even done churches. After all, we're always ready to go at a moment's notice. And obviously we aren't just confined to recording traveling acts and rock'n'roll bands. Hell, we've recorded the Seattle Symphony."

John Hampton Mixes It Up In Memphis Ardent Work Covers Genres From Reggae To Rock

■ BY RICK CLARK

MEMPHIS—What do artists like the Gin Blossoms, B.B. King, the Cramps, Travis Tritt, the Replacements, the Vaughan Brothers, Toots Hibbert, Marty Stuart, Afghan Whigs, Lynyrd Skynyrd, Robert Cray, the Bar-Kays, Marty Brown, Alex Chilton, John

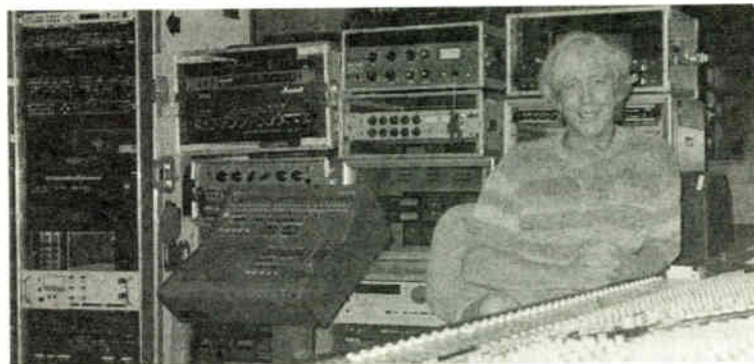
PRO
FILE

campbell, and Little Texas have in common? Producer/mixer/engineer John Hampton is the common denominator linking these blues, rock, reggae, country, soul, and cutting-edge alternative acts.

Maybe it is the fact that Hampton lives and works in Memphis, Tenn., the crossroads of American music culture, that has enabled him to develop an innate sensitivity to getting the best out of many different genres. Whatever it is, Hampton has racked up credits that range from cult classics to multiplatinum.

When Hampton sat down to talk with Billboard, he was at Ardent Recording (the studio at which he primarily works) celebrating the gold certification of the Gin Blossoms' "New Miserable Experience." That album, which he produced, had a three-week run as Billboard's No. 1 Heatseeker, and contains the single "Hey Jealousy."

BILLBOARD: The Gin Blossoms are currently doing very well on the charts. What was your attraction to the band?
JOHN HAMPTON: One thing that sets the Gin Blossoms apart is that they actually have melodies, which is something you don't hear much of these days. With the album, I just made sure they didn't lose sight of



Producer/mixer/engineer John Hampton has racked up credits that range from cult classics to multiplatinum.

that attribute.

BB: Explain your production methodology.

HAMPTON: I primarily like working with bands, as opposed to solo artists. A lot of bands that I talk with these days feel beat up by producers who just came in and took over and hardly let the band get their ideas to tape. I don't think that's right. I approach every band differently, looking for their unique qualities and bringing them out. I don't dabble and tell them what to do, and I think a lot of bands appreciate that viewpoint. I know I get better performances approaching things that way.

BB: A lot of acts that come to you in Memphis hope to tap into this town's famous vibe.

HAMPTON: Sure. They come from everywhere—Australia, Europe, New York, Japan, you name it. It's been said that it's in the water, and maybe so. But whatever it is, it's real.

BB: What blues projects have you done recently?

HAMPTON: I mixed B.B. King's "Blues Summit." Everybody cut in Ardent C, which is a live wood room. B.B. sat right next to the drums and sang. As a result, the record has a real earthy, live sound to it, not too far from his early Kent sides.

BB: What projects would you consider among your most memorable?

HAMPTON: The "Toots In Memphis" record that I worked on with Jim Dickinson was real memorable. Watching Teenie Hodges, Eddie Hinton, Sly and Robbie, and Toots was a real intense experience. We were bridging reggae and R&B, and it seemed to work perfectly. I've done a lot of records with Jim Dickinson that I am real proud of. The Replacements' "Pleased To Meet Me" is another one. Recently, we worked on the Spin Doctors.

BB: How did Nashville's country industry pick up on you?

HAMPTON: Gregg Brown, the guy who produces Travis Tritt, was the first Nashville person to come to me. When he heard the work that I did on John Kilzer's first record, he decided that was the sound he wanted for Travis. I basically took my black music and rock roots and sonically superimposed them on Tritt's take on country music. It worked, and when [his] record came out there were like four No. 1 singles. That brought me to the attention of more producers and record label people in Nashville. Recently, Little Texas came over here, with producers Doug Grau and Christy DiNa-

(Continued on next page)



The Remote Control truck has recorded film productions while squeezed into some of the slimiest and unkempt back alleys of downtown Seattle, and has had to be towed out of a field of mud. It's all in a day's work. (Photo: Craig Hovland)

AUDIO TRACK

NEW YORK

SKYLINE STUDIOS recently played host to **Judy Collins**, who was co-producing her debut album for Geffen Records. The session was co-produced by **Alan Silverman**, who also handled engineering chores with the assistance of **Dave Schiffmen**. Recording and tracking were done on a **Studer A800** and **Mitsubishi x800 32-track**.

MCA recording act **Morgan Heritage** has been in the **Magic Shop** cutting tracks for its upcoming debut release. **Denroy Morgan** produced the sessions and **Joe Warda**

engineered, with **Steve Rosenthal** and **Juan Garcia** assisting at the vintage wraparound **Neve** console.

Eddie Kramer was recently in **Sears Sound** working on a project for **RCA**. The studio was asked to come up with an **Ampex 351** mono recorder as well as an **Ampex two-track 300**; the studio had both.

Imago recording artist **Mike Walsh** was recently in **Looking Glass Studios** remixing his song "Had It, Done It, Been There, Did That." The song was remixed and edited on the studio's eight-track **Digidesign ProTools** system by producer **De Harris** and engineer

Anne Pope.

LOS ANGELES

AT BROOKLYN Recording Studios, singer **Michael Astin**, formerly of **Gene Loves Jezebel**, has completed tracks with his new band, **Edith Grove**. **Brian Foraker** and **Richard Baker** were producer/engineers on the project, which will be released on **Avalanche Records**.

Image Recording recently hosted producer **Don Was**, who has been working with engineer **Chris Lord-Alge** mixing **Bonnie Raitt/Elton John**, **Gladys Knight**, and

Patty Smyth. Assisting at the **SSL E4056** console was **Ben Wallach**.

Atlantic recording act **Chainsaw Kittens** has been in **NRG Recording Studios**, cutting tracks with producer **John Agnello**. **Raymond Taylor-Smith** assisted on the sessions.

Chrysalis act **World Party** was recently at **Larrabee Studios**, remixing tracks "What's Love All About" and "Hollywood." Producer/engineer **Dave Way** worked on an **SSL E Series** console with a **G** computer.

NASHVILLE

AT MASTERFONICS recently, **Columbia** recording artist **Rodney Crowell** was in with **Dave Thorner** mixing his upcoming greatest-hits package on the **SSL 4064E** with **G Series** computer. Right down the hall, **Dolly Parton** was working on vocals for the upcoming "Honky Tonk Angels" project (with **Loretta Lynn** and **Tammy Wynette**). Producer **Steve Buckingham** and engineer **Al Shulman** worked at the **SSL 4048E** with **G series** computer.

Glen Campbell has been in **Javelina Studios** recording a Christmas album. **Ken Harding** produced the sessions, with **Warren Peterson** engineering on the **Calrec 48-input** console.

Warner Bros. act **Take 6** recently finished three months of work at **Emerald Sound**. The project was produced by the band and engineered by **Brian Malouf** behind the **SSL 4064** console. **Pat MacDougal** assisted.

OTHER CITIES

MECHANIC RECORDING artist/guitarist **Tad** was in **Bad Animals** studio in **Seattle** mixing an upcoming project. Producer **John Agnello** worked on the automated custom **API** console. **Sam Hofstedt** assisted.

At Pinebrook Recording Studios in **Alexandria, Va.**, recent 20th anniversary festivities included a video shoot with 125 well-known gospel artists. Recording was done through the **API** console directly

onto the **Studer D820 48-track** digital recorder.

Boston's Sound Techniques recently hosted a tracking session for the 14-piece band and quartet headed by **Dan Greenspan** and **Mili Bermejo**, for an upcoming release on **Green Linnett Records**. The project was recorded using the **Neve V** console.

At Little Mountain Studios in **Vancouver, British Columbia**, **Colin James** has just finished recording and mixing his soon-to-be-released album. **Chris Kimsey** produced, **Joel VanDyke** engineered, and **Jason Mauza** assisted.

At nearby Vancouver Studios, L.S.D. recording act **Lowest Of The Low** has completed tracking its upcoming release, with **Don Smith** producing and engineering and **Rod Michaels** assisting.

Singer/songwriter Brian O'Carroll is putting the finishing touches on his self-produced "Radio Static" album at **Salt Mine Recording** in **Phoenix**. **Mark Matson** is engineering and co-producing the project on the **Tascam 2524 48-channel** board.

All material for the Audio Track column should be sent to **Peter Crovin, Billboard, Fifth Floor, 49 Music Square West, Nashville, Tenn. 37203**.

JOHN HAMPTON

(Continued from preceding page)

poli, and did their record with me from top to bottom. Their single just went No. 1 country. Personally, if I were going to produce any country, I would lean more toward the edgy, outlaw side. About 50% of my mixing business is Nashville country. The rest of it is mainly rock and blues music. Even though I have gone out of town to do projects, like **Robert Cray's** last album, I like people coming here to **Ardent** and using me. Fortunately, most of them do. After all, it's the wild cultural stew that's called **Memphis** where my clients and I seem to find the greatest inspiration.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPT. 13, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	DREAMLOVER Mariah Carey/ M.Carey,D.Hall W.Afanasieff (Columbia)	RIGHT HERE (HUMAN NATURE) SWV/ B.A. Morgan (RCA)	AIN'T GOING DOWN Garth Brooks/ A.Reynolds (Liberty)	MY SISTER The Julianna Hatfield Trio/ Scott Litt (Atlantic)	ALRIGHT Kriss Kross/ J.Dupri (Ruffhouse)
RECORDING STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Bob Rosa	HOMEBOY/ FUTURE (NY/Virginia Beach) Larry Funk Nat Foster/ Franklyn Grant	JACK'S TRACKS (Nashville) Mark Miller	HOLLYWOOD SOUND (Hollywood,CA) Scott Litt	KROSS WIRE (Atlanta,GA) Phil Tan
RECORDING CONSOLE(S)	SSL 4064	Harrison MR II/ SSL 4000E	Quad Coronado	API	DDA AMR 12
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Sony APR/Studer A827	Sony MCI 24	Otari MTR90	Sony APR 24
STUDIO MONITOR(S)	Tannoy	UREI 813 Yamaha NS10/ Yamaha NS10, Emlar	Yamaha NS10	Yamaha NS10 Westlake	Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 456/499	Ampex 456	Ampex 456	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	SONY STUDIOS (New York) Mick Guzauski	FUTURE (Virginia Beach,VA) Franklyn Grant	JACK'S TRACKS (Nashville) Mark Miller	OCEANWAY (Los Angeles) Joe Nicolo Scott Litt	STUDIO 4 (Philadelphia,PA) Joe Nicolo Jermaine Dupri
CONSOLE(S)	SSL 4000 96 Ultimation	SSL 4000E	Quad Coronado	Neve 8108 GML Automation	SSL 4000E G Computer
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348 (Dolby SR)	Studer A827	Sony MCI 24	ATR	Studer A80
STUDIO MONITOR(S)	Mastering Lab Tannoy	Emlar Yamaha NS10	Yamaha NS10	Custom Oceanway	KRK
MASTER TAPE	3M 996	Ampex 499	Ampex 456	Ampex 456	Ampex 467
MASTERING (ALBUM) Engineer	GATEWAY Bob Ludwig	HIT FACTORY Herb Powers	GEORGETOWN MASTERS Denny Purcell	PRECISION Stephen Marcussen	MASTERVOICE Joe Nicolo
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	BMG Manufacturing	Capitol Manufacturing	WEA Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	BMG Manufacturing	Capitol Manufacturing	WEA Manufacturing	Sony Manufacturing

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(Continued on next page)

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Update

LIFELINES

BIRTHS

Girl, Jennifer Rose, to Hal and Madeline Axler, Aug. 13 in Denver. He is music buyer for the Handleman Co.'s Denver branch.

Girl, Emily Deane, to Rick and Robin Stewart, Aug. 20 in Los Angeles. He is VP of business affairs for IRS Records.

Boy, Artom Anastas, to Anastas Mikoyan (known as Stas Namin) and Galya Novokova, Aug. 21 in New York. He is a Russian music industry executive who produces international rock events and is owner of independent record label SNC and radio station SNC in Moscow.

Girl, Alexandra Jane, to Alan and Denise Jackson, Aug. 23 in Nashville. He is a country recording artist on Arista Records.

Girl, Emily Rose Maria, to Wally Versen and Ellen Binkowski Versen, Aug. 27 in Pasadena, Calif. He is a personal manager at Hit & Run America.

Girl, Katelin Emily, to Michael Krum and Jan Teifeld Krum, Sept. 1 in Los Angeles. He is owner of Rotations, an independent promotion company. She is national director of pop promotion at MCA Records.

Girl, Siena Nicole, to Joe Della Fave and Laurie Fabiano, Sept. 1 in New York. She is associate producer and entertainment coordinator of the New York, Los Angeles, and San Francisco AIDS Dance-A-Thons.

Girl, Ashley Irene, to Kerry and Sharon Kruse, Sept. 2 in Erie, Pa. He is an assistant manager at Musicland.

MARRIAGES

Edward Harris to Debra Mercado, Aug. 22 in West Orange, N.J. He produces Latin music videos for RMM Management and also produces videos on a freelance basis. She is director of RMM Management, RMM Records & Videos Corp. and its affiliated labels, and Ralph Mercado Presents, and is the daughter of Ralph Mercado, owner of the aforementioned companies.

Ken Schaffer to Alla Kliouka, Aug. 26 in New York. He is a long-time prin-

cipal of Douglas Producing Corp., former publicist for Jimi Hendrix and Alice Cooper, and producer of Boris Grebenshikov's 1989 debut album for Columbia. She is a Russian film actress.

Shelly Garrett to Meli'sa Morgan, Aug. 28 in Englewood, N.J. He is a playwright, producer, and director. She is a recording artist with Pendulum Records.

Michael Tuvin Mervis to Mindy Hope Levine, Sept. 5 in New York. She is manager of KidVision, the children's home video division of A*Vision Entertainment/Atlantic Recording Corp.

Tracy Lawrence to Frances Weatherford, Sept. 13 in Nashville. He is an Atlantic country recording artist.

DEATHS

Junior Bennett, 46, after being struck by a car, Aug. 19 in Warsaw, Ky. Ben-

nett was chief recording engineer for Jewel Records in Cincinnati from 1979 to 1991. He was also a producer and studio musician who had played on sessions for Ray Price, George Jones, Charley Pride, and others. He is survived by four daughters.

Lance (Tac) Hammer, 52, of cancer, Aug. 20 in St. Louis Park, Minn. Hammer was former GM of WLOL-FM Minneapolis and a well-known radio broadcaster in the Twin Cities since the early 1960s. He began his career in Sioux City, Iowa, and later moved to Duluth, where he announced and programmed music at WEBC and then WAKX. In the 1960s he returned to the Twin Cities as a drive-time personality at KDWB-AM. He then moved to KRSI, where in 1973 he instituted one of the country's first "oldies" formats. In 1977 he joined KQRS-AM-FM as midday disc jockey and later rose to program director. In 1982 he became midday announcer at WLOL-FM, where he was soon promoted to pro-

gram director and, in 1987, to GM. In 1991 he left WLOL and founded Hammer Communications, a radio consulting firm. Last July, the Midwest Communications Conclave gave Hammer a Rockwell Award for lifetime achievements in radio. He is survived by his wife, Corinne Wiles, his mother, June, and his sisters, Marcie Martin and Nancy Worm.

Helen O'Connell, 73, of cancer, Sept. 9 in La Jolla, Calif. With Jimmy Dorsey & His Orchestra, O'Connell was one of the vocal stalwarts of the big-band era. (See story, page 12.)

Erich Leinsdorf, 81, of cancer, Sept. 11 in Zurich. Leinsdorf was a conductor and music director whose career spanned 50 years. (See story, page 12.)

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

338-1134.

Sept. 30, 1993 SESAC Awards Dinner, General Jackson Showboat, Nashville. Gary Voorhies, 615-320-0055.

OCTOBER

Oct. 3-24, "How To Make It In The Music Business," one-day seminar sponsored by Billboard, presented by Jim Halsey, being held in various locations in Kentucky, Tennessee, Pennsylvania, Virginia, Oklahoma, Kansas, and Nebraska. 800-966-3090.

Oct. 3-7, Video Expo/Image World New York, presented by Knowledge Industry Publications, Jacob K. Javits Convention Center, New York. 914-328-9157.

Oct. 5-7, East Coast Video Show, Trump Taj Mahal, Atlantic City, N.J. 203-374-1411.

Oct. 6-9, Ninth JazzTimes Convention, presented by JazzTimes magazines, Park Central Hotel, New York. 301-588-4114.

Oct. 7-9, "Communication And Communities—Powerful Partnerships," presented by the National Broadcast Assn. for Community Affairs, Marriott Hotel, Chicago. Ann Adams, 704-521-8578.

Oct. 7-10, Audio Engineering Society Convention, Jacob Javits Convention Center, New York. 212-661-8528.

Oct. 8-10, 14th Annual W.C. Handy Awards Show And National Blues Conference, Peabody Hotel, Memphis. 901-527-2583.

Oct. 8-11, Second Annual Reggae International Seminar And Exposition, Jamaica Conference Center, Kingston, Jamaica. 809-929-8030.

Oct. 11, MusicQuest '93, international pop and rock showcase, Yamaha Tsumagoi complex, Tokyo. 011-81-3-3719-3328.

Oct. 11, Academy Of Country Music 11th Annual Celebrity Golf Classic, benefitting the T.J. Martell Foundation and Neil Bogart Memorial Laboratory For Children's Cancer, AIDS and Leukemia Research, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 12, Rock And Roll Memorabilia Auction benefitting the National Music Foundation, sponsored by WPLJ New York. Christie's Auction House, New York. Arlene Gallup, 718-897-6428.

Oct. 14-15, Multimedia And Technology Licensing, seminar presented by Law Journal Seminars-Press, Plaza Hotel, New York. Jill Windwer, 212-463-5514.

Oct. 15-16, Third Annual T.O.P.S. Urban Music Business Conference, Regal Maxwell House Hotel, Nashville, and Middle Tennessee State Univ. Dept. of Recording Industry, Murfreesboro, Tenn. Thomas Cain, 615-291-6725.

Oct. 15-20, NARM Wholesalers Conference, Arizona Biltmore, Phoenix, Ariz. 609-596-2221.

Oct. 21, Fifth Annual Calypso & Steelband Music "Sunshine" Award Program, Tribeca Performing Arts Center, New York. 718-712-2005.

Oct. 21-23, 19th Annual Friends Of Old-Time Radio Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

NOVEMBER

Nov. 3-5, 15th Annual Billboard Music Video Conference and Awards, Hotel Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

Nov. 11-14, Young Black Programmers Coalition Conference, Hyatt Regency, New Orleans. 205-432-8661.

Nov. 13, "Strictly New Orleans," event honoring Clarence Avant, to benefit the Neil Bogart Memorial Fund, a division of the T.J. Martell Foundation, Santa Monica Air Center, Santa Monica, Calif. 310-449-2200.

Nov. 14-16, Fifth Annual EPM Entertainment Marketing Conference, Universal City Hilton & Towers, Los Angeles. 718-469-9330.

Nov. 20, Tenth Annual T.J. Martell Foundation Tennis Party, National Tennis Center, Flushing, N.Y. 212-245-1818.

FOR THE RECORD

"A Love Supreme: Red Hot + Cool" will be released through GRP/MCA. The label was listed incorrectly in a story in the Sept. 18 issue.

Contrary to an article in the Aug. 28 issue of Billboard, Cape Breton Island is part of Nova Scotia.

DJ Gilles Peterson, featured in the Sept. 18 Billboard article "Electro: U.K.'s Thriving Jazz Groove," has his own radio show on KISS-FM in London. The latest 7-inch from USS is "Cantaloup."

GOOD WORKS

BILLY COMES THROUGH: Billy Ray Cyrus has donated \$100,000 from his Sept. 5 show at Iowa State Univ. in Ames to the university and Ames' Camp Hantesa, a local campfire organization whose grounds were severely damaged by the July floods. The camp will receive \$61,984 from the concert proceeds. The performer made his own special donation of \$24,000 to the camp for restoration. Also, \$15,000 from the concert was allocated to the university's heavily damaged Hilton Coliseum.

Still More Questions Than Answers On Duopoly

This story was written by Phyllis Stark, Eric Boehlert, and Carrie Borzillo.

DALLAS—Discussion at last year's National Assn. of Broadcasters Radio Show centered on what would happen to the business under the FCC's recently relaxed ownership rules—particularly what the effects of duopoly (multiple ownership in a market) would be. Duopoly was the major topic at this year's meet.

Despite the questions, the effects of duopolies were evident. Total attendance at this year's convention, held here Sept. 8-11, was down to 6,417 from last year's total of 6,824, and a surprising number of people were introducing themselves using three and four sets of call letters.

Asked at the annual group heads forum for their opinions on the opportunities presented by duopolies, two broadcasters gave very different answers. Broadcast Alchemy president/CEO Frank Wood said, "We think if you can have two [stations], you must . . . And if you can have two, wouldn't four be more fun?"

For his part, Saga Communications president/CEO Edward Christian answered, "If you can, you should, with a certain amount of caution . . . but it's fraught with perils."

The topic of duopoly was so hot at one session on station mergers that a podium literally caught fire (the result of some faulty wiring). Moderator Jennifer McCann, GM at WBMX Boston, interrupted KKAT Salt Lake City GM Dana Horner and announced "I hate to do this, but we have a fire here." The flames were doused, and discussion soon returned to one of the industry's most pressing topics: how to deal with a local marketing agreement or duopoly move.

Alan Box, president of EZ Communications, said there really are no sure rules to follow. "What applies in one market does not in the other," he said. He did warn, however, that coupling stations with distinctly different demos often "doesn't make much sense to the [ad] buying community."

If, in the rush to become LMA players, managers overlook how time-consuming it can be to run two or three stations, Bob Gourley, GM of KKCS-AM-FM Colorado Springs, Col., would remind them that "LMAs challenge your sense of humor."

Box said the toughest thing about entering into a merger is building a projected financial blueprint, and trying to project sales and expenses. For Horner, the clash of two different corporate cultures represents the biggest hurdle. Gourley joked that the biggest problem is "making monthly payments."

NO INCREASED REVENUES

The fact that many duopolies are not yielding significantly increased revenues was the topic at many panels, including one called "Duopolies:

Programming Strategies And Tactics." John Marks, PD at KALL-AM-FM/KKAT Salt Lake City, repeated the convention's most often heard line: "One plus one doesn't equal two. That is the battle cry everywhere. It's turning out to be a little more difficult, but people are realizing that, and coming up with five-year plans rather than six-month, get-rich-quick schemes."

"From a sales standpoint, we haven't gained anything," added Cox Broadcasting executive VP/radio Bob Neil.

On the upside, KYGO Denver's John St. John said, "It's a good experience to go through a duopoly. It makes you think about radio in a way you never have before."

As for how duopolies have affected salaries, Alliance Broadcasting senior VP of operations Rick Torcasso said, "some people are having to work for a lot less money." Countered WRBQ Tampa, Fla.'s Brian Thomas, "It's not necessarily less money. They're being asked to take on more responsibility for the same

money."

CREATING A WINNING ENVIRONMENT

At a panel focusing on creating a winning environment within the station, WKYS Washington, D.C., president Skip Finley stressed a sense of fun. "We make money by selling air, so I find it difficult to take that too seriously," he said. "You've got to have fun at your radio station."

At WKYS, department-head meetings sometimes start with a few rounds of "Row Row Row Your Boat." At others, Finley switches participants' job titles to give them a new perspective. "This helps contribute to you all rowing the same boat," Finley said.

Duopolies also came up during this panel, particularly the effects of mergers on staff morale. "You have to be cognizant of the idea that you're melding two cultures," said Granum Communications CEO Herb McCord. "Natural human tendency is them vs. us, particularly from the station that is being swallowed up."

Mike Craven, president of Liberty

Broadcasting, added, "The key here is that, from the outset, the staff knows that the objective is we're all going to work together."

"I've seen duopoly situations where one station feels like the ugly sister," WRBQ's Thomas said during the "career survival" panel. "A big part of my job is keeping both staffs fired up."

INDECENCY & SAFE HARBOR

As always, the vagueness of the FCC's indecency policy came up, this time at a panel called "How Far Can You Go?" The FCC's Charles Kelley lashed out at broadcasters who were complaining that they didn't understand the policy, saying, "the only people who don't seem to understand indecent programming are the broadcasters who program it, because everyone else does, even the courts."

Responding to another perennial complaint, that the FCC lets television talk shows get away with topics radio gets fined for, Kelley said "the [TV shows] that do it don't do it in a pandering, titillating way. There is at

least of cover of seriousness. People don't watch 'Geraldo' for humor."

The Fairness Doctrine was brought up during the group heads panel, and all the panelists agreed the Doctrine was aimed at conservative talker Rush Limbaugh. "It's threatening to N/T stations, or to any stations that have some content," said Saga's Christian.

Noting that the proposed reinstatement of the doctrine proves the strength of talk radio, CBS Radio president Nancy Widmann said, "we will be punished for the power of our medium."

The NAB National Radio Award, which recognizes significant contributions and a lifetime of service to the radio industry, was given to Ted Snider, owner of KARN-AM Little Rock, Ark., and the Arkansas Radio Network. Snider has made significant contributions over the years to AM improvement efforts, and, in his acceptance speech, he thanked "those AM stations . . . that have proven that AM can be successful and a ratings leader."

NAB Panelists Offer Tips On Fine-Tuning A Format

This story was written by Phyllis Stark, Eric Boehlert, and Carrie Borzillo.

DALLAS—Some of the programming panels at this year's National Assn. of Broadcasters convention offered some useful insights into the strengths and challenges of various formats.

The classic-rock panel focused on the differences between that format and album rock, with panelists claiming the album format is more closely aligned with MTV's animated pranksters Beavis and Butt-head.

WCSX Detroit's Ralph Cipolla said the difference is in the lifestyle of the audiences and noted that the album rockers in his market air promos "that sound like earth dog, black T-shirt, fist-in-the-air promotions. We're fortunate that they sound like the Beavis and Butt-head station."

Musically, panelists agreed it is harder to select new records for their

format than for their more contemporary competitor. "New music is very difficult when it comes to classic rock," said Steve Brill of WAQX Syracuse, N.Y. "One of the things [that gives you] the potential to fail is playing the wrong new music."

Cipolla, who added recent records by George Thorogood and Bad Company, said both choices were a mistake. "We sounded too much like the competitor . . . My advice is to remind yourselves of what you're all about. Don't get bored with the station. Don't think people won't want to listen to this stuff over and over . . . They do."

Added Dan Michaels of KZFX Houston, "The music isn't going to get boring for them if the way you present it is constantly fresh."

According to Brill, "Taking a chance on new music is stupid. Ninety percent of the classic rockers that blow up [do so] because they get greedy. They want more of what the AOR's have. You have to play what people expect." He recommended playing small doses of new music and staying focused on the classics.

Added Michaels, "You don't need to be cutting edge . . . You're there to be a comfort zone."

Cipolla said he plays approximately 450 records that all have one thing in common: "You know the words to all of them. I have no use for a song you don't know the words to."

"Depth in classic rock is best managed through illusionary tactics," Cipolla said. "The way to do it is not to play 3,000 records but to play 400 and make it sound like 3,000."

As for the difference in listeners between classic and album rock, Michaels said "I've heard the jokes the

difference is a clean T-shirt or a dirty T-shirt. I don't believe that. There is a lot of crossover. [Classic rock has] a fine balance of blue-collar and white-collar workers."

'70s OLDIES AND KCBQ

In the oldies format room, the topic was 1970s oldies and KCBQ San Diego's recently launched "modern oldies format," which concentrates on music from the late '60s through early '80s. One audience member said of KCBQ: "They're not being true to the term 'oldies.'"

Most panelists agreed '70s oldies do not fit well with the more traditional definition of oldies, which is '50s and '60s music. "I think it's a different decade and a different generation," said KXKL Denver's Sky Walker.

Added KLDE Houston's R.C. Rogers, "Once we get past the 1972-73 line [the people who grew up listening to that music] are no longer a part of our Pepsi generation."

"It's a danger area for us and I think you can get into some trouble with it," agreed WODS Boston's Rick Shockley.

A reduced reliance on hits of the '50s was also discussed. Rogers said KLDE has trimmed its '50 hits by about 50% in the last year because "the research was coming back that the familiarity was there but the acceptance was [dropping]. We've dropped back and it's made the station sound a little fresher." To fill the gap, Rogers says pre-Beatles '60s records are "gaining a little acceptance."

Other topics at the panel included dealing with requests (Walker said "the way we handle requests is . . . we use a lot of smoke and mirrors."), and where the new oldies on-air talent would come from (Walker said "it's (Continued on page 89)



Talking Heads. During the National Assn. of Broadcasters Radio Show in Dallas, Westwood One's Larry King welcomed his most familiar guest, NAB keynote speaker Ross Perot (photo at right). Also broadcasting on-site in Dallas was Unistar's G. Gordon Liddy (photo above).



Radio

Exchanging Promo Ideas At NAB Confab; Universal's 'Landshark'; KTWV's Soft Sell

DALLAS—A few unique promotional ideas were tossed about during the small- and medium-market manager idea exchange session at the National Assn. of Broadcasters radio conference here Sept. 8-11.

Bea Raybourne, GSM of album rock WAVF Charleston, S.C., offered a handful of fun ways to tie in several clients. For example, the "Taste Of Low-country Update" is a 60-second feature of the city's restaurants, each of which takes 10 seconds to describe the special of the day. The clients get 35 exposures a week for a weekly investment of \$150 and a commitment of four weeks.

According to Raybourne, the promotion not only is a great revenue generator, it's a good service to the listeners.

Another successful WAVF promotion is its "Traveling Twofers Tuesday Party." The happy hour package includes the presence of the station's "Rock Patrol," 15 commercials, a minimum of 30 promos, live call-ins from the party, and giveaways. The client provides a beer and drink special, free buffet, and a station staff bar tab of \$75.

The investment is \$600 or \$800 if the client wants WAVF's afternoon jock to make an appearance.

For generating revenue, KLCL Lake Charles, La., GM George Swift said the station has found success with its high school football guide. One of the station's most noteworthy events is its all-star football game, in which players from 65 high schools compete.

An audience member offered a great family-oriented idea called "Coca-Cola Commit 15." The beverage company underwrites the promotion, which tries to get parents to spend at least 15 minutes a day with their kids engaging in various activities. Ideas include distributing coloring books at book or toy stores, or teaming up with a gardening store, which can donate seeds for the family to plant together.

Adult standards/country combo WLYC/WILQ Williamsport, Pa., assistant GM/sales manager Jim Cameron couldn't attend the convention, but sent a handout with some creative ways of dealing with clients. Each time a new rating arrives, the station presents the data to clients in various tasty ways. For example, a fresh-baked pie accompanied a pie graph showing that the station had the "biggest piece of the pie." A bag of fresh-roasted peanuts, and the message "we're nuts about the ratings," was also used.

'JAWS' IS BACK!

Just when you thought it was safe to do promotions with Universal Studios Florida, the theme park is bringing the terror of "Jaws" to radio stations on the East Coast and in the Midwest.

At NAB, the company showcased its "Landshark," a 7 1/2-ton, 13-foot-tall, 30-foot-long, 10-foot-wide, street-legal vehicle equipped with a radio studio, sound effects generator, television,



by Carrie Borzillo

VCR, cappuccino machine, leather seats, and a refrigerator.

Special effects on the shark-shaped vehicle include strobe lights, fog machines, and fire shooting from the tail end. It also plays the theme from Steven Spielberg's 1975 hit film, "Jaws."

More importantly, the "Landshark" was designed to travel to locations from which radio stations can do remote broadcasts. The vehicle can go on beaches, in parks, and even on the

(Continued on page 89)



Universal Studios Florida displayed its new, shark-shaped remote studio during the National Assn. of Broadcasters convention in Dallas. Universal plans to take the 7 1/2-ton vehicle on the road for radio promotions.



Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	12	PEACE PIPE BROTHER	CRY OF LOVE COLUMBIA
★★★ NO. 1 ★★★ 3 weeks at No. 1					
2	3	6	8	NO RAIN BLIND MELON	BLIND MELON CAPITOL
3	2	3	17	GOT NO SHAME BROTHER CANE	BROTHER CANE VIRGIN
4	4	4	12	HEY JEALOUSY NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
5	5	9	10	TWO STEPS BEHIND "LAST ACTION HERO" SOUNDTRACK	DEF LEPPARD COLUMBIA
6	9	16	4	FEVER GET A GRIP	AEROSMITH Geffen
7	6	2	10	WHAT IF I CAME KNOCKING HUMAN WHEELS	JOHN MELLENCAMP Mercury
8	11	17	5	HOCUS POCUS ANIMAL INSTINCT	GARY HOEY Reprise
9	23	—	2	HEART-SHAPED BOX IN UTERO	NIRVANA DGC/Geffen
10	12	20	3	ALIEN NATION FACE THE HEAT	SCORPIONS Mercury
11	13	14	6	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	RED HOT CHILI PEPPERS WARNER BROS.
12	8	5	17	CRYIN' GET A GRIP	AEROSMITH Geffen
13	10	11	9	SISTER HAVANA SATURATION	URGE OVERKILL Geffen
14	16	—	2	HUMAN WHEELS HUMAN WHEELS	JOHN MELLENCAMP Mercury
15	15	15	9	WICKED GARDEN CORE	STONE TEMPLE PILOTS ATLANTIC
16	7	8	28	PLUSH CORE	STONE TEMPLE PILOTS ATLANTIC
17	21	25	3	I'D DO ANYTHING FOR LOVE BAT OUT OF HELL II: BACK INTO HELL	MEAT LOAF MCA
18	19	18	28	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
★★★ AIRPOWER ★★★					
19	24	27	6	HOW DOES IT FEEL IAN MOORE	IAN MOORE CAPRICORN
20	17	12	16	RUNAWAY TRAIN GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
21	18	13	14	29 PALMS FATE OF NATIONS	ROBERT PLANT ES/Paranza/Atlantic
★★★ AIRPOWER/HOT SHOT DEBUT ★★★					
22	NEW ▶	1	1	BABY COME ON HOME BOXED SET 2	LED ZEPPELIN ATLANTIC
23	22	21	8	CIRCLE SISTER SWEETLY	BIG HEAD TODD AND THE MONSTERS GIANT
24	28	30	7	CHANGE CANDLEBOX	CANDLEBOX MAVERICKS/SIRE/WARNER BROS.
25	14	7	10	GET A HAIRCUT HAIRCUT	GEORGE THOROGOOD/THE DESTROYERS EM/VERG
26	25	23	7	CREEP PABLO HONEY	RADIOHEAD CAPITOL
27	27	19	17	BIG GUN "LAST ACTION HERO" SOUNDTRACK	AC/DC COLUMBIA
28	26	24	5	OVER NOW COVERDALE/PAGE	COVERDALE/PAGE Geffen
29	29	33	5	CHERUB ROCK SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
30	32	—	2	I'M THE ONLY ONE YES I AM	MELISSA ETHERIDGE ISLAND/PLG
31	30	29	6	MY BACK PAGES BOB DYLAN: 30TH ANNIVERSARY CONCERT CELEBRATION	BOB DYLAN COLUMBIA
32	NEW ▶	1	1	WITHOUT A TRACE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
33	20	10	10	ZOOROPA ZOOROPA	U2 ISLAND/PLG
34	34	38	5	THE ONE I LOVE THE BUFFALO SKINNERS	BIG COUNTRY FOX/RCA
35	38	—	2	CRAZY MARY SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	PEARL JAM THIRSTY EAR/CHAOS
36	35	39	4	DIRTY LITTLE MIND JACKYL	JACKYL Geffen
37	NEW ▶	1	1	PERFECTLY GOOD GUITAR PERFECTLY GOOD GUITAR	JOHN HIATT A&M
38	37	36	18	WHEN WILL IT RAIN JACKYL	JACKYL Geffen
39	NEW ▶	1	1	TAKE A HOLD DYNAMITE: MDNSTER BOOGIE CONCERT	RAGING SLAB AMERICAN/REPRISE
40	31	32	7	HOW COULD YOU WANT HIM POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	1	5	LIVIN' ON THE EDGE GET A GRIP	AEROSMITH Geffen
2	3	3	15	TWO PRINCES POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC
3	2	4	15	BLACK TEN	PEARL JAM EPIC
4	4	7	37	JEREMY TEN	PEARL JAM EPIC
5	8	2	9	ROOSTER DIRT	ALICE IN CHAINS COLUMBIA
6	9	8	50	EVEN FLOW TEN	PEARL JAM EPIC
7	6	9	30	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	GEORGE THOROGOOD EM/VERG
8	—	—	43	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES AMERICAN/REPRISE
9	7	5	24	HARD TO HANDLE SHAKE YOUR MONEY MAKER	THE BLACK CROWES AMERICAN/REPRISE
10	5	—	6	BLACK GOLD GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Modern Rock Tracks™

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE & RADIO PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	2	8	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	RED HOT CHILI PEPPERS WARNER BROS.
★★★ NO. 1 ★★★ 5 weeks at No. 1					
2	1	3	10	NO RAIN BLIND MELON	BLIND MELON CAPITOL
3	7	—	2	HEART-SHAPED BOX IN UTERO	NIRVANA DGC/Geffen
4	3	1	8	MY SISTER BECOME WHAT YOU ARE	THE JULIANA HATFIELD THREE MAMMO/HAT/LANTIC
5	4	4	11	HUMAN BEHAVIOUR DEBUT	BJORK ELEKTRA
6	8	14	5	SUBLIME BENEATH THE RHYTHM AND SOUND	THE OCEAN BLUE SIRE/REPRISE
7	6	5	8	CRANK CHROME	CATHERINE WHEEL Mercury
8	12	15	3	CANNONBALL LAST SPLASH	THE BREEDERS 4.A.D./ELEKTRA
9	10	8	8	CRAZY MARY SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	PEARL JAM THIRSTY EAR/CHAOS
10	5	6	9	WORLD (THE PRICE OF LOVE) REPUBLIC	NEW ORDER QWEST/WARNER BROS.
11	9	7	10	CHERUB ROCK SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
12	14	26	3	LOW KEROSENE HAT	CRACKER VIRGIN
13	11	10	6	CAN YOU FORGIVE HER? VERY	PET SHOP BOYS EM/VERG
14	16	16	5	HIGHER GROUND PROMISES AND LIES	UB40 VIRGIN
15	13	9	12	SISTER HAVANA SATURATION	URGE OVERKILL Geffen
16	18	—	2	EVERYTHING IN THE WORLD SOME FANTASTIC PLACE	SQUEEZE A&M
17	19	22	4	THE ONE I LOVE THE BUFFALO SKINNERS	BIG COUNTRY FOX/RCA
18	20	21	4	LINGER EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	THE CRANBERRIES ISLAND
19	17	11	10	OUTBREAK OF LOVE EARTH AND SUN AND MOON	MIDNIGHT OIL COLUMBIA
20	15	13	8	ZOOROPA ZOOROPA	U2 ISLAND
21	29	—	2	SODAJERK BIG RED LETTER DAY	BUFFALO TOM BEGGARS BANQUET/EASTWEST
22	RE-ENTRY	2	2	DISARM SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
23	22	12	12	NUMB ZOOROPA	U2 ISLAND/PLG
24	26	—	2	ALL THAT SHE WANTS HAPPY NATION	ACE OF BASE ARISTA
25	24	24	18	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	THE CRANBERRIES ISLAND
26	25	25	7	WICKED GARDEN CORE	STONE TEMPLE PILOTS ATLANTIC
27	21	18	17	BELIEVE ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
28	27	20	17	BREAK IT DOWN AGAIN ELEMENTAL	TEARS FOR FEARS Mercury
29	23	27	5	CONDEMNATION SONGS OF FAITH AND DEVOTION	DEPECHE MODE MUTE/SIRE/REPRISE
30	28	28	4	LIFE'S A BEAT CYBER CHORDS AND SUSHI STORIES	PLAN B IMAGO

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

After Confab, NAB Turns To Safe Harbor Hearing

BY BILL HOLLAND

DALLAS—The National Assn. of Broadcasters returned from its Radio Show in Dallas just in time for arguments before a three-judge panel in U.S. District Court Sept. 13 and 14 in a case involving the FCC's new "safe harbor" hours, during which so-called indecent programming may be broadcast.

The new hours, which restrict adult fare to hours between midnight to 6 a.m., were mandated by Congress, and faced an immediate legal challenge earlier this year by a coalition of media groups and broadcasters (including NAB and the fine-besieged Infinity Broadcasting). The new hours were never implemented.

The unofficial word from coalition lawyers after the opening-day hearing of the case is that it is likely the court, when it makes its decision later this year, will remand the rule to the FCC for changes.

"The judges were concerned the hours, the time constraints, might infringe on First Amendment rights, and that midnight might be too late in the evening," said one attorney.

One of the judges, Abner Mikva, termed the FCC's evidence for a day-time ban (partly based on some data of children in the listening audience) "pretty thin."

If the provision is returned to the FCC, it would be the same procedure another court followed in the '80s after it found constitutional problems with an earlier Congressional mandate requiring the commission to implement a 24-hour ban on indecent programming. Eventually, observers

here say, the issue is headed for the Supreme Court.

NEW LEASE AD BILL INTRODUCED

The biggest bottom-line news at NAB's Radio Show was a joint announcement by NAB president Eddie Fritts and Radio Advertising Bureau president Gary Fries that Sens. Richard Bryan (D-Nev.) and Alfonse D'Amato (R-N.Y.) had introduced a bill, S. 1447, that would modify three consumer protection bills to allow radio stations to air car leasing ads without being forced to voice-over the small-print restrictions. A bumper crop of car ads from Detroit could bring \$20 million or more to radio, they estimated.

The bill, a product of NAB and RAB cooperation, would allow listeners to call an 800 number to hear the

leasing terms that print and TV ads simply slap on the page or screen. The auto industry has shunned radio because spoken disclaimers take the

WASHINGTON ROUNDUP

wind out of ads.

The bill, with a companion legislation due soon in the House, sponsored by Rep. Larry LaRocco (D-Idaho), would amend the Truth In Lending Act, the Consumer Leasing Act, and the Truth In Savings Act.

Fritts and Fries speculated that radio could gain much more than the estimated \$20 million annually from

car companies—perhaps closer to \$40 million, if local ad spending from the 17,000 car dealers across the country is tallied.

PERFORMANCE RIGHT BILL DEBATE

The show also highlighted a discussion panel on the record industry's pending performance right bill, vehemently opposed by radio broadcasters. If passed, the bill would give new authorization to record label copy-right owners to decide who can play recordings, when they can play them, and whether airplay is geared to a royalty fee.

The announcement that broadcasters in the U.K. must now pay a performance right fee of between 2%-5% of gross revenue, although not appli-

(Continued on page 92)

NAB PANELISTS OFFER TIPS ON FINE-TUNING A FORMAT

(Continued from page 87)

going to be one of our toughest challenges in the future.").

COUNTRY DANCE & NEW COMPETITION

The current country format panel began with a discussion of the growing popularity of country dance mixes (Billboard, Aug. 14), about which panelists urged caution.

"About half the people who listen to country music don't go to country bars, and I think [dance mixes] are a little more important than they should be," said KZDG Denver's Joe Montone.

On the other hand, KKBQ Houston PD Dene Hallam said in a competitive marketplace, the mixes "make you stand out a little better against folks that aren't as enlightened."

"If you're a mainstream country station, you don't want to be imaged as out of date, and that's what dance

mixes and slogans like 'new country' are all about," said Jay Albright of the BP Consulting Group.

The topic at the heritage country panel was dealing with new competition. With the recent influx of new country stations pouring into the marketplace, long-time country residents have had to adjust.

When KNIX Phoenix got a new competitor, the station cut its library and turned up the tempo of the music and presentation, according to GM Michael Owens. KMPS Seattle did the same thing. VP of programming Tim Murphy recalled the station faced the option of continuing to play fewer than half currents or upping that percentage considerably. The station chose the latter, and is now enjoying its highest ratings ever.

Naturally, a long history in the

marketplace has benefits. But there are drawbacks to deal with, as well. Jay Werth, GM at KSSN Little Rock, Ark., mentioned that motivating staffers, such as getting them out to remotes, when the station's been No. 1 for so many years can be a challenge.

As for the format battles that have recently dominated life at both veteran and upstart stations, panelists warned attendees not to think that listeners are paying too much attention to the fracas. "Most people don't care one iota," said Werth. Murphy agreed, pointing out that more times than not he sees cars around town sporting bumper stickers from both country stations. "They assume since we both play country music we must be one big happy family," he said.

FM TALK AND CONSOLIDATION

The news format forum addressed several topics within the format, including bringing some amount of personality back to anchors as well as the growing trend of merging radio and television news teams (Billboard, May 22).

John McConnell, VP of ABC Radio Networks, said news stations should reassess their on-air sound and bring back some character. "We've got to build personality," he said. "If we take ourselves too seriously we're out of business, and we've gotten real close to that point." Rather than presenting robotized anchors, news readers should be allowed to be real people, McConnell said.

As for marrying sister radio and television news departments, Rod Arquette, news managing editor at KSL Salt Lake City, reported the task is indeed a difficult one, but nonetheless worthwhile.

The word consolidation "scares the hell out of everybody," said Arquette, who admitted the hardest part of the KSL radio/TV news merger has been "trying to convince everyone we're one family. It's a shotgun wedding. We ain't in bed yet, but we're in the bedroom." The upside to the move is it now gives Arquette a bulging staff of 19 reporters in the No. 36 market.

Expanding to the news and information about summer activities.

(Continued on page 91)

PROMOTIONS AND MARKETING

(Continued from preceding page)

streets.

To make things easy for stations, Universal Studios Florida manager of media promotions Steve Williamson says that all permits and details involving trip giveaways will be handled by Universal.

The "Landshark" was designed to promote the park's newest attraction, "Jaws."

In addition, Universal Studios Florida has opened a radio station, with two fully-equipped control rooms, on the park's Hollywood backlot, from which stations may broadcast. The studio is equipped with toll-free telephone lines, an interactive system that enables jocks to talk with in-park guests, and a green room.

Jocks can take advantage of the variety of characters roaming around the park, including Marilyn Monroe and Laurel & Hardy.

THE WAVE ONSTAGE

In lieu of the traditional six weeks of 30-second television spots, adult alternative KTWV (The Wave) Los Angeles opted for what staffers call a "programercial," which will air 25 times on seven different stations over a two-week period.

Unlike infomercials, the Wave's

half-hour show, "The Wave Onstage," doesn't give a hard-sell pitch for the station. Instead, it shows what the station sounds like and offers a toll-free number for viewers to learn more about the music and artists they're watching. As an incentive to call, the show offers chances to win prizes and subscriptions to the Wave MusicLetter.

The footage is culled from a recent two-day concert featuring Dave Koz, Boney James, Kilauea, and Peter White.

Consultant Walter Sabo originated the concept, and actor Michael Nouri from CBS-TV's "Love and War" hosts the show.

IDEA MILL: THE LONG RUN

KZLA Los Angeles morning man John Murphy lost an on-air bet to partner John Garabo, which resulted in Murphy having to run 15 miles from Santa Monica, Calif., to KZLA's Burbank studios in a dress. Through call-in donations, the station raised \$9,480 for the Muscular Dystrophy Assn.

KITS (Live 105) San Francisco hired 105 homeless people to sweep up the city with the Live 105 Green Team. The station joined the San

Francisco Clean City Coalition for the clean-up.

WQEW New York and A&S Plaza are presenting "Senior Class," a 10-part series of free workshops for listeners over the age of 50. Each workshop will be hosted by a WQEW personality.

WQHT (Hot 97) New York's MTV Video Music Awards promotion sent 60 listeners to lunch at the Hard Rock Cafe with nominees Digable Planets. A lucky winner and guest were sent to the awards show in Los Angeles.

KRXQ (93 Rock) Sacramento, Calif., brings its "Summer of 93 Rock" to a close with a 93 Rockin' Red Camaro Z-28 giveaway. Twenty-eight listeners were given keys, one of which could start the car. In addition, 93 Rock's Labor Day concert raised \$3,000 for the Mustard Seed School, which is funded by community support.

One final summer promotion to note: KYOK Houston and councilwoman Sheila Jackson Lee set up three programs to keep youths busy. "The After Hours Plan" kept five parks in town open until 11:30 p.m.; roundtable discussions were held; and a youth hotline was open with information about summer activities.



Hits! in Tokio

Week of September 5, 1993

- 1 I Can't Help (Help) Falling In Love With You UB40
- 2 The River Of Dreams Billy Joel
- 3 Dreamlover Mariah Carey
- 4 Blow Your Mind Jamiroqui
- 5 Dream Of Me DMD
- 6 Missing You Janet Kay
- 7 Freefloating Gary Clark
- 8 If Janet Jackson
- 9 I've Always Got You Robin Zander
- 10 Birds Aztec Camera
- 11 Next To You Aswad
- 12 For The Cool In You Babyface
- 13 Numb U2
- 14 Sunday Morning Earth, Wind & Fire
- 15 Emergency On Planet Earth Jamiroqui
- 16 Our Love Matt Bianco
- 17 Sweet (A La La La La Long) Inner Circle
- 18 Go West Per Shop Boys
- 19 Wannagirl Jeremy Jordan
- 20 If I Can't Have You Kim Wilde
- 21 Suave Luis Miguel
- 22 But Alive Workshy
- 23 I Don't Wanna Fight Tina Turner
- 24 I'll Be There Penny Ford
- 25 Say It To Me Now Beth Nielsen Chapman
- 26 How Long Aswad
- 27 Du Ser En Man Anne-Lie Ryde
- 28 All I Do Jane Child
- 29 Rain Madonna
- 30 Insane In The Brain Cypress Hill
- 31 A Whole New World Peabo Bryson & Regina Belle
- 32 Between The Sheets Fourplay
- 33 Sooky US3
- 34 Sunflower Paul Weller
- 35 Take 5 XL
- 36 Pick Up The Pieces Candy Dulfer
- 37 I Stand For You Michael McDonald
- 38 Take A Look Natalie Cole
- 39 Mi Tierra Gloria Estefan
- 40 Still A Friend Di Mine Incognito
- 41 Sail Across The Water Jane Siberry
- 42 Just The Two Of Us Gran D'ance
- 43 Let'em In Shinehead
- 44 West End Girls East 17
- 45 Weak SWV
- 46 Lately Jodeci
- 47 Dh Carolina Shaggy
- 48 Right Here/Human Nature SWV
- 49 The Laziest Gal In Town Gal Costa
- 50 I Just Had To Hear Your Voice Oleta Adams

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.



J-WAVE 81.3FM

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL 3 weeks at No. 1
2	3	4	7	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
3	2	2	20	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
4	5	8	6	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
5	4	3	17	FIELDS OF GOLD A&M 0258	◆ STING
6	7	5	11	WILL YOU BE THERE MJJ/EPIC SOUNDTRAX 77060/EPIC	◆ MICHAEL JACKSON
7	6	7	11	WHEN I FALL IN LOVE EPIC SOUNDTRAX 77021/EPIC	◆ CELINE DION & CLIVE GRIFFIN
8	9	9	22	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
9	8	6	15	I'M FREE SBK 50434/ERG	◆ JON SECADA
10	12	16	4	HOPELESSLY RCA 62597	◆ RICK ASTLEY
11	13	13	12	CAN'T HELP FALLING IN LOVE VIRGIN 12653	◆ UB40
12	11	11	9	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
13	10	10	31	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
14	14	12	9	RAIN MAVERICK/SIRE 18505/WARNER BROS.	◆ MADONNA
15	16	18	23	EVEN A FOOL CAN SEE WARNER BROS. 18561	PETER CETERA
16	18	19	11	ONE LAST CRY MERCURY 862 404	◆ BRIAN MCKNIGHT
17	15	14	39	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART
18	20	15	34	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
19	22	23	9	RUNAWAY TRAIN COLUMBIA 74966	◆ SOUL ASYLUM
20	19	17	34	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
21	17	21	20	BY THE TIME THIS NIGHT IS OVER ARISTA 1-2565	◆ KENNY G/P. BRYSON
22	21	22	15	RUN TO YOU ARISTA 1-2570	◆ WHITNEY HOUSTON
23	27	30	4	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
24	23	25	7	I STAND FOR YOU REPRISE 18469	MICHAEL McDONALD
25	26	29	9	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
26	25	26	8	BREAK IT DOWN AGAIN MERCURY 862 330	◆ TEARS FOR FEARS
27	24	24	17	COME UNDONE CAPITOL 44918	◆ DURAN DURAN
28	30	35	6	LOVING ARMS CHAOS 77101	◆ DARDEN SMITH
29	29	31	5	BETTER THAN YOU PERSPECTIVE 7430/A&M	◆ LISA KEITH
30	28	27	13	TWO PRINCES EPIC 74804	◆ SPIN DOCTORS
31	33	36	5	YOU MAKE ME SMILE CAPITOL 44947	◆ DAVE KOZ
32	35	37	3	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
33	37	—	2	HEAVEN KNOWS LV 74996/EPIC	◆ LUTHER VANDROSS
34	31	28	17	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2582	◆ TAYLOR DAYNE
35	32	33	21	THAT'S THE WAY LOVE GOES VIRGIN 12650	◆ JANET JACKSON
36	39	—	2	TWO STEPS BEHIND COLUMBIA 77116	◆ DEF LEPPARD
37	34	32	10	I'M GONNA BE (500 MILES) CHRYSALIS 24846/ERG	◆ THE PROCLAIMERS
38	NEW ▶	1	1	SUNDAY MORNING REPRISE 18461	◆ EARTH, WIND & FIRE
39	40	40	3	I'M IN A PHILLY MOOD EPIC 77139	◆ DARYL HALL
40	NEW ▶	1	1	THE MOMENT YOU WERE MINE REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993. Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	1	—	2	HERO ATLANTIC 87 360	◆ DAVID CROSBY & PHIL COLLINS
2	2	1	7	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
3	3	3	11	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
4	4	2	7	SIMPLE LIFE MCA 54581	◆ ELTON JOHN
5	7	6	11	NEVER A TIME ATLANTIC 87411	GENESIS
6	5	4	6	TELL ME WHAT YOU DREAM NOVUS 62468/RCA	◆ RESTLESS HEART/W. HILL
7	8	8	11	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
8	9	7	11	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
9	6	5	11	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
10	10	9	11	FAITHFUL EMI 50411/ERG	◆ GO WEST

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Billboard's **PD** of the week™

Michael Rogers
KFQD Anchorage, Alaska



AFTER HITTING rock bottom in 1989, AC KFQD Anchorage, Alaska, no longer is relying on its FM album rock sister, KWHL, for survival. In fact, KFQD matched KWHL's billing this March for the first time since 1983. In the past, KWHL has accounted for as much as 90% of the combo's billing.

In the process, KFQD has become a shining example of how a locally programmed music format can work on AM if it is targeted properly.

Surprisingly, KFQD has found this new strength under the direction of a first-time PD: Michael Rogers, who joined the station in 1989 after on-air stints at Fairbanks, Alaska, AC stations KAYY and KCBF.

The first change Rogers made when he came on board was to take away older music and "weak sounding" AC songs, and add in more hits and currents. He pushed back the oldies cutoff date from 1964 to 1975, and began playing 30%-35% new material.

He also recently dropped nighttime talk programming in favor of more music.

As a result, the station finally is seeing a ratings boost. KFQD climbed from a 2.6 in last year's spring Arbitron book to a 4.5 this past spring, among listeners 12-plus.

"There are only 22 stations in this town, and only six AMs," says Rogers, who also handles afternoon drive duties. "We looked closely at the music, which was [that of] a very weak oldies station at best. And we were also playing weak AC songs, such as some Bob Seger."

Rogers linked with consultant Eric Norberg, who publishes the Portland, Ore.-based Adult Contemporary Music Research Letter, to find the right mix of music.

Here's a recent afternoon hour: Billy Joel, "She's Always a Woman"; Madonna, "Rain"; The Brothers Johnson, "Strawberry Letter 23"; Andrew Gold, "Thank You For Being a Friend"; Lisa Fischer, "Colors Of Love"; Al Stewart, "Time Passages"; Jon Secada, "I'm Free"; Quarterflash, "Harden My Heart"; Malo, "Suavectio"; Starland Vocal Band, "Afternoon Delight"; and Surface, "The First Time."

Norberg, a big proponent of AM music formats, calls KFQD "a good example of how programming mainstream, mass-appeal music on AM still works fine, if done right."

"AM started copying FM and it failed," he adds. "Now everyone's trying niche formats, and that doesn't work all the time. So you're stuck with talk, which works because it engages the mind. But that doesn't mean the music won't work on AM too. It just has to be done right. You can't program an AM like an FM."

So, exactly how is KFQD's programming different from that of an AC on the FM band?

Norberg says that while the personalities are important, listeners don't want a lot of "yak." They do want local news, however, and KFQD delivers it once or twice an hour.

According to Rogers, heritage is also a factor. Since KFQD was Anchorage's first radio station (it signed on in 1924), listeners tune to the station for breaking news, he says.

The station is also very involved with the community, and is present at all major events and festivals in Anchorage.

In addition, KFQD has been doing more remotes than in the past.

"We try to do remotes with every advertiser," Rogers says. "But we go one step beyond just going out there and telling people to come by. We actually sample the products on the air, and really service our clients over 110%. They get results from listeners who hear them on the air, and we get more of their business."

"We're into the community more than anyone else, even the FM stations."

Rogers says he does some newspaper advertising to market the station, but relies more on word of mouth and on-air promotions.

With only 22 stations in the market, the competitive situation isn't too fierce. "If you do AC on AM properly, you don't have an FM competitor," Norberg says.

Rogers, on the other hand, says his station competes with all other AM stations, which include two talk formats, country, adult standards, and a Unistar "CNN Headline News" affiliate.

KFQD is owned by Pioneer Broadcasting, which also owns two other successful AM AC stations: KXRO Aberdeen, Wash., and KBRC Mount Vernon, Wash.

CARRIE BORZILLO

WHO Takes Top Marconi Prize At NAB

DALLAS—WHO Des Moines, Iowa, took home the legendary station-of-the-year award during the Sept. 11 Marconi Awards ceremony, which was hosted by KIIS Los Angeles morning man Rick Dees.

Station-of-the-year winners were WGN Chicago (major market);

WCKY Cincinnati (large market); WHO (medium market); and KWOX Woodward, Okla. (small market).

Winners in the format categories were WXRT Chicago (album/classic rock); WCBS-FM New York (oldies); WAVA Washington, D.C. (religious); WHAS Louisville, Ky. (AC/easy lis-

tening); WMT-AM Cedar Rapids, Iowa (MOR); KLEF Anchorage, Alaska (classical); WHRK Memphis and WRKS New York (tied for black/urban); WOKY Milwaukee (adult standards); WGN (N/T); KGBT McAllen, Texas (Spanish); KIIS Los Angeles (top 40); KINK Portland, Ore., KSDS San Diego, and WQCD New York (in a three-way tie for adult alternative); and WWWW Detroit (country).

Personality-of-the-year winners were Dick Purtan, WKQI Detroit (major market); Bob Kevoian and Tom Griswold, WFBQ Indianapolis (large market); Jim Zabel, WHO (medium market); Max McCartney, WBIZ-FM Eau Claire, Wis., and Tony "Wradio" Wright, KWOX (tied in the small-market category).

The network/syndicated personality of the year winner was CBS Radio Networks' Charles Osgood.



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Full House For WSIX Jock At NAB Show; Staff Out, Oldies Format In At KCBS L.A.

THE NAB RADIO SHOW is over for another year, and another successful Billboard Radio Awards with it. WSIX Nashville morning man Gerry House, whose syndicator, Premiere Radio Networks, was doing a hard sell for his show all week, proved why he's a consistent ratings winner both as host of the Radio Awards (where he called for a moment of silence for Chevy Chase) and as moderator of the NAB's air personality panel (the only one of the convention that was packed to capacity).

Radio Awards presenter and KPLX Dallas morning co-host Scott Evans also won some laughs when he announced Howard Stern's win in the air personality category, and said the shock jock didn't show up to accept it "for the same reason he hasn't shown up in the Dallas Arbitron."

KHIS Los Angeles morning man Rick Dees, who moderated the NAB's Marconi Awards, had the best line of that ceremony when he said burglars who broke into NAB president/CEO Eddie Fritts' home made off with "\$200 cash and \$5,000 in trade."

Other convention highlights were a visit to Dick's Last Resort to check out cover band Idle Hands and wear napkins on our heads (well, some of us, anyway), and a good nap during the top 40 panel, which was worse than usual. The convention's best quote was heard during the album rock panel: "a good tune is a good tune." Jot that down.

Congratulations to all the Billboard Radio Award and Marconi winners.

In other news, the Tom Joyner morning show, which will be syndicated next year by ABC Radio Networks, will feature its own theme song and house band, Butch Stewart and Live House, every morning. The band was unveiled prior to the ABC-sponsored Spinners concert at the NAB.

The case against Florida radio pro-

grammer Bill Tanner is over. At the time of his widely publicized 1991 arrest, Tanner, then PD at WPOW Miami, was charged with drug and child pornography possession. Before the case began, the trial judge ordered that the state's evidence (seized at Tanner's home) be suppressed, claiming it had been obtained through an unlawful warrant. Prosecutors appealed, but a state appellate court recently upheld the trial judge's decision. Without evidence, the state has no case.

PROGRAMMING: ARROW 93 DEBUTS

The NAB convention's biggest buzz



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

was about oldies KCBS-FM Los Angeles, which changed Sept. 10 to a format it's calling "rock'n'roll oldies." PD Tommy Edwards remains, but the entire air staff is out.

The station, now known as "Arrow 93," spiked the '50s music and shifted to '60s- and '70s-driven sounds more common to a classic rocker than to a traditional oldies station. Here's a recent afternoon hour: Toto, "Hold The Line"; Rolling Stones, "Mother's Little Helper"; Peter Frampton, "Baby, I Love Your Way"; Eagles, "Peaceful Easy Feeling"; Romantics, "Talking In Your Sleep"; Beach Boys, "Fun, Fun,

Fun"; George Harrison, "What Is Life"; Elton John, "Someone Saved My Life Tonight"; Creedence Clearwater Revival, "Susie-Q"; Eric Clapton, "I Shot The Sheriff"; Ambrosia, "Holdin' On To Yesterday"; Surfari's, "Wipe Out"; and Billy Joel, "Piano Man."

KSFO San Francisco flips from oldies to talk Monday (20) with a lineup that includes syndicated talkers G. Gordon Liddy, Larry King, Jim Bohannon, Bruce Williams, and Dr. Joy Brown.

All-news WMAQ Chicago flips to sports from 6 p.m. to midnight, apparently as a preemptive move against crosstown WLUP-AM, which finally has admitted to advertisers its plans to flip from talk to all-sports. WMAQ sports anchors will include Tom Greene and former morning sports anchor Steve Olken. Local sportscaster Red Mottlow returns to radio as WMAQ's new morning sports anchor.

Steve Martorano joins WMMR Philadelphia as director of operations. He has been consulting the station since January and previously was hosting afternoons at sister WBZ Boston ... KDGE Dallas acting PD Joel Folger is now officially PD, replacing Wendy Naylor. Brett Kneel, formerly with Satellite Music Network, joins for overnights.

ARROW 93FM ALL ROCK & ROLL OLDIES

WFNX Boston PD Max Tolkoff is leaving to enter the world of independent record promotion. MD Kurt St. Thomas will take over the programming duties in October when Tolkoff ships off ... KRBO Las Vegas debuts at 105.1, programming Unistar's oldies format.

Jerry Rainey, GM at KPRR El Paso, Texas, reports that PD Mike Daniels (aka Hollywood Hayes), who was thought to be heading to another gig in Florida, is sticking around El Paso after all. Meanwhile, KPRR morning co-host Roberta Valera has moved on to pursue a Ph.D. Rainey is accepting T&Rs in his search to replace her.

KXTN San Antonio, Texas, operations director Jesse Rios takes over the programming at sister stations KCOR/KSRR-FM San Antonio. Rudy Rocha remains PD at KXTN ... WRHT New Bern, N.C., will be upping its power to 10,000 watts Oct. 15 to better serve the metro.

GM John Hunt at WIVY Jacksonville, Fla., is accepting T&Rs for the station's PD position, to replace Terry Mathews.

NETWORK NEWS

Winnetka, Ill.-based One-On-One Sports, primarily a play-by-play company, has reached an agreement to acquire a controlling interest in Las Vegas-based Sports Entertainment Network, which earlier announced a sale to Jones Satellite Networks. SEN president Jerry Kutner remains in his position, but the network will now be known as the One-On-One Sports Network.

newsline...

GREG ANDERSON joins Salem Radio Networks in the new position of VP/GM. He was executive VP of radio for Multimedia Broadcasting.

CHARLIE SERAPHIN has been upped to VP/GM of KRLD Dallas and the Texas State Networks. He was VP/station manager of KRLD and VP/operations for TSN.

LYNN BOND BRUDER is upped from sales manager to station manager at WPLY (Y100) Philadelphia. She replaces former GM Lloyd Roach, who exits.

TOM HUMM, former GM of KEYV Las Vegas, joins crosstown KLUC in that capacity. He replaces Don Peterson, who is now at KHMV Houston.

BROADCAST EQUITIES INC., parent company of StandardNews, has acquired Zapnews from the Tribune Company and Fairfax Media of Virginia. StandardNews senior editor Bob Jones will oversee the operation of Zapnews.

STATION SALES: WKIP-FM Poughkeepsie, N.Y., from Bridge Broadcasting Group to CHET-5 Broadcasting L.P. CHET-5 will simulcast its modern rock WDST Woodstock, N.Y., on WKIP-FM, which previously was simulcasting the N/T format of its AM.

CBS Radio Network has signed a new six-year contract for the network's radio rights to Major League Baseball. CBS has held those rights since 1976 ... KXPZ San Antonio picks up Morningstar Radio Networks' "Pure AC" format full time. KADI Springfield, Mo., adds the format in overnights.

KHNC Fort Collins, Colo., picks up "The Judy Jarvis Show" on the Talk America Radio Network ... WQHT (Hot 97) New York weekend mixer Funkmaster Flex is being syndicated by SuperRadio, not SuperMix Radio Networks as reported last week.

PEOPLE: MEIER EXITS LOOP?

Chicago residents are scratching their heads over the breakup of WLUP-FM morning men Steve Dahl and Garry Meier, after 15 years as a team. Some suspect it may be an attention-grabbing stunt, particularly since the station just announced plans to launch the pair into syndication along with station mates Kevin Matthews, Jonathon Brandmeier, and Danny Bonaduce. According to the Sun-Times' account of the flap, Dahl trashed Meier and his new bride on the air while Meier was away on his honeymoon. Upon his return, Meier listened to tapes of the broadcasts, then promptly quit. GM Larry Wert wouldn't comment on the situation.

Following a recent meeting with the NAACP (Billboard, Sept. 4) about the station's management and direction, KKBT Los Angeles has hired Mike Conception and Michael Moor to "enhance the station's commitment to its listeners and the urban community." Conception, a former gang member, will serve as consultant and liaison between the station and the African-American community. He has spoken to youths at high schools about gang violence, and founded a record label, Grand Jury Entertainment.

Moor joins the station as community affairs liaison and host/mixer of "5 o'clock old school traffic jam." He has worked at crosstown stations KDAY and KJLH.

Station vet Steve Robison takes over MD duties at KZFX Houston, replacing Tom Neumann, who steps

down to focus on his midday show. Meanwhile, the station continues its search for a promotion director to replace Dale Pierce. Send resumes to GM Mary Bennett.

XTRA-FM (91X) San Diego's Scott Alexander joins KNDD Seattle for mornings, replacing Brian Jones, now at 91X ... KPRR's former PD/morning man Michael Martinez joins KHQT (Hot 97.7) San Jose, Calif., for mornings.

WCTK Providence, R.I., hires former WBCS Boston weekender Mike O'Reilly for mornings to replace John Rivers, who returns to WGNE-FM Daytona Beach, Fla., for afternoons ... WUBE Cincinnati evening host Gina Mathews segues to sister WYGY (Y96) for middays, replacing Vince Daniels, who is now in mornings.

WJHM Orlando, Fla., afternoon jock Mojo exits for nights at KHQT, where he replaces J.V., who's now at KHTN Modesto, Calif. Send T&Rs to WJHM PD Duff Lindsey ... Rob Fioriono takes over nights at WAQY Springfield, Mass., replacing Brad Martin, now at WGIR-FM Manchester, N.H.

In the wake of PD/afternoon jock Bobby Cook's departure from KRRK Omaha, Neb., Allison Steel moves from nights to afternoons, while Max Speed moves from overnights to nights. Night Train Layne joins the station for overnights.

Peter Spriggs joins WHIO Dayton, Ohio, as APD from crosstown WBLY. Tracey Peyton is upped from marketing and programming assistant to marketing and public service coordinator at WHIO and sister WHKO ... WKV Milwaukee music research director Bailey Coleman adds promotion director duties.

In sad news, Mimi Monroe, who for four years worked at WKQL Jacksonville, Fla. (most recently as evening jock), died Sept. 10. GM Dave Josseland reports that one week earlier Monroe suffered an injury when she was thrown from a horse. That, coupled with past medical problems, severely injured her liver, resulting in a coma and, ultimately, her death.

PANELISTS OFFER TIPS ON FINE-TUNING FORMATS

(Continued from page 89)

mation programming panel, panelists discussed how to keep the format growing. "Three words," offered consultant Walter Sabo. "FM, FM, FM." He urged hosts to discuss "what listeners are interested in," which is not necessarily the plight of Bosnia, but jobs, family, and how to spend free time.

Like McConnell at ABC Radio, Tom Tradup, president/GM of WLS Chicago, urged programmers to make radio entertaining. "This is a fun business; there's no heavy lifting involved," he said.

Tradup may be a fan of fun, but not Howard Stern fun. He compared the shock jock to a dead mouse caught in a kitchen trap. "Everyone knows he's there, it's just a question of who's going to go flush him down the toilet." (Tradup on the difference between Rush Limbaugh and G. Gordon Liddy: "Rush sells time, Liddy does time.")

What to look for in a talk-show host was discussed in detail during the talk format forum. (The approximate number of times Rush—first name only—was mentioned during the talk panel: 14.) Consultant Bill McMahon sug-

gested searching for these traits, among others, in a host: intelligence, curiosity, passion, good personality, sense of humor, and likability.

NEW AC DAYPARTS

The soft-AC format panel concentrated on how to increase listening in nights and weekends, since this format usually concentrates on "at-work" listening.

WLTT Washington, D.C., PD Craig Ashwood said, "You have to be careful because you don't want to remind [listeners] of work [during those dayparts]. But if we ignore nights or weekends, so will they."

Ashwood airs a jazz show at night. Other programmers said love songs and dedication shows work well. At the mainstream AC format panel, KBIG Los Angeles PD Rob Edwards said he airs a psychic show at night.

Mainstream AC programmers also talked about targeting contests and promotions to children to get mothers to listen. Nick Allen, OM at WKTK Gainesville, Fla., said tying into school events has helped lock up women listeners at his station.

IMF TO REQUEST FURTHER INQUIRY BY U.K.'S MONOPOLIES COMMISSION

(Continued from page 12)

head, chairman of the leadership council of the International Managers Forum (IMF). "And we're going to explain how record companies acquire copyrights and the terms on which they acquire, and what we believe they're doing with them, to the detriment of artists and the public."

The managers acknowledged they had not yet completed the final draft

of their submission to the MMC and had not yet discussed it with the British Phonographic Industry (BPI), the trade organization representing the U.K. record labels.

Reacting to news of the IMF's plans, BPI's director of communications, Jeff Clark-Meads, says, "At the outset, the Monopolies and Mergers Commission said, 'We want to look at

the whole business of supplying of recorded music.' We said, 'Fine, please look. We have nothing to hide.' If people are pointing them in a particular direction, that is part of their remit anyway. The MMC will look at every aspect [of the record business]. We invite them to do so. We cooperate with them when they do so, because we have nothing to hide."

The IMF emphasizes that it fully backed BPI and the record companies on a continued ban on parallel imports of albums into the U.K., and also would make that case to the Monopolies and Mergers Commission.

However, the IMF action also could open to public scrutiny and debate over a host of longstanding contract practices, particularly the continued ownership of recording copyrights by record companies even after artists have recouped all recording costs, and such clauses as packaging and free-goods deductions; reduced royalties for foreign sales, record club sales, or new formats such as DCC and MiniDisc; the time length of contracts; and the lack of manufacturing audit rights.

"The draft submission that has been prepared is rather like a checklist of every single thing that you could possibly think of that is wrong with the record industry, from the point of view of people who are representing talent," says Ed Bicknell, manager of Dire Straits and one of the founders of IMF.

"The most important issue is ownership of rights," Bicknell says, noting that U.S. and U.K. recording contracts are essentially similar and "there would appear to be some sort of collusion between the companies in the way [contracts] are presented."

Muirhead adds, "We'd be very happy for the BPI to see our submission as soon as it's ready, and we're happy to talk to them about it, particularly on the question of parallel imports."

However, the move by the IMF to introduce its concerns into the political and public arena, while continuing private discussions within the record industry, is a new stance for music managers.

"If we, as a body, are going to enter the political arena, which is what the MMC is, we have to be aware that we are dropping a rock into a pond and we don't know how big the splash is going to be, or where the ripples are going to end up," says Bicknell.

The IMF action takes place at a time when the sale of independent record companies, most recently Motown to PolyGram for \$301 million, highlights the significant value of recording copyright ownership, which artists surrender under the terms of their contracts. It comes in the wake of continued moves by record companies to seek royalty reductions from artists on new format launches.

"The artist, I think, has lost a lot of position and a lot of power in the industry, and it's time that some of it was returned," says Muirhead.

Elliot Rashman, co-manager with partner Andy Dodd of Simply Red and another co-founder of the IMF, spoke passionately of seizing the opportunity of the MMC investigation to make public the issues raised by industry contract practices.

Rashman says he was calling "simply, and even naively, for the industry to move toward an acceptance and understanding that it is about the balance of art and commerce to succeed and work in the future. It is not about the exploitation of a person or persons as product. A

love of music is not a rationale to a bad deal."

IMF, launched at last September's In the City Convention (Billboard, Sept. 26, 1992), planned at that time to battle major labels over the reduction of royalty rates for DCC and MiniDisc sales. The group took a year to set up as a legal entity and, in the interim, the managers say, the lack of market success for DCC and MiniDisc has made the reduced royalty issue moot.

IMF's submission to the Monopolies and Mergers Commission may call for the creation within the record industry of contracts with minimum term agreements on issues such as royalties, which might be collectively negotiated by a body like the IMF.

IMF leaders acknowledge that some managers of major acts, who are not members of the organization, disagree with their position. "It could get nasty," says Bicknell. Approximately 150 managers attended an IMF meeting during this year's In The City conference.

The Monopolies and Mergers Commission has until March 31, 1994, to decide whether a monopoly situation exists within the U.K. record industry, affecting the supply and price of prerecorded music. It will then report to the British Secretary of State for Trade and Industry, who has the power to take remedial action.

Monitor™

SEPT. 6—SEPT. 12, 1993

Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 69 top 40/mainstream and 35 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

Top 40/Mainstream			Top 40/Rhythm-Crossover		
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	WEEKS ON
1	1	7	★ ★ NO. 1 ★ ★	DREAMLOVER	MARIAH CAREY (COLUMBIA) 4 wks at No. 1
2	6	9	IF	JANET JACKSON (VIRGIN)	1
3	5	11	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC SOUNDTRAX)	2 wks at No. 1
4	2	14	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)	1
5	3	17	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)	2
6	4	11	OOH CHILD	DINO (EASTWEST)	3
7	10	8	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)	4
8	7	10	RAIN	MADONNA (MAVERICK/SIRE/WB)	5
9	9	7	RIGHT HERE/HUMAN NATURE	SWV (RCA)	6
10	8	14	IF I HAD NO LOOT	TONY! TON! TONE! (WING/MERCURY)	7
11	11	10	BREAK IT DOWN AGAIN	TEARS FOR FEARS (MERCURY)	8
12	14	7	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)	9
13	13	5	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)	10
14	12	13	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)	11
15	20	5	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	12
16	16	6	CRYIN'	AEROSMITH (Geffen)	13
17	18	7	LATELY	JODECI (UPTOWN/MCA)	14
18	15	14	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)	15
19	24	3	RUNAWAY LOVE	EN VOUE (EASTWEST)	16
20	17	23	COME UNDONE	DURAN DURAN (CAPITOL)	17
21	22	17	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	18
22	29	3	WHAT IS LOVE	HADDAWAY (ARISTA)	19
23	21	17	WEAK	SWV (RCA)	20
24	23	10	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)	21
25	19	15	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)	22
26	32	2	NO RAIN	BLIND MELON (CAPITOL)	23
27	25	11	PLUSH	STONE TEMPLE PILOTS (ATLANTIC)	24
28	28	5	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)	25
29	26	4	HEY JEALOUSY	GIN BLOSSOMS (A&M)	26
30	33	3	BETTER THAN YOU	LISA KEITH (PERSPECTIVE/A&M)	27
31	27	22	THAT THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	28
32	30	18	WHAT'S UP	4 NON BLONDES (INTERSCOPE)	29
33	35	26	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)	30
34	38	3	TOO MUCH INFORMATION	DURAN DURAN (CAPITOL)	31
35	31	21	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)	32
36	34	8	HAPPY	LEGACY OF SOUND FEATURING MEJA (RCA)	33
37	37	2	SUNDAY MORNING	EARTH, WIND & FIRE (REPRISE)	34
38	36	2	HOPELESSLY	RICK ASTLEY (RCA)	35
39	NEW	►	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)	36
40	RE-ENTRY	►	WHEN I FALL IN LOVE	CELINE DION/CLIVE GRIFFIN (EPIC)	37
1	1	7	★ ★ NO. 1 ★ ★	DREAMLOVER	MARIAH CAREY (COLUMBIA) 2 wks at No. 1
2	3	16	LATELY	JODECI (UPTOWN/MCA)	1
3	2	11	RIGHT HERE/HUMAN NATURE	SWV (RCA)	2
4	5	17	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)	3
5	4	10	IF	JANET JACKSON (VIRGIN)	4
6	12	8	AGAIN	JANET JACKSON (VIRGIN)	5
7	11	9	I GET AROUND	2PAC (INTERSCOPE)	6
8	6	12	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)	7
9	8	11	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	8
10	10	14	ONE WOMAN	JADE (GIANT)	9
11	7	14	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)	10
12	9	17	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	11
13	13	25	WEAK	SWV (RCA)	12
14	14	4	RUNAWAY LOVE	EN VOUE (EASTWEST)	13
15	16	7	COME INSIDE	INTRO (ATLANTIC)	14
16	18	11	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)	15
17	15	22	KNOCKIN' DA BOOTS	H-TOWN (LUKE)	16
18	23	10	CHECK YO SELF	ICE CUBE FEATURING DAS EFX (PRIORITY)	17
19	27	2	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	18
20	19	16	IF I HAD NO LOOT	TONY! TON! TONE! (WING/MERCURY)	19
21	20	16	SLAM	ONYX (JMJ/RAL/CHAOS)	20
22	22	23	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	21
23	21	15	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)	22
24	25	7	BOOM! SHAKE THE ROOM	JAZZY JEFF & FRESH PRINCE (JIVE)	23
25	30	2	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	24
26	—	1	PINK CASHMERE	PRINCE (PAISLEY PARK/WARNER BROS.)	25
27	17	13	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WARNER BROS.)	26
28	24	22	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	27
29	36	6	SOMETHING IN YOUR EYES	BELL BIV DeVOE (MCA)	28
30	28	16	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)	29
31	26	10	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)	30
32	32	2	DOWNTOWN	SWV (RCA)	31
33	29	4	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)	32
34	38	2	WHAT IS LOVE	HADDAWAY (ARISTA)	33
35	35	3	ANNIVERSARY	TONY! TON! TONE! (WING/MERCURY)	34
36	40	5	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)	35
37	31	6	LOVE FOR LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	36
38	37	23	DAZZEY DUKS	DUICE (TMR/BELLMARK)	37
39	NEW	►	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	38
40	RE-ENTRY	►	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)	39

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

BIG-BAND VOCALIST HELEN O'CONNELL DIES

(Continued from page 12)

Jimmy [Dorsey] ever had, but also such a favorite among fans of all bands [that] she won the Metronome poll of 1940."

Simon noted that the classic pop duets between O'Connell and Eberly were "born out of necessity. On its radio series... the band was allotted a three-minute spot near the close in which it was supposed to feature all its stars. And so arranger Tutti Camarata devised a special routine during which Bob sang the first chorus as a ballad, the tempo would pick up, and Jimmy would play part of a jazz

chorus of the tune, and the tempo would slow down again for Helen to come on for a semi-wailing finale. The gimmick proved to be a sensation."

Born in Lima, Ohio, O'Connell set out to become a band singer before graduating from high school. She was recruited by Dorsey in 1939, while singing for the Larry Funk band in New York.

O'Connell is survived by her third husband, Frank DeVol, the composer-arranger-conductor whom she married in 1991, and four daughters.

WASHINGTON ROUNDUP

(Continued from page 89)

cable to the relationship between the record industry here with American commercial broadcasters, set the grumbly tone.

Although the onstage discussion was civil, whispered conversations throughout the meeting room brought out the truer feelings of local broadcasters toward the labels, with phrases such as "money grubbers" and "damn crooks" heard.

The Recording Industry Assn. of America's David Leibowitz tried to placate the audience by saying the bill doesn't target analog radio.

He also suggested, but couldn't promise, that labels may not ask terrestrial DAB stations to pony up a fee because of the long-standing promotional relationship radio has offered labels. Most attendees appeared not to believe him.

CRIME AND PUNISHMENT AT THE FCC

With NAB requesting that the FCC be less zealous in slapping stations with fines, and actually lower some upgrade fines, it was not surprising that the convention's discussion on commission rule enforcement was well attended.

From the FCC's point of view, however, the bottom line was best expressed by Chuck Kelley, head of FCC enforcement, who said that vigilant upkeep and organization of a station's public file could be of maximum benefit when an inspection team shows up.

Also important for stations involved in upgrades to adjoining communities or LMA's: Keep two copies of the public file, one at the main studio and another at the outpost studio.

Other tips came from communications lawyer Howard Weiss: Make files accessible to all citizens, comply fully with the commission, but don't offer up unrequested information.

DIGITAL THE WAY TO GO?

Not only is DAB in your future, panelists at the digital radio seminar said, but digital can be implemented right now in your production studio. The benefits include not only better sound quality, but also the ability to be more productive and spend less time doing chores like cutting spots on a digital editor, they said.

Tips from the station pros who have been through the changeover

included getting staff input, making sure the equipment is user friendly (doing in-studio tests), deciding on format (computer and keyboard vs. dedicated controls, buttons, and dials), and making sure there is manufacturer backup with such things as upgrades.

TIME WARNER, U S WEST

(Continued from page 11)

have been challenged, however, and a federal court in Virginia last month ruled that such provisions in the 1984 Cable Act are unconstitutional as applied to at least one Bell Atlantic company (Billboard, Sept. 4).

At this point it is unclear whether that ruling would apply to other Baby Bells or other companies, such as U S West, observers say. The court is considering a request for a clarification of the extent of that ruling.

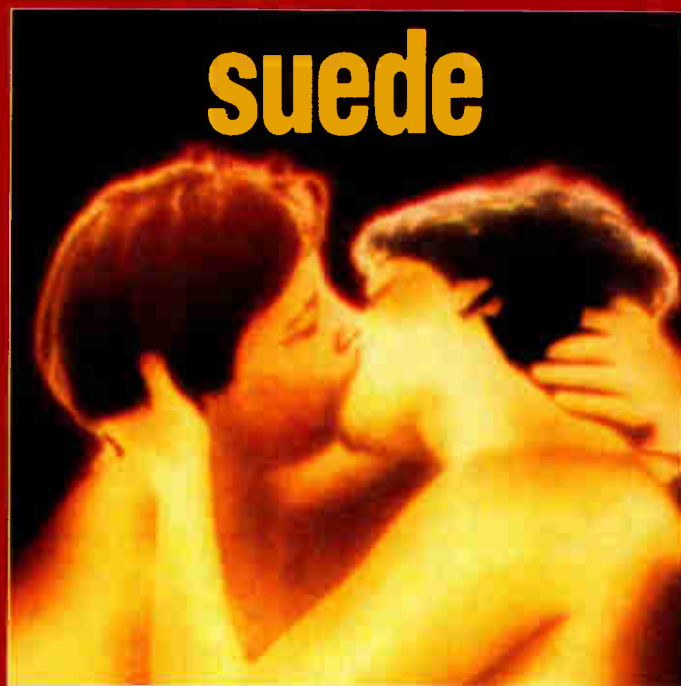
In other FCC news, confirmation hearings for Reed Hundt as the Clinton Administration's choice for FCC chairman have been scheduled for Wednesday (22) in the Senate Commerce Committee.

September 25

SONY MUSIC's
LICENSED
REPERTOIRE
DIVISION
CONGRATULATE
SUEDE
and everyone at
NUDE on being
WINNER for
the MERCURY
MUSIC PRIZE

Winning!

1993 ...



1992 ...

SONY MUSIC
CONGRATULATE
PRIMAL SCREAM
and everyone
at CREATION
for WINNING
THE FIRST
MERCURY
MUSIC PRIZE



Licensed Repertoire Division

Sony Music

...the indie friendly major

ASCAP SETS KEY POLICY, EXEC SHIFTS

(Continued from page 3)

are estimated at \$300 million.

Of immediate consequence is an executive realignment, led by the appointment of ASCAP financial chief John LoFrumento to the new position of chief operating officer. LoFrumento will oversee the society's international operations and changes. The board also appointed former ASCAP staffer Fred Koenigsberg, of the New York law firm White & Case, as special counsel to the board.

In addition, the board announced the retirements of several high-profile executives, effective immediately. Messinger, the former managing director, is leaving after a 20-year association with ASCAP, while Korman leaves as general counsel. He is a 40-year ASCAP veteran.

Also departing are Adler, the former distribution manager and chief of international relations, who has been associated with ASCAP since 1967; and director of distribution planning and operation Don Cecchi, with the society since 1988. They were not available for comment. A source indicated, however, that the study did not specifically recommend the firing of any executives. Adler and Cecchi will not be replaced.

SEARCHING FOR A CEO

The board also has initiated a search for an executive outside the ranks of ASCAP to fill a new post, that of CEO/managing director, with broad executive power as sanctioned by the board. That person, likely to be chosen before the end of the year, may well be drawn from the highest levels of the recording industry. "We won't get anybody good unless he carries a lot of [board-sanctioned] weight," a source says.

The office of the president, currently held by Morton Gould, will be retained, though it no longer will carry the responsibilities of CEO. The president will continue as chairman of the board, however. LoFrumento will report to the CEO/managing director, who, in turn, will report to the board chairman.

According to LoFrumento and others, the board has agreed to at least two changes in its structure, instituting term limits and opening board membership without regard to a writer or publisher member's musical genre.

The time limit on membership in the board, which is elected every two years, is "the natural way to go in order to give other people a chance to serve," says LoFrumento. The actual limits to be put in place have yet to be decided, but will be established with ASCAP's next election in 1995. Of the board's 24 members, nine have held their posts for more than 15 years.

As recommended by the study, the make-up of the board itself is likely to change. No longer will seats be assigned based on individual segments of music. As described by a person familiar with the recommendation, "Twenty-five percent of the board, by its own mandate, is composed of standard [ASCAP parlance for classical music] writers and publishers—hardly reflective of ASCAP's revenues in this area. For example, there aren't enough country writer members on the board. Yet, musical tastes have fragmented. There is no one leading form of music today."

Confirming the new policy on board membership, LoFrumento says, "It's a breakthrough. Now we can treat writers as writers and publishers as publishers."

In order to improve communication, LoFrumento says ASCAP is setting up a "new standard of customer service" with its planned implementation of a hot-line service that, via the use of computer technology, will provide answers to most questions with one phone call.

Also, field reps will have "traveling offices" in the form of laptop computers that can access information instantly.

At a Sept. 9 meeting, the society's board of directors, comprised of 12 writer and 12 music publisher members, unanimously approved the recommendations developed by the management consultant firm of Booz-Allen & Hamilton (Billboard, May 8 and Sept. 11). One board member, publisher Lester Sill, who is ill, was not present at the meeting. In order to preserve confidentiality, the study's conclusions were presented orally with the use of slides. No hard copies were given to board members.

The mood to move quickly was heightened by recent developments highlighting ASCAP's eroding ability to compete with BMI.

In a dramatic defection, a number of country music writers recently switched their affiliations from ASCAP to BMI, claiming that BMI would give them a better shake at royalty payments.

Other board member broadsides have lambasted ASCAP's failure to complete the implementation of new computer technology, undertaken with great fanfare by BMI, that ensures more accurate and enhanced royalty payments—not only in the broadcast area, but for newer technologies as well. Internationally, ASCAP's current collection methods also have been open to board complaints.

JIVE SET TO THRIVE IN FOURTH QUARTER

(Continued from page 3)

cording debut of basketball star Shaquille O'Neal.

"What a great way for us to end the year," says Jive president Barry Weiss. "We have a stellar bunch of records; they are easily some of the best these artists have ever delivered."

Though Weiss is "conservatively predicting" that the label will ultimately sell a minimum of 4 million records from this slate of acts, he concedes that one of Jive's primary goals will be to develop a clear differentiation between each of them in the marketplace.

"Fortunately, we are not dealing with 10 albums that sound identical," he says. "If they were all pop records, we couldn't do this. But given the nature of each album, I'm not overly worried. Also, we always take a creative and extremely analytical approach to setting each project up. Every artist has something unique to offer; we focus heavily on what makes them special."

Weiss says the heavy schedule is the result of the acts all delivering finished projects at the same time. "Some were already pushed back because of delays, and others came in right on time. We felt that we had to get those delayed records out there right away. But, at the same time, we did not want to penalize the guys that got stuff in on time."

By creating an advertising campaign that says "Jive is rollin' phat for the fall," Tom Carrabba, the la-

It appears, as one publisher puts it, that "young turk" writers and publishers have won out—convincing the board, with likely backing from the study, that contemporary charted music was losing out in publisher and writer income to older copyrights. Some contend that this situation is being addressed better by BMI. "You have to realize that since ASCAP and BMI writers have been openly collaborating, there has been a greater sharing of information among co-writers as to royalty flow," one source says. "It seemed to the board that whenever ASCAP did something progressive, BMI was able to counter with something new. We were always being beaten to the punch. Because ASCAP [for decades] has operated under a strong [federal court] consent decree, the board was always being told that 'our hands are tied.'"

COMPETITIVE CONCERS

In response, a board member says, "The consent decree only covers certain aspects of the operation. It is concerned about the ASCAP survey and its fairness. As to royalty payments, it all depends on how you look at it. If BMI pays out more in a quarter, it doesn't mean the total paid out by ASCAP will be less if you take a full year into account. We undertook the study to make ASCAP better. It doesn't have to be because of a competitor."

Competitive concerns, even in the light of the society's record-setting performance royalty collections, were mentioned in prepared comments by Michael Wolf, a Booz-Allen partner who led the ASCAP study and made an oral presentation of his company's recommendations. "Broadcast advertising is down, new forms of media and technology are emerging, and the

international market is becoming increasingly important," Wolf said.

Writer board member Marilyn Bergman said, in another prepared comment, "The challenge is to balance ASCAP's core values and traditions with the changing realities of the marketplace... the best way to accomplish this is to take a bold, proactive approach."

One publisher board member says there was little debate or dissidence on the study's recommendations. "Having heard the recommendations that made sense on their face, there was no way one could not approve them," the board member said.

As for the special counsel position, it returns ASCAP to the days when it employed outside counsel to deal with its internal legal affairs. Years ago, the legendary Herman Finkelstein was brought aboard as general counsel—a title usually reserved for outside counsel—but he was an ASCAP employee. Korman, an ASCAP employee, retained the title when he was appointed as the society's top legal executive.

Koenigsberg, a former assistant to Korman, is considered a "protege" of Korman's, and in recent months has been doing work for ASCAP on trade coalitions and governmental filings, representing the society in dealings with other industry groups such as the National Music Publishers Assn., the Songwriters Guild of America, and the Recording Industry Assn. of America. His further contact with the music industry includes special assignments for NARAS, the recording academy.

The short shrift given the retirements of Messinger and Korman in a press release issued Sept. 10, and the placement of their departures in the context of the restructuring, unset-

tled some board members and others who have held the executives in high regard. Others complained that more detail on ASCAP's attempts to correct royalty collection flaws should have been addressed in the release. These concerns appeared to prompt the Sept. 15 "open letter."

A songwriter member of ASCAP said, "I'm a little saddened... that the retirements of Gloria and Bernie were made coincidental to the findings of a commission. No matter the occasional fault with one or another, they are hard workers, and it's sad that people may connect their retirements with the commission's findings."

One ASCAP board member concedes, "their exit was badly handled." Ironically, when ASCAP revealed that it had commissioned the study (Billboard, May 8), it was Messinger who declared that the study reflected a need to deal with "rapidly changing technologies, market fragmentation, shifting revenues, and the increasing complexity of monitoring usage, licensing, collecting and distributing royalties."

In another prepared statement, Jay Morgenstern, executive VP of Warner Bros. Music and chairman of the now-disbanded planning committee established by the board liaison with Booz-Allen, said, "Change of this magnitude is never easy. But this is an historic opportunity to dramatically improve ASCAP in the interest of its members."

"Booz-Allen found some real opportunities to increase the pie of [ASCAP's] distributable money to its members," says Wolf, who heads Booz-Allen's media/entertainment practice. "Music is going to be an important part of the new emerging media."

bel's senior director of marketing and sales, says he is using the heavy schedule as a means of working "almost every corner of the street."

"We know that we're dealing with a kid who might only have \$20 for a couple cassettes," he says. "But not every kid is going to want every one of our acts. Some will go for the hard quality of Too Short, and some will go for the excellent vocals of Hi-Five. We're counting on the musical development each act has experienced to bring all kinds of people to the table."

LAUNDRY LIST OF OPPORTUNITIES

Some campaigns will be more elaborate than others. In the case of O'Neal's "Shaq Diesel" album, due Oct. 26, Carrabba says the label is exploring a broad spectrum of corporate tie-ins. Already secured is a series of back-to-school contests supporting the first single, "(I Know I Got) Skills," at urban radio, retail, and fanzine levels. Prizes will include T-shirts, albums, and sneakers. Also, Reebok will use the set's second single, "Shoot Pass Slam," as the musical bed for a television commercial that will debut during the Super Bowl.

"We have a laundry list of opportunities with this record," Carrabba says. "We want people to hear this record, and know that it has a lot of creative merit. The industry may initially think of it as a novelty project. Once it is heard, that perception will change."

Changing industry and consumer perceptions will also be key to the solo debut of ex-Boogie Down Productions frontman KRS-One. On Sept. 28, Jive will issue the self-professed old-school rapper's "The Return Of Da Boom-Bap." The project is off to a positive start, thanks to the swift sales of its first single, "Outta Here," which Weiss estimates at roughly 5,000 units a day. According to SoundScan, the single has sold approximately 3,000 units since its Sept. 7 release.

Weiss uses similar words to describe his other rap acts, Too Short, Spice-1, and A Tribe Called Quest. "We're talking about guys who don't follow trends, they start 'em... They've taken huge creative leaps with these albums."

Spice-1's "187 He Wrote" is in stores Sept. 28, while "Get In Where You Fit In" by Too Short is out Oct. 26. A Tribe Called Quest offers "Midnight Marauders" on Nov. 11.

In the case of DJ Jazzy Jeff & the Fresh Prince, who end a two-year recording break Oct. 12 with "Code Red," re-establishing the commitment of frontman Will Smith to music is vital. "He is now as famous an actor as he is a musical performer," Weiss says. "As a result, people will be scrutinizing his records more than ever. It's a challenge to sell him as a credible rapper. Will knows that, and took his time to make a strong record."

"Code Red" has Smith and Jazzy

Jeff, aka Jeff Townes, collaborating with producers Pete Rock, Dallas Austin, and Teddy Riley. As with the set's first single, "Boom! (Shake The Room)," the video clip of its to-be-determined second single will be launched on Smith's popular NBC-TV sitcom, "The Fresh Prince Of Bel Air."

Rounding out the fourth quarter are four R&B albums intended to illustrate the breadth of Jive's A&R vision. On Nov. 9, R. Kelly will aim to match the radio and sales success of his 1992 debut with "12-Play," while Hi-Five works its doo-hop harmonies on "Faithful," slated to hit stores Oct. 26. The first single is "Never Should Have Let You Go," which goes to urban radio shortly.

Nuttin' Nyce will deliver on the heat generated by the new-jill-swing act's first single, "In My Nature," Oct. 12 with an album of the same name. The Chicago-based trio was the source of heavy major-label bidding last spring.

Finally, Souls Of Mischief represent Jive's commitment to continually discovering and grooming hip-hop newcomers. With the Sept. 28 release of "93 'Til Infinity," the label's objective is to build equity for the act at street level, Weiss says.

"An act like that takes us full circle," he says. "You need to look beyond the hot sellers and plan for the future. Souls Of Mischief have a good shot at being a big part of that future."

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

"DREAMLOVER" BY MARIAH CAREY (Columbia) stays on top for a third week, gaining in monitored airplay but dropping about 20% in sales. Total singles sales during the week used for the chart were off sharply, possibly affected by the resumption of school for many teenagers. SWV's double-sided "Right Here (Human Nature)/Downtown" (RCA) passes "If" by Janet Jackson (Virgin) in sales, giving it the necessary boost to pass "If" on the Hot 100 at No. 3. Airplay points on both sides of SWV's single are up, but both tracks are pushed back in chart jams on the Hot 100 Airplay chart.

"TWO STEPS BEHIND" by Def Leppard (Columbia) is the biggest overall point-gainer this week and wins the Power Pick/Sales at No. 30. It storms onto the sales chart at No. 44. "Steps," last week's Power Pick/Airplay, is up 15% in monitored airplay and is spreading from top 40/mainstream to top 40/adult. Among adult stations, it ranks No. 3 at WTKI Milwaukee, No. 11 at KHMV Houston, and No. 17 WKDD Akron, Ohio. "Pink Cashmere" by Prince (a new recording from his retro boxed set "The Hits/The B-Sides") is the second-biggest gainer overall and wins the airplay award at No. 60. It zooms 64-45 on the airplay chart. "Cashmere" is breaking at monitored top 40/rhythm-crossover stations including WJMH Greensboro, N.C. (No. 2), The Box (KBXX) Houston (No. 4), and WPGC Washington, D.C. (No. 6).

THE THIRD-BIGGEST GAINER overall is Meat Loaf's "I'd Do Anything For Love (But I Won't Do That)" (MCA). Up 53% in points, it's the runner-up to Def Leppard's single for the sales award. The video is already top 15 on VH-1 (see Video Monitor, page 61). "Just Kickin' It" by Xscape (So So Def/Columbia) is the fourth-biggest gainer overall and the third-biggest sales gainer. It enters at No. 48 on the sales chart. Monitored airplay points increase a whopping 88%, due to many top five rankings, including 92Q Baltimore and Kiss 102 (WCKZ) Charlotte, N.C. Rounding out the top five biggest gainers is "All That She Wants" by Ace of Base (Arista). It's the runner-up to "Pink Cashmere" for the Power Pick/Airplay. "All That" is already No. 1 at KRBE Houston, No. 9 at KRQ Tucson, Ariz., and No. 12 at KDWB Minneapolis.

QUICK CUTS: "Again" by Janet Jackson (Virgin) has been designated the next commercial single, slated for release in mid-October. When released, "Again" is likely to debut inside the top 20, since it's already No. 12 in monitored airplay. It would appear in the 40s on the Hot 100 this week if the single were commercially available... Los Angeles hip-hop group Mista Grimm enters at No. 96 with "Indo Smoke" (Epic Soundtrax/Epic). Featured on the soundtrack to "Poetic Justice," "Smoke" is breaking in the group's hometown at Power 106 (No. 3)... Two records re-bullet after slipping back last week. "Love For Love" by Robin S. (Big Beat/Atlantic) regains its bullet at No. 56. It's No. 1 in airplay at KTFM San Antonio, and No. 8 at B96 Chicago. "World (The Price Of Love)" by New Order (Qwest/Warner Bros.) climbs two places to No. 98 due to a gain in monitored airplay. It's No. 12 at KHFI Austin, Texas.

LAMBERG: PUBLISHING'S NEW BREED

(Continued from page 12)

just really took to it."

Even as a 10-year-old kid growing up on Long Island, Lamberg would carefully scrutinize the credits and song order on a record before he played it. While at NYU's Music Business and Technology School, Lamberg landed an intern position at Jobete Music, Motown's publishing wing, working with publishing vet Holly Greene ("she was my spark plug"). He eventually rose to creative manager at Jobete, falling under the long-distance tutelage of Lester Sill, who then was overseeing the company's West Coast operations and now is its president.

"For me, Lester Sill was the key," Lamberg says. "Here was a guy who had discovered Lieber & Stoller, he was Phil Spector's partner in Philles Records, and he worked with all the Brill Building writers. The thing he nurtured in me is that it's all about the song."

When Motown president Berry Gordy closed Jobete's New York office in 1990, Lamberg moved over to MCA Music Publishing, where, as creative manager, he found another mentor. Company president Leeds Levy taught him that "you could work within a large corporation and still keep a personal approach."

In March 1991, Lamberg joined Greene at EMI Music Publishing as creative director. When Greene left the company in January 1993, he replaced her as VP creative/East Coast.

He now works under the aegis of Marty Bandie, CEO worldwide of EMI Music Publishing, and Bob Flacks, executive VP worldwide of EMI Music Publishing. By delegating a large portion of the voluminous administrative work that subsequent-

ly fell on his desk to his "unbelievable" 11-person staff, Lamberg has managed to keep his writers, and their songs, foremost in his mind (and ears).

Like many publishing executives, in a typical 16-hour day he runs between office, recording studio, and "the clubs."

A&R EXECUTIVE

Lamberg represents the next phase in the developing role of the publishing executive: that of A&R. After his working relationship with gospel/R&B kingpin Winans blossomed into a close personal and creative friendship, the artist was asked by Capitol Records president Gary Gersh whom he would like to A&R his next project. Lamberg was the only contender.

"I can't accept criticism from everybody, but Evan is like a surgeon in what he does," Winans says. "He knows how to operate without hurting you. Also, a good surgeon checks up on the patient and is concerned after he leaves the surgical room. I find Evan to be that way."

Lamberg's obsession with being there "when it matters" is perhaps best illustrated by the close working relationship he has developed with Arista recording artist Dayne, an EMI artist determined to hone her songwriting skills.

Over a period of two years, Lamberg exercised virtually every facet of his publishing skills on Dayne's behalf, helping her fine-tune her melodies (often by phone at 2 a.m.), overseeing her demo sessions, and networking her with top writers in the business, including Shep Pettibone, Narada Michael Walden, and Tommy Faragher and Lottie Golden.

As a writer, Dayne has grown from having no cuts on her first album to writing two cuts on her second and co-writing six songs on her latest LP. In addition, her songs are being shopped successfully to other artists. New releases from Elektra artist Sandra St. Victor and PolyGram UK artist Alicia Warren will include cuts co-written by Dayne.

In the past year, Lamberg also has been responsible for the signing of Roy Murray, who wrote the bulk of Silk's album; Chylow Parker, who wrote 16 of the 18 songs on Onyx's platinum debut; and Alan George and Fred McFarland, the writing team behind much of the Robin S. album.

ANOTHER HAPPY OBSESSION

Lamberg's ability to contribute on a musical level, without stepping on the fragile egos of the artist/writers all around him, is a key to his success; still, it is only one facet of his job. Finding artistically and financially satisfying ways to exploit EMI Music's vast catalog of songs (currently approaching 1 million titles) is another, and it's one of Lamberg's happy obsessions. An upcoming all-star tribute to the songs of Carole King, which Lamberg will executive produce with Atlantic Records VP of A&R Jason Flom, is his latest effort to that end.

"Carole King hasn't been paid proper tribute yet," he says. "And we have her catalog. This has been a non-stop, 24-hour work in progress for 18 months."

Most recently, Lamberg, at the request of EMI Records Group president and CEO Daniel Glass, has been working closely with Wilson Phillips-member Chynna Phillips, matching her with co-writers and helping to find appropriate outside material for her upcoming solo project.

"I'm a firm believer in building a career one step at a time," Lamberg says. "And there's still the emotional ride of telling a writer how you feel about their song, or saying, 'we need to sit at the piano and work on this melody.' As Willie Mays once said, 'They're paying me to play center field for the Giants?' That's just how I feel."

JAPANESE FIRMS TO INTRODUCE CONSUMER CD-R

(Continued from page 11)

level.

Like the professional models, the first generation of consumer-use CD-R will be "write-once," which means that each disc only can be used to make a single copy; the discs are not rerecordable.

The Nikkei story says the firms are hoping for total annual sales of 100,000 units three years from the launch, by which time, the paper says, they could introduce technology that would allow multiple recordings on a single disc. That could not be confirmed at press time.

The firms say consumer-use CD-R will incorporate the Serial Copy Management System, which allows only one generation of copies to be made from a digital source.

Initial plans call for 60-minute recordable blank CDs to sell for about 3,000 yen (\$28.30) each, with annual sales reaching 200,000-300,000 units by 1996.

CD-R discs can be played in conventional CD decks, the companies say.

Yamaha spokesman Kenji Unno says his firm plans to show a prototype consumer CD-R machine at the Japan Audio Fair, which starts Oct. 13.

"The only problem we have with this right now is the question of copyright royalty," says Unno. "We want to take some time and discuss this issue with software companies."

On a conciliatory note, Pioneer's Okoshi says the hardware companies want to negotiate with the RIAJ regarding royalties "Japanese-style, un-

til everybody says 'yes.' Until that time, we can't introduce the product."

Sony spokesman Andy House says Sony has no intention of releasing a consumer-use CD-R product, "largely because it's a write-once technology. We think a mass-market product should be a product that you can use to rerecord."

Matsushita spokesman Akira Nagano says that while the company has not released a professional-use CD-R machine, he believes it is working on CD-R technology but could not provide details.

Yamaha's Unno says CD-R is not designed to compete with either MD or DCC, both of which are rerecordable and use data compression.

"DCC and MD are completely different from CD-R," he says. "CD-R is of higher quality, like DAT."

The format's backers say CD-R's target market will at first be confined to hardcore audio buffs, later expanding to musicians making demos, smaller recording and publishing companies and, ultimately, anybody who wants to make a high-quality digital recording.

The RIAJ says it wants to start negotiations "promptly" on the consumer CD-R issue with the format's backers and the Electronic Industries Assn. of Japan, with a view to having the government issue a cabinet order whereby CD-R would be covered by the digital-audio-recording law.

"If there's no cabinet order, we don't want CD-R to be sold," says the RIAJ's Eguchi.

BUBBLING UNDER HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	4	I'M IN A PHILLY MOOD	DARYL HALL (EPIC)
2	10	7	PUSH THE FEELING ON	NIGHTCRAWLERS (GREAT JONES/ISLAND)
3	—	1	NOTHING 'BOUT ME	STING (A&M)
4	1	5	WE GETZ BUZY	ILLEGAL (ROWDY/ARISTA)
5	6	4	WHAT'S IT TO YOU	CLAY WALKER (GIANT)
6	11	5	LOVING ARMS	DARDEN SMITH (CHAOS)
7	13	6	TRUST ME	GURU (CHRYSLIS/ERG)
8	7	4	ONLY LOVE	WYNNONNA (CURB/MCA)
9	—	1	SEND ME A LOVER	TAYLOR DAYNE (ARISTA)
10	9	5	CAN YOU FORGIVE HER?	PET SHOP BOYS (EMI/ERG)
11	—	1	PROTECT YA NECK	WU-TANG CLAN (LOUD/RCA)
12	18	4	WANT U BACK	ME-2-U (RCA)
13	—	1	STAY REAL	ERICK SERMON (DEF JAM/COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	20	3	JESSIE	JOSHUA KADISON (SBK/ERG)
15	14	7	TRASHY WOMEN	CONFEDERATE RAILROAD (ATLANTIC)
16	16	3	CHERISH THE DAY	SADE (EPIC)
17	12	6	FLOW JOE	FAT JOE (VIOLATOR/RELATIVITY)
18	8	8	SOMEBODY ELSE WILL	THE D'JAYS (EMI/ERG)
19	—	1	OUTBREAK OF LOVE	MIDNIGHT OIL (COLUMBIA)
20	19	7	TRIBAL DANCE	2 UNLIMITED (RADIKAL/CRITIQUE)
21	17	3	THANK GOD FOR YOU	SAWYER BROWN (CURB)
22	23	2	GRAND TOUR	AARON NEVILLE (A&M)
23	15	2	YOU BEEN PLAYED	SMOOTH (JIVE)
24	—	5	I STAND FOR YOU	MICHAEL MCDONALD (REPRISE)
25	—	1	DREAMS	GABRIELLE (LONDON/PLG)

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
SEPTEMBER 25, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1 ***		
1	1	—	2	GARTH BROOKS LIBERTY 80857 (10.98/16.98)	IN PIECES	1
2	2	—	2	MARIAH CAREY COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	2
3	3	1	5	BILLY JOEL COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
4	4	3	10	BLIND MELON ▲ CAPITOL 96585 (9.98/13.98)	BLIND MELON	3
5	5	2	12	SOUNDTRACK ▲ ² EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
6	6	4	17	JANET JACKSON ▲ ¹ VIRGIN 87825 (10.98/16.98)	JANET.	1
				HOT SHOT DEBUT		
7	NEW ▶	—	1	JOHN MELLENCAMP MERCURY 518088 (10.98 EQ/15.98)	HUMAN WHEELS	7
8	7	6	38	STONE TEMPLE PILOTS ▲ ² ATLANTIC 82418/AG (9.98/15.98)	CORE	3
				GREATEST GAINER		
9	31	—	2	BARNEY SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
10	8	5	8	CYPRESS HILL RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
11	11	9	21	AEROSMITH ▲ ² GEFEN 24455 (10.98/16.98)	GET A GRIP	1
12	10	7	43	SOUNDTRACK ▲ ⁹ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
13	12	10	16	ROD STEWART ▲ WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
14	9	8	7	UB40 VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6
15	14	12	45	SOUL ASYLUM ▲ COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	11
16	13	11	10	U2 ▲ ² ISLAND 518047*/PLG (10.98/16.98)	ZOOROPA	1
17	15	14	36	SWV ▲ ² RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8
18	17	24	9	TONI BRAXTON ● LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	17
19	19	28	91	PEARL JAM ▲ ⁵ EPIC 47857 (10.98 EQ/15.98)	TEN	2
20	18	19	27	LENNY KRAVITZ ▲ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
21	22	21	7	SMASHING PUMPKINS VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
22	16	13	4	SCARFACE RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	7
23	20	16	4	BABYFACE EPIC 53558 (10.98 EQ/15.98)	FOR THE COOL IN YOU	16
24	21	17	43	KENNY G ▲ ¹ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
25	26	27	39	DR. DRE ▲ ² DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
26	24	30	12	TONY! TONI! TONE! ● WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24
27	23	20	26	4 NON BLONDES ● INTERSCOPE 92112/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	13
28	25	18	27	STING ▲ A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
29	28	22	49	ALAN JACKSON ▲ ² ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	17
30	29	26	6	KRIS KROSS RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	13
31	27	23	65	SPIN DOCTORS ▲ ³ EPIC 47461 (10.98 EQ/16.98)	POCKET FULL OF KRYPTONITE	3
32	30	15	11	BARBRA STREISAND ▲ COLUMBIA 44189 (10.89 EQ/16.98)	BACK TO BROADWAY	1
33	34	32	22	GIN BLOSSOMS ● A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE	32
34	36	31	12	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3
35	37	36	18	WYNNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
36	32	34	5	JAMES TAYLOR COLUMBIA 47056 (18.98 EQ/22.98)	LIVE	20
37	35	25	14	SOUNDTRACK ▲ COLUMBIA 57127 (10.98 EQ/16.98)	LAST ACTION HERO	7
38	33	29	24	ONYX ● RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	17
39	38	35	9	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
40	41	45	21	AARON NEVILLE ● A&M 0086 (10.98/16.98)	GRAND TOUR	40
41	43	42	8	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	39
42	55	67	11	WHITE ZOMBIE GEFEN 24460 (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	42
43	40	33	18	RADIOHEAD ● CAPITOL 81409 (9.98/15.98)	PABLO HONEY	32
44	39	37	3	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	37
45	44	39	13	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17
46	49	44	94	MICHAEL JACKSON ▲ ⁵ EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
47	NEW ▶	—	1	JOHN HIATT A&M 0135 (9.98/13.98)	PERFECTLY GOOD GUITAR	47
48	45	41	55	ERIC CLAPTON ▲ ⁶ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
49	42	38	16	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	11
50	50	48	45	SADE ▲ ² EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
51	52	60	11	THE CRANBERRIES ISLAND 514156/PLG (9.98 EQ/13.98)	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	51
52	47	50	30	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
53	48	46	36	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 8242Q/AG (9.98/15.98)	LIFE'S A DANCE	27

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
54	70	72	11	TOOL ZOO 11052 (9.98/15.98)	UNDEXTOW	54
55	67	71	43	CONFEDERATE RAILROAD ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	55
56	51	49	28	THE PROCLAIMERS CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH	31
57	63	55	52	GEORGE STRAIT ▲ ⁶ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
58	58	56	109	METALLICA ▲ ⁶ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
59	60	51	12	GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/15.98)	MI TIERRA	27
				PACESETTER		
60	104	96	4	KENNY LOGGINS COLUMBIA 57391 (10.98 EQ/15.98)	OUTSIDE: FROM THE REDWOODS	60
61	56	54	69	JON SECADA ▲ ⁷ SBK 98845/ERG (9.98/15.98)	JON SECADA	15
62	75	69	12	BETTE MIDLER ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	50
63	76	63	12	VARIOUS ARTISTS TOMMY BOY 1074 (10.98/15.98)	MTV PARTY TO GO VOLUME 3	29
64	66	59	15	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	6
65	57	52	12	TEARS FOR FEARS MERCURY 514275 (10.98/15.98)	ELEMENTAL	45
66	53	47	9	SOUNDTRACK MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	47
67	54	43	29	DURAN DURAN ▲ CAPITOL 98876 (9.98/13.98)	DURAN DURAN	7
68	72	73	29	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
69	62	53	5	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	53
70	64	57	38	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
71	80	102	47	R.E.M. ▲ ⁷ WARNER BROS. 45138 (10.98/16.98)	AUTOMATIC FOR THE PEOPLE	2
72	59	58	18	BRIAN MCKNIGHT MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	58
73	68	66	39	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8
74	71	65	69	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
75	91	104	12	MARK CHESNUTT MCA 10851 (10.98/15.98)	ALMOST GOODBYE	75
76	65	62	50	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
77	69	61	9	BJORK ELEKTRA 61468 (10.98/15.98)	DEBUT	61
78	73	68	25	DWIGHT YOAKAM ● REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
79	61	40	3	BOB DYLAN COLUMBIA 53230* (9.98 EQ/15.98)	THE 30TH ANNIVERSARY CONCERT COLLECTION	40
80	46	—	2	THE BREEDERS A.A.D. 61508/ELEKTRA (7.98/11.98)	LAST SPLASH	46
81	78	70	4	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	70
82	86	75	12	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/15.98)	MTV PARTY TO GO VOLUME 4	35
83	108	99	21	PRIMUS INTERSCOPE 92257*/AG (10.98/15.98)	PORK SODA	7
84	82	87	158	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
85	87	92	19	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	64
86	81	78	51	JACKYL ● GEFEN 24489 (9.98/13.98)	JACKYL	76
87	77	79	43	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
88	85	90	23	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	85
89	88	80	17	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE	70
90	84	81	5	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	81
91	92	138	3	RICKY VAN SHELTON COLUMBIA 48992 (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	91
92	79	64	11	SOUNDTRACK ● EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	23
93	74	101	6	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	67
94	94	84	27	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25
95	83	74	38	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	7
96	90	85	23	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS	80
97	89	76	23	YANNI ● PRIVATE MUSIC B2106 (10.98/15.98)	IN MY TIME	24
				HEATSEEKER IMPACT		
98	124	163	4	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	98
99	100	103	20	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH	99
100	96	89	17	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	84
101	102	114	54	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
102	95	83	23	H-TOWN ▲ LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	16
103	105	88	13	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	26
104	93	77	16	DONALD FAGEN ● REPRISE 45230/WARNER BROS. (10.98/16.98)	KAMAKIRIAD	10
105	103	98	94	BROOKS & DUNN ▲ ¹ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
106	107	106	95	ENYA ▲ ² REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
107	99	108	7	THE O'JAYS EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	75
108	101	91	13	NEIL YOUNG REPRISE 45310/WARNER BROS. (10.98/16.98)	UNPLUGGED	23
109	128	125	135	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6

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



DEERCREEK
Music Center



sunshine
promotions inc.

WISH TO THANK YOU



GRATEFUL DEAD

June 21 - 23, 1993

60,000 Fans - 3 Day Gross \$1,269,510
(3 SELLOUTS)

CITY of NOBLESVILLE



Our recent visit from the Deadheads was a great success again this year, thanks to the amenities and cooperation your staff was so kind and helpful to provide. As you are aware, Ted and I attended the June 23rd concert and really enjoyed ourselves so now I can say I'm an "official Deadhead" having seen the Grateful Dead perform! We hope the concerts were as positive and profitable for Deer Creek as the Deadheads' stay in Forest Park was for the City and we look forward to working together with you on "Dead Fest '94" next year.
Best Regards,

Mary Sue

Mayor Mary Sue Rowland

TOWN WELCOMES DEADHEADS' RETURN
City officials have organized "Dead Fest '93," complete with volleyball and frisbee games, camping and bonfires, for fans in town for a sold-out, three-day concert at Deer Creek Music Center. - *Bloomington Herald Times*

DEAD CONCERT FULL OF GOOD VIBRATIONS
IT WAS, HANDS DOWN, THE BEST DEAD SHOW I'VE SEEN SINCE THEY STARTED PLAYING DEER CREEK MUSIC CENTER: THE BEST PLAYED, BEST PACED, AND MOST FUN. - *MIKE REDMOND, INDIANAPOLIS NEWS*

Dead fest will bring together tourists and the community. - *Betsy Reason, Noblesville Daily Ledger*

Fans: Deer Creek is the Best Noblesville - one of the best venues to see Grateful Dead. Deadheads get big welcome. - *Greg Montgomery, Noblesville Daily Ledger*

Noblesville grateful for rock fan influx - Steve Kukolla, Indianapolis Business Journal

Dead heads get big welcome. - Anderson Herald Bulletin



JUVENILE DIABETES FOUNDATION INTERNATIONAL

MUSIC INDUSTRY DINNER

Honoring

JHERYL BUSBY and DICK SCOTT

Thursday, September 23, 1993
Sheraton New York
Hotel & Towers
Grand Ballroom
Cocktails - 6:30 pm
Dinner - 7:30 pm
Black Tie

September 7, 1993

Dear Colleagues:

DINNER CO - CHAIRS
Harry Anger
Chief Operating Officer
Motown Record Company

H. LeBaron Taylor
Sr. VP Corporate Affairs
Sony Music Entertainment

JOURNAL CHAIRMAN
Jocelyn Cooper
President
Midnight Music

COMMITTEE CO - CHAIRS
Jerome Ade
President
Famous Artists Agency

Vivian Scott
Vice President A & R
Epic Records/Sony Music
Entertainment

**JUVENILE DIABETES
FOUNDATION
INTERNATIONAL**
Mary Tyler Moore
International Chairman

Stephen Leeper
President

James O. Robbins
Chairman of the Board

Anne Zaring
Vice-Chairman of the Board

Kenneth M. Farber
Executive Director

**COMMITTEE
HEADQUARTERS**
175 West 93 Street - Suite 800
New York, NY 10025

On Thursday, September 23rd, at the Sheraton New York Hotel & Towers, the Juvenile Diabetes Foundation International will host its first JDF International Music Industry Dinner honoring Jheryl Busby, President & CEO of Motown Record Company and Dick Scott, President of Dick Scott Entertainment. Boyz II Men will provide the evening's entertainment.

I'm sure I don't have to tell you of the hard work and dedication both Jheryl and Dick have put forth over the years to build their remarkable careers. What you may not know is that both are victims of the killer disease diabetes and are committed to helping to find the prevention and cure within our lifetime.

Diabetes afflicts 14 million Americans who suffer from its complications and deadly effects; infections, heart disease, stroke, kidney disease, gangrene, nerve damage and blindness. The progress of JDF's research over the past 23 years has been astounding. One by one the secrets of diabetes continue to be unlocked.

Jheryl and Dick are helping and we need your help, too. Please join us on Thursday, September 23rd, to celebrate two special individuals and to bring us closer to our ultimate goal, a cure for diabetes.

For further information contact the Committee Headquarters at (212) 222-3438.

Sincerely,

H. LeBaron Taylor
Sr. VP Corporate Affairs
Sony Music Entertainment
Dinner Co-Chairman

Harry Anger
Chief Operating Officer
Motown Record Company
Dinner Co-Chairman

The 1990's - JDF's "Decade for the Cure."

FALL MULTIMEDIA OFFERINGS

(Continued from page 11)

pability to CD-I players.

None of the competing systems is compatible.

The LaserActive system consists of a main unit—a combination CD/laserdisc player with an expansion slot for a variety of add-ons—and at least one additional module. The three add-on options allow compatibility with the Sega Genesis CD-ROM/game cartridge system, NEC TurboGrafx DuoSoft discs/cartridges, and/or karaoke laserdiscs.

The LaserActive system, with the appropriate pack in place, can play newly developed Pioneer interactive

software on 12-inch laserdiscs, Sega or DuoSoft game cartridges or CD-ROMs, as well as existing 8- and 12-inch laserdiscs, CD audio discs, CD+Graphics, and karaoke discs.

The main unit carries a suggested retail price of \$970. The game packs are \$600 each, and the karaoke pack is \$350. A laserdisc/game/karaoke combo, therefore, would total \$1,920 list, a price tag that targets "high-income males, 30-48, with teens," according to Mike Fidler, senior VP of Pioneer's home electronics marketing division.

The initial promotion includes a \$400-value software package includ-

ing a limited-edition "Fantasia" laserdisc, a CD game disc, and a new LaserActive title with the purchase of a main unit and either the Sega or NEC control pack.

"Given the high degree of software compatibility and tangible consumer benefits, we're confident about LaserActive's market acceptance," Fidler said at a Sept. 13 press conference.

Pioneer executives stressed a commitment to the development of dedicated LaserActive software and the creation of a LaserActive software division at its California headquarters for that development. Already in place in Japan is a "multimedia creators network" of computer graphics experts, musicians, film producers,

and directors who have expressed interest in creating software for the system, and Pioneer plans a similar U.S. network.

Among the artist members of the Japanese network are Maurice White and Herbie Hancock. Producer George Martin's AIR Studios in London serves as the coordination center for European software development.

The first of nine new 12-inch interactive software titles to launch at the time of, or close to, the unit's debut lean heavily toward the games and "edutainment" camps, with the addition of two interactive movie-mystery titles. Interestingly, these new 12-inch titles will play either on the Sega-equipped system or the NEC-equipped system; only one of the first

nine will be available in both versions. Software will list for about \$120, but Fidler says he expects titles to retail at about \$80.

In other interactive news, Philips launches an aggressive advertising campaign for its CD-I system this fall with an entertainment-oriented, 30-minute "infomercial" scheduled to run on a variety of cable and major-market broadcast stations over the next several months.

Beginning this fall, Philips also will begin to repackage its CD-I software into standard CD audio jewel-box cases, making it more retailer- and environment-friendly, according to Paul Fredrickson, VP of marketing. Titles currently are housed in larger packages.

PARAMOUNT VIACOM

(Continued from page 3)

ny," said Redstone at a New York press conference held the day after the long-rumored deal became public. "It will be the single most powerful communications company in the world, I guarantee you."

Industry analysts note that Redstone is in a position to give his prediction credibility. "There's no question the companies are sufficiently capitalized to take advantage of varied strategic opportunities," says PaineWebber analyst Chris Dixon. These could include buying a music company, starting a fifth broadcast TV network, retailing, or staging MTV-sponsored concerts at Paramount-owned venues for pay-per-view distribution.

The building blocks, established businesses in themselves, seemingly are in place. Viacom has cable systems and networks, including MTV, Nickelodeon, and Showtime; Paramount has movies and a major home video operation. Viacom properties would naturally flow to Paramount as movies and then as home video releases in cases where the rights haven't already been assigned.

In the months before the merger announcement, Nickelodeon licensed many of its new creations, such as "Ren & Stimpy" and "Rugrats," to Sony Wonder, and Viacom struck a two-movie deal with 20th Century Fox, which will fill FoxVideo's larder.

Home video probably has the least to offer Paramount, in need of the kind of kid vid series that are Nickelodeon's specialty. "From our standpoint, we have a long term deal," says Sony Wonder executive Wendy

Moss, who thinks the relationship will be broadened via acquisitions. Next year, Sony Wonder launches a Nick Jr. line for preschoolers, starting with "Eureka's Castle."

Several other programs appearing on the channel are not Nickelodeon's to sell. GoodTimes Home Video has acquired "The Dick Van Dyke Show," a Nickelodeon staple, for sell-through release beginning early in 1994.

INTERACTIVE SYNC

Viacom and Paramount are probably more in sync in the interactive arena. Paramount Communications has Paramount Interactive and a unit within its Simon & Schuster subsidiary, while Viacom established separate hardware and software units. Viacom has produced its first interactive program, designed for its state-of-the-art cable system under construction in Castro Valley, Calif.

Making sure the gears mesh will be the responsibility of a transition team that includes Frank Biondi and Stanley Jaffe, the COOs of Viacom and Paramount, respectively. However, "it's clearly not first on the agenda," says media analyst Dennis McAlpine of Josephthal Lyon & Ross in New York.

Nearer the top might be the acquisition of a music company, which would put Paramount Viacom on equal footing with Time Warner. "It would fit fantastically," says analyst Keith Benjamin of Robertson, Stephens & Co. "The problem is to find one."

Paramount, which has a publishing arm, Famous Music, passed on previous opportunities such as independents Geffen and Virgin, since gobbled up. Other indies have struck distribution and marketing agreements with the six major record companies. Nevertheless, Paramount and Viacom are "absolutely interested in buying," according to Salomon Bros. analyst Margo Vignola.

There has been speculation that Germany's Bertelsmann A.G., parent of music major BMG, might make a counteroffer to acquire Paramount. A source at the record company says BMG has "spoken to Paramount and many others in the film industry over the years," but dismisses the possibility of such a bid now.

It has been reported that cable home-shopper QVC Network Inc. is looking at the feasibility of a bid. But most analysts don't believe other counteroffers will materialize, thanks to a "poison pill" stock-purchase defense that would make the price exorbitant. And there are cash penalties if either partner breaks the deal. Says Vignola, "This is an engagement with ironclad prenuptials."

DEALERS LAUD PARAMOUNT'S PPV MOVE

(Continued from page 11)

choices in mind. MCA/Universal Home Video sales and marketing senior VP Andrew Kairey says the studio is evaluating the situation. "It's watch and wait," he says.

Blockbuster has been prodding Hollywood aggressively to push back PPV releases. One studio executive says the megachain stepped up activities at the Video Software Dealers Assn. convention in Las Vegas in July. "Blockbuster has been very vocal to us about seeing the windows extended," Doctorow says. However, another executive notes that while Blockbuster has been lobbying, so have others. VSDA itself went on record in support of the Warner test, and issued a press release applauding Paramount's plan.

Nevertheless, as the nation's biggest video retailer, Blockbuster has easily the biggest voice in altering PPV policies. Lengthening windows, say observers, helps the chain combat Wall Street opinions that video-on-demand services could eventually damage its rental business.

Blockbuster boosted purchases of the two Warner features, and will do the same for Paramount. In its corporate stores, Blockbuster plans "to take a healthy cut at that softball, and hit it out of the park," says Castell, "and we're going to tell our franchisees" to support Paramount. Castell believes the studios appreciate "the economic benefit" growing from

retail support.

Eighty-store Palmer Video, based in Union, N.J., is trying to reward Paramount as best it can. President Peter Balner says the chain increased "Indecent Proposal" orders by only 10% because October purchases had already closed, but would hike "Sliver" and "The Firm" units between 10%-25%. The longer the windows, the deeper the buy, he says.

Balner said he doubts that PPV buy rates will be affected, contrary to prevailing opinion. Paramount Video president Robert Klingensmith hopes the test will provide the answer to that and other questions. Thus far, he says, the studio has seen "very little evidence of better PPV buy rates due to shorter windows."

Paramount, of course, wants the best of both worlds. Klingensmith comments: "This test is one means of determining if we can continue to 'grow' the video industry through proper windowing, while at the same time providing a multitude of product and choices for electronic delivery."

When and if Paramount makes the program permanent, it won't be pegged to 80-day windows; it will be more like 60 days, Doctorow says.

PPV OPERATORS WORRY

Given the strength of the movies, PPV operators are unhappy. "We're obviously very disappointed by this," says Request TV's Panero, who had

shrugged off the Warner titles. Although none of the Paramount features has been scheduled, Panero now worries that they will bump up against windows for pay-TV channels, which follow PPV, further hurting his buy rates. "I think this is very short-sighted," he adds. "This particular studio is hurting the development of what could be a very lucrative market."

It might also hurt Paramount Viacom International, the new corporate entity unveiled the same week as the PPV trial, Panero suggests (see story, page 1). Viacom is part owner of PPV provider Viewer's Choice, along with seven cable companies and two studios, Disney and Warner Bros. Viacom also is constructing a video-on-demand system in Castro Valley, Calif., which would rely heavily on current box-office hits.

Paramount is among several studios that have struck exclusive PPV contracts with DirecTV, a satellite-to-home service set to begin operations next spring. DirecTV gets titles according to standard PPV windows, says communications director Tom Bracken. He won't comment on the effect of changed standards, except to note that DirecTV eventually will be "in a stronger negotiating position to push those windows back." Right now, Bracken says, "there's no immediate impact on our business plan or our contracts."

SPELLING, REPUBLIC

(Continued from page 11)

channel in Latin America. Laurel Entertainment produces TV miniseries from New York. Hamilton Projects is a licensing division.

Republic owns the rights to 1,400 films, including such classics as "High Noon" and "It's A Wonderful Life." Republic Television distributes the old NBC library of TV shows like "Get Smart" and "Bonanza." Republic Home Video holds the video rights to the NBC film library and TV programs, and acquires rights from such programmers as Showtime and Children's Television Workshop. And Republic International licenses rights to distribute movies like "Boxing Helena" outside the U.S.

Blockbuster owns and franchises 3,170 video stores worldwide, and operates 237 music stores in the U.S. under the names Sound Warehouse, Music Plus, and Blockbuster Music.

CONDUCTOR ERICH LEINSDORF DIES

(Continued from page 12)

ment peers.

As a music director, Leinsdorf's most prestigious association was with the Boston Symphony Orchestra, a post he held from 1962-69. During that time he also directed the Tanglewood Music Festival, where he introduced many new works, among them Britten's "War Requiem."

His dozens of recordings with the BSO for RCA Victor—largely embracing the central repertoire, with occasional sprinklings of contemporary works—make up the bulk of his recorded legacy.

In addition to symphonic recordings, Leinsdorf directed a number of opera recordings for RCA, and served as orchestral collaborator with some of the label's top solo artists. Among the latter was a complete set of the Beethoven Piano Concertos with Artur Schnabel and the

BSO. Other RCA soloists he backed in concerto recordings included Van Cliburn, Sviatoslav Richter, and Itzhak Perlman.

Before his stint with the BSO, Leinsdorf served as music director of the Rochester Philharmonic, where he helped bring national attention to the orchestra, largely through a series of LPs for Columbia Records' budget Entre line.

He also recorded the complete symphonies of Mozart for Westminster with an ad-hoc orchestra, the Philharmonic Symphony Orchestra of London. That set has been reissued on CD by MCA Records.

After Boston, and no longer burdened by administrative duties that come with the job of music director, Leinsdorf traveled widely as a guest conductor. During his career he directed most of the world's major or-

chestras, often in the recording studio and for a variety of labels.

His last appearance as a guest conductor was with the New York Philharmonic in January.

Leinsdorf was born Feb. 4, 1912 in Vienna. Trained in that city, he was adept both as pianist and cellist. For a time he served as rehearsal pianist for Anton Webern. He also assisted Toscanini at the Salzburg Festival.

He came to the U.S. in 1937 and, armed with a recommendation from Toscanini, made his conducting debut with the Metropolitan Opera Company at the age of 25. Named to supervise German repertoire at the Met, he stayed with the company until 1943. Leinsdorf later became music director of the New York City Opera.

Survivors include his wife, Vera, five children from his first marriage, and 10 grandchildren.

WITH NEW SET, BEE GEES TURN TO U.S. MARKET

(Continued from page 3)

Brothers Gibb back into the spotlight in the U.S.

One of the most successful recording acts in history, the Bee Gees scored early hits in the late '60s with titles such as "New York Mining Disaster 1941" and "I Started A Joke."

In the '70s, the band mounted its first comeback, scoring an unprecedented six consecutive No. 1 singles and three consecutive No. 1 albums, including the 1977 landmark, "Saturday Night Fever."

But that success, which was largely tied into the commercial disco boom, brought on a backlash.

The group's late '80s albums, released by Warner Bros., were not well received in the U.S. In fact, the band's final Warner Bros. album, 1991's "High Civilization," failed to crack The Billboard 200.

While the group's popularity

waned in the U.S., the Bee Gees continued to enjoy a consistently strong following abroad, particularly in the U.K., Germany, and Australia.

The group's 1987 album, "E.S.P.," hit No. 1 in Germany, top five in the U.K., and sold more than 32,000 units in Australia, surpassing the gold mark there. "One" saw top five action in Germany, sold 32,000 units in Australia, and went top 30 in the U.K. "High Civilization" also hit the top 30 in the U.K., and went to No. 2 in Germany.

In the U.K., the 1990 Polydor Records compilation "The Very Best Of The Bee Gees" spent 33 weeks on the album chart, peaking at No. 8. In Germany, the same album hit No. 9, surpassing sales of 700,000.

Yet even with continual hits abroad, the Bee Gees were unsatisfied. Now the Gibb brothers have fo-

cused on regaining their following in the country they have been calling home—America. Says Barry Gibb, "We're a powerfully ambitious group of brothers, and it has not waned over the years."

To aid in re-establishing its American audience, the Bee Gees hooked up with Allen Kovac's Left Bank Management in March. Left Bank is the firm that helped Duran Duran recapture its platinum-sales status with its current self-titled Capitol album.

The Bee Gees also have returned to the Polydor/PolyGram fold, once the home of RSO Records, where the group experienced its rise to superstardom.

According to Carol Peters, senior VP of Left Bank Management, the Bee Gees' quest to regain their U.S. audience is "very important. That's why they came to a new management company. But it has to be kept in perspective. They are truly an international act."

Barry Gibb says that the band, which also includes twins Robin and Maurice, is set on making a mark for itself in its fourth decade. "We are not going to go down remembered as a group from the '70s."

However, many feel that the current '70s revival may help the Bee Gees recapture American fans.

Says PolyGram Label Group president/CEO Rick Dobbis, "Many radio stations around the country are starting to play music from that period again. And the Bee Gees, who were certainly the leaders of that period, are finding a new audience."

Polydor Records president Davitt Sigerson calls the band "one of the handful of the best songwriters in the whole rock era." He adds that the timing couldn't be better for a new Bee Gees' album, with the baby boomer audience looking for quality songwriting and the younger crowd swept up in the '70s revival.

"In a funny way, because of the '70s thing, they are a hip group again," says Sigerson. "But they have never been about that. They have always been about the music... about songs you just can't get out of your head."

WORLDWIDE BLITZ

The Bee Gees began their worldwide promotion and publicity blitz in June, taping a series of European television shows and busking for the U.K.'s Capitol Radio.

"One of the great things about this project is the fact that the European set-up promotion has already been done," says Mike Allen, director of marketing for pop repertoire at PolyGram International in London.

The album was released Sept. 13 in Europe, with the single "Paying The Price Of Love" debuting on the Music & Media Eurochart Hot 100 at No. 34, on the strength of sales in the U.K., Germany, Denmark, Ireland, and the Netherlands.

In the U.S., the Bee Gees began the campaign to reclaim America with a pair of radio promotion concerts. On Aug. 27, the band performed at a birthday concert for adult top 40 WHYI (Y100) Fort Lauderdale, Fla. PD Rob Roberts reports that the tickets to the show at the 4,000-seat Sunrise Theatre "sold out in a heartbeat. The response was incredible. We even got calls from overseas."

The group also played an Aug. 31 show for WPLJ New York at the Garden State Performing Arts Center in New Jersey.

Bee Gees In Karaoke Spotlight Hi-Ticket Disc Racks Up Sales

HONG KONG—It's almost impossible to push the songs of Andy Lau and Leon Lai off Hong Kong's karaoke machines. But for the past month, a Bee Gees laserdisc collection from PolyGram has replaced the Chinese pop idols as the top choice for singalongs.

Walk down the alleys of Tsim Sha Tsui and Mongkok, past the guys selling fake Rolexes for \$25, and you can hear weakly warbled versions of "I Started A Joke" and "You Should Be Dancing" bouncing off the concrete high-rises.

"The Bee Gees have always been popular in Southeast Asia," says Alex Chan, PolyGram's regional marketing manager, "but I must admit I'm a bit surprised at how fast the karaoke disc is selling."

In the first three weeks, sales

passed the \$650,000 mark in Hong Kong alone, according to the label. It also has been released in Singapore and will be out soon on VHS tape and laserdisc throughout the rest of Southeast Asia.

PolyGram has released 12 English-language karaoke titles, mostly covers of ballads by the likes of the Carpenters, Richard Marx, and Paul Anka. Most have sold about 10,000 units. The Bee Gees' version is selling at three times that rate, despite being twice as costly, the label reports.

"This disc is unique because it contains live concert footage and original vocals," says Chan. "I think we can expect sales like this to continue for about a year." Last year, the karaoke market reached about \$22 million in Hong Kong. It is growing about 30% annually.

MIKE LEVIN



by Geoff Mayfield

HOLDING PATTERN: The first six titles on The Billboard 200 are in the same order this week as they were last week. Shaking up the top 10 are John Mellencamp, who bows at No. 7 with the highest debut in his career, and the Purple One—not what's-his-name from Minneapolis, but kids' star Barney.

CHILDREN'S CORNER: In his second week on the chart, the much-adored Barney takes a dinosaur-sized step forward, leaping 31-9 on a 113% sales increase. SoundScan estimates the album sold more than 107,000 units in its first two weeks, and bear in mind that with action from toy stores and other retailers who are not in the traditional music marketplace, Barney's total sales are even higher... Another kid-leaning title makes noise, as Ren & Stimpy jump 184-159 in their second week, although the audience for the animated Nickelodeon series that spawned this album is by no means confined to children.

ONE AND TWO: The second-week declines seen by No. 1 Garth Brooks (down 22%) and No. 2 Mariah Carey (down 14%) are modest when compared to the drops experienced by many of the titles that have rolled big first-week numbers in the past couple of years. By Brooks' own standards, however, this is an off week: His last No. 1, "The Chase," was one of those rare chart-topping debuts that actually saw a gain in its second week, and second-week numbers for the album before that, "Ropin' The Wind," held practically even with the numbers it sold when it opened at No. 1.

TWO ONES: For the second time in a month, titles from two Warner Bros. labels monopolize the jazz lists, as Miles Davis & Quincy Jones move to No. 1 on Top Jazz Albums while Fourplay conquers Top Contemporary Jazz. For three straight weeks in June and July, Warner's Joe Sample and Reprise's Michael Franks held court, but the last time two acts from a single label swept the jazz charts was Oct. 10 of last year, when Warner Bros. locked in with titles by Doctor John and Miles Davis. Since Feb. 28, 1987, when Top Contemporary Jazz debuted in Billboard, a single label has owned No. 1s on both lists during eight chart weeks. Blue Note and Warner Bros. each has done it three times; GRP did it twice.

NIGHT MUSIC: Although "Late Show With David Letterman" scored better ratings in its first two weeks, "The Tonight Show With Jay Leno" still has clout at music stores—Kenny Loggins bolts 104-60 on a 34% increase following a Sept. 10 Leno stop. That was not his only media shot that week, as he also hit "The Today Show," "Live With Regis & Kathie Lee," Larry King's national radio show, and a number of radio programs around the country. Midnight Oil, guest act on the Sept. 8 "Late Show," re-enters at No. 195 on a 5% gain. Mariah Carey, Arsenio Hall's Sept. 9 guest, holds at No. 2, while Hall's Sept. 8 performer, Daryl Hall, debuts at No. 177. Chevy Chase didn't have a musical guest his first two weeks out, although his first, Deborah Allen, is scheduled for Monday (20).

ANTICIPATION: The MCA debut by Meat Loaf could be the No. 1 title at least three of the nation's top five music chains, but that does not guarantee that his comeback set will open on top. In November 1991, Genesis bowed at No. 1 for The Musicland Group, the nation's largest chain, but, due to smaller rack sales, debuted at No. 4 on The Billboard 200. Still, the Loaf should open big. This week, his original "Bat Out Of Hell" sees a 12% gain on Top Pop Catalog Albums (5-2), barely missing No. 1, while even his almost-forgotten "Dead Ringer" sees a sales boost.

At the the Fort Lauderdale show, which featured an acoustic segment, "They played everything from 'New York Disaster' to 'Tragedy' and the new single, 'Paying The Price Of Love,'" says Roberts. He notes that the new material the Bee Gees performed was well-received. "This is the first album they have had in a while that really has a chance of breaking through. 'Paying The Price Of Love' is a song America is ready for."

PolyGram Label Group senior director of national promotion Joe Riccitelli says he "has commitments from half a dozen" top 40, AC, and crossover stations to add "Paying The Price Of Love" on Oct. 4. (A Jellybean Benitez remix of the single will go to clubs Oct. 5.)

On Wednesday (22), key radio and retail representatives have been invited to hear the album at Robin Gibb's South Florida home.

The Bee Gees spent 14 months writing, recording, and producing "Size Isn't Everything." According to Barry Gibb, the band recorded 16 tracks, narrowing it down to 11 for the album: "Paying The Price Of Love," "Kiss Of Life," "How To Fall In Love," "Omega Man," "Haunted House," "Heart Like Mine," "Anything For You," "Blue Island,"

"Above And Beyond," "For Whom The Bell Tolls," and "Fallen Angel."

Gibb says, "In the past decade we have had to deal with people saying, 'why don't you do an album of one kind of music, aim at this market, or those demographics,' and we are pretty sick and tired of demographics... We come from an era that was diverse [musically]. Our heroes were the Beatles. Everything they did was different. We took a page from that book going back to our first album. And we wanted variety on this album. We didn't want to do one kind of music."

While the band is set to be included in an NBC special prime time tribute to the music of the '70s, scheduled to air around Thanksgiving, Barry Gibb hopes the band will be able to land a spot on "Saturday Night Live" or the "Late Show With David Letterman." He is also looking forward to a world tour, tentatively set for 1994, in which the band hopes to visit China, the former Soviet Union, and other countries where it has never performed.

Assistance in preparing this story was provided by Thom Duffy and David Stansfield in London, Ellie Weinert in Munich, and Glenn A. Baker in Sydney.

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A glance ahead at Billboard Specials

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AD CLOSE: SEPTEMBER 28

ISSUE DATE: OCTOBER 23
AD CLOSE: SEPTEMBER 28

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GIBSON'S 100TH ANNIVERSARY

ISSUE DATE: NOVEMBER 6
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AUSTRALIA

ISSUE DATE: NOVEMBER 13
AD CLOSE: OCTOBER 19

GERMANY, SWITZERLAND, AUSTRIA

ISSUE DATE: NOVEMBER 20
AD CLOSE: OCTOBER 26

RAP MUSIC

ISSUE DATE: NOVEMBER 27
AD CLOSE: NOVEMBER 2

RUSH (DEF JAM) 10TH ANNIVERSARY

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CHINA

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EDITED BY IRV LICHTMAN

BMG AND TCI HOOK UP

Bertelsmann Music Group and Tele-Communications Inc. have announced a joint venture to create a 24-hour music/entertainment cable network, set to launch nationwide in mid-1994. The unnamed network will mix shortform music videos and music-oriented programming with a direct-marketing arm to sell music-related merchandise, including concert tickets, T-shirts, and other services. In addition, says BMG CFO Tom McIntyre, the network is designed so viewers can program music videos by phone for a fee. The network is not exclusive to BMG artists, and the cable rollout will include operators other than TCI, McIntyre says.

URBAN SPRAWL

In addition to Profile (Billboard, Aug. 21), sources say that several other urban-oriented labels are looking either for equity or distribution deals. At Priority, a spokeswoman says, "Our deal with CEMA ends in early 1994. We are looking for a long-term arrangement, and whether that [will] be just a distribution deal or something else, we don't know yet." At Priority-distributed Rap-A-Lot, GM Bruce Tovel confirms that its distribution deal with Priority is ending, and the Houston-based label is looking around to see what else is available in the market.

ON THE MOVE

Jim Dobbe, formerly VP of product allocation at Warehouse Enter-

tainment, has joined Abbey Road Distributors as director of sales... David Hainline, formerly VP of merchandising at Barnes & Noble, has joined Spec's Music & Movies as senior VP of merchandising and marketing... Turner Home Entertainment executive VP Steve Chamberlain is leaving the company Oct. 1 to form his own entertainment consultancy company, but will continue to work with Turner.

QUEEN LATIFAH TO MOTOWN?

Motown Records apparently has signed Queen Latifah to a new recording contract. Sources at Motown are calling the signing official. Although it acknowledges the split, Tommy Boy, with whom the artist has been affiliated since 1988, says Latifah has not yet been released from her contract. Latifah's first Motown album is due Nov. 16.

R'N'R HALL OF FAME NOMINEES

The Band, the Jackson 5, Elton John, Pink Floyd, Joni Mitchell, and John Lennon as a solo artist are this year's first-time nominees for induction into the Rock and Roll Hall of Fame. Acts previously nominated and again up for induction are the Animals, Buffalo Springfield, the Grateful Dead, Bob Marley, Martha & the Vandellas, the Moonglows, Rod Stewart, the Young Rascals, the Velvet Underground, and Frank Zappa. To be eligible this year, an act must have released its first recording by 1968.

HOLLYWOOD HAPPENINGS

In the wake of Hollywood Records' announcement that president Peter Paterno will leave the label in November (Billboard, Sept. 11), executive VP/GM Brad Hunt has been let go, while A&R VP Rachel Matthews has resigned.

SPLURGE OF JANUARY RENTALS

In January, FoxVideo will successively deliver "Hot Shots, Part Deux," "Robin Hood: Men In Tights," and "Rookie Of The Year," as well as the very-limited-theatrical-release title, "Edna's Dead Mother." FoxVideo reportedly expects to deliver 1.4 million cassettes in its annual attempt to tap retailers flush with holiday season revenues. Columbia TriStar Home Video, meanwhile, has set box-office hit "Cliffhanger" for Nov. 24, but hasn't decided whether to release "Last Action Hero" in December or January. Both will be rentals, which marks a change for "Last Action Hero," which would have gone direct to sell-through had the box office cooperated.

SIGNIFICANT MOVE IN CHINA

The government in the Guangdong province of China, where nine of China's 14 pirate CD plants are located, has agreed to create a task force to crack down on infringement of intellectual property rights there. It's the result of an agreement with IFPI, which will partly fund the setting up of the task force.

Hoosier Heaven For Mellencamp, Hiatt

TWO JOHNS FROM INDIANA have the top two debuts on The Billboard 200, followed by an artist who has seen a lot of chart action with a John.

John Mellencamp blasts onto the album chart at No. 7, his highest debut ever. "Human Wheels" already has surpassed the No. 17 peak position of Mellencamp's last album, "Whenever We Wanted," from October 1991, and in its first week out has matched the peak position of the album before that, "Big Daddy." Mellencamp's most successful album was "American Fool," which spent nine weeks at No. 1 back in 1982, when the Indiana artist still went by the name John Cougar.

The next John on the chart is another Indiana native, John Hiatt. The singer/songwriter has his highest-charting album ever with "Perfectly Good Guitar," his fourth A&M album to make The Billboard 200. This latest release enters the chart at No. 47, beating Hiatt's previous peak position of No. 61 with 1990's "Stolen Moments." His first chart album, "Bring The Family," peaked at No. 107 in 1987, and "Slow Turning" reached No. 98 in 1988. Hiatt also was one-quarter of Little Village, the supergroup that included Nick Lowe, Ry Cooder, and Jim Keltner. That band's only release to date, "Little Village," peaked at No. 66 in 1992.

John Oates could have been the third John to debut this week, but his partnership with Daryl Hall is currently in limbo. Hall's third solo effort, his first for Epic, is titled "Soul Alone," and it enters at No. 177.

GONNA FLY NOW: Meat Loaf is winging his way up the Hot 100 like a bat out of hell with "I'd Do Anything For Love (But I Won't Do That)," his first single

for MCA. A 20-point move takes it to No. 48. It's Meat's first chart single since "I'm Gonna Love Her For Both Of Us" peaked at No. 84 in 1981. The "Rocky Horror Picture Show" star's most successful chart single was "Two Out Of Three Ain't Bad," No. 11 in 1978.

Meat Loaf returns to the nether regions with "Bat Out Of Hell II—Back Into Hell," which enters the U.K. album chart at No. 1. That's no surprise, considering that the original "Bat Out Of Hell" is platinum six times over in Great Britain and soon will have racked up 200 weeks on the chart.

THE LONG RUN: Only four singles in the rock era have had longer consecutive chart runs than "Dazzey Duks" by Duice. The single marks its 38th week on the Hot 100 by slipping three places to No. 34. It's likely that Duice can overtake the two sin-

gles with 39-week runs, "Wonderful! Wonderful!" by Johnny Mathis and "Bust A Move" by Young MC. If it keeps going, the single also could outlast the 40-week run of "I Go Crazy" by Paul Davis and the all-time champ, the 43-week run of "Tainted Love" by Soft Cell.

THE LONGEST DAY: Think back to November 1976. That's when Earth, Wind & Fire entered the Hot 100 with "Saturday Nite." William Simpson of Los Angeles, who is becoming a regular (and welcome) contributor to Chart Beat, points out that it has taken the group 17 years to go from Saturday night to "Sunday Morning," their current Reprise release, which moves up seven places to No. 53. At this rate, look for the outfit to get to "Monday Afternoon" sometime in mid-2035.

CHART
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by Fred Bronson

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