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Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 17, 1993

VSDA'93

THE VIEW FROM HERE

INCLUDING

PART II OF OUR DEFINITIVE
REPORT ON SELL-THROUGH
THE GREAT STORE-COUNT
CONTROVERSY

A CHAT WITH
DON ROSENBERG
AND MUCH MORE

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TOP CELEBRITIES
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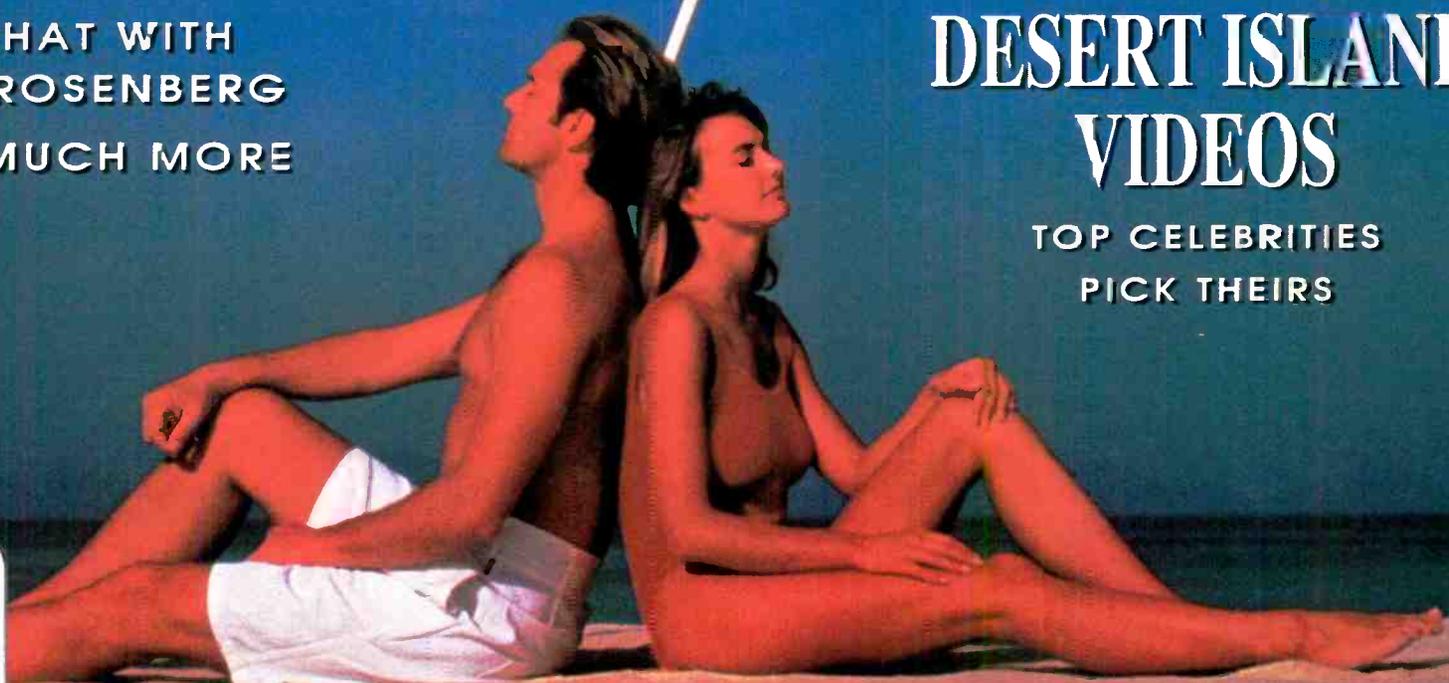
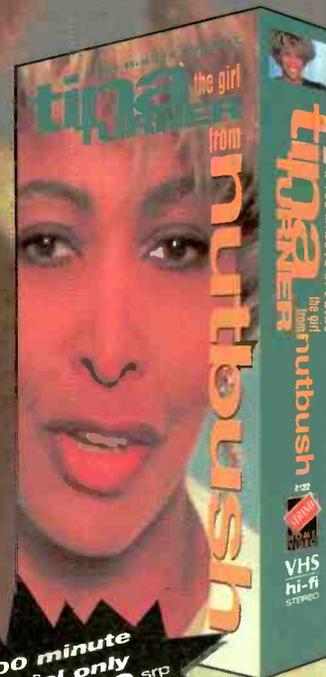


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Effect Of New Digital
Audio Formats On Biz

Sell-Through Widens,
Dupers Pump Volume

FOLLOWS PAGE 106

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 17, 1993

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EPIC/NASHVILLE

New Technology Takes Spotlight At VSDA Meet

This story was prepared by Jim McCullaugh in Los Angeles, Seth Goldstein in New York, and Earl Paige in Chicago.

LOS ANGELES—VSDA may stand for the Video "Something" Dealers Assn. after the conclusion of the July 11-14 convention in Las Vegas.

The second letter has always meant "software" (prerecorded VHS and Beta cassettes), but that is changing with new media now beginning to attract retailer attention. Attendees at the 12th annual meet will be bombarded by speeches, seminars, and product showcases as CD-ROM, CD-I, Sega CD, LaserActive, and CD
(Continued on page 118)

LABELS LOVE THE SINGLE LIFE

Nashville Reinvestigates Cassette Format

BY DON JEFFREY
and PETER CRONIN

NEW YORK—Nashville's major labels, in a distinct change of policy, have re-entered the cassette singles business, releasing titles from new and established artists at a pace not seen in the five years since the configuration was all but discontinued in country music.



WYNONNA
Every major label in Nashville has radically increased the number of releases in the cassette configuration during the past several months. Billboard's Hot Country Singles & Tracks chart for July 10 shows 13 out of the top 20 songs are available on cassette single, up from four of the top 20 just a year ago.

David Watland, singles buyer for

Western Merchandisers, which racks more than 1,100 Wal-Mart stores and operates the 106-outlet Hastings chain, says country songs now constitute 20% of the top singles for his rack and retail accounts. "A year ago we didn't have one, except Billy Ray Cyrus."

Despite strong sales, labels continue to show their caution about singles by deleting hit titles before demand has died. Watland says his stores moved 115,000 copies of Cyrus'
(Continued on page 119)

Indies Invade Hot 100

BY CRAIG ROSEN
and CARRIE BORZILLO

LOS ANGELES—Independently distributed singles are making record gains on the Hot 100 Singles chart, with four indie titles currently in the top 15.

Radio programmers attribute the activity to a num-
(Continued on page 13)



DUICE

Sub Pop Stays True To Roots As It Branches Beyond Seattle

BY CHRIS MORRIS

LOS ANGELES—Sub Pop Records,

the independent Seattle label known as the primary incubator for the locally bred grunge rock explosion, is not only about Seattle anymore.

While the label attained national



SEBADOH



VELOCITY GIRL

attention as the breeding ground for Nirvana and a host of other prominent bands from Seattle and Wash-
(Continued on page 13)

German Releases Condemn Violence

BY ELLIE WEINERT

MUNICH—Three records released in Germany in recent weeks, including a top five single by the Virgin Records punk act Die Toten Hosen, have taken a stand against recent incidents of racially motivated violence against foreigners here.

The releases by Die Toten Hosen, singer/songwriter Konstantin Wecker, and an ensemble of German schlager artists are the latest actions by the music industry to condemn anti-foreigner violence in Germany.

Die Toten Hosen's single "Sascha: Ein Aufrechter Deutscher" (Sascha: An Upstanding German) is a track from the band's recent No. 1 album in Germany "Kauf Mich!" (Buy Me!).
(Continued on page 112)

Stations Begin To See Need For Preserving Their Archives

BY CARRIE BORZILLO

LOS ANGELES—Restoration projects undertaken by Georgia State Univ. and a handful of radio stations are preserving some valuable and historic radio broadcast archives. Unfortunately, at hundreds of other heritage stations, volumes of valuable archives have been lost or are rotting away in storage rooms because the stations have never bothered to save or protect them.



Such legendary outlets as WABC New York, which signed on in 1919, have almost no archives from their early years. In WABC's case, some of the few remaining archives are what production director Johnny Donovan has saved from the early days of rock'n'roll for his own personal collection.

Carson Schreiber, RCA's Western regional director for country music, encountered the problem first hand when he had
(Continued on page 39)

THE 15TH ANNUAL
Billboard
MUSIC
1993
Video

CONFERENCE AND AWARDS

NOVEMBER 3-5
HOTEL SOFITEL
LOS ANGELES, CA

(Watch Billboard for Details)

IN CHART NEWS

Barbra Streisand
Bows At No. 1 With
'Back To Broadway'

PAGE 116

'Sleepless In Seattle'
Wakes Up Soundtrack
Sweepstakes

PAGE 116

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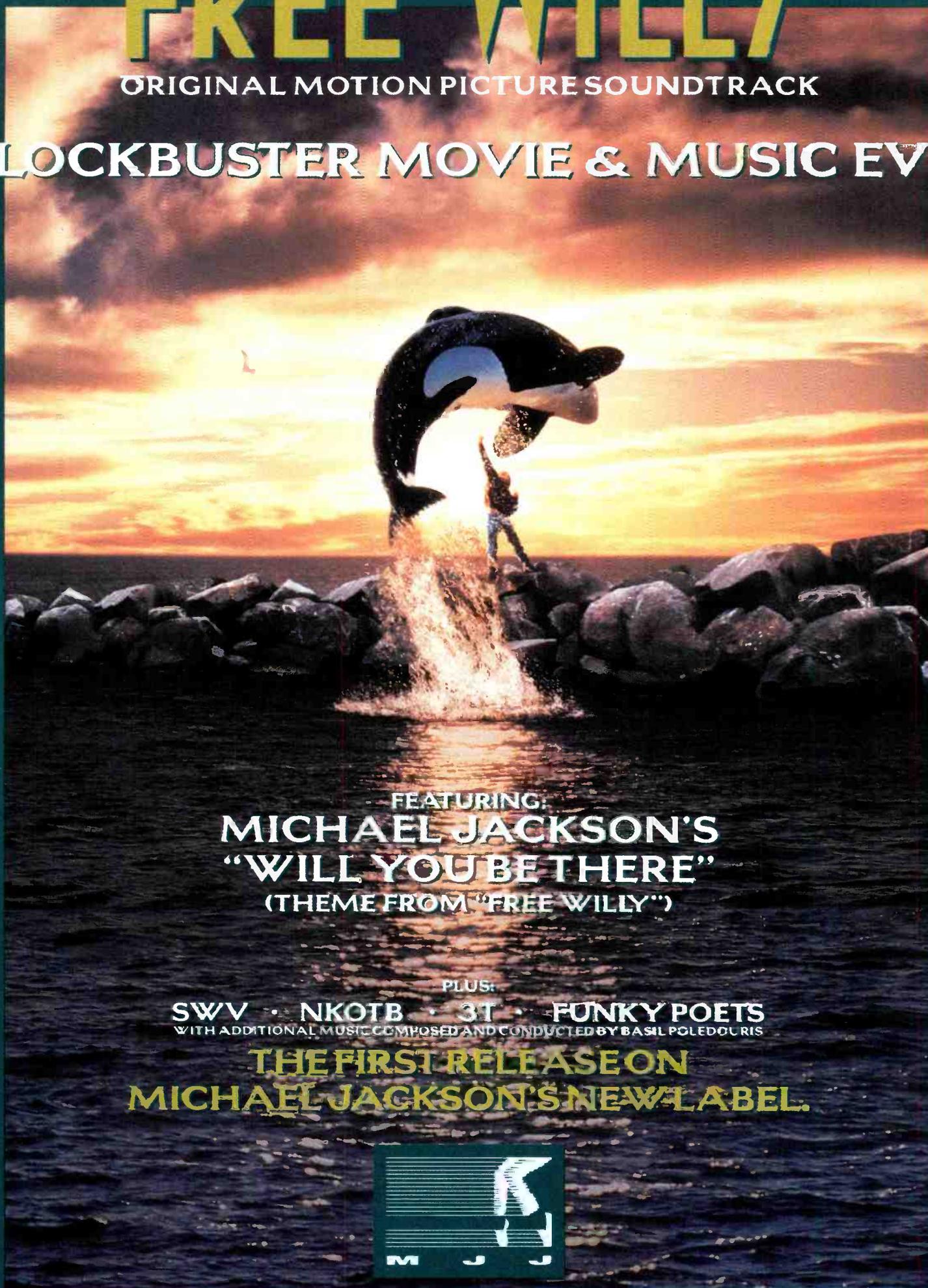
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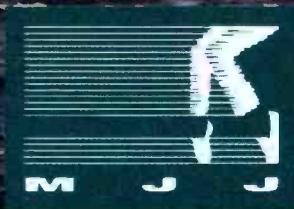
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No. 1 IN BILLBOARD

VOLUME 105 • NO. 29

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HOT SINGLES

TOP VIDEO

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James Taylor, American Troubadour

When James Taylor's forebears first arrived on these shores in the second half of the 1600s, America was an idea only recently added to most maps. Yet if melody be destiny, as the Scottish balladeers of the time believed, the Carolina-bred Taylor's future status as a modern troubadour of the New Land and the Old was practically preordained.

A typical centuries-old Scottish air collected in North Carolina is "The Maid Freed From The Gallows," and other American tunes of Scottish origin that inform the folk culture of that region include the "Loch Lomond"-derived "Amazing Grace," "Rye Whiskey," and "Shady Grove." With the merest stretch of the imagination—triggered by exposure to the exquisite 30-song "James Taylor Live" (Columbia, due Aug. 3)—this list might be expanded to include "Something In The Way She Moves," "Country Road," "Sweet Baby James," "Secret O' Life," "Walking Man," and "Shower The People." Similarly, those with an awareness of classic Scottish verse would perceive more than a passing spiritual kinship between "Fire And Rain" and Lord Byron's "So We'll Go No More A Roving," or "Don't Let Me Be Lonely Tonight" and the Scottish minstrel tragedy of "Clerk Saunders."

And anyone hearing the mesmerizing new arrangement of "Millworker," with its fife-like touches and martial lilt, could be forgiven for assuming it began its life in the Highlands, rather than on Broadway in the 1978 musical "Working."

"I'm relatively illiterate about my Scottish musical roots," laughs Taylor, who has played and traveled in Scotland, "but if you asked Kathryn [Walker, Taylor's erudite actress-wife], she could stand up and make a good showing for me, and really give us some nice references!"

For the sake of history, the original Taylors came to the American colonies by boat from Marykirk, a Highlands village near the North Sea-bound stream of West Water in the County of Kincardine. Marykirk also was in the path of mid-17th century brawling between Scotland and England, Church and State, and Catholics and Protestants.

"I'm told it was an Isaac and a James Taylor that made that passage to North America," says the singer/songwriter, "and I understood that they left Scotland under some pressure for some political reasons. There is also some sense in our family history that James was washed overboard, and so they now relate that to my song 'Frozen Man' [from his 1991 "New Moon Shine" album, about a drowned sailor who's revived a century afterward], although I wasn't aware of that story when I wrote it."

What's certain is that Isaac Taylor, at least, made landfall at the port town of New Bern, N.C., thus establishing the Taylors' Southern ties and not coincidentally enabling James to sell out concerts in his boyhood home of Chapel Hill just as often as he cares to book them. Taylor was born in 1948 and reared on a generous sampling of Hank Williams and the Grand Ole Opry, white gospel, and the late-night strains of Slim Harpo and Howlin' Wolf courtesy Nashville's WLAC. By his teens he could play Weavers' material as well as his favorite guitar funk with a plucked picking style equal parts Doc Watson and Brownie McGee.

These days, Taylor is quite literally a folk hero to a new generation of country stars, who craft their own writing in the long shadows of his most eloquent work.

"I like what's happening to country music these days," he enthuses. "The best stuff is unpretentious, straightforward, with no

arrogance and not overblown." And it was this practical brand of esteem that emboldened him to cover the '60s country gem "She Thinks I Still Care" on "James Taylor Live."

"It's a great George Jones tune," says Taylor, "and it wasn't a regular part of our rotating set, but the night that we did it at a show in Virginia, it turned out that we wanted to keep it."

Taylor says the other 29 tracks on the career-comprehensive "James Taylor Live" (including the previously unrecorded "New Hymn") were selected with equally unstudied enthusiasm, and even veteran fans may find themselves becoming more attached to the finer textures the arrangements attained over the years.

"Performing live brings an energy," says Taylor, "a commitment that's a quantum thing, making the leap into real time. You can hit or miss in the studio because it's an odd, abstract, artificial place to get an emotional connection with the material. Live, you are elevated."

Given Taylor's legendary pride in his concerts, which have earned him annual sellout guarantees on a par with the Grateful Dead and Jimmy Buffett, the issue of assembling an unimpeachable live collection from his 1992 touring season became a serious objective.

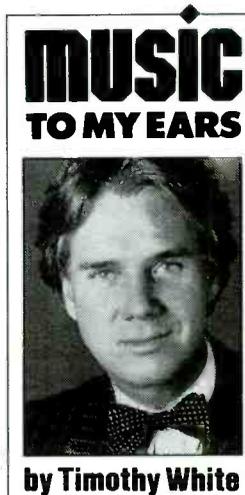
"We didn't overdub a single lick," he explains. "There are some edits to make it all uniform as you skip from night to night, because we did fourteen gigs and used stuff from North Carolina, Long Island, Boston, Lowell, Mass., and elsewhere. And we mixed the sound and faded the audience in and out. But [co-producer] George Massenburg and I agreed it was gonna be live, and accept whatever roughness as part of the bargain."

The album is one of the most impressive performance documents imaginable, but its core accomplishments outstrip such logistical accolades. Rarely does a songwriter possess the grace and balance to bring his early material to a mature peak without overreaching, yet Taylor also is able to make the tacit case that his output in the second stage of his career rivals or outranks the songs

with which he first forged his reputation. From the live evidence, there can be no more inspirational contemporary ballads in the chromatic parlor idiom than "I Will Follow," "That Lonesome Road," "Shed A Little Light," "Copperline," nor ones that follow in such an effortlessly unbroken line from Robert Burns to Stephen Foster to Woody Guthrie and beyond. This is American balladry of the first artistic rank, and if Leadbelly could recast "The Lass Of Rochroyal" as "Blind Lemon Blues," it's time the stylistic hybrid of "Steamroller Blues" preserved on this record is also appreciated as the zestful transcultural fusion it's become.

A bonus treat on "James Taylor Live" is the man's wit and modesty, which are on display in equal measure—sometimes in the same on-stage rejoinders. When a female fan shouts out "I love you!" at the close of "Something In The Way She Moves," he responds with a coyly noncommittal, "Good." There's an impeccable pause, and then he confides, to explosive audience laughter, "I think it helps us not to know each other."

"You, know, there were a lot of other names that came to mind for this live project," Taylor concludes, as he prepares to depart on a nonmusical family trek to Tibet. "For a while I wanted to call it 'Must Ride on Wheels,' and another was 'Now This!' but in the end I decided to just keep it simple and true. I hope people hear it that way."



by Timothy White

THIS WEEK IN BILLBOARD

CAPTIONING CAPTIVATES NEW AUDIENCE

More music videos are reaching hearing-impaired viewers as labels step up efforts to add closed-caption compatibility. The goal, says one caption company representative, is "equal media access for all." Deborah Russell reports. **Page 34**

VSDA SUPERSECTION—"THE VIEW FROM HERE"

Page 45

EXPANSION IN THE ONE-STOP UNIVERSE
Nova Distribution, of Norcross, Ga., is fending off competitors' advances by taking on business as far off as Oregon and Illinois. At the company conference in Lake Lanier Islands, Ga., president Bud Libman talked about the business of taking a regional firm to the national level. Don Jeffrey was there. **Page 93**

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Commentary

Vid Stores Must Embrace The Future

BY DON ROSENBERG

The video software industry is faced with a critical issue in these times of technological evolution: the crucial relationship between the retailer and the consumer. The dynamic between these two groups should never be ignored, minimized, or disregarded—particularly in today's climate. The relationship goes well beyond the exchanging of money for product.

During the last year, we have been besieged with article after article touting the advent of electronic superhighways, video on demand, and other compelling forms of information and entertainment delivery systems. We've all read headlines and cover stories that have practically declared the extinction of video stores. According to reports—which we believe are overblown—each of the hi-tech delivery systems has a bright and formidable future.

It's obvious by the strategic alliances being formed that these developments are at the top of many corporate agendas. Rather than burying our collective heads in the sand and wishing away the presence of new technologies, now is the time to ensure that retailers motivate customers to establish a long-term relationship.

Offering the consumer the widest range of programming choice possible is perhaps the most important factor in maintaining that relationship; *selection* is the key to keeping a customer happy. As much as we all take pride in determining what is best for the customers, it is unfair to instill personal instincts, behaviors, and beliefs when selecting product to fill the shelves of the store. There are standards that can be established, but as competition from an array of sources accelerates, it is imperative that the choices offered to the video store consumer be a unique and mixed bag of programming. This goes well beyond box-office feature-film hits to include children's, special-interest, sports, foreign, adult-themed, documentary, instructional, fitness, and music video programming.

Choice also means providing a variety of formats. As the consumer becomes more

sophisticated, the ability of the store owner to stay current with the ever-changing world of entertainment will advance the notion of satisfying the customer over the long term. The growth of video games, laserdisc, audio programming, CD-I, and CD-ROM indicates a real appetite that needs to be fed.

Video retailers should embrace these new formats and create shelf space for

ing."

Software drives the hardware, and if consumers play and experience compelling software, they'll want the new hardware machines in their homes. Unlike hardware dealers, software dealers can take time to educate consumers. Set up CD-ROM, CD-I, and 3DO (when available) units in video stores and watch the customers kick them into gear.

The beauty of competition is the breeding of creativity. Retailers should take the emergence of in-home technologies as an opportunity to diversify the programming look and feel of their stores. Be bold with selections. Ask questions of customers. Respond to their needs and requests. Go out on a limb and provide a newer, wider range of product; but don't stop there. Make these programming decisions known to the public. The marketing of new programming has never been more important. Relying on those "A" titles and action/adventure films will no longer make the grade and maintain profitability. We need to provide the ammunition to keep the customers happy and create the atmosphere that lends itself to repeat business.

We at the Video Software Dealers Assn. believe this issue is such an important part of this business that we are providing an opportunity for consumers to speak directly to retailers in a special panel session at this year's convention.

The convention showcases the newest releases from a variety of program suppliers. A retailer should walk the floor like he or she is looking to make a new car purchase. Kick the tires and look under the hood. Pick up brochures and screen product. Ask penetrating questions. Be diligent and open up your minds to new adventures. Again, think beyond your personal tastes. Target new categories, new themes, and, most importantly, new choices for the customers. Remaining sedentary will expedite our industry's undoing. A new level of executive decision-making is needed to compete and profit in this evolving world of entertainment.



'Selection is key to keeping a customer happy'

Don Rosenberg is executive VP of the Video Software Dealers Assn.

them in order to prevent "interactive media" specialty stores from sprouting up and dominating the marketplace. A video store can honestly be a "one-stop shop" for software programming, where the availability of these new formats can be perceived as an extension of the choice offered to the consumer.

If the choices of formats are not available in one video store, they may very well be available at the video retailer down the street, and the result of that is a dissatisfied customer and lost revenue. In all likelihood, that customer has gained confidence in the store that offered either a wider choice of programming or formats or both, and a new bond has been established. It is unlikely that the customer will return to the other store or, equally important, share his findings with friends and family.

Video retailers should also continue to build relations with hardware manufacturers, assuring them that the video store is an excellent outlet for introducing consumers to the "machinery" of new technology. Customers are familiar and comfortable with their video stores, and many relish the chance to spend a significant amount of time browsing and making the trip "an out-

VOICES CARRY

Following is an open letter to the Rev. Calvin Butts, who has protested rap lyrics (Billboard, June 19), from students in Marcia McBroom's leadership class at Manhattan Comprehensive Night and Day High School. The New York City public school operates at night for students with daytime adult responsibilities such as jobs or child care.

As the spiritual leader of Abyssinian Baptist Church, we feel that you command an uncommonly powerful position in your New York community. As students in high school, we look to you for not only a moral position but, in the tradition of the African community, we look to you for a strong psychological and social position as well.

In a nation that boasts of "smart bombs," it's a shame that students cannot get decent textbooks or money for job training or higher education; adults are

beating and killing children every day in real life; and millions of our fellow youth are homeless with little hope for the future. We feel it is a shame that adults scream and get excited when we, the youth, start singing about the Babylon that has consumed the communities that adults have created for us.

Your stand raises rappers to the demonic. These rappers, who express explicit violence in their videos, are not glorifying violent acts, but are merely depicting the violence that has engulfed our communities. Your protest should be directed toward the racist society that creates these violent (and inhuman) conditions. You should also direct your protest against the mainstream record companies who make it very difficult for new, positive artists and songwriters to get contracts and product distribution.

The rappers are not creating the vulgarity and disrespect they describe, but are forcing us, their listening audience, to

take a serious look at what is happening in our communities. We may disagree on their tactics. And we can agree to disagree. But we can never disagree to the point of censorship. Our First Amendment right to free speech is invaluable.

If a CD can create so much of an uproar, then perhaps you and your enraged adult followers can take your debates from church basements to the streets and classrooms to transform the crack-infested hallways and hell-holes in which so many of our youth attempt to survive into livable and nurturing environments.

The bottom line is that perhaps these artists, who are relating the tormented, depraved horror in which millions of inner city youth are forced to live, have caused adults to wake up.

The final decision is in the hands of the public. If people refuse to buy or watch things that are offensive to them, artists will be forced to conform to satisfy their public.

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

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MUSICQUEST '93

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Music: the world's common language, it transcends cultural differences. Music crosses borders, beliefs, even oceans to become universal. The quest of the music makers is to have their music heard and appreciated by others, while the quest of those in the music industry is to discover, nurture and support those who speak this universal language so well.

MusicQuest is the only worldwide showcase for unsigned artists, offering aspiring new musicians the opportunity to perform for the people who can make a difference in their careers. Musicians representing 26 countries on 5 continents will offer their music to be heard by selected members of the newly established MusicQuest International Advisory Committee (IAC). IAC members include the most respected A&R, producers, managers, and record and publishing executives in the international music community - the key people who search for and support the development of new artists worldwide.

In 1992, over 21,000 entries were received. In 1993, after nearly a hundred showcases around the world, the MusicQuest World Final will be held on Monday, October 11th, 1993 at the Yamaha Tsumagoi resort complex in Japan, where the 17 finalist acts will perform before a panel of IAC members and an international audience. On that day, MusicQuest will bridge the final gap between the industry and the deserving new talent that sustains it, through the common language of music.

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Ingram Maps New Growth Strategy Plans Interactive Testing With Sister Co.

■ BY EARL PAIGE

LOS ANGELES—Ingram Entertainment, already the dominant force in home video distribution with 28 branches across the U.S., is working with sister company Ingram Micro to take the high ground in interactive media.

On the eve of the annual Video Software Dealers Assn. convention where new media are taking center stage, Ingram Entertainment president John Taylor touted Micro's advantages in new-product testing and market development, in addition to the more familiar flow of hardware and software from seven branches.

"They get a lot of new technology that they share with us," says Taylor, who calls Micro, based in Santa Ana, Calif., the largest computer distributor in the world. "They are also one of the first to determine whether it's going to succeed or not."

Taylor is eager to develop these ties 18 months after absorbing Commtron, which more than doubled Ingram's share of video distribution. Ingram also inherited a second base of operations, the Commtron headquarters in Des Moines, Iowa, to complement expanded offices in La Vergne, Tenn., outside Nashville. Despite their size, both companies have maintained low profiles, reinforced by Taylor's private management style. As a result, Ingram has been the subject of continued speculation.

Home video, which gets most of the company's attention, got plenty at the second combined sales conference, held June 26-27 in Des Moines. The location generated additional questions about which company did the acquiring. Ingram, after all, has chosen to keep Commtron's huge telemarketing operation intact in Des Moines and to retain key Commtron executives, including Vern Fross and Jerry Flora.

Taylor downplays a heart problem that afflicted Fross this spring, call-

ing it a mild irregularity that's being corrected by medication. "He's fine," Taylor says. Fross led the Commtron contingent in relocating to La Vergne.

"We kept all Commtron top management except [CFO] Steve Lacy," Taylor maintains. "If you look in total, what we tried to do three or four months after the merger was to take the best of both companies. Hopefully, we did that."

For months, the competition has talked about the post-consolidation loss of as many as 200 jobs. Taylor, who would not comment on a number, says, "The major reductions were in the operational area when we combined warehouses, accounting staffs, and other overhead, and very, very few were in the sales area. We

still have 28 branches, starting out with 35." Most of the 28 are full-stocking facilities, not the more limited will-call outlets.

The newly combined depots offer a wider range of product, he points out. "We brought books, music, and laser, Commtron brought games and a whole host of accessories. Their product line was much more extensive than Ingram's."

Ingram's 33% share of home video distribution carries clout with suppliers, but Taylor acknowledges certain complexities. In video games, for instance, Nintendo still holds to its rigid policy of not selling directly to wholesalers with rental accounts, such as Ingram.

(Continued on page 118)

Consumers Consider Copying A PPV Attraction, Study Says

NEW YORK—Video dealers would see an upsurge in rentals if pay-per-view services protected movies against off-the-air copying.

According to a study prepared by Stamford, Conn.-based Cambridge Associates for the Video Software Dealers Assn., 51% of consumers who could buy a PPV movie would not if the programs were copy-protected. Of that number, 78% said they'd rent the cassette instead.

Without some way to bar at-home copies, however, taping will remain widespread. Cambridge gathered data from 1,000 respondents who rented movies and watched one or more via PPV in the previous six months. It found 60% of PPV buyers tape 44% of the features they've ordered—with a net decline in rentals of 29%. Eighty-six percent of the sample kept the copy a month or longer.

While the number of U.S. house-

holds buying PPV services remains small, the incidence of illegal descramblers allowing users to poach signals free of charge is significant. Cambridge puts the number of illegal decoders in excess of 20% of all PPV households—a major concern to VSDA, which will release results of the study Monday (12) during the annual conference in Las Vegas.

"It's a big problem, a lot bigger than people admit," said VSDA executive VP Don Rosenberg prior to the show. "A lot of people are stealing signals."

SETH GOLDSTEIN

Hardware Makers Link To Set Standard For Hi-Def VCRs

■ BY STEVE McCLURE

TOKYO—The era of digital video cassette recorders is one step closer to reality with the announcement here that 10 hardware manufacturers will cooperate in developing a common standard for consumer-use high-definition VCRs.

While the companies involved did not provide specifics on when the first products might be on the market or how much they would cost, a Matsushita spokesman told Billboard "in three to four years one or two manufacturers will put digital VCRs on the market."

The move comes in the wake of a decision this February by Sony and Matsushita to jointly develop a single worldwide digital VCR format. Eight other companies—Hitachi, Mitsubishi, Philips, Sanyo, Sharp, Thomson, Toshiba, and JVC—have since come on board in the quest to develop a universal standard.

The 10 companies are now inviting other firms to take part in a technical conference, to be set up in September,

at which they will be given information on the basic specifications already agreed on for digital VCRs as well as setting a high-definition standard designed around those specifications.

The conference will present the results of its discussions to the International
(Continued on page 118)

Laserdisc Rental Coming To Japan

■ BY STEVE McCLURE

TOKYO—Japanese movie fans will be able to rent laserdiscs for the first time starting in October, Pioneer LDC announced July 7 here. Until now, laserdiscs have been available on a sell-through basis only.

Pioneer says 400 laserdisc titles, mainly popular foreign fare such as the "007," "Rocky" and "Back To The Future" series, will be available for rental in about 500 stores in October. The company expects the number of stores to grow to 1,000

by year's end and 3,000 in two to three years.

The decision to begin LD rentals was made in cooperation with CIC Video International, Time Warner Entertainment Japan, and Carolco Pictures, and affects only the Japanese market.

Pioneer said rental would help expand the LD market in Japan. According to the Japanese video trade association, 11% of households have LD players, a total of 4.63 million units.

Pioneer LDC, the software arm of hardware maker Pioneer, manufac-

Philips Puts New Man In Charge Of DCC

■ BY THOM DUFFY

LONDON—Philips Consumer Electronics, acknowledging it needs a "more coherent and coordinated effort" to launch DCC, has named a company veteran, Pieter Bögels, to oversee the marketing of the digital compact cassette format worldwide.

Bögels previously was involved in Philips' introduction of the compact disc in the '80s, the setting of industry standards for DAT, and recent work on new broadcasting standards in Europe. Gerry Wirtz, who has been serving as Philips' worldwide coordinator for DCC, will now report to Bögels.

Henk Bodt, chairman and CEO of Philips Consumer Electronics, announced the move in a letter dated June 25 that was sent to the major U.S. record companies involved with DCC in which he praises the progress of the format to date yet expresses dissatisfaction with marketing efforts thus far. It could not be confirmed by press time that record company executives had received the letter.

"After 8 months of DCC in the main markets, and taking into account the difficult economic circumstances in the USA and the EC, I am personally not dissatisfied with the achieved results, although there is ample room for improvement," writes Bodt.

"On the one hand, the DCC technology development is rapidly pro-

gressing, bringing mass-market prices, different applications, and even better sound quality within reach," Bodt's letter states. "On the other hand, the marketing operations require more dedication than originally anticipated."

After "an extensive internal evaluation of the DCC project" during the last few months, Bodt writes, "We have come to the conclusion that in order to get a more coherent and coordinated effort within the DCC project, a top manager is needed to run this activity full-time."

Bodt noted in the letter that Bögels has a history of cooperation with the music industry from his previous experience helping to launch the CD format.

Bodt was unavailable for comment by press time.

In another DCC-related move, Philips announced that the headquarters of the audio business group of its consumer electronics division will relocate from Philips' home base in Eindhoven, the Netherlands, to Singapore, while the product activities of its portable audio group will be managed from Hong Kong.

"In order to strengthen Philips' position as a key player in the global audio business, it has to be part of the fastest-growing economies of the world, where new audio trends are being set and where all main audio competitors are located," says a company statement.

(Continued on page 113)



Bertelsmann's "World." Bertelsmann's World of Expression Scholarship Program is launched at New York's City Hall. At the opening, from left, are Bantam Books author Robert Ludlum; Bantam Doubleday Dell Publishing Group president Jack Hoeft; New York Mayor David N. Dinkins; Arista Records president Clive Davis; BMG chairman/CEO Michael Dornemann; and Arista recording artist Kenny G, who gave a free performance on the steps of City Hall to commemorate the event. The program will award six scholarships, totaling \$60,000 in one year, to high school seniors from 165 schools citywide, to be determined by music and literary competitions.

New Distrib Arm Preps For First Warner Releases

■ BY ED CHRISTMAN

NEW YORK—In August, labels in the Warner Music Group will begin funneling product through the Alternative Distribution Alliance, the new independent distribution arm formed by WMG, its imprints, and Restless Records.

The first new release from Warner Music Group to flow through ADA, the Germs' "MIA" compilation on Slash, is due Aug. 3, followed by albums from Sire's Trip Mastermonkey, Slash's The Velvines, Mute/Elektra's Nick Cave, Elektra's Happy Mondays, and Atlantic's The Fat Lady Sings.

ADA opened shop in June, with the goal of dominating the distribution of alternative rock music. Its first responsibility was taking over the distribution of the catalog of Restless Records, its distributed label Twin/Tone, and most of the albums on Matador. In June, ADA also worked new Restless albums from Mind Over Four, Cancer, the Buck Pets, and Giant Sand. On July 1, ADA gained about 100 titles culled from the WEA catalog.

The new company was conceived and built over a three-month period beginning in March (Bill-
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Artists & Music

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

'Sleepless' Soundtrack Is Sleeper Hit Retail Abuzz Over Standards-Heavy Set

■ BY DEBORAH RUSSELL

LOS ANGELES—"Sleepless In Seattle" is wide awake at retail, as the Epic Soundtrax title leaps to No. 9 with a bullet in its second week on The Billboard 200.

The release, which debuted July 10 at No. 54 with a bullet, shows the greatest gain on the chart this week, as the TriStar film, starring Meg Ryan and Tom Hanks, continues to climb the box-office charts.

"It would appear that 'Sleepless In Seattle' is the movie soundtrack breakout of the summer," says Lew Garrett, head buyer at Canton, Ohio-based Camelot Music Inc.

"Sleepless In Seattle," which features a number of standards by Jimmy Durante, Louis Armstrong, and Nat "King" Cole, among others, surpasses the "Menace II Society" hip-hop-flavored soundtrack, which logs

in at No. 12 with a bullet this week. The hard-rocking "Last Action Hero" soundtrack dropped from No. 7 with a bullet to No. 8 in its fourth week on the chart, and the multiplatinum soundtrack for "The Bodyguard" logs in at No. 11 in its 33rd week on the album chart.

While soundtracks to "Menace II Society" and "Last Action Hero" logged strong early weeks and still maintain healthy sales activity, Garrett predicts "Sleepless In Seattle" will enjoy a longer run with consumers. "This looks like the movie and the album to have the legs to propel sales into next year," he says. "It's a monster."

Most of the tracks on "Sleepless In

Seattle" were hits a few decades ago, including Cole's "Stardust" and Gene Autry's "Back In The Saddle Again." "When I Fall In Love" appears to be on its way up the charts again thanks to a Céline Dion/Clive Griffin remake of the standard.

The track is at No. 30 with a bullet on the Hot Adult Contemporary Singles chart this week. Top 40 stations, including WSTR-FM Atlanta, WEZB New Orleans, and KKRZ Portland recently added "When I Fall In Love."

KKRZ PD Ken Benson compares its potential to Armstrong's "What A Wonderful World," which enjoyed a second life after it was included on the "Good Morning, Vietnam" soundtrack. That song peaked at No. 32 on the Hot 100 Singles chart in 1988.

"In the perfect soundtrack world, the movie uses the music in such a way that it helps to sell the sound-

(Continued on page 119)



DION

Fans Dance To Nashville's Newest At Country Clubs

■ BY PETER CRONIN

NASHVILLE—Nashville's music industry is paying closer attention to the growing number of country dance clubs across the U.S., employing time-tested methods from the pop and urban dance worlds to reach out to this lucrative niche market.

With the establishment last year of a well-organized, wide-based-and-growing DJ pool, and the demand for and proliferation of alternate country dance mixes, for the first time the machinery is in place for country's major labels to tap the promotional potential of today's country dance halls.

Although most major labels view country clubs as a viable promotional outlet, few have made

the move to hire additional staff and invest in club promotions.

Formerly a largely southwestern phenomenon, these clubs are springing up in virtually every corner of the country, their numbers increasing right along with the popularity of the music. And today's spacious, high-energy dance clubs, with their state-of-the-art sound systems, are a far cry from the smoke-filled honky-tonks that Hank and Lefty wrote about.

Wynn Jackson, president of the DJ pool Country Club Enterprises, the only major country club music pool and promotion company, feels that the proliferation of these venues is a natural cultural outgrowth.

(Continued on page 27)

Gabriel To Headline 9 Dates As World Fest Hits America

■ BY MELINDA NEWMAN

NEW YORK—Eleven years after its British launch, the Peter Gabriel-founded World Of Music And Dance festival is coming to North America.

At a press conference held here July 6, Gabriel and others involved with the multicultural musical event announced that WOMAD will play at least nine dates across the country Sept. 4-19.

Each date will be headlined by Gabriel. Other artists appearing on the bill are Crowded House, Inner Circle, Sheila Chandra, John Trudell, Shankar 'N Caroline, Jah Wobble's Invaders Of The Heart, James, Geoffrey Oryema, Remmy Ongala & the Orchestre Matimila, the Drummers Of Burundi, Terem Quartet, and Trisan. Combined, the artists represent 19 countries.

The all-day festivals will incorporate two stages, workshops featuring dance, voice, and craft exhibits; and Futureszone, an interactive area with CD-ROM and virtual-reality demonstrations.

"The idea and the reality have been the same since [the festival's] 1982 inception: to try to excite audiences and introduce new artists in a way that is unpretentious and accessible," says Thomas Brooman, WOMAD's artistic director.

The genesis of the festival came more than a decade ago when Gabriel was frustrated over his ability to obtain certain forms of music. "If you strip away Thomas's suit and my garb, you'll find two failed drummers. [Between] the passion we were hearing in this music and the difficulty we had in finding it, we started working on this grand dream," says Gabriel. "And a lot of cynical people told us people would never come, and

they were half right." Since its birth, WOMAD festivals have played in more than 14 countries.

Gabriel says the delay in bringing WOMAD to North America was caused by having to "convince people it was viable. Demand was one of the main problems. Traditionally, WOMAD is a weekend event. On this tour, it's more one-night."

The event's organizers are looking at this minitour as a preview of things to come. "Two weeks for the U.S. is a realistic length for what's

(Continued on page 113)



Peter Gabriel, third from right, announces the first North American tour of his World Of Music And Dance festival. Taking part in the New York press conference were, from left, Thomas Brooman, WOMAD's artistic director; Crowded House's Nick Seymour; artist Sheila Chandra; Gabriel; artist Shankar; and Jon Podell of the William Morris Agency. (Photo: Chuck Pulin)

Billboard Awards Aim To Build On Success Creative Team Reunites For Dec. 8 Live Broadcast

LOS ANGELES—Coming off its best-ever ratings, the Billboard Music Awards has reassembled its creative team for the 1993 show, which will be televised live Dec. 8 on Fox Television from the Universal Amphitheatre here.

For the fourth consecutive year, Paul Flattery will produce and Jim Yukich will direct the awards show. Also returning are executive producers Jeff Pollack and Sam Holdsworth. The appointments were announced by Jerry Pressman, president of Billboard Entertainment Marketing, an affiliate of BPI Communications, parent company of Billboard.

The Billboard Music Awards honor the year's No. 1 hitmakers as determined by Billboard magazine's charts, the ultimate barometer of success in the music business. Each year, the awards show features performances by many of the artists who topped the chart during the preceding 12 months.

"We were drawn to the award show because of its ability to focus attention on the music business and the magazine," says Howard Lander, Billboard publisher and executive VP of BPI. "The key individuals associated with the show have demonstrated a keen awareness of these goals and the results have been excellent."

Producer Flattery and director Yukich are partners in FYI Inc., a Los Angeles-based production company that produces TV specials and music videos. Among their 1992 efforts was a live three-hour concert special with Genesis that was broadcast live via satellite from England to more than 20 countries. The pair also has produced television specials for Ray Charles, Willie Nelson, Gloria Estefan, Bruce Willis, Phil Collins, and others.

FYI Inc. has produced music videos for such artists as Gregg Allman, the Beach Boys, Jeff Beck, Michael Bolton, Michael Jackson, Kenny Loggins, and Richard Marx. The company has been honored with two Grammys, five International Monitor Awards, and two Billboard Music Video Awards.

Executive producer Pollack is chairman/CEO of Pollack Media Group Inc., the international music and media consulting firm. Holdsworth is a former senior executive of BPI.

Billboard Entertainment Marketing is a full-service entertainment marketing firm specializing in lifestyle entertainment marketing. BEM services include event creation and sponsorship, media and consumer promotions, audio and video premiums, broadcast production, and tour sponsorships.

Hot Issues Face Rupert Perry, New BPI Chief

■ BY ADAM WHITE
and THOM DUFFY

LONDON—Rupert Perry, president/CEO of EMI Records U.K. and Eire, began his term July 7 as chairman of the British Phonographic Industry at the trade group's annual general meeting.

At the meeting, held at the BRIT Performing Arts & Technology School here, BPI director general John Deacon described the past year as "the most challenging the BPI has had in its 20-year history."

Deacon's remarks reflected the range of hot issues facing the U.K. record industry, ranging from record piracy to the CD-pricing investigation by the Monopolies and Mergers Commission, the U.K. antitrust body (Billboard, May 22).

By acclamation, the BPI members approved the election of Perry, BMG Records U.K. chairman John Preston as BPI vice-chairman, and seven executives to the BPI council: Roger Ames, chairman/CEO of PolyGram U.K.; Paul Birch, managing director of Revolver Music; Paul Burger, chairman/CEO of Sony Music U.K.; Paul Conroy, MD of Virgin Records; John Craig, MD of First Night Records; Sean O'Brien, chairman of Telstar Records; and Alison Wenham, MD of Conifer Records.

Perry, who succeeds departing chairman Maurice Oberstein, appears determined to use consensus as the means to advance the BPI's interests during his term. "There's no point in making great pronouncements about what I think," he told Billboard prior to the general meeting, "when I've got 12 people sitting in the council,

(Continued on page 113)

EMI Hopes Barney-The-Dino Will Soar Major Label Audio Debut Set For August

BY MOIRA McCORMICK

CHICAGO—Children's television sensation Barney the dinosaur will make his major-label recording debut Aug. 31 with "Barney's Favorites Vol. I," the first in a planned series of Barney albums from EMI Records Group.

ERG is working with the Lyons Group, creators of the Barney character, to produce audiocassettes and CDs featuring songs from the highly rated PBS series "Barney And Friends" and the 12-title home video series, as well as other music appropriate for the 2- to 6-year-old child. ERG will distribute and market the product via the newly created Lyons Group imprint Barney Music.

According to Steven E. Glass, di-

rector of special products for ERG, "Barney's Favorites Vol. I" will feature 27 songs, "all familiar to kids who watch the show and the videos." They include "Barney's Theme Song," "I Love You," "The Ants Go Marching," "Apples And Bananas," "Six Little Ducks," "Mr. Knickerbocker," "Me And My Teddy," and others.

Glass says an extensive advertising and promotion campaign is planned for the album. "We're looking into some magazines that parents read" as far as print ads, he says, and TV advertising will likely be concentrated in Saturday-morning cartoon shows. "Barney's Favorites" cannot be plugged on noncommercial PBS, he notes.

"The new season of 'Barney And

Friends' episodes begins in early September, which is just after the album comes out," says Glass, "so that should generate more interest for the audio product."

A substantial amount of point-of-purchase material will be available to retailers, Glass adds. ERG expects to see the biggest sales at the mass-merchant level, and Glass says the company will be aggressively marketing to toy stores, bookstores, and other nontraditional outlets in addition to the mainstream music stores.

"One of the things Lyons Group has encouraged us to do is have discussions with the many licensees of Barney product," says Glass, who notes that 34 licensees manufacture Barney toys, clothes, party goods, (Continued on page 113)



He's No Second Fiddle. Violinist Maxim Vengerov extends his exclusive Teldec contract for five years. The signing took place at the recent Warner Classics International marketing meeting. Shown, from left, are Dr. Hans Hirsch, managing director, Teldec Classics International; Marianne Kaesch, producer, Teldec Classics International; Vengerov; Ramon Lopez, chairman/CEO, Warner Music International; and Peter Andry, senior VP, Warner Classics International.

BET Making Foray Into Direct-Marketing Arena

BY DANYEL SMITH

NEW YORK—Hoping to capitalize on its unique connection with African-American consumers, Black Entertainment Television is entering the direct-marketing business.

"It was a natural for us to get into direct marketing," says Janis P. Thomas, VP, direct marketing and advertising services, for BET and president of the newly established BET Direct Inc. "We certainly know who our consumers and viewers are. We know the products they are willing to purchase, we have the air time, and we are setting up the distribution means."

BET Direct already has plans to market two different two-CD/two-cassette compilations as part of a new BET On Music line.

"Video Soul Hits Volume 1—The Best Soul Of The '80s" includes Chaka Khan's "Ain't Nobody," the Time's "Jungle Love," the SOS Band's "Take Your Time," Donna Summer's "On The Radio," and Larry Graham's "One In A Million."

The second compilation, "Midnight Love: The Duets," includes Luther Vandross and Gregory Hines' "There's Nothing Better Than Love," Harold Melvin and Sharon Page's "I Hope That We Can Be Together Soon," and other duets from the '60s and '70s.

"They are really our own," says Thomas of the compilations. "The process is nothing you would call scientific—just us having a feel for what our viewers would like."

BET will begin airing 60- and 90-second spots for the sets in August. (Continued on page 113)

Joe Smith Is World Cup Talent Chief

LOS ANGELES—Former Capitol-EMI Music president/CEO Joe Smith has resurfaced as executive producer of entertainment activities for the World Cup USA 1994 Soccer Championship.

Although there is no talent roster at this early stage, Smith, who left his Capitol post last April, says he "hopes to put on a series of spectacular televised events around the World Cup games," including four televised concerts featuring major recording stars. "This is next on the list of challenges," Smith says.

According to Smith, the first event is tentatively set for Las Vegas in December, when the pairings in the tournament are determined in the Final Draw.

A second event will be held June 16 in Chicago, on the eve of the World Cup kickoff at Soldier Field. Smith also will oversee the opening and closing ceremonies of the tournament.

During the World Cup's month-long run, an event will be held in

the New York area, Smith adds. On the eve of the final game, set for July 17 at the Rose Bowl in Pasadena, an entertainment event related to the World Cup will be

staged at the Hollywood Bowl.

In addition, a number of smaller shows, tied into the World Cup, will be staged across the country.

CRAIG ROSEN

Did Racial Quip Sink Promo Man's Ship?

NEW YORK—Within a week of raising eyebrows at an industry convention with a remark that some viewed as racist, Interscope promotion executive Billy Brill is out of a job.

Brill's firing was confirmed by Interscope promotion head Marc Benesch, although Benesch would not link the move to the comment Brill made at last month's Bobby Poe convention in Tyson's Corner, Va.

The incident occurred during a convention panel featuring VPs of promotion from a dozen labels. Brill, speaking about the difficulties he has encountered in getting top 40 stations to play records by rapper Dr. Dre, said some PDs have told him that white teenagers don't buy rap. Brill then commented, "Go to a mall.

It's the white kids who are buying rap while the brothers are shoplifting." He immediately added that he was "just kidding," and the comment elicited a laugh from the audience.

Contacted before his firing, Brill defended himself and the comment, saying, "It was a joke... People know I have a sense of humor and love black music."

Although most who witnessed the panel agree Brill's comment was inappropriate, some believe it was unfairly viewed in the same context as a much more controversial comment made by consultant and voice talent Mark Driscoll, who used the word "coon" during another Poe convention panel (Billboard, July 10). Driscoll then commented, "Go to a mall." (Continued on page 113)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jon Birge is named VP of product management for PolyGram Label Group in New York. He was VP of new music and video for Sony Music Entertainment.

Sony Music Nashville promotes Debi Fleischer to director of national Columbia promotion and Bob Dalton to director of national Epic promotion. They were, respectively, Columbia country promotion manager, Central region, and Epic country promotion manager, Central region.

Al Masocco is promoted to director of product management, West Coast, for Epic Records in Santa Monica, Calif. He was associate director of marketing, West Coast.

EMI Records Group names Neil Lasher senior director of album promotion in New York and Jeff Laufer senior director of album promotion in Los Angeles. They were, respectively, senior director of national album promotion at SBK, and senior direc-



BIRGE



FLEISCHER



DALTON



LASHER



LAUFER



NORDLINGER



SHOEMAKER



KRASSNER

tor of West Coast promotion at SBK.

Glenn Nordlinger is appointed VP of royalties for Atlantic Records in New York. He was VP of royalties for EMI.

Heather Irving is named international product manager at PolyGram Holding Inc. in New York. She was VP of organizational development and training.

Dave Jonasen is appointed head of the radio promotions department of Narada Productions Inc. in Milwaukee. He was promotion director at WLTQ Milwaukee.

Brian Giorgi is promoted to inventory director at MCA Records in Los Angeles. He was inventory manager.

Brendan O'Brien is named staff producer at Def American Recordings in Burbank, Calif. He was an independent engineer and producer whose credits include albums by the Black Crowes, Red Hot Chili Peppers, and Pearl Jam.

Preston Kevin Lewis is named assistant VP of operations for Boston International Records and the Maurice Starr Companies in Roxbury, Mass. He was staff manager of com-

munications and business planning for Nynex Communications/New York Telephone.

Jim Chambers is named product manager for Intersound Entertainment in Atlanta. He was director of retail promotions at Sky Records.

Frederick Pittman is appointed senior VP of urban music for Big City Records in Studio City, Calif. He was A&R director of Fantasy Records.

Todd Jerred is appointed senior marketing director for Golden Entertainment/Golden Sight'N'Sound in Racine, Wis. He was VP of sales and

marketing for Ransomes Inc.

PUBLISHING. Rick Shoemaker is promoted to executive VP of creative for Warner/Chappell Music in Los Angeles. He was senior VP of creative.

RELATED FIELDS. Michael Krassner is promoted to president of Winterland Productions, L.A. He was COO.

Sue Satriano is named director of media relations for Sony Corp. of America. She was VP of press and public affairs for Sony Music Entertainment.

OMD Sees The Light With Synth Pop

Virgin Orchestrates Global Push For New Set

BY LARRY FLICK

NEW YORK—After nearly 15 years of recording, *Orchestral Manoeuvres In The Dark* mastermind Andy McCluskey says he still feels the need to prove his musical value.

Amid shuffling radio trends, conflicting industry perceptions, and several personnel changes, the Virgin act that is now more commonly known simply as OMD has survived and thrived as a mainstay in its native U.K.'s pop music scene, simultaneously swerving in and out of club and alternative radio circles in the U.S. Settling down to discuss OMD's just-released tenth album, "Liberator," McCluskey ponders the group's durability and status with a philosophical hand.

First single, "Stand Above Me," is filling English radio airwaves. State-side, the song has jumped into the top 10 of *Billboard's* Modern Rock Tracks, and is starting to pick up top 40 steam. A reconstructed trance/rave version of the track is also moving up *Billboard's* Club Play Chart.

However, McCluskey says, "Sometimes, I don't feel the respect I've always wanted. Because the band didn't become this megaselling creature, every record feels like starting over again on some level."

Unless you're Depeche Mode or whatever, acceptance of your music isn't necessarily instant or guaranteed. You have to get out there and rally for support."

"Over their career, OMD has managed to maintain a real consistency with the alternative or modern rock formats, and we've been delighted to see the stations jump right on 'Liberator,'" says the band's co-manager, Martin Kirkup. "I think, though, part of the problem [with the band's identity] was a long hiatus from 1988 to 1991, when 'Sugar Tax' came out. In America, we never really got off on the right foot with that album because there were also some changes in the band, and the band was changing from A&M to Virgin. So there is a certain sense of having to go back



ANDY MCCLUSKEY

As IRS Steps Up Audits, Experts Warn Of Dangers

BY CHRIS MORRIS

LOS ANGELES—The Internal Revenue Service's entertainment industry task force has already cranked up its auditing of music business returns, and accountants interviewed by *Billboard* say that the increased scrutiny should prompt new caution about what constitutes legitimate deductions on the music side.

In the estimation of one expert: "If it's fun, it's not deductible."

On June 22, Pamela Christensen, who heads the field examination branch of the IRS in Los Angeles, gave a broad-stroke depiction of auditors' concerns at the California Society of Certified Public Accountants' Entertainment Industry Conference (*Billboard*, July 3). It was revealed that the L.A.-area IRS office has mailed 300 audit notices to entertainment figures and businesses since the beginning of the year.

"The IRS has finally realized, in a generic sense, that it pays to specialize," says accountant Martin Merrill, who invited Christensen to speak at the conference. "In L.A., they've come up with 14 or 15 [industry] specialties, of which entertainment is one."

"[The IRS has] probably realized that entertainment is an area where they've had some abuses," says Keith Clark, the former drummer for the L.A. punk band the Circle Jerks, who now operates the Hollywood-based accounting firm H&R Clark. "Certain figures are jumping out at them."

Merrill adds, "My rule of thumb is,

if you've got \$20,000-\$25,000 in business expenses, unless you have a huge income, you're a good candidate to be audited."

More action is on the way, according to Lisa Fremer, a business manager and investment adviser with the Sherman Oaks, Calif., firm Paterny, Sherr & Co.: "One out of three personal service corporations are going to have an audit... They're going to be in our faces for a long time."

The IRS audits have a very specific focus, says Martin Fox, chairman of the CSPA Business Managers Committee: "They're looking at areas of items that, for other people, might be classified as personal."

One West L.A.-based accountant gives the example of a producer/screenwriter/video director who had her 1990 returns audited. "They said she couldn't deduct a dime of her cable TV," the accountant says. "Second of all, not one movie or concert was deductible."

Fox says that regarding cable TV, a frequently deducted item, "The government says, 'Wait a minute. Are you watching movies? Are you watching specials?'"

Fremer notes that meals, once considered 80% deductible, are now usually claimed as only 50% deductible, and that equipment purchases, and even musicians' home recording studios, are under scrutiny.

Says Merrill, "They're interested in things like massages, and what we loosely call 'research,' which would in-

(Continued on next page)

and rebuild."

The goal is to rebuild OMD "to the gold-record level," says Kirkup. "And what we therefore need to do in the marketing of the band is not rely just simply on alternative or CHR, although radio play is always important, but also stress the band's image through video and a fall tour."

Worldwide, the band's albums consistently sell about 2 million units each, says co-manager Steve Jensen. The global focus means coming up with various game plans for different territories. "Because OMD is so big in various countries outside of the U.S., we can't take the approach that everything will be the same worldwide. We even have to do things differently for France than we do for Germany. For instance, MTV is very

(Continued on page 16)



Disorderly Behavior. Slayer and Ice-T collaborate on "L.A. '92 Disorder," a cut from the Def American soundtrack to the upcoming movie "Judgement Night," at Hollywood's Ocean Way Studios. Seated, from left, are Ice-T, Slayer's Tom Araya, and Def American owner/producer Rick Rubin. Standing, from left, are Immortal Records' Happy Walters, Slayer manager Rick Sales, and Ice-T's manager, Jorge Hinojosa.

Crowded House Strips Down For Sound; Seeking Publicity By The Dashboard Light

HOUSEFUL OF MUSIC: Crowded House's new album, "Together Alone," is slated for an early fall release. We caught up with bassist Nick Seymour at a press conference to announce the band's participation in Peter Gabriel's upcoming WOMAD tour (see story, page 9). He tells *The Beat* that participating in WOMAD's Australian date in Adelaide last year had a "profound effect" on the new album. "We've always been accused of being the perfect pop songwriters," he says. The WOMAD experience resulted in recording songs that are "more open-ended. We took a more zen-like approach, and swapped instruments. The roles aren't so specific," he says. In an effort to keep the recording lively, Seymour even swears the band cut one track, "In My Command," in the nude. "Nothing was working, so we stripped," he says. "That really helped free things up." We can only imagine.

Odds are on "Distant Sun" for first single. Videos for that track, as well as "Nails In My Feet" and "In My Command" are being shot during the next three weeks.

The album was produced by Youth, who is best-known for his remix work and as half of former duo Blue Pearl. "We picked him for his sense of humor and his use of adjectives," says Seymour.

The band is waiting to see how its role with Capitol will change with new president Gary Gersh at the helm. "I would say, obviously, there's a lot of anticipation at the label. Our record is coming out in a situation where the U.S. has something to prove. Maybe our European and Australian success [where the band has been more popular] is something to aim at."

LIKE A ROLLING STONE: The Rolling Stones are continuing their auditions for a new bassist to replace Bill Wyman. Among those reportedly trying out in the Big Apple were ex-E Street Band member Gary Tallent, Doug Wimbish (*Living Colour*), Sara Lee (*B-52's*), and Tommy Sims, who most recently toured with Bruce Springsteen. Mick and Keith are also auditioning players in London.

NOW YOU KNOW: We're sure we're not the only ones wondering why Peter Gabriel lent his song "Talk To Me" to AT&T for its current commercials. When asked why he made the deal at the WOMAD press con-

ference, he replied "money would be one [answer]. I saw the ad and there was no heavy product. It's not something I was uncomfortable with, and I was just starting to mount the tour," which, he noted, costs a lot of money. At least he probably gets a break on his phone bill.

IT'S PITIFUL what publicists dredge up in lieu of their clients' musical talent in order to get some press. To wit: this recent missive issued by a major L.A.-based PR company. As we join the story in progress, the artist had just bought a 1968 Cadillac convertible and she "decided to break it in properly with a love-making session up in Laurel Canyon with her boyfriend... With her mind on the task at hand, [the singer] neglected to set the parking brake and the land yacht took sail right off the side of the cliff with the couple oblivious to the perilous situation. [The singer]

reportedly climbed back up the embankment to the tow truck wearing nothing more than a pair of platform shoes and clutching her purse. She is currently looking forward to having her dents pounded out (in the car, that is!)"

Since we're loath to encourage this kind of thing (we mean *press releases* about sex in cars, not the actual act itself), we're not printing the artist's name. Maybe she seemed unhurt from the accident, but we think she may have actually hit her head rather hard. An added note: We don't care if you're having sex with Mel Gibson—you're going to notice if the car starts going off the cliff.

THIS AND THAT: Michael Jackson's world tour continues Aug. 15, with the second leg kicking off in Hong Kong. Still no word on any U.S. dates... Depeche Mode opens its North American tour Sept. 8 in Montreal. The first U.S. date is two nights later in Worcester, Mass... Levine/Schneider Public Relations celebrated its 10th anniversary with a Los Angeles soiree that drew more than 700 people... Great Entertainment Merchandising/Great Southern, PolyGram Diversified Entertainment's merchandising arm, has signed several new acts lately, including Depeche Mode, Sting, Peter Gabriel, Robert Plant, Onyx, and Shabba Ranks.



by Melinda Newman

Björk Conveys Iceland's Sugar & Spice Elektra 'Debut' Marks Singer's First Solo Outing

■ BY GIL GRIFFIN

WASHINGTON, D.C.—After recording and touring as the lead singer for the Icelandic modern-rock act the Sugarcubes, singer/songwriter Björk returned home, where she says she "was quite happy being a housewife in Iceland." The Sugarcubes were, in Björk's words, "a hobby band" of lifelong friends that got together for fun to make a record.

However, Björk's "happiness" wore off toward the end of 1992, when the 27-year-old packed up her newly written music and her son and moved to London. There, she recorded her maiden solo album for Elektra, called simply "Debut." The

catalyst that spurred Björk into going into the studio was disgust at "walking into record stores and not finding anything I liked. I owed it to people to make something that wasn't a standard pop album."

The adjective "standard" definitely does not describe the songs on the 11-song "Debut." Eclectic, eccentric, and ethereal are more accurate words. While the first single, "Human Behaviour," and other tracks, such as "There's More To Life Than This" and "Crying," sport dancefloor-friendly club grooves—courtesy of Björk's co-producer, Nellee Hooper, of Soul II Soul fame—there are some notable exceptions. For example, the stripped-down cover of the ballad "Like Someone In Love" has Björk's soaring, emotive vocals accompanied only by the playing of 70-year-old harp player Corky Hales, while a Bombay, India-based film orchestra acts as a string section for "Come To Me" and the intriguing, dreamy lullaby, "Venus As A Boy."

Combine these diverse sounds with what Björk calls "private, real, and personal" lyrics and you've got music she calls "Icelandic." "My music is influenced by Iceland's weather, landscape, and the moods of its people. It's a country of extremes. There are some parts of the country which are very green and others which are volcanic. We have

24-hour daylight in the summer, when people are very extroverted, and 24-hour darkness in the winter, when people are very introverted." That helps explain Björk's emotive voice, which ranges from soaring euphoria to somber introspection and, perhaps, the incongruous title of one tune, "Violently Happy."

So how does a record company market this "Icelandic" sound in America? Ellen Darst, Elektra's senior VP of marketing and product development, says Sugarcubes fans will recognize Björk as they hear her new material on college and alternative radio stations.

As for the uninitiated, Darst says the key will be visual aid. "Obviously, her music is the most important thing," she says, "but fashion (Continued on page 16)



BJORK

Women At Work In Music; Caught Up With Webb

NO DISCORD FOR DISTAFF: The attitude was positive and upbeat as panelists at "The Distaff Side Of The Music Business" discussed the expanding roles for women in the music industry. The panel took place at a June 21 meeting of the music and performing arts unit of B'nai B'rith. Moderated by Helene Blue, GM of MPL Communications, the panel featured Joanne Boris, executive VP of music services at EMI Music Publishing, composer/lyricist Susan Birkenhead, songwriter Julie Gold, and Sylvia Goldstein, who is now a consultant with Boosey & Hawkes after spending 53 years with the firm.

Each woman credited colleagues for invaluable help along the way and agreed that the future is particularly hopeful with more and more women attaining a high degree of professional success. The consensus was that perseverance, confidence, and personal contacts are the basic elements a woman needs to make it in the music industry.

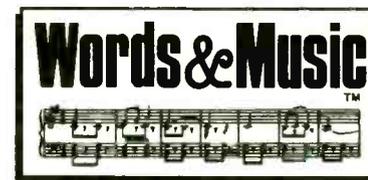
SEPTEMBER SONG: Jimmy Webb with a new album; Jimmy Webb live in New York. That's all happening this September when the writer/artist will release his latest solo album, "Suspending Disbelief," via Elektra Records and head a concert at Avery Fisher Hall in New York (Sept. 27). The show will feature some material from the new album, produced by Linda Ronstadt and George Masenbourg. According to Robin Siegel of Jimmy Webb Management, who is producing the concert with Ron Delsener, Webb will be joined by special guests, including Glen Campbell, David Crosby, Michael Feinstein, and Kris Kristofferson, among others.

As for the album, background vocals will include Ronstadt, Crosby, and Don Henley.

And in a final Webb note, "Weird Al" Yankovic is making a recording of Webb's "MacArthur Park." Well, not exactly. Yankovic's version is called "Jurassic Park," a change that Siegel says sits well with Webb and producer/director Steven Spielberg, the man behind the box-office smash.

TRIBUTE: Singer/songwriter Barri McPherson pays tribute to the late Natalie Wood, who died in a boating accident in 1981 at the age of 41, in a song called "Natalie." Although no plans are firmed yet, McPherson and her song, published via her own company, Break Your Heart Music, may receive important TV exposure in the near future.

SELLING AT RETAIL: Don Paccione, director of creative services at Warner/Chappell in New York, took a look at the New York sales section of Tower Records' magazine, Pulse!, and got a pleasant surprise. The publisher had the top five best-selling metal acts in the Big Apple. They were White Zombie, "La Sexorcisto"; Ministry, "Psalm 69: How To Succeed & How To Suck Eggs"; Helmet, "Meantime"; Pantera, "Vulgar Display Of Power"; and Biohazard, "Urban Discipline."



by Irv Lichtman

IN STEP: Ervin Litkei, the music/home video wholesaler who is also a composer, had

a number of his marches performed on 28 classical radio stations across the U.S. during the July Fourth weekend, reports Leona Music Publishing. The holiday timing is particularly appropriate because the works, heard on his Aurora Records album, "March America March," are of a patriotic bent, including one for every American president since FDR. There's also a "Salute To The First Lady" march."

BUDDING TALENT: Glenn Slater and Stephen Weiner are the winning collaborators for the third Bernice Cohen Musical Theatre Award, administered by the ASCAP Foundation. Their work, "Lost In America," is a musical reworking of the film by Albert Brooks and was part of the ASCAP workshop and another at the Manhattan Theatre Club. The two began their collaboration six months ago... At BMI, applications are now being accepted for the BMI-Lehman Engel Musical Theatre Workshop. Composers should submit three contrasting compositions on cassette, while lyricists are asked to supply three contrasting lyrics—one comedy, one ballad, and one up-tempo; a composer/lyricist should also supply three contrasting songs. Deadline for submissions is Aug. 1, with the workshops starting in mid-September. For more info, contact Norma Grossman at BMI's HQ in New York.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Pantera, Selections from Cowboys From Hell & Vulgar Display Of Power
2. Led Zeppelin Complete, Vol. 2
3. Neil Young, Harvest Moon
4. James Taylor, New Moon Shine
5. The Bodyguard, Soundtrack.

Assistance in the preparation of this column was provided by Terri Horak in New York.

TAXES

(Continued from preceding page)

clude cable TV, plays, concerts."

Burbank-based CPA Rich Holmes, whose clients are primarily music industry personnel making \$100,000-\$300,000 a year, says, "They're now saying these people can't write off [the purchase of] CDs unless they can prove why they need [them]." He adds that eight of his accounts have been audited in the last quarter.

Fremmer says that an area of probable scrutiny includes the payment of crew and band members on a per-diem basis: "\$250 a week [in per-diem money] times 52 weeks a year can be \$13,000 of unreported income... There's a lot of that out there."

"I think they'll start looking at contracts," she adds. "There has to be a lot more planning on both sides of how advances are going to be treated [in returns]... The days of individual artists from a band incorporating may be over."

Holmes says that auditors are "looking heavily" at the deductions of musicians or others who have a full-time nonmusic job that is paying the bills: "The IRS calls it 'hobby loss.'" One L.A. accountant notes, "Maybe some practitioners are showing their pitiful 50 bucks to 100 bucks [in earnings], and then writing off thousands."

In the long run, some of the more creative accounting schemes won't fly in the current IRS climate, according to Fremmer: "Simple is gonna be better. The guys who dream up these wild schemes are gonna get fucking nailed."

She adds that artists and other music business people have to take more involvement in their affairs: "Half these artists don't know their own exposure, and accountants sometimes talk over the artists' heads... Half an hour of attention a month will improve [an artist's] personal well-being in the long run."

Fox notes, "Just because the IRS says it isn't allowable doesn't mean it isn't. You've got to prove it to them. The idea is not to be afraid of the IRS... If you can prove the business purpose, you get the deduction. If you're constantly cautious, you may not be taking advantage of every deduction allowed to you."

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INDEPENDENTLY DISTRIBUTED SINGLES INVADE HOT 100

(Continued from page 3)

ber of factors, including the incorporation of Broadcast Data Systems and SoundScan information into the Hot 100, independent labels' ability to stay close to the street and quickly jump on trends, and alternative video outlets.

Currently in the upper echelons of the Hot 100 are Tag Team's "Whoop! (There It Is)" and Duice's "Dazzey Duks." Both are certified platinum singles on L.A.-based Bellmark Records. Also riding high are H-Town's "Knockin' Da Boots," a certified million-seller on Luke Records, and 95 South's "Whoop, There It Is" on Wrap/Ichiban.

In February 1991, Timmy T.'s "One More Try," on Quality Records, became the first independently distributed single to crack the top 10 in more than two years (Billboard, Feb. 16, 1991). That track went on to top the Hot 100. In more than two years since Timmy T.'s triumph, there have been other smash independently distributed singles. Tommy Boy rap act Naughty By Nature scored with "O.P.P.," which reached No. 6, and "Hip-Hop Hooray," which rose to No. 8, while label mates House Of Pain hit No. 3 with "Jump Around." (Despite Tommy Boy's ties to Warner Bros., the singles went through indie distribution.) Also, Next Plateau's Salt-N-Pepa, Profile's N2Deep, and Priority's Ice Cube have broken into the top 20 of the Hot 100.

But those hits generally came months apart.

The simultaneous success of the H-Town, Duice, Tag Team, and 95 South singles represents the strongest showing of independently distributed singles in recent years, and suggests that radio has once again opened its ears to indie releases.

INDIES ARE QUICKER

"The cycle of music is such that there are certain kinds of music that independent producers can get up and running quicker than the majors, when there is a sense that there is a market for it," says KIIS Los Angeles PD Jeff Wyatt.

Wyatt notes that the Tag Team and 95 South singles are based on a phrase—an exclamation of delight—that became popular among high school and college students in Atlanta. Initially, the two similarly named singles caused some confusion at retail (Billboard, June 12).

Bellmark Records picked up the Duice and Tag Team singles for distribution from the Atlanta-based Tony Mercedes Records and Life Records. Bellmark president Al Bell, former head of Stax Records, says the fact that the records feature a regional sound led some to believe that they couldn't be mass-appeal hits.

Bell says, "I was told you couldn't get Miami bass played or sold in large urban centers," he says. "But they told me I couldn't do it with Otis Redding, Sam & Dave, and Isaac Hayes, so I didn't accept that with Duice."

By working the Duice single with a combination of Bellmark's small in-house staff and independent promotion region-by-region, Bellmark eventually covered the entire nation. A second video clip for the song, featuring TV stars David Faustino and Catherine Bach (who, appropriately, formerly played "Daisy" on "The Dukes Of Hazzard"), also helped the single gain momentum.

The record was one of several novelty singles that began charting earli-

er this year (Billboard, Feb. 20).

"It was a hard-fought battle with 'Dazzey Duks,'" Bell says.

Luke Records president Luther Campbell expressed similar sentiment about the initial struggle to break H-Town (Billboard, July 3), which scored the label's best-selling single since Luke severed its short-lived distribution pact with Atlantic Records.

ALTERNATIVE OUTLETS KEY

Ichiban national accounts manager David Sanders says that alternative video outlets, including The Box and regional programs, have been a key factor in the rise of the 95 South single: "[The regional shows] don't have the impact of a major market radio station, but it does have an impact on sales."

According to Bell, since Duice paved the way for Tag Team, "Whoop! (There It Is)" exploded

SUB POP STAYS TRUE TO ITS ROOTS

(Continued from page 3)

ington state, the major labels wooed many of the indie's high-profile homegrown acts away.

Sub Pop has subsequently chosen to diversify itself regionally in recent years, while remaining true to its original intent: releasing uncompromising records by feisty alternative bands, including Pond, Sebadoh, and Earth.

"We were a Northwest record label, and to a large degree, we continue to be a Northwest record label," says Sub Pop co-owner Jonathan Poneman. "More important than representing our own region and having a particular Northwest chauvinism, we acknowledge the importance of regionalism in music, from the standpoint that we try to go right to the roots of a community and go for the bands and/or the individuals that have a galvanizing presence and/or effect in the community."

The impetus for Sub Pop was originally supplied by Poneman's partner Bruce Pavitt, frustrated as a student in Park Forest, Ill., with the lack of local coverage received by the late-'70s punk scene in nearby Chicago. When he moved to Seattle to attend Evergreen State College, Pavitt says, "it was the same thing: great local bands but you wouldn't read about them anywhere."

Sub Pop began life in Olympia, Wash., in 1979 as Subterranean Pop, a fanzine, published by Pavitt, that issued three cassette compilations of U.S. indie rock acts. The label started in earnest, with its pared-down name, in 1986, when Pavitt, by then based in Seattle, released "Sub Pop 100," a compilation that included such intransigent contributors as Sonic Youth and Steve Albini.

A year later, Pavitt hooked up with Poneman, who was promoting local recordings on his radio show at the Univ. of Washington's Seattle station KCMU.

Poneman sees Sub Pop's regionally oriented bent as a natural development mirrored throughout American popular music history.

"Regionalism has been important in music going back to the early days of country & western and rhythm & blues music," he notes. "We had the happy coincidence, being a label that's regionally conscious, of starting the label at the very time that the

hottest region in the country happened to be in our own back yard."

Sub Pop's remarkable run of records featuring important Seattle bands began in 1987, with the release of "Dry As A Bone" by Green River, faster out of the box. "We serviced it on a national basis as opposed to regionally," Bell says. "It went gold in four weeks and platinum in six."

Ultimately, however, Bellmark says the marketing strategy wouldn't have worked without a sound that is gaining mainstream acceptance. "Indie labels at this moment are coming up with product that the masses want."

Top 40 WPGC-FM Washington, D.C., PD Jay Stevens concurs. "The small labels are putting out good street, urban-leaning records. It has nothing to do with whether radio is more receptive to independents or to taking calls from them."

Stevens says that while regional success can be limiting, it also can blossom into broader acceptance and help spread a buzz on a record. "Dazzey Duks" is a perfect example of that," he says. "It was very big in the West and in Texas, and that cer-

tainly pushed us to get it on the station."

According to Sanders, Ichiban and other indies continue to work on a street level by building an initial groundswell at clubs before taking it to the next level: "It's a lot easier to get radio play when you have some street level action going."

However, others attribute the rise of indie singles to recent changes in chart methodology.

Says WQHT (Hot 97) New York PD Joel Salkowitz, "There is a direct connection to SoundScan and BDS. You won't find those records on the charts of many other trade publications—namely R&R—because indie labels don't have the money to buy reports. When they have a record that sells and is being played, it shows up on the Hot 100."

Luke Records' Campbell agrees that SoundScan and BDS have contributed to the rise of indie singles,

but he also gives radio programmers credit.

"Crossover radio is so aggressive," he says. "They go in and find records that are happening in the clubs and the streets and they don't necessarily look at the label."

The fact that indies are experiencing such success on the singles chart has "major labels scratching their heads, trying to figure out what's happening," Campbell adds.

Campbell predicts that the current indie showing is just the beginning. "In the next year or so, you will probably see about 50% of the Hot 100 made up of independents," he says. "A lot of people are seeing that you don't need to go to a major label to get a record into the top 10."

Assistance in preparing this story was provided by Michelle Ihierie in Los Angeles and Danyel Smith in New York.

success—voice no bitterness about their "farm team" status.

"We are the Toledo Mud Hens of rock," quips Poneman, who adds, "Let me tell you, it's my honor being the lap dog for the major labels. As long as they continue to throw me a bone every once in a while, I'll be barking and lapping their feet."

That said, he lets out a loud, terrier-like bark.

In a more serious vein, Poneman adds, "We're aiming for a time when bands feel comfortable with staying with Sub Pop for their entire professional careers, and frankly I think that time is now. But a lot of bands think the grass is greener, strictly because a label has major-label distribution."

Poneman notes that Sub Pop's contracts generally run "from two to four records. Basically, because we find that people are usually sniffing our trail, the thing that we have to offer bands is flexibility."

Just like their best-known bands, the Sub Pop partners have had deals dangled in front of them by the majors. A couple of years ago, Columbia discussed the possibility of a distribution deal with the label, but Poneman says "they never put an offer on the table."

Sub Pop subsequently pacted exclusively with Caroline for distribution; despite ongoing rumors that a major-label distribution pact may yet be in the wind, Poneman says, "I cannot foresee any changes happening imminently."

Other non-Seattle Sub Pop acts also have gone the major-label route: Los Angeles' L7 to Slash/Warner Bros., Cincinnati's Afghan Whigs to Elektra, Denver's the Fluid to Hollywood. While they remain with Sub Pop, Sebadoh and Pond also have been wooed by majors recently.

But major-label A&R executives were paying attention to the rumblings in the Pacific Northwest: Scouting of the Seattle scene by the majors quickly became *de rigueur*, and one by one Sub Pop's biggest local acts were snapped up. Soundgarden went to A&M, Mudhoney to Reprise, Tad to Mechanic. The most celebrated signing, of course, was Nirvana, whose post-Sub Pop DGC album "Nevermind" has sold 4 million units in the U.S. to date.

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Indicative of the deep interest one of the label's acts can command, the PolyGram-distributed Atlas Records imprint recently attempted to pick up Love Battery's completed album "Far Gone" after the record was already being advertised and promoted as a July Sub Pop release. A source says the deal didn't pan out, and the album will be issued by the Seattle indie as planned.

But the Sub Pop partners—who note that Nirvana's label debut, "Bleach," has sold 470,000 units in the wake of the band's major-label

success—voice no bitterness about their "farm team" status.

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Laser Concerts Spark Suit Havens, Feliciano Seek Damages

BY TRUDI MILLER ROSENBLUM

NEW YORK—Recording artists Richie Havens and Jose Feliciano have filed a lawsuit against a number of companies, including Image Entertainment Inc., Blockbuster Video, Tower Records, and J&R Music World, alleging copyright infringement in connection with laserdiscs of their concerts.

The suit, filed June 25 in U.S. District Court in New York, asks for \$30 million in damages.

Other defendants are German-based companies Sudwestfunk GmbH, Telepool E.F. GmbH, and Pool-Musikproductions GmbH; New York-based Videofilm Producers International Ltd.; the Public Broadcasting Service; and local New York TV stations WNET and WLIG.

The complaint stems from two separate concerts given by Havens and Feliciano in 1988 in Baden-Baden, Germany. According to the suit, Sudwestfunk videotaped the concerts for two agreed-upon broadcasts in Germany, but had no further rights to sell or distribute the videos. The suit alleges that, without permission from the artists, Sudwestfunk sold the rights to the master tapes to Telepool, which entered into a distribu-

tion agreement with VPI for both performances; that VPI then made an agreement with Image Entertainment to manufacture and distribute laserdiscs of the performances; and that Image then distributed the discs to Tower, Blockbuster, and J&R for sale. The suit also alleges that VPI gave PBS the right to broadcast the concerts, which in New York were broadcast on stations WNET and WLIG.

"I think what Tower and Blockbuster and Channel 13 [WNET] did was outrageous. I think they are all substantially liable for big dollars," said Jacques Catafago, attorney for Havens and Feliciano. "I think that once Mr. Havens and Mr. Feliciano have their day in court, they will show that this is the type of thing that shouldn't happen to an artist."

Catafago said none of the defendants had responded to the suit and that "if they don't answer in 20 or 30 days, we will go for a default judgment against them for the \$30 million."

Wally Knief, Blockbuster's manager of corporate communications, said the company was unaware of the litigation.

Cheryl Lee, chief administrative
(Continued on page 16)

ULTRA VIVID SCENE GRANT LEE BUFFALO

Cicero's Basement Bar, St. Louis

GIVEN THE FAVORABLE critical response to "Rev," Ultra Vivid Scene's latest Chaos/Columbia release, there was a surprisingly sparse crowd at Cicero's when Kurt Ralske led his newest band to the small stage. In an hour-plus set, UVS leaned largely toward this recent effort, and included a couple of well-chosen fan favorites. While the audience must have been smaller than he expected, Ralske seemed genuinely pleased by the warmth and appreciation shown by the several dozen in attendance.

Creating the band's extended improvisations and dense Velvet Underground-like drone, Ralske was joined on guitar, effects, and feedback by former Psychedelic Furs sideman Knox Chandler. The two played off each other to masterful effect while the rhythm section from "Rev"—bassist Jack Daley and drummer Julius Klepacz—supplied a driving bottom end that held the soaring jams to the solid rock of the Basement's cement floor.

Although dark and specter-like, Ralske took visible pleasure when fans called for "Staring At The Sun." He best expressed the unleashed energy of this band when he introduced the album's opening track, "Candida," as

"Candida's Evil Twin."

Ralske opened the show with "Mirror To Mirror," which built on the band's precise attack to a nearly brutal conclusion. Far superior to Ralske's earlier touring band, this UVS unit produced mind-altering renderings of the most compelling tracks on "Rev": "Thief's Love Song," "Blood And Thunder" and "Medicating Angles," which managed to sound like the title suggests.

With barely a segue, UVS encoored with "Mercy Seat," building on the primitive feel of the original to create the hypnotic, classic rock groove and other-worldly vibe that this band achieved routinely. The remaining fans offered vigorous, if lonely applause.

Grant Lee Buffalo's opening set was suitably ragged and tortured, moving between straight acoustic sounds and overdriven electric sounding solos.

BRIAN Q. NEWCOMB

OZRIC TENTACLES

The Forum, London

AFTER TEN CRAZY years on the U.K. alternative/festival circuit, Ozric Tentacles is finally on the international mainstream rock map. The Somerset-based band's sixth album, "Jurassic Shift," released on its own Dovetail Records, independently distributed in the U.K. by Pinnacle Rec-

ords, crashed into the U.K. chart last month at No. 11. In the U.S., a deal has been inked with I.R.S., which has issued an earlier album, "Strangitude," prior to an August release for "Jurassic Shift."

Despite the band's indie origins and clownish, retro-hippie sense of humor, its show was a fiercely disciplined display of crack musicianship, accompanied by a dazzling, computerized light show, sufficient to rival the biggest acts on the road today.

Fronted by the aptly named flautist Jumping John Egan, the Ozrics' tightly scripted brand of instrumental power-rock evoked memories of progressive pioneers such as Gong, Jethro Tull, Steve Hillage, and early Jan Hammer. The fractured, heavy funk riffing of "Vita Voom," and Ed Wynne's furiously fiddly guitar soloing during "Sunhair," were effectively counterpointed by keyboard player Joie Hinton's ravey, flying-saucer sound effects and modern, blippy synthesizer textures.

During "Pteranodon," a grinding funk riff of the sort that Billy Cobham used to trade in, huge-winged dinosaurs swooped across the backdrop, while the reggae-influenced "Fengshui" climaxed with a cataclysmic thunderstorm of lights, sounds, and thick, blinding clouds of smoke.

No less impressive than the fiery vi-
(Continued on page 16)



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ARTIST DEVELOPMENTS

REVVED TO GO

Mercury Rev front man David Baker can wax loquacious on the space program and the spiritual aspects of Graceland. But ask him about his band's genesis or its new album, "Boces," and he starts to get a little hazy.

"People want to know when we started, but there was never a big bang," says Baker. "It was more like an evolution. Mercury Rev may have been born when the first album came out, but it existed before that."

The Buffalo, N.Y., sextet's members were scattered across the entire country when Rough Trade issued that first album, "Yerself Is Steam," in 1991. Having never even practiced as a unit, much less played live, they were in an awkward position when the label arranged a British tour that included a date opening for Bob Dylan.

That tour's thunderous, often anarchic shows placed Mercury Rev high on critics' year-end lists. But

unfortunately, just weeks after the record's American release, Rough Trade folded its U.S. arm. Much to the band's surprise, Columbia stepped in a year later, reissuing the album—with the addition of the British indie hit "Carwash Hair."

"This isn't a band that's designed to succeed," Baker shrugs. "With four or five billion people in the world, we figured there must be a few who'd want to listen to us, but some of us are surprised when more than 10 people show up at gigs."

Columbia director of marketing Mason Munoz insists the band's strident independence is its greatest asset. "You have to love them for doing their own thing, regardless of who is going to embrace it," Munoz says. "If they make one mistake, it's not realizing 'Boces' has potential hits on it."

Named after the New York state program designed to deal with "incorrigible" high school students,

"Boces" (the band's second album) is an enthralling melange of multitracked guitar noise and soft psychedelia that often sounds like all six band members are playing lead simultaneously.

Emphasis track "Bronx Cheer" is now being worked college radio, as well as at selected commercial alternative outlets.

"We call [our music] jizz-fission, as opposed to jazz-fusion," Baker chuckles. "It's like throwing a grenade in the middle of something and then trying to put it back together in a way that's better than the original."

Having recently played 10 dates on the second stage of Lollapalooza in support of "Boces," they'll spend the

summer on the European festival circuit before returning for a tour targeting college markets. Baker is characteristically vague about what the shows will entail.

"We never really know what's going to happen," he says. "Except that there's going to be a lot of emotional release. We start world wars with each other just to see what'll happen."

DAVID SPRAGUE

A PROPER FIT

Contrary to the band's evocative name, Straitjacket Fits front man Shayne Carter says the group has achieved its most unrestrained sound yet on its latest album, "Blow," released last month on Arista/Flying Nun.

That vibe was achieved partly because the album was recorded almost entirely live, with producer Paul Fox (10,000 Maniacs, Sugarclubes), a first for the band from Dunedin, New Zealand.

"We'd always struggled in the studio and wondered why our records didn't come out sounding like us," says Carter. "This album actually sounds like it's being played by human beings."

"Blow" also reflects the departure of co-front man Andrew Brough and many of the spry pop melodies he mingled with Carter's darker arrangements on the band's previous work.

"'Melt' was pretty much as far as I could take the middle ground between us two," says Carter of the band's last album. "He was pretty much the '60s pop kid looking for the perfect three-

minute pop song. I like a lot of the music from that time too, but I was looking for something that didn't sound as retro, and he wasn't really willing to shift away from that. When he left, it was a pretty clean slate to begin with."

Arista also is using Brough's exit as grounds to reintroduce the band. "I think there is already a good core of fans out there," says Tom Ennis, VP of product management. "But it's very important to set up a record properly, especially when there are personnel changes in the band."

To ensure visibility for "Blow" and the revamped Straitjacket Fits, the label invited several retail and radio

(Continued on next page)



MERCURY REV: David Baker, Jimmy Chambers, Jonathan Donahue, Dave Fridmann, Suzanne Thorpe, and Grasshopper.



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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
METALLICA MEGADETH THE ALMIGHTY DIAMOND HEAD	National Bowl Milton Keynes, England	June 5	\$1,723,110 (1,140,000 British pounds) \$28.72	60,000 sellout	PACE Concerts
JIMMY BUFFETT & THE CORAL REEFER BAND FATS DOMINGO JOHNNY CLEGG & SAVUKA THE IGUANAS	Grant Field, Georgia Institute of Technology Atlanta	June 26	\$1,020,305 \$27.50	37,846 42,886	PACE Concerts Cooley/Conlon
MANA	Sports Palace Mexico City	June 25-26	\$980,625 (3,056,608 Mexican pesos) \$43.75/ \$37.50/ \$21.27/ \$12.50	42,032 sellout	Ocesa Showtime Agency
LOLLAPALOOZA '93: PRIMUS ALICE IN CHAINS, DINOSAUR JR., FISHBONE ARRESTED DEVELOPMENT, FRONT 242 BABES IN TOYLAND, RAGE AGAINST THE MACHINE	World Music Theatre Tinley Park, Ill.	July 2-3	\$962,413 \$28.50/ \$27.50/ \$23.50/ \$22.50	38,714 50,000	Tinley Park Jam Corp.
LIZA MINNELLI/CHARLES AZNAVOUR	Place Des Arts Montreal	June 23,25-28	\$676,298 (\$866,000 Canadian) \$100/ \$27.50	14,125 14,760	Donald K. Donald Prods.
HFS-TIVAL: INKS IGGY POP, MATTHEW SWEET, STEREO MC'S, X BELLY, NED'S ATOMIC DUSTBIN, THE POSIES VELOCITY GIRL	Robert F. Kennedy Memorial Stadium, Starplex Washington, D.C.	July 3	\$631,188 \$12	52,599 sellout	WHFS Radio
JIMMY BUFFETT & THE CORAL REEFER BAND THE IGUANAS	Garden State Arts Center Holmdel, N.J.	June 22-23	\$542,626 \$32.50/ \$20	21,604 sellout	in-house
JULIO IGLESIAS	O'Keefe Centre for the Performing Arts Toronto	June 24-27	\$527,757 (\$676,796 Canadian) \$125/ \$30	11,742 sellout	Concert Prods. International in-house
JIMMY BUFFETT & THE CORAL REEFER BAND LITTLE RICHARD MICHAEL McDONALD THE IGUANAS	City Park Stadium New Orleans	June 12	\$519,038 \$35/ \$27.50/ \$20	19,867 32,218	PACE Concerts
PETER GABRIEL	SkyDome Toronto	June 26	\$498,492 (\$639,017 Canadian) \$42.50/ \$32.50	18,732 20,000	Concert Prods. International

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ARTIST DEVELOPMENTS

(Continued from preceding page)

people to drop by the American Studios in L.A. while the album was being recorded; the press also has been a key element, according to Ennis. Additionally, the band did surprise gigs with Shonen Knife in Los Angeles and San Francisco around the time of the Gavin convention in the latter city.

First single "Cat Inna Can" is getting play at college and modern-rock radio and will go to commercial alternative radio this week, according to Ennis.

Straitjacket Fits will be getting additional statewide exposure headlining a triple bill of acts from New Zealand (playfully dubbed "Songs in the Kiwi of life") that also includes the Bats and the Jean Paul Sartre Experience.

"We were hopeful of getting on the second stage at Lollapalooza," says Ennis, "and when that didn't happen,



STRAITJACKET FITS: David Wood, John Collie, Mark Petersen, and Shayne Carter.

some other ideas were tossed around." The tour, which is receiving a financial boost from the New Zealand tourist board, kicks off July 19 in Los Angeles and will wind its way across the country through key U.S. cities.

CATHERINE APPLEFELD

BECOMING JULIANA

A lot of things are brand new for Juliana Hatfield. The singer/songwriter/guitarist and former Blake Babies member has just assembled a full-time band, the Juliana Hatfield Three; has wrapped up recording her second Mammoth solo album, the toughened-up "Become What You Are"; and is enjoying the first fruits of Mammoth Records' association with Atlantic Records.

After touring last summer with what she calls a "temporary" band, Hatfield recruited bassist Dean Fisher and former Bullet LaVolta drummer Todd Phillips for a permanent group. "I'm not thinking ahead of this band," she says. "I'm doing this indefinitely."

It was this trio that cut "Become What You Are," the sequel to last year's "Hey Babe," with much-sought-after producer Scott Litt. "He's worked with some of my favorite bands—the Replacements, R.E.M.," Hatfield says. "I like the records he's made—they're original, they're not derivative."

Hatfield acknowledges that some of

the hard-edged material on the new album—songs like "Supermodel," "A Dame With A Rod," and "I Got No Idols," which are in marked contrast to the poppier material much beloved by her fans—could be a tough sell.

"It's going to be a stretch to get behind the whole thing, because even the mellow stuff is pretty raw," she says. "[But] there'll be some people who'll like me for the first time when they hear the heavier stuff. Some people thought that my older stuff was too wimpy."



HATFIELD

But Atlantic, which has a joint-venture deal with Mammoth and is moving the Hatfield album through WEA, has high hopes for "Become What You Are."

Atlantic senior VP Danny Goldberg says, "[Hatfield is] a very well-set-up artist. We have an artist who already has a base. Her last album sold over 60,000. The big thing now is to really maximize [her potential]."

Mammoth president Jay Faires says, "We've done our job in developing a credible base, and she's going to be able to move into the mainstream on her own terms."

Goldberg says the company anticipates support from commercial modern-rock radio, the press, and MTV. The band embarks on a club tour in September.

Speaking of the growing role of women in alternative music, Goldberg adds, "We think there's room for women in general, and [Hatfield] in particular, in the modern music scene. She's in the business of appealing to Soul Asylum fans and Nirvana fans and Lollapalooza fans. I can't believe that those people just want to listen to male artists."

Concerning her new arrangement with the major label, Hatfield says, "I'm excited. There's definite benefits—there's more money to work with, and everything's not a hassle anymore."

CHRIS MORRIS

OMD SEES THE LIGHT

(Continued from page 11)

influential in some countries, and in others, it's not."

Although McCluskey says continually hustling for attention can be frustrating, he acknowledges that it keeps him on his toes, creatively. "I can listen to this new album and hear someone who was feeling very energized and excited to be making music. I hear someone who has learned his trade, and who doesn't take the opportunity to make records for granted," McCluskey says.

Brimming over with bright pop/dance rhythms and melodies, "Liberator" picks up the musical thread of OMD's mid-'80s synth-pop hits "If You Leave," "Forever Lie & Die," and "Enola Gay." McCluskey admits the set, like the "Sugar Tax" collec-

tion, is a rebound from a momentary rock-rooted distraction that he calls "a loss of direction, and an avenue we promised ourselves we would never follow. I was all part and parcel of the disintegration of the original band. At least we had the brains to recognize the problem and get back on track."

He continues, "The business of music had taken over. Luckily, we never tried to see ourselves as pretty poster boys. That gave us the chance to rethink, regroup, and then carry on."

Part of that rethinking included the 1990 departure of several members, including band co-founder Paul Humphries. Retaining the OMD moniker, McCluskey assembled a new lineup with a penchant for lively dance/pop ditties. On "Liberator," the band whisks through such bouncy, though lyrically complex and intense, fare as "King Of Stone," "Dollar Girl," and "Stand Above Me," with toothy aplomb.

"My best songs come from me leaping off into the wild blue yonder," McCluskey says. "It's like therapy. In my day-to-day life, I often steer clear from emotional confrontation. A lot of those tightly tucked feelings wind up in my songs. The challenge is to effectively place them into a three-minute pop tune."

"The greatest thing about being in a situation like ours is that any success we have feels like a great reward," he says. "If we sell millions, it's because people really like the music—not because we have millions of people waiting to hang on our every word. It's hard to be constantly trying to prove yourself, but there is the occasional upside."

LASERDISC LAWSUIT

(Continued from page 14)

officer and general counsel for Image Entertainment, said, "We have not been served with any papers. We are not aware of a lawsuit at this point." Regarding the laserdiscs, she said, "We licensed our rights from Videofilm. We have an agreement in which they made representations and warranties to us that they did have these rights."

Representatives for Tower and J&R were unavailable for comment by press time.

ARTISTS IN ACTION

(Continued from page 14)

tality of the performance was the unlikely way in which the band managed to reconcile the virtues of old-fashioned rock musicianship with the tastes of modern rave/dancefloor culture. As a gathering of musical strands, it was truly a tentacular display.

DAVID SINCLAIR

Continental Drift

COAST TO COAST — EDITED BY MELINDA NEWMAN

MEMPHIS: The Beale Street Historical District might celebrate the blues, but through the efforts of Keith Sykes, locals are getting to experience first-class singer/songwriter-in-the-round concerts on the last Thursday of every month, from 9 p.m.-1 a.m., at Joyce Cobb's on Beale Street. Sykes, whose own songwriting credits include "Volcano" and "Coast Of Marseilles" for Jimmy Buffett and "Take Me Take Me" for Rosanne Cash, became inspired to put on this event by his participation at a showcase in Nashville's famous listening room, The Bluebird Cafe. "I thought, 'This is too good, and Memphis doesn't have anything like it,'" states Sykes about the genesis for his event, which began in February. "Joyce Cobb's seemed to be a logical place because of the way it is set up, and the clientele made me think that it could be a good listening room." Among those songwriters who have guested at Keith Sykes Songwriter Showcase are Dan Penn, Spooner Oldham, Todd Snider, Paul Craft, Wayne Carson, Bob Cheevers, Gary Nicholson, Mel Rutherford, Jon Ims, and Rodney Crowell. "On the first night, we had a nice crowd of people, and when it was over, people were genuinely excited about it," says Sykes. "The next time out, we had about twice as many show up. By the time April came along, it was standing room only, and it's been that way ever since. As long as we have a full house and everybody is having a good time, I'll feel that my mission is accomplished and Memphis will get a chance to hear some great songwriters do their thing." RICK CLARK

PHILADELPHIA: Singer/songwriter Matt Sevier is the biggest buzz act in the City of Brotherly Love this season. Sevier's nine-song CD, "Faultlines," released on his own Sirius label, came out July 6 with some serious momentum behind it. The album's irresistible pop-rock single, "Marry Katherine," originally included on the Philly Rock Guide compilation CD "Hello Philadelphia! Volume 1," has been in regular rotation at alternative radio station WXPX for months, and was the top-requested song for four weeks running in December. Sevier has also garnered airplay at album rocker WMMR, and he won that station's "best singer/songwriter in the Delaware Valley" award. Sevier's moody-voiced and melodic pop-folk-soul has cleaned up in national competitions too: He and his band were grand prize winners of the Tanqueray Rocks Best Unsigned Band In America contest last October, taking home \$11,500 and a Gibson equipment endorsement, as well as having two songs included on a compilation CD that was recorded live at the Ritz in New York. "Faultlines" was produced at Philly's Studio 4 by Sevier and Rudy Rubini and mixed by Ruffhouse Records honcho Phil Nicolo. The crisply produced result should have major labels knocking on Sevier's door, and his album release headlining performance at the 800-capacity Theatre of Living Arts on June 30 drew national press attention.



MATT SEVIER

DAN DELUCA

DENVER: The Rocky Mountain Music Assn.'s annual talent showcase continues to grow each year—proving the Mile High City is more than just the home base of Big Head Todd & the Monsters. More than 125 Colorado artists were featured at the sixth annual Music Fest, June 25-26. Last year, more than 80 regional acts performed. Music Fest '93, sponsored by ASCAP and Boulder's KBCO, attracted several dozen industry professionals, including keynoter Jim Halsey, president of a Nashville-based management firm. Other reps came from ASCAP, Sony, Atlantic, Geffen, I.R.S., Giant, Mosh Pit, Flying Fish, and Relativity Records. The two-day event kept A&R reps busy, with more than 20 showcases in Denver and nearby Boulder. Among the unsigned artists drawing industry notice: hip-hop purveyor Lord Of Word; Emilio, holding a regional monopoly on Latino alternative; Psychedelic Zombiez, a local funk/rock mainstay featuring a four-piece horn section; and accomplished singer/songwriters Spencer Bohren and Bob Tyler. Two other alternative bands, recently signed to the Denver-based Caustic Fish Records, also drew industry praise: God Rifle, a hard-edged trio, and pop melody specialists Sympathy F. Other weekend notables: Sundancer, an R&B outfit combining blues and jazz influences; versatile rockers Lance Bendiksen & the Radio Kings; and alternative bands 40th Day and Somebody's Sister. Attracting a large cult following was the metal-inspired Crazy Ms. Daisy, a visually efficacious quartet of leather-clad females. Plans for next year's Music Fest already are under way. For the first time, the nonprofit RMMA is seeking out-of-state corporate sponsorships, as well as federal, state, and city funds. If enough money is raised, organizers would like to expand the event to three days. Because the Colorado music scene is not united by an identifiable "sound" or genre, the RMMA instead emphasizes the diversity of area talent—and the support of local media. "In L.A. or New York, it's impossible to get a local band on the radio," says RMMA board member and producer Bill Thomas. "Here, they call us up every week and ask, 'You got something new for me?'"

PETER M. JONES



Toyland Express. Although the Lollapalooza tour has not had noticeable impact on the sales of some of the bigger names on its bill, the concerts do appear to be building a fan base for acts such as the Minneapolis-based Babes In Toyland, left. Rage Against The Machine, Tool, and Fishbone also have seen gains since the tour began.



Storm Front. Verve's debut set, "A Storm In Heaven," was hailed as the "best album of 1993" by Alternative Press, and it has gotten off to a fast start at some key alternative stores. The U.K. act, signed to Virgin's new Vernon Yard label, just played a showcase in Los Angeles and will have another one on tap this week in New York.



Going Up. Vertical Hold is definitely moving vertically, but it's certainly not in a holding pattern. The group's "Matter Of Time" leaps 71-49 on Top R&B Albums while an 83% jump in sales over the prior week earns the title that chart's Pacesetter award. At the same time, its "Seems You're Much Too Busy" bullets at No. 17 on Hot R&B Singles.

WALLOPALOOZA: As the third annual Lollapalooza tour continues to make tracks across the U.S., the alternative fest is making an impact on some of the bill's acts. As noted here last week, **Rage Against The Machine** (which moves 144-121 this week on The Billboard 200 with a 22% sales increase) offers the most conspicuous proof of the concert package's career-building potential. Radio has not jumped on the band's bandwagon, so, aside from a generous amount of press coverage, the tour seems to be the catalyst for the rise. But, Rage is not the sole example of Lollapalooza's wallop.

This week, **Tool** sees a 50% sales bump, which pushes "Undertow" into The Billboard 200 at No. 190. Tool, which was already on MTV's "Headbangers Ball," has just been added to the vid channel's "Alternative Nation," but that expansion did not take place until after this chart's tracking week closed. Thus, its label, Zoo, credits Tool's rise to Lollapalooza.

Fishbone, also on the circuit, re-enters The Billboard 200 at No. 197, while sales also continue to build for Reprise's **Babes In Toyland**, another act on the bill.

By contrast, some of the bigger names on Lollapalooza have seen erratic chart patterns since the tour began. This week, **Arrested Development** and **Alice In Chains** each see sales declines on The Billboard 200. **Primus** sees a modest gain, rising to No. 69 on The Billboard 200, but it fell to No. 72 last week.

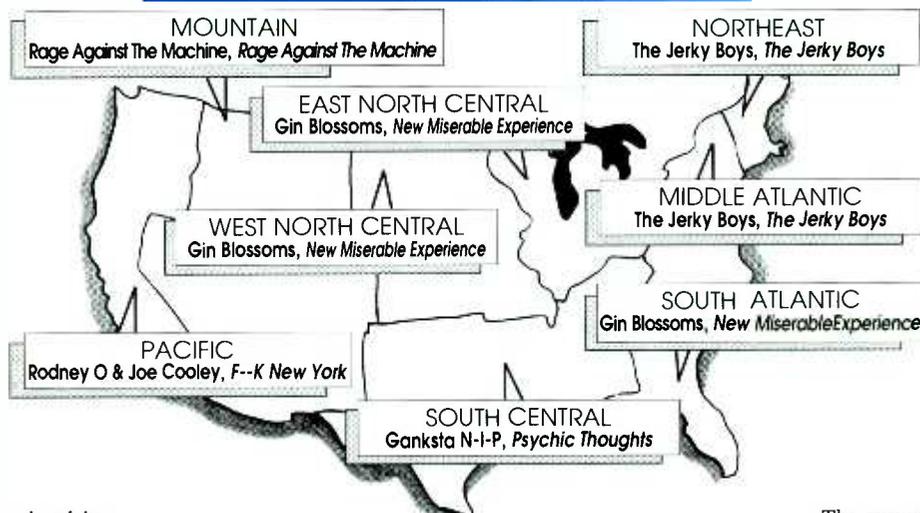
MACHINES ON TOP OF MACHINES: Speaking of Rage, has anyone else noticed that the music industry is in the midst of what might best be described as the Machine Age? Besides Rage Against The Machine, stores are also digesting A&M's **Damn The Machine**. And, coming this fall, Atlantic adds **Machines Of Loving Grace** to the mix.

Of course, we have all been here before. Last year, IRS act **dada** hit bins around the same time as Chameleon's **Sonia Dada**. Not long before that, MCA Nashville's the **Mavericks** were vying for store space with the **Hank Williams Jr.** album "Maverick" at the

same time that we learned **Madonna's** new label would be called **Maverick**.

IN THE YARD: Virgin is beating the bushes for **Verve**, the U.K. band signed to the label's new alternative-minded **Vernon Yard**

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Rodney O & Joe Cooley, F--K New York	1. Ganksta N-I-P, Psychic Thoughts
2. Rage Against The Machine, Rage Against...	2. Doug Supernaw, Red And Rio Grande
3. Maria Mckee, You Gotta Sin To Get Saved	3. Nemesis, Temple Of Boom
4. D-Shot, Shot Calla	4. Ricky Lynn Gregg, Ricky Lynn Gregg
5. Big Mountain, Wake Up	5. Mark Collie, Mark Collie
6. C-BO, Gas Chamber	6. Gin Blossoms, New Miserable Experience
7. Gin Blossoms, New Miserable Experience	7. Underground Kingz, Too Hard To Swallow
8. Fugazi, In On The Killtaker	8. Captain Hollywood Project, Love Is Not Sex
9. Tool, Undertow	9. Vertical Hold, Matter Of Time
10. RuPaul, Supermodel Of The World	10. Butthole Surfers, Independent Worm...

Recordings logo. The quartet played an industry showcase July 7 at the Whisky in Los Angeles and has another set for Thursday (15) in New York.

Meanwhile, with some support from alternative radio—like WDRE Long Island, N.Y., WFNX Boston, WHYG Eatontown, N.J., and KITS (Live 105) San Francisco—Verve's debut set, "A

Storm In Heaven," is registering hot sales at some grass-roots stores. In its second week out, the title ranked No. 1 at Spins in Greensboro, N.C., B-Bop Records & Cafe in Toledo, Ohio, and Play It Again, in Royal Oak, Mich., and No. 2 at Mod Lang in Berkeley, Calif., VVV in Dallas, and Co-op Books in Oberlin, Ohio.

There is also talk of a fall tour with label mate **Acetone**, an L.A. band, although the two **Vernon Yard** acts might tour separately.

TOLL-FREE ROCK: Leaving little to chance, rookie act the **Chance** has come up with a device to ensure that its most loyal fans are well informed. By dialing 800-553-3915, the modern-rock band's followers can hear about upcoming tour dates and other developments. It might not be as catchy a number as 976-OZZY, but unlike other fan lines, the **Chance's** is toll-free.

The group's self-titled EP, the first release by Los Angeles independent label Skydoor, is starting to pick up steam in some of the markets where it has played, with stores in Kansas City, Mo., and Colorado Springs, Colo., reporting impressive sales. Chuck Snow, a buyer for Independent Records in Colorado Springs, says the EP is selling "extremely well, especially for an indie."

The **Chance** tours throughout July, making repeat visits to such markets as Kansas City and Sacramento, Calif., and hitting several Southwest and Midwest markets. Of course, if you called the band's phone line, you already knew that.

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

BILLBOARD'S HEATSEEKERS™ ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	22	GIN BLOSSOMS A&M 5403 (9.98/13.98)	NEW MISERABLE EXPERIENCE
2	2	14	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS
3	3	15	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE
4	4	3	FUGAZI DISCHORD 70* (6.98/8.98)	IN ON THE KILLTAKER
5	6	4	RUPAUL TOMMY BOY 1058* (10.98/16.98)	SUPERMODEL OF THE WORLD
6	5	19	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
7	17	7	TOOL ZOO 11052 (9.98/15.98)	UNDERTOW
8	10	21	WHITE ZOMBIE GEFEN 24460/MCA (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1
9	11	5	THE CRANBERRIES ISLAND 514156/PLG (9.98/13.98)	EVERYBODY ELSE IS DOING IT, SO WHY...
10	—	1	GANKSTA N-I-P RAP-A-LOT 53860/PRIORITY (9.98/15.98)	PSYCHIC THOUGHTS
11	7	15	BUTTHOLE SURFERS CAPITOL 98798 (9.98/13.98)	INDEPENDENT WORM SALOON
12	12	2	MARIA MCKEE GEFEN 24508 (9.98/13.98)	YOU GOTTA SIN TO GET SAVED
13	8	15	TASMIN ARCHER SBK 80134/ERG (10.98/15.98)	GREAT EXPECTATIONS
14	19	4	CAPTAIN HOLLYWOOD PROJECT IMAGO 21027 (9.98/13.98)	LOVE IS NOT SEX
15	18	6	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
16	—	1	NEMESIS PROFILE 1441 (10.98/15.98)	TEMPLE OF BOOM
17	14	10	RODNEY O & JOE COOLEY PSYCHOTIC 1101* (9.98/15.98)	F..K NEW YORK
18	13	8	AIMEE MANN IMAGO 21017 (9.98/15.98)	WHATEVER
19	20	26	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE
20	—	1	VERTICAL HOLD A&M 0010 (9.98/13.98)	A MATTER OF TIME

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	15	33	DADA I.R.S. 13141 (7.98/11.98)	PUZZLE
22	9	2	JUNGLE BROTHERS WARNER BROS. 26679* (10.98/15.98)	J. BEEZ WIT THE REMEDY
23	22	43	SCREAMING TREES EPIC 48996* (9.98 EQ/15.98)	SWEET OBLIVION
24	23	33	BASS OUTLAWS NEWTOWN 2210 (9.98/13.98)	ILLEGAL BASS
25	34	3	DEEP FOREST EPIC 53747 (9.98 EQ/15.98)	DEEP FOREST
26	29	8	2 UNLIMITED RADIKAL 15415*/CRITIQUE (10.98/15.98)	NO LIMITS
27	—	7	BLIND MELON CAPITOL 96585 (9.98/13.98)	BLIND MELON
28	31	2	THE POSIES DGC 24522 (9.98/13.98)	FROSTING ON THE BEATER
29	21	4	BAD RELIGION EPITAPH 86420* (8.98/14.98)	RECIPE FOR HATE
30	35	2	DEATH RELATIVITY 1168 (9.98/16.98)	INDIVIDUAL THOUGHT PATTERNS
31	16	2	MERCYFUL FATE METAL BLADE 4531&WARNER BROS. (9.98/15.98)	IN THE SHADOWS
32	30	12	JEREMY JORDAN GIANT/REPRISE 24483/WARNER BROS. (10.98/15.98)	TRY MY LOVE
33	—	1	CHAKA DEMUS & PLIERS MANGO 9930*/ISLAND (9.98/15.98)	ALL SHE WROTE
34	33	7	MIGHTY MIGHTY BOSSTONES MERCURY 514836 (9.98 EQ/13.98)	DON'T KNOW HOW TO PARTY
35	27	10	RICKY LYNN GREGG LIBERTY 80135 (9.98/14.98)	RICKY LYNN GREGG
36	28	9	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN
37	32	22	YOUNG BLACK TEENAGERS SOUL 10733/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME...
38	24	2	MORBID ANGEL GIANT 24504/WARNER BROS. (9.98/15.98)	COVENANT
39	26	11	KATHIE LEE GIFFORD WARNER BROS. 45084 (9.98/15.98)	SENTIMENTAL
40	36	9	PJ HARVEY ISLAND 514696/PLG (9.98 EQ/13.98)	RID OF ME

Benson 'Remembers' R&B-Style Pop On WB Set

BY DAVID NATHAN

LOS ANGELES—George Benson's new Warner Bros. set, "Love Remembers," an album made up of stylish instrumentals and strong pop/R&B tunes, is aimed squarely at Benson's sizable core audience. The multitalented music man is celebrating a 12-album, 17-year association with the label, and has high hopes for the new collection, which began in recording sessions more than a year ago.

Benson's two previous albums—1989's "Tenderly" and 1990's "Big Boss Band," a project uniting Benson and the Count Basie Orchestra—were aimed at the jazz marketplace. This time, says Benson, "I wanted an album everyone could get behind. As we finished recording toward the end of last year, I realized we had something for each of the different parts of my audience. Once I put the music in sequence, the label started coming to life about the album."



BENSON

Warner executives Ricky Schultz, VP/GM jazz and progressive music, and Hank Spann, VP black music, promotions, are confident that Benson's latest set will receive widespread response. "The new album is a balance between pop, R&B, and jazz," says Schultz. "And George has an enthusiasm and excitement about this record that has spilled over."

Spann says his staff is taking advantage of Benson's established demographic by taking the first single, "Love Of My Life," to urban AC formats, and will follow it with a blitz at urban radio two weeks later. Spann notes that urban radio has "changed tremendously" since Benson's last pop/R&B album, the 1988 release "Twice The Love." "So," says Spann, "we're going about this in a different way."

According to Benson, the strongest aspect of "Love Remembers" is his guitar playing. "If you listen to some of my earlier vocal hits, like 'Give Me The Night' and 'Love Times Love,' you'll hear my guitar solos running through them. I did the same on this album." He says there are also some instrumentals. "'Got To Be There' is one of my personal favorites. On that track, I got to do what made me what

I am, to conceive of an idea and then work it top to bottom."

The album features producers such as Bob James, who cut four tracks, David Gamson, Stewart Levin, and Benson himself, who produced six of the set's 12 tunes.

Benson says working with James is a reunion. "I haven't been in the studio with Bob since 1969, when I recorded 'The Other Side Of Abbey Road' and he played on the sessions," he notes. "Bob really put together the right group of musicians on this new album—people like Hubert Laws, Kirk Whalum, Randy Brecker, Richard Tee, and Omar Hakim."

Most of the material is original and includes "Come Into My World," a tune co-penned by Benson's son Steven. Brian McKnight co-wrote "I'll Be Good To You" with producer Gamson.

"I didn't approach making this album just to have a hit record," says Benson. "I wanted to showcase something from each of the genres I work in. It's been five years since I did an album in this vein—there are some people who thought I had disappeared!"

In support of the project, Benson is engaged in a whirlwind of activities. According to Warner's Schultz, "George is doing work unusual for an artist of his stature. He's out there promoting the record, visiting one-stops, retailers, radio, and doing a lot of interviews."

Pat Shields, Warner's national director of artist relations, notes that Benson kicked off the campaign with a June 9 appearance on BET's "Video Soul" for the station's Legends Week. He followed it with visits to jazz and R&B stations in Washington, D.C.

Benson appeared on "The Arsenio Hall Show" June 23.

Also, Shields says, "George has done a range of interviews with national and international press. We previewed his album in Chicago through a WNUA-sponsored listening party on June 25, and George also performed at a benefit for the Thurgood Marshall Scholarship Fund, with Herbie Hancock and Angela Bofill, before shooting a video for 'Love Of My Life' in Chicago June 27."

Benson was in Europe for three weeks of dates in late June and early July. "I go out for between 10 days and three weeks at a time now," he says. "I guess around 1984, I started to realize that I had a lifelong career, that I didn't need to try to condense everything into one year." A U.S. tour is planned for September.

WBLS Generates A Storm Of Protest Music People Under Cover; Whoomp! There It Is Again

TOUCH THAT DIAL: As of June 29, Vaughn Harper, king of the "Quiet Storm," is no longer a part of New York's WBLS. At press time there were unsubstantiated rumors suggesting Harper may be reinstated, but WBLS execs Mike Love and David Lempel were not returning calls. Harper's exit from the station apparently stems from his refusal to play a consultant-programmed playlist.

Harper has entertained (some say, kept sane) the African-American community in NYC for years with his comforting voice and innovative style. Industryites are worried that newly hired consultant Jerry Clifton might be insensitive to the black listeners of New York radio. "WBLS' decision speaks to a real ignorance of what the community values," rails one label exec and WBLS listener. To say that people are flabbergasted and amazed is an understatement.

Tom Terrell, Verve's national publicity manager, says fervently, "It makes me wonder, black radio being so caught in a rut, that someone as skilled and important to the breaking of music as Vaughn Harper, would get fired. But this might just be the beginning of the modification—maybe death knell—of the Quiet Storm format. Letting Vaughn go is another nail in the coffin of black radio being a responsive, ear-to-the-ground, seat-of-the-pants media entity."

A large group of industry professionals met on the evening of June 30 in the basement of a nightclub in NYC. Label execs, artists, and independent promoters hashed out the ramifications of Harper's exit. The conversation boiled down to a frank anger at the station for allowing an important urban/black station to be programmed by someone "not black" and perceived as "out of touch" with the historical and cultural ties of black radio to the black community.

The venting was helpful, but the night proved that in the '90s, the rules of fighting back are unclear: The owners of the station are African-American, as are the PD and GM, so the "enemy" is nebulous. Concerned black promo staffers and execs still have to push prod-

uct at WBLS, so notions of petitions and marches are tossed around, but don't land anywhere. People recognized they were not gathering to try to get Harper his job back, but to call much-needed attention to the changes in black radio that make them upset and uncomfortable. Committees have been formed. Watch this space for developments.

SILLY LOVE SONGS: Just when you think you can't deal with one more "baby, baby, baby," lust-as-love song, here comes another guy group, all sweet and ooey-goey, reverberating with enough bass and new-jack style to make your head swim. As you curse the proliferation of what is already too much of a good thing, you find yourself turning down the lights and turning up the volume.

And as with most music trends, this "resurgence" of soulful crooning will be pushed to the limit, until one day a group of guys will walk into a label, singing their butts off, and the A&R person will look and say "I wish you would've been around last year, when 'really' singing was really the hype." And at that time we'll all be raving about something different. Sad, huh?

But for now we're caught up in responding to the skillful harmonizing of young men's voices, admiring them for their in-our-faces sexuality, amazed at their ability to "set the mood." RCA Records has such a group: ME-2-U, and they sing beautifully. The quintet's first single, "Want U Back," will have you thinking of Hi-Five, will have you wondering at their considerable abilities, will have you admiring them for their spunk. I had to ask them why they feel like they can hang, really, with all the big fish in R&B's waters.

"We are not intimidated by everyone else," says DeVaughn Howard. "We can learn a little bit from everybody." The other group members are Jerry Lattisaw (younger brother of Stacy Lattisaw), Eric Sanders, Damon Dunnock, and Tony Dumas. They admire Boyz II Men, Jodeci, the Temptations, the Jackson 5, and Take 6. DeVaughn wrote two of the songs on the

(Continued on next page)



by Danyel Smith

Shanachie

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Richard Tee, Dave Weckl
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Billboard TOP R&B ALBUMS

FOR WEEK ENDING JULY 17, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** NO. 1 ***						
1	1	1	6	SOUNDTRACK JIVE 41509 (10.98/15.98) 4 weeks at No. 1	MENACE II SOCIETY	1
2	2	2	7	JANET JACKSON VIRGIN 87825 (10.98/16.98)	JANET.	1
3	3	3	5	LUTHER VANDROSS EPIC 53231 (10.98 EQ/16.98)	NEVER LET ME GO	3
4	4	4	29	DR. DRE ▲ 2 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
GREATEST GAINER						
5	5	—	2	TONY! TONI! TONE! WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	5
6	7	6	36	SWV ▲ RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	2
HOT SHOT DEBUT						
7	NEW	—	1	UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON	7
8	9	7	6	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	3
9	8	5	4	JOHNNY GILL MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
10	NEW	—	1	SOUNDTRACK EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	10
11	6	—	2	BELL BIV DEVOE MCA 10682 (10.98/15.98)	HOOTIE MAC	6
12	12	11	15	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	5
13	11	9	13	H-TOWN ● LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	1
14	13	17	3	TINA TURNER VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	13
15	10	10	14	ONYX ● RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	8
16	17	—	2	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	16
17	20	18	20	ZPAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	4
18	15	13	33	KENNY G ▲ 4 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
19	14	12	35	SADE ▲ 2 EPIC 53178 (10.98 EQ/15.98)	LOVE DELUXE	2
20	16	15	33	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
21	18	8	3	LUKE LUKE 200* (9.98/14.98)	IN THE NUDE	8
22	21	—	2	YO-YO EASTWEST 92252/AG (10.98/15.98)	YOU BETTER ASK SOMEBODY	21
23	19	14	3	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	14
24	22	16	33	SOUNDTRACK ▲ 8 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
25	24	22	13	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	14
26	26	21	16	95 SOUTH WRAP 8117/CHIBAN (9.98/15.98)	QUAD CITY KNOCK	20
27	29	25	10	MC BREED WRAP 8120/CHIBAN (9.98/16.98)	THE NEW BREED	16
28	23	20	17	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.96)	TILL DEATH DO US PART	1
29	27	27	15	L.L. COOL J ● DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	1
30	31	24	6	BIG DADDY KANE COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98)	LOOKS LIKE A JOB FOR...	9
31	25	23	39	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	20
32	28	19	5	VARIOUS ARTISTS UPTOWN 10858*/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	17
33	32	28	9	WALTER & SCOTTY CAPITOL 92958 (9.98/15.98)	MY BROTHER'S KEEPER	14
34	NEW	—	1	GANKSTA N-I-P RAP-A-LOT 53860/PRIORITY (10.98/15.98)	PSYCHIC THOUGHTS	34
35	30	26	7	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	15
36	39	43	52	BRIAN MCKNIGHT MERCURY 848605 (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
37	35	39	34	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
38	36	30	49	MARY J. BLIGE ▲ 2 UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	1
39	33	29	20	REGINA BELLE COLUMBIA 48826 (10.98 EQ/15.98)	PASSION	13
40	37	36	33	JADE ● GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
41	46	44	14	LORDS OF THE UNDERGROUND PENDULUM 61415*/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	13
42	38	38	28	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
43	48	46	82	MICHAEL JACKSON ▲ 5 EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
44	34	31	24	SNOW ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	12
45	40	32	27	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	23
46	47	42	20	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	1
47	41	37	17	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18

48	44	34	27	CHRISTOPHER WILLIAMS UPTOWN 10751/MCA (9.98/15.98)	CHANGES	12
PACESSETTER						
49	71	—	2	VERTICAL HOLD A&M 0010 (9.98/13.98)	A MATTER OF TIME	49
50	45	35	9	5TH WARD BOYZ RAP-A-LOT 53859*/PRIORITY (9.98/15.98)	GHETTO DOPE	19
51	50	—	2	GEORGE BENSON WARNER BROS. 26685 (10.98/15.98)	LOVE REMEMBERS	50
52	49	47	25	DUICE TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	26
53	42	33	9	RUN-D.M.C. PROFILE 1440* (10.98/15.98)	DOWN WITH THE KING	1
54	53	45	5	ALEX BUGNON ORPHEUS 52995/EPIC (10.98 EQ/15.98)	THIS TIME AROUND	39
55	NEW	—	1	C-BO AWOL 719 (9.98/13.98)	GAS CHAMBER	55
56	NEW	—	1	NEMESIS PROFILE 1441 (10.98/15.98)	TEMPLE OF BOOM	56
57	43	—	2	BIZ MARKIE COLD CHILLIN' 45261*/WARNER BROS. (10.98/15.98)	ALL SAMPLES CLEARED	43
58	51	40	15	P.M. DAWN ● GEE STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...?	23
59	NEW	—	1	D-SHOT SIC WID IT 715 (9.98/13.98)	SHOT CALLA	59
60	55	58	38	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
61	52	—	2	JUNGLE BROTHERS WARNER BROS. 26679* (10.98/15.98)	J. BEEZ WIT THE REMEDY	52
62	54	41	9	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	41
63	64	51	66	ARRESTED DEVELOPMENT ▲ 3 CHRYSALIS 21929/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
64	72	79	20	KAM STREET KNOWLEDGE/EASTWEST 92208/AG (9.98/15.98)	NEVA AGAIN	18
65	58	53	23	PAPERBOY ● NEXT PLATEAU/FFRR 1012 (9.98/14.98)	NINE YARDS	26
66	61	68	7	CAMEO MERCURY 514824 (10.98 EQ/15.98)	THE BEST OF CAMEO	44
67	88	—	2	B.B.KING MCA 10710 (10.98/15.98)	BLUES SUMMIT	67
68	69	56	52	MEN AT LARGE EASTWEST 92159/AG (9.98/15.98)	MEN AT LARGE	24
69	57	—	2	INTELLIGENT HOODLUM TUFF BREAK 5389*/A&M (9.98/13.98)	TRAGEDY-SAGA OF A HOODLUM	57
70	56	50	14	RODNEY O & JOE COOLEY PSYCHOTIC 51101* (9.98/15.98)	F--K NEW YORK	50
71	85	84	4	CHAKA DEMUS & PLIERS MANGO 9930* (9.98/15.98)	ALL SHE WROTE	71
72	62	70	7	CON FUNK SHUN MERCURY 510275 (10.98 EQ/15.98)	THE BEST OF CON FUNK SHUN	43
73	67	57	25	HEAVY D. & THE BOYZ ● UPTOWN 10734*/MCA (10.98/15.98)	BLUE FUNK	7
74	66	60	26	BIG BUB EASTWEST 92180/AG (9.98/15.98)	COMIN' AT CHA	30
75	65	49	11	SOUNDTRACK UPTOWN 10794*/MCA (9.98/15.98)	WHO'S THE MAN?	8
76	68	73	39	REDMAN ● RAL/CHAOS 52967*/COLUMBIA (9.98 EQ/15.98)	WHUT? THEE ALBUM	5
77	59	48	21	DIGABLE PLANETS ● PENDULUM 61414*/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
78	63	54	8	LEE RITENOUR GRP 9697 (9.98/15.98)	WES BOUND	54
79	83	66	45	AFTER 7 ● VIRGIN 86349 (9.98/13.98)	TAKIN' MY TIME	8
80	RE-ENTRY	—	9	MARVIN SEASE JIVE 41512* (9.98/13.98)	THE HOUSEKEEPER	55
81	NEW	—	1	ZIGGY MARLEY AND THE MELODY MAKERS VIRGIN 87961 (9.98/15.98)	JOY AND BLUES	81
82	90	62	34	UNDERGROUND KINGZ BIG TIME 41502/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
83	73	80	22	ABOVE THE LAW RUTHLESS/GIANT 24477/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	6
84	86	76	67	EN VOGUE ▲ 2 EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	1
85	81	69	14	ANT BANKS JIVE 41496 (9.98/13.98)	SITTIN' ON SOMETHIN' PHAT	22
86	95	82	21	ALEXANDER O'NEAL TABU 9501/A&M (10.98/15.98)	LOVE MAKES NO SENSE	18
87	98	74	7	VARIOUS ARTISTS FLAVA UNIT 53615*/EPIC (9.98 EQ/15.98)	ROLL WIT THA FLAVA	29
88	77	90	92	CYPRESS HILL ▲ RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/15.98)	CYPRESS HILL	4
89	76	75	21	R.B.L. POSSE IN-A-MINUTE 8000 (9.98/14.98)	A LESSON TO BE LEARNED	60
90	70	52	9	FUNKDOOBIE IMMORTAL 53212*/EPIC (9.98 EQ/15.98)	WHICH DOOBIE U B?	19
91	82	61	11	DA YOUNGSTA'S EASTWEST 92245/AG (9.98/15.98)	THE AFTERMATH	25
92	60	55	20	KIRK WHALUM COLUMBIA 46931 (10.98 EQ/15.98)	CACHE	42
93	79	64	111	BOYZ II MEN ▲ 5 MOTOWN 6320 (9.98/13.98)	COOLEYHIGHARMONY	1
94	78	67	45	BOBBY BROWN ▲ 2 MCA 10417* (10.98/15.98)	BOBBY	1
95	RE-ENTRY	—	16	D.J. MAGIC MIKE MAGIC 9413/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	26
96	75	—	2	ART PORTER VERVE FORECAST 517997 (9.98/13.98)	STRAIGHT TO THE POINT	75
97	100	88	8	HALF PINT ON TOP 9013 (10.98/16.98)	WATCH ME GROW	65
98	84	81	4	PIECES OF A DREAM MANHATTAN 81496/CAPITOL (9.98/15.98)	IN FLIGHT	81
99	80	78	15	JOE SAMPLE WARNER BROS. 45209 (10.98/15.98)	INVITATION	43
100	RE-ENTRY	—	6	TOO MUCH TROUBLE RAP-A-LOT 57186/PRIORITY (9.98/15.98)	PLAYERS CHOICE	55

○ 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.

THE RHYTHM AND THE BLUES

(Continued from preceding page)

album, and all five group members have plans to do more producing and writing for the next album. They are not so different from any of the other guy-groups in circulation—they sing incredibly, they have personalities, they find joy in what they do. It's that they dare to be next, to be one of the many, that makes them stand out in my mind. Plus, the single "Want U Back" is groovy.

IN THE HOUSE: The fifth annual Music People BBQ in Oakland, Calif., last month got rained out for the

first time. Organizers scrambled and ended up at the Scottish Rite Temple and were none the worse for it. Artists attending included L.L. Cool J, Frankie Beverly, Spice 1, Nikita Germaine, Vesta, Dre Dog, Illegal, KAM, and Four Sure. Warner, Motown, Def Jam, and Rowdy handed out tons of promo stuff. Local jock Billy Jam was spinning. The canned food collected goes to a local Oakland homeless charity. The Music People is an "urban community-based one stop. The biggest on the West Coast for 18 years," says Chris Graham, la-

bel exec with In-A-Minute. Jason Blaine is president of that company, as well as of Music People, and it is starting to get offered P&D deals. Go NorCal! That's what I say.

FUN, FUN, FUN: You know I was excited when Tom Cartwright, director of product management for "The Right Stuff" (an EMI imprint), wrote to tell that in late July the label will commence a yearlong Al Green reissue program, starting with "Green is Blues" and "Al Green Gets Next To You," both really hard

to find except as imports... The youngest of the Winans, Capitol's Angie & Debbie, are scheduled to open for Whitney Houston Wednesday and Thursday (14 and 15) at Great Woods near Boston; July 20-26 at Radio City in NYC; Aug. 22 at the Hollywood Bowl in L.A.; Aug. 23 at the Symphony Pops in San Diego; and Aug. 25-28 at the Performing Arts Center in Cerritos, Calif. . . . Sade's all over the map in August for her Love Deluxe Tour, Part II. Highlights include Aug. 6 at the Fiddler's Green in Englewood, Colo.,

Aug. 11 at the Sandstone Amphitheatre in Kansas City, Mo.; and Aug. 27 at the Taj Majal in Atlantic City, N.J.

WHOOMP, AGAIN: You might think you're up on the "Dazzezy Duk" phenom, but unless you know about the slamming answer record "(Sweet My) Dazzezy Dukes" by the Repo Crew (Pandisc), or A-Town Drop's other "Whoot" song, or Larry & Stuff's "(Fat Girls) In The Daisy Dukes," then your info is limited.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 64 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	50	2	CHECK YO SELF	ICE CUBE (PRIORITY)
1	1	12	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN) 9 weeks at No. 1	39	35	7	SAY IT ISN'T OVER	FRANKIE KLEIN (RCA)
2	3	7	LATELY	JODECI (UPTOWN/MCA)	40	39	10	UM UM GOOD	MEN AT LARGE (EASTWEST)
3	2	16	WEAK	SWV (RCA)	41	40	5	DAY BY DAY	PORTRAIT (CAPITOL)
4	5	31	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)	42	44	6	GIMME	CHERYL "PEPSII" RILEY (REPRISE)
5	4	16	KNOCKIN' DA BOOTS	H-TOWN (LUKE)	43	49	4	YOU DON'T HAVE TO WORRY	MARY J. BLIGE (UPTOWN/MCA)
6	7	15	ABC-123	LEVERT (ATLANTIC)	44	60	5	RIBBON IN THE SKY	INTRO (ATLANTIC)
7	6	13	SHOW ME LOVE	ROBIN S. (BIG BEAT)	45	38	8	TRULY SOMETHING SPECIAL	AFTER 7 (VIRGIN)
8	8	12	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WARNER BROS.)	46	75	2	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
9	9	22	LOSE CONTROL	SILK (KEIA/ELEKTRA)	47	55	6	DO DA WHAT	1 OF THE GIRLS (EASTWEST)
10	11	8	WHOOPI! (THERE IT IS!)	TAG TEAM (LIFE/BELLMARK)	48	52	6	I LIKE IT	JOMANDA (BIG BEAT/ATLANTIC)
11	15	11	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)	49	47	8	QUIET TIME	REGINA BELLE (COLUMBIA)
12	19	8	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	50	68	4	IF	JANET JACKSON (VIRGIN)
13	12	3	GET IT UP	TLC (LAFACE/EPIC SOUNDTRAX)	51	—	1	SOMEBODY ELSE WILL	O'JAYS (EMI/ERG)
14	13	28	I'M SO INTO YOU	SWV (RCA)	52	41	19	BABY BE MINE	BLACKSTREET (MCA)
15	10	6	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)	53	48	4	GOTTA KNOW (YOUR NAME)	MALAIKA (A&M)
16	14	12	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)	54	56	4	I WANNA HOLD ON TO YOU	MICHA PARIS (ISLAND/PLG)
17	20	16	ONE WOMAN	JADE (GIANT/REPRISE)	55	—	1	WANT U BACK	ME-2-U (RCA)
18	18	11	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)	56	73	2	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
19	17	18	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	57	62	4	RUN TO YOU	WHITNEY HOUSTON (ARISTA)
20	24	17	LET ME BE THE ONE	INTRO (ATLANTIC)	58	46	3	IT'S ON	NAUGHTY BY NATURE (TOMMY BOY)
21	25	9	SLAM	ONXX (RAL/CHAOS/COLUMBIA)	59	51	12	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)
22	26	7	UNCONDITIONAL LOVE	HI-FIVE (JIVE)	60	43	15	IN THE MIDDLE	ALEXANDER O'NEAL (TABU/A&M)
23	23	8	GIRL U FOR ME	SILK (KEIA/ELEKTRA)	61	54	6	FEEL NO PAIN	SADE (EPIC)
24	21	10	THE FLOOR	JOHNNY GILL (MOTOWN)	62	58	4	IN MY NATURE	NUTTIN' NYCE (POCKETOWN)
25	27	16	THAT'S THE WAY LOVE IS	BOBBY BROWN (MCA)	63	45	3	HEAVEN KNOWS	LUTHER VANDROSS (EPIC)
26	22	11	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)	64	59	20	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
27	29	12	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)	65	63	19	I CAN'T STAND THE PAIN	LORENZO (ALPHA INTERNATIONAL/PLG)
28	30	6	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)	66	—	1	THE BONNIE AND CLYDE THEME	YO-YO (EASTWEST)
29	34	9	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)	67	—	1	I'M IN LOVE	JOE (MERCURY)
30	66	2	LICK U UP	H-TOWN (LUKE)	68	—	6	GIMME GIMME	AVA CHERRY (RADIKAL/CRITIQUE)
31	28	17	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)	69	—	1	RUFF NECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
32	33	3	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)	70	—	1	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
33	—	1	IT'S FOR YOU	SHANICE (MOTOWN)	71	64	6	SO GOOD	MICHAEL COOPER (REPRISE)
34	31	11	I AIN'T THE ONE	T.C.F. (COLD CHILLIN'/WARNER BROS.)	72	65	2	DOWNTOWN	SWV (RCA)
35	36	4	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)	73	69	4	BY THE TIME THIS NIGHT IS OVER	KENNY G/PEABO BRYSON (ARISTA)
36	37	11	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL)	74	67	3	TEDDY BEAR	G-WIZ (SCOTTI BROS.)
37	32	16	WHO IS IT	MICHAEL JACKSON (EPIC)	75	—	2	TONIGHT'S DA NIGHT	REDMAN (RAL/CHAOS/COLUMBIA)

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

HOT R&B RECURRENT AIRPLAY

1	—	1	DON'T WALK AWAY	JADE (GIANT/REPRISE)	14	13	12	GET AWAY	BOBBY BROWN (MCA)
2	3	8	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	15	21	24	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
3	2	3	SO ALONE	MEN AT LARGE (EASTWEST)	16	14	2	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
4	1	2	FREAK ME	SILK (KEIA/ELEKTRA)	17	—	1	TELLIN' ME STORIES	BIG BUB (EASTWEST)
5	4	6	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	18	12	4	KISS OF LIFE	SADE (EPIC)
6	6	2	IF I COULD	REGINA BELLE (COLUMBIA)	19	15	4	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
7	8	2	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)	20	20	16	HAPPY DAYS	SILK (KEIA/ELEKTRA)
8	5	10	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	21	24	15	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
9	—	4	RIGHT HERE	SWV (RCA)	22	16	11	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
10	7	6	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)	23	17	20	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)
11	10	7	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	24	—	18	NO ORDINARY LOVE	SADE (EPIC)
12	9	10	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)	25	23	19	GAMES	CHUCKII BOOKER (ATLANTIC)
13	11	5	DAZZEY DUKS	DUICE (TMR/BELLMARK)					

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

R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 75 24/7 (GOOD LOVIN') (Big Herb's, BMI/Davone Ravone Lee, BMI/Down Low, BMI)
 - 8 ABC-123 (Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI) CPP
 - 16 ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) WBM/HL
 - 67 BABY BE MINE (FROM CB4) (Zomba, BMI/Donril, ASCAP/Street Rose, ASCAP) CPP
 - 31 BABY I'M YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramones, ASCAP/MCA, ASCAP/Sema, BMI/Ethyl, ASCAP)
 - 29 BACK SEAT (OF MY JEEP) / PINK COOKIES IN A PLASTIC BAG (Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP)
 - 71 BAD BOYS (THEME FROM COPS) (Mad House, BMI)
 - 93 BODY SLAM (Zomba, BMI, ASCAP/Aunt Hilda, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP/Tony Kelly, ASCAP)
 - 48 THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREWIN' (Street Knowledge, ASCAP/Deep Technology, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP)
 - 51 BY THE TIME THIS NIGHT IS OVER (Warner-Tamerlane, BMI/Realsongs, ASCAP/New Nonpareil, BMI/Mr. Bolton's, BMI/Warner Chappell, PRS) WBM
 - 54 CHIEF ROCKA (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP)
 - 40 COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
 - 12 CRY NO MORE (II D Extreme, ASCAP)
 - 42 DAY BY DAY (WB, ASCAP/O/B/O Itself, ASCAP/Unit 4, ASCAP/Hee Bee Dooinit, ASCAP) WBM
 - 19 DAZZEY DUKS (Giglio Chez, BMI/Alvert, BMI/Tee Girl, BMI/Shakin' Baker, BMI)
 - 61 DEEPER (Word Life, ASCAP/Windswept Pacific, ASCAP/Longitude, BMI/Frsthtngtanyn, ASCAP) WBM
 - 50 DO DA WHAT (Trycep, BMI/Willesden, BMI/Cleveland's Own, BMI/Metered, ASCAP) CPP
 - 33 DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
 - 15 DRE DAY (Sony Tunes, ASCAP) HL
 - 27 EVERY LITTLE THING U DO (Babydon, ASCAP/EMI April, ASCAP/KG Blunt, ASCAP/Zomba, ASCAP/Isaya He's Funky, ASCAP/Sony Tunes, ASCAP/Babydon, ASCAP) CPP/WBM/HL
 - 59 FEEL NO PAIN (Angel, ASCAP/Sony Tunes, ASCAP)
 - 22 THE FLOOR (Flyte Tyme, ASCAP) WBM
 - 37 FREAK ME (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI/EMI Blackwood, BMI) WBM
 - 18 GET IT UP (Tianna, ASCAP)
 - 39 GIMME (P-Blast, ASCAP/Zomba, ASCAP/Soda Face, ASCAP) CPP
 - 79 GIRL, I'VE BEEN HURT (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL
 - 60 GIVE HIM A LOVE HE CAN FEEL (Four Feathers, BMI/Last Sound, ASCAP/Third Coast, ASCAP)
 - 82 GOTTA GET MINE (Power Artist, BMI/Nuthouse, ASCAP/Warren G., ASCAP/Funky Shit, BMI/Ghetto Gospel, BMI)
 - 68 GOTTA KNOW (YOUR NAME) (Last Song, ASCAP/Third Coast, ASCAP)
 - 83 HEY THERE PRETTY LADY (New Perspective, ASCAP)
 - 35 I AIN'T THE ONE (Jus' Livin', BMI/Warner-Tamerlane, BMI/Trakmasterz, BMI/Ahunit And Fifth Street, BMI) WBM
 - 56 I DON'T WANNA FIGHT (Chrysalis, ASCAP/Bilu, BMI/Ensign, BMI) CPP
 - 47 IF I COULD (WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI) HL/WBM
 - 13 IF I HAD NO LOOT (Ghatti, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Street Knowledge, ASCAP/Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/L.A. Jay, ASCAP/Bigwill) HL/PPP/WBM
 - 85 IF (Black Ice, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI)
 - 26 I GET AROUND/KEEP YA HEAD UP (GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI)
 - 52 I LIKE IT (Jobete, ASCAP) CPP/HL
 - 86 I'M IN LUV (J.Dibbs, BMI/Ahunit And Fifth Street, BMI/Teddy Denslow, BMI)
 - 25 I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
 - 73 IN MY NATURE (Pocketown, ASCAP/Zomba, ASCAP) CPP
 - 28 INSANE IN THE BRAIN (Cypress Funky, ASCAP/Soul Assasins, ASCAP/MCA, ASCAP) HL
 - 81 IN THE MIDDLE (Big Giant, BMI/Coffey, Nettlesbey, BMI/Warner-Tamerlane, BMI)
 - 70 IT'S FOR YOU (Shanice 4 U, ASCAP/Hee Bee Dooinit, ASCAP/Warner Chappell, ASCAP/U.A., ASCAP)
 - 49 IT'S ON (T-Boy, ASCAP/Naughty, ASCAP/Ely, BMI)
 - 89 I WANNA BE YOUR MAN (Two Star, ASCAP/Ixat, BMI/Paisley Park, BMI) WBM
 - 53 I WANNA HOLD ON TO YOU (Gratitude Sky, ASCAP/Smokin' Sounds, ASCAP/Quick Time, BMI/EMI April, ASCAP/Abdur Rahman, ASCAP)
 - 6 KNOCKIN' DA BOOTS (Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM
 - 2 LATELY (Jobete, ASCAP/Black Bull, ASCAP) CPP
 - 24 LET ME BE THE ONE (Frabensha, ASCAP/MCA, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP) WBM
 - 66 LET ME ROLL (N-The Water, ASCAP/Mycenae, ASCAP)
 - 78 LET'S GO THROUGH THE MOTIONS (EMI April, ASCAP/DeSwing Mob, ASCAP/Back To The Ghetto, ASCAP) WBM
 - 57 LICK U UP (Pac Jam, BMI/Wreckshop, BMI)
 - 32 LITTLE MIRACLES (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL/WBM
 - 7 LOSE CONTROL/GIRL U FOR ME (Keith Sweat, BMI/E/A, BMI/WB, BMI/Saints Alive, BMI/EMI Blackwood, BMI) WBM
 - 11 LOVE NO LIMIT (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP) WBM
 - 76 MY CUTIE (Tade, ASCAP/Zomba, ASCAP/Donril, ASCAP) CPP
 - 45 NUTHIN' BUT A G THANG (Ain't Nuthin' Goin' On But Fu-kin', ASCAP/Sony Songs, BMI) HL
 - 23 ONE LAST CRY (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI) HL
 - 20 ONE WOMAN (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI)
 - 34 PASSIN' ME BY (Beetjunky, BMI/EMI Blackwood, BMI/Crack Addict, BMI) WBM

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	23	14	DEEPER	BOSS (RAL/CHAOS/COLUMBIA)
1	1	9	WHOOPI! (THERE IT IS!)	TAG TEAM (LIFE) 4 weeks at No. 1	39	40	4	WHAT'S UP DOC? (CAN WE ROCK)	FU-SCHNICKENS/SHAQUILLE O'NEAL (JIVE)
2	3	14	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)	40	37	10	GIRL, I'VE BEEN HURT	SNOW (EASTWEST/AG)
3	2	11	WEAK	SWV (RCA)	41	33	24	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
4	4	6	LATELY	JODECI (UPTOWN/MCA)	42	44	3	GOTTA GET MINE	MC BREED (WRAP/ICHIBAN)
5	5	16	KNOCKIN' DA BOOTS	H-TOWN (LUKE)	43	46	4	STREIT UP MENACE	MC EIGHT (JIVE)
6	10	8	SLAM	ONXX (RAL/CHAOS/COLUMBIA)	44	55	2	RUN TO YOU	WHITNEY HOUSTON (ARISTA)
7	6	8	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)	45	51	4	UNCONDITIONAL LOVE	HI-FIVE (JIVE)
8	8	10	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WARNER BROS.)	46	31	20	FREAK ME	SILK (KEIA/ELEKTRA)
9	9	36	DAZZEY DUKS	DUICE (TMR/BELLMARK)	47	38	25	I'M SO INTO YOU	SWV (RCA)
10	7	12	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	48	47	7	BY THE TIME THIS NIGHT IS OVER	KENNY G/PEABO BRYSON (ARISTA)
11	11	13	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	49	43	15	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
12	13	12	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)	50	45	19	IF I COULD	REGINA BELLE (COLUMBIA)
13	12	8	ABC-123	LEVERT (ATLANTIC)	51	49	26	SO ALONE	MEN AT LARGE (EASTWEST)
14	15	5	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)	52	59	2	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)
15	17	3	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	53	41	25	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)
16	14	2	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)	54	57	3	MY CUTIE	WRECKX-N-EFFECT (MCA)
17	16	4	BACK SEAT (OF MY JEEP)	LL COOL J (DEF. JAM/RAL/COLUMBIA)	55	52	10	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)
18	19	4	I GET AROUND/KEEP YA HEAD UP	2PAC (INTERSCOPE/ATLANTIC)	56	53	13	LET'S GO THROUGH THE MOTIONS	JODECI (UPTOWN/MCA)
19	21	4	LOSE CONTROL/GIRL U FOR ME	SILK (KEIA/ELEKTRA)	57	71	2	LET ME BE THE ONE	INTRO (ATLANTIC)
20	26	4	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)	58	48	16	BABY BE MINE	BLACKSTREET (MCA)
21	18	9	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)	59	58	29	DON'T WALK AWAY	JADE (GIANT/REPRISE)
22	29	4	CHIEF ROCKA	LORDS OF UNDERGROUND (PENDULUM)	60	56	15	TELLIN' ME STORIES	BIG BUB (EASTWEST)
23	—	1	GET IT UP	TLC (EPIC)	61	54	6	HUMPS FOR THE BLVD.	RODNEY O & JOE COOLEY (PSYCHOTIC)
24	20	14	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL)	62	60	24	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
25	28	7	ONE WOMAN	JADE (GIANT/REPRISE)	63	—	1	UM UM GOOD	MEN AT LARGE (EASTWEST)
26	24	9	THE FLOOR	JOHNNY GILL (MOTOWN)	64	62	18	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
27	—	1	SOMEBODY ELSE WILL	O'JAYS (EMI/ERG)	65	61	16	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
28	27	4	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)	66	66	35	WHIT ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
29	32	2	LET ME ROLL						

Stevie V.'s Further Adventures In The Music Biz

SOMETIMES, an act can suffer the dreaded "sophomore jinx" even before its second album is released. Just ask the namesake and mastermind of U.K. club act the **Adventures Of Stevie V.**

Despite a highly promising career launch in 1991 with "Dirty Cash," a scathing, house-fueled ode to capitalism that spread from dancefloors onto radio airwaves throughout much of the world, Stevie has been dogged by continual obstacles in getting his second album into shops. Creative differences between Stevie and his label, **Mercury Records**, resulted in legal entanglements that placed the project permanently on the shelf—that is, until Stevie raised the money to purchase the pre-existing tracks back from the label.

"The whole situation was such a horrible, painful mess," Stevie sighs. "In retrospect, I don't think [the label] was being deliberately nasty. I think they were struggling to understand my music, and who I am as an artist. In the end, they couldn't get it, and that's when the conflict grew. As it was, I had to beg them to take 'Dirty Cash' seriously as a record that could go the distance."

Fortunately, Stevie's confidence rarely wavered. Shopping a batch of pop-injected dance nuggets, he eventually secured a deal with **Warner Bros.** in Germany, covering the U.K. and Europe. Plans to work with the WEA-distributed **Giant Records** in the U.S. recently fell through, though Stevie hints that an agreement with another stateside major may be inked before August.

"I can't lie, it's been troubling to be out of the public eye for so long," he says. "It would have been nice if my second album could benefit from the momentum that 'Dirty Cash' started. Getting the wheels turning again will be hard, but I have faith that I've fought this battle for a reason. And I'm proud that I never lost my focus."



STEVIE V

The result of such tunnel vision is the deeply funky "Satisfy Me," an album that pays loving homage to the divas that kept dance music alive during the '70s and '80s, while showcasing several intriguing newcomers. Stevie orchestrates a dozen intricately arranged tunes that combine the beat and bass sensibility of house music with the texture of R&B and the gloss of pop. **Thelma Houston** throws down heartily on "Prisoner Of Ecstasy," while **Gwen Guthrie** proves she still has a sassy vocal edge on "Real Good Feeling."

"I think it's important to give respect to people who pave the way for others," Stevie says. "These women were pioneers—and they still sound amazing!"

Among other vocalists on "Satisfy Me" are **Ruby Turner**, **Steve Wise**, and Los Angeles ingenue **Salandra Wright**, whose sweet alto warms three tunes, including the slammin' future hit "Paradise." Veteran session singer **Beverly Brown** cleanly fronts the album's first single, "Push To The Limit," which has just been remixed by **Eric Kupper**. Icing on the cake is an appearance by **Inno-**

cence chanteuse Gee Morris. Actually, Steve is preparing material for **Morris'** forthcoming solo debut.

"My objective with this album—and with these vocalists—is to illustrate that dance music has longevity and depth," he says. "People continue to call dance music a flash in the pan, but they don't realize that they've been saying that for more than ten years."

While Stevie nervously awaits the release of "Satisfy Me," he is keeping busy running **Keep The Dream Alive Records**, an indie label he started last year with his manager, **Billy Osbourne**. The two are about to complete production on first signee **Gwen McCrae's** comeback project (which is already bolstered by the sizable U.K. hit, "All The Love I'm Giving"). **Gee Morris** is also signed to the label.

Stevie says the record company has been a source of creative comfort in the midst of his own label woes.



by Larry Flick

"Music isn't something I chose to do," Stevie says philosophically. "It's like the food I eat; I need it to live. Why else would I put up with all of the trials and hassles of being in the music business?"

THE SINGLE LIFE: There are moments when we cannot help wondering where some of the great, underrated voices of the past have gone. **Richard Darbyshire**, the expressive baritone belter from '80s British dance act **Living In A Box**, has been high on that list for a few years now.

With that in mind, it is a pleasure to welcome him back to the fold with "This I Swear" (**Dome**, U.K.), a lush retro-disco/R&B romp that he co-wrote with **Lisa Stansfield**. Produced by **Ian Devaney** and **Andy Morris**, Darbyshire proves that he hasn't lost a bit of his soulful charm, strutting like a peacock. Remixes by **Dave Lee** and **Andrew Livingston** pump the track up to peak-hour house and trance moods. Meanwhile, **Frankie Knuckles** and **David Morales** collaborate on a version that beefs up the song's romantic strings and horns, while giving it a slow and easy beat that cushions daylight sets.

Darbyshire is currently cutting tracks for his first solo album... we can barely wait.

After a two-year absence, **Black Box** slips back into view with "Rocking To The Music" (**deConstruction**, U.K.), a light slice of pop/house flavored with the kind of sugary NRG sheen that made past hits like "Strike It Up" work. Subtle trance/rave keyboard nuances lend a trendy vibe without overpowering the track or heavily altering the act's signature sound. **Charvoni** is the new permanent diva in the house, and she does

a fine job of transforming the song's paper-thin lyrics into fodder for peak-hour chanting. Though a harder remix will be necessary for most stateside jocks, **Visnadi's** "Cool Jack" version has enough bite to get over.

The domestic release date for "Rocking To The Music" has yet to be confirmed, though it should be out relatively soon. Look for a new album in stores in September.

Karen Anderson is moving closer to the fame she deserves, judging from the early DJ and sales response to her sultry reading of the **Stephanie Mills** classic "Never Knew Love Like This" (**X:Treme**, Fort Lauderdale, Fla.). Producer **Jim "Bonzai" Caruso** drapes her pretty voice in soft strings and adds a tambourine-topped house beat. **Marc Pomeroy's** "Lunch Pail" interpretation takes the cut deeper into nostalgia with its grand piano lines and horns. Delightful.

Relatively unknown producer/composer **Lee Evans** is the mastermind behind "Music Luva" (**Palmi**, New York), a shoulder-shaking house romp he has recorded under the name **Jambox**. This unassuming record is fueled with the kind of hook and groove that sleeper hits are made of. Featured singers **Lori Michaels** and **Lori Wall** flex their cords for all they're worth, tempering the jam with occasional whispering and purring. Five mixes are included for programming ease. Dig this one out and give it a whirl—you won't be sorry.

TID-BEATS: While seemingly all the world is currently indulging in campy '70s nostalgia, **EMI** executive **Vincent Vero** is knee-deep in '80s-era new-wave/pop. He is putting the finishing touches on "Living In Oblivion 2," the follow-up to this spring's successful compilation. Due in stores Sept. 9, this album easily surpasses the first with 19 pogo classics. Among them are "Mickey" by **Toni Basil**



She's Feelin' It. Perfect Pair recording artist **Trudy M.** took a giant step toward earning her diva stripes during a recent performance of her single, "You Make Me Feel," at the Grand in New York. Produced by **Ken** and **Sabrina Johnston**, the track is starting to make inroads at house formats across the U.S. Trudy is currently dividing her time between club gigs and recording her follow-up, which is due later this summer. (Photo: Tina Paul)

(both English- and Spanish-language versions are included), "Love Plus One" by **Haircut 100**, and "Love Missile" by **Sigue Sigue Sputnik**. *Tons o' fun...* We cannot resist alerting club jocks to the clip accompanying "Fired Up" by **The Girl (EightBall)**, New York). Directed by **Kurt & Bart**, the video is an assemblage of stylish voguing, pouty models, and smoke. It'll look great on the large screens and monitors that a lot of clubs employ... After much bidding, **London/PLG** is the U.S. home for the ferocious "Give It Up" by the **Goodmen**. The wildly infectious tribal jam wooed import hounds a couple of months ago on U.K. indie **Fresh Fruit Records**. Wonder if they have any other gems tucked away in their vaults?... **Shep Pettibone** and **Chynna Phillips** are currently writing material for her upcoming solo debut. Pettibone's long-time collaborator (and promising mixer in his own right) **Tony Shimkin** is also in on the sessions... **John "Jellybean" Benitez** has been tapped to pen the theme music for **Ricki Lake's** new syndicated TV talk show... On the unsigned tip, **David Crawford** is an interesting new songwriter/artist from Washington, D.C., cranking out lyrically uplifting pop/house and hi-NRG material. A&R executives should look for a circulating tape with two rousing anthems, "Stand Up" and "Stronger Together," and an earnest cover of "Rushing To" by **Ashford & Simpson**. DJs on the East Coast are jammin' hard on "Stronger Together." We hear that even better material is on the way. Can't wait.



Who's In The House?. Dance/pop siren **Laurie Roth** was on hand for the signing of a deal between the independent **C-Four Records** and the **BMG**-distributed **Mogull Entertainment**. Roth's rendition of the **Mary Jane Girls'** evergreen "In My House" is due out on the label later this month, with an album to follow soon after. Pictured, from left, are **J. Warner**, president, **National American Music**; **Paul Ring**, VP of **A&R**, **Ring Inc.**; **Stu Ric**, president, **Mecca International**; **Roth**; **Joe Isgro**, consultant; **David Sterling**, president, **C-Four Records**; and **Darryl Jenkins**, president, **Darryl Jenkins Management**.

Billboard. HOT Dance Breakouts
FOR WEEK ENDING JULY 17, 1993

CLUB PLAY

1. **CRITICAL (IF YOU ONLY KNEW) WALL OF SOUND FEATURING GERALD LETHAN EIGHT BALL**
2. **SILICON JESUS PSYKOSONIK WAX TRAX**
3. **SING HALLELUJAH DR. ALBAN ARISTA**
4. **RUNNING OUT OF TIME DIGITAL ORGASM DEF AMERICAN**
5. **YA YAE YA YO YO VOICES OF KWAHN MAX BILT**

MAXI-SINGLES SALES

1. **WHAT IS LOVE HADDAWAY ARISTA**
2. **BONNIE & CLYDE YO-YO EASTWEST**
3. **MY CUTIE WRECKX-N-EFFECT MCA**
4. **LET ME BE THE ONE INTRO ATLANTIC**
5. **U GOT ME UP DAJAE CAJUAL**

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

HOT DANCE MUSIC™

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	3	4	7	U R THE BEST THING SIRE/GIANT 40853/WARNER BROS. 1 week at No. 1	◆ D:REAM
2	4	7	7	BACK TO MY ROOTS TOMMY BOY 565	◆ RUPAUL
3	7	12	6	BAD MOOD SBK 19782/ERG	◆ LONNIE GORDON
4	5	8	7	TUBALE (EXTASY) ANGEL EYES 5411	◆ WARNING
5	1	2	9	GOTTA KNOW (YOUR NAME) A&M 0255	◆ MALAIKA
6	8	10	7	BOY POP SIRE 40806/WARNER BROS.	◆ BOOK OF LOVE
7	10	17	6	SHINE COLUMBIA 74948	◆ MIDI RAIN
8	11	15	5	VOICE OF FREEDOM COLUMBIA 74943	◆ FREEDOM WILLIAMS
9	2	1	9	PLASTIC DREAMS EPIC 74992	◆ JAYDEE
10	13	21	5	RUNAROUND RCA 62542	◆ MARTHA WASH
11	6	3	9	THAT'S THE WAY LOVE GOES VIRGIN 12661	◆ JANET JACKSON
12	12	13	8	GLAMMER GIRL SEXY 1001/MAXI	◆ THE LOOK
13	18	25	6	YOU MAKE ME HAPPY FREEZE 50036 THE DARRYL JAMES/DAVID ANTHONY PROJECT	◆ THE DARRYL JAMES/DAVID ANTHONY PROJECT
14	15	22	6	JUST CAN'T GET ENOUGH SONIC 2017/INSTINCT TRANSFORMER 2 FEATURING ASLI	◆ TRANSFORMER 2 FEATURING ASLI
15	21	29	5	STAND ABOVE ME VIRGIN 12668	◆ O.M.D.
16	16	23	6	HEROIN CHRYSALIS 24826/ERG	◆ BILLY IDOL
17	9	5	11	QUEENIE DALI 66305/ELEKTRA	◆ ETHYL MEATPLOW
18	26	38	3	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2583	◆ TAYLOR DAYNE
19	14	6	10	YOUR TOWN CHAOS 74959	◆ DEACON BLUE
20	24	27	5	HYPNOMANIA SMASH 880 004	◆ LATOUR
21	28	33	4	I WILL CATCH U EPIC 74968	◆ NOKKO
22	35	42	3	KILLER/PAPA WAS A ROLLING STONE HOLLYWOOD 66289/ELEKTRA	◆ GEORGE MICHAEL
23	37	46	3	HUMAN BEHAVIOUR ELEKTRA 66299	◆ BJORK
24	33	37	4	TRIBAL DANCE RADIKAL 12423/CRITIQUE	◆ 2 UNLIMITED
25	20	14	12	RUSHING NERVOUS 20048	◆ LONI CLARK
Power Pick					
26	40	—	2	CAN YOU FORGIVE HER? EMI 56279/ERG	◆ PET SHOP BOYS
27	22	16	10	WIND IT UP ELEKTRA 66319	◆ THE PRODIGY
28	17	20	7	NASTY GROOVE CRAP 030	◆ COLD AUTOMATIC EYES
29	27	28	6	GET FUNKY WITH ME MEDICINE 40828/WARNER BROS.	◆ FIERCE RULING DIVA
30	29	24	9	CATCH ME SIRE 40819/WARNER BROS.	◆ BETTY BOO
31	38	40	3	DRE DAY DEATH ROW 53829/INTERSCOPE	◆ DR. DRE
32	39	44	3	LET 'EM IN ELEKTRA 66291	◆ SHINEHEAD
33	34	34	4	I WANT YOU BACK COLUMBIA 74940	◆ GEORGE LAMOND
Hot Shot Debut					
34	NEW ▶	1	1	GIMME LUV (EENIE MEENIE...) MERCURY 862 327	◆ DAVID MORALES & THE BAD YARD CLUB
35	46	—	2	LOOK GOOD RELATIVITY 1186	◆ JOHNNY P.
36	43	48	3	LIVING IN THE PAST CHRYSALIS IMPORT/ERG	◆ JETHRO TULL
37	19	9	11	BUDDY X VIRGIN 12665	◆ NENEH CHERRY
38	31	30	8	YOU GOT ME WORKIN' GREAT JONES 530 625/ISLAND	◆ GLENN "SWEETIE G" TOBY
39	45	—	2	HAPPY RCA 62568	◆ LEGACY OF SOUND FEATURING MEJA
40	32	31	5	BANG TO THE RHYTHM! CAROLINE 2527	◆ COLD SENSATION
41	42	41	4	PUT ME IN A TRANCE RADIKAL 12418	◆ APOTHEOSIS
42	36	32	9	SWEET HARMONY ATLANTIC 85759	◆ THE BELOVED
43	NEW ▶	1	1	PENTHOUSE AND PAVEMENT (REMIX) VIRGIN PROMO	◆ HEAVEN 17
44	NEW ▶	1	1	SPECIAL KIND OF LOVE A&M 0062	◆ DINA CARROLL
45	NEW ▶	1	1	JUMPING TO THE PARTY ZYX 6988	◆ SPACE MASTER
46	NEW ▶	1	1	RELIGION EPIC 74928	◆ FRONT 242
47	41	35	8	LOVE SENSATION DOUBLE J 5507/SALSOU	◆ LOLEATTA HOLLOWAY
48	25	11	11	REGRET QWEST 40760/WARNER BROS.	◆ NEW ORDER
49	23	18	13	PHOREVER PEOPLE EPIC 74898	◆ THE SHAMEN
50	30	19	14	WHAT CAN YOU DO FOR ME LONDON 857 103/PLG	◆ UTAH SAINTS

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	3	6	BACK TO MY ROOTS (M) (T) (X) TOMMY BOY 565 1 week at No. 1	◆ RUPAUL
2	3	5	5	PLASTIC DREAMS (T) (X) EPIC 74992	◆ JAYDEE
3	5	8	5	DRE DAY (M) (T) DEATH ROW 53829/INTERSCOPE	◆ DR. DRE
4	1	1	14	MORE AND MORE (M) (T) (X) A 25028/IMAGO	◆ CAPTAIN HOLLYWOOD PROJECT
5	7	10	6	RUNAROUND (M) (T) (X) RCA 62542	◆ MARTHA WASH
6	10	11	7	SLAM (M) (T) JMJ/CHAOS 74882/COLUMBIA	◆ ONYX
7	8	9	7	LOVE NO LIMIT (M) (T) (X) UPTOWN 54640/MCA	◆ MARY J. BLIGE
8	4	2	9	THAT'S THE WAY LOVE GOES (T) (X) VIRGIN 12661	◆ JANET JACKSON
9	12	13	6	U R THE BEST THING (T) (X) SIRE/GIANT 40853/WARNER BROS.	◆ D:REAM
10	11	12	7	WHO'S THE MAN? (M) (T) (X) TOMMY BOY 556	◆ HOUSE OF PAIN
11	17	43	3	CAN'T GET ENOUGH OF YOUR LOVE (M) (T) (X) ARISTA 1-2583	◆ TAYLOR DAYNE
12	9	7	19	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110/AG	◆ ROBIN S.
13	14	19	7	WHOO! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
14	18	33	3	IT'S ON (M) (T) (X) TOMMY BOY 569	◆ NAUGHTY BY NATURE
15	6	4	11	SWEET LULLABY (T) (X) EPIC 74919	◆ DEEP FOREST
16	16	25	5	I WILL CATCH U (T) EPIC 74968	◆ NOKKO
17	24	28	4	GOTTA KNOW (YOUR NAME) (T) A&M 0255	◆ MALAIKA
18	20	21	8	WHOOT, THERE IT IS (M) (T) WRAP 0150/ICHIBAN	◆ 95 SOUTH
19	15	16	6	WALKING IN MY SHOES (M) (T) (X) MUTE/SIRE 40852/WARNER BROS.	◆ DEPECHE MODE
20	21	26	6	HITTIN' SWITCHES (T) UPTOWN 54644/MCA	◆ ERICK SERMON
21	13	6	12	REGRET (M) (T) (X) QWEST 40760/WARNER BROS.	◆ NEW ORDER
Power Pick					
22	33	38	3	HAPPY (T) (X) RCA 62568	◆ LEGACY OF SOUND FEATURING MEJA
23	23	18	10	KNOCKIN' DA BOOTS (M) (T) LUKE 461	◆ H-TOWN
24	29	30	4	WEAK (T) RCA 62521	◆ SWV
25	31	39	3	I LIKE IT (M) (T) (X) BIG BEAT 10124/AG	◆ JOMANDA
26	34	35	13	DAZZEY DUKS (T) TMR 3089/BELLMARK	◆ DUICE
27	22	24	6	BOY POP (T) (X) SIRE 40806/WARNER BROS.	◆ BOOK OF LOVE
28	30	31	5	PRESSURE US (T) (X) COLUMBIA 74916	◆ SUNSCREEN
29	19	14	13	PASSIN' ME BY (M) (T) DELICIOUS VINYL 10114/AG	◆ THE PHARCYDE
30	28	29	5	RUSHING (T) NERVOUS 20048	◆ LONI CLARK
31	42	—	2	WHAT'S UP DOC? (CAN WE ROCK) (T) (X) JIVE 42127	◆ FU-SCHNICKENS WITH SHAQUILLE O'NEAL
32	32	32	5	I WANT YOU BACK/DISTANT HEART (M) (T) (X) COLUMBIA 74940	◆ GEORGE LAMOND
33	39	—	2	PINK COOKIES.../BACK SEAT (OF MY JEEP) (M) (T) (X) DEF JAM/RAL 74983/COLUMBIA	◆ L.L. COOL J
Hot Shot Debut					
34	NEW ▶	1	1	INDO SMOKE (M) (T) EPIC 77026	◆ MISTA GRIMM
35	40	—	2	2 THE RHYTHM (T) (X) RCA 62569	◆ SOUND FACTORY
36	37	—	2	I GET AROUND/KEEP YA HEAD UP (M) (T) INTERSCOPE 96036	◆ 2PAC
37	35	41	3	BABY I'M YOURS (M) (T) (X) GASOLINE ALLEY 54589/MCA	◆ SHAI
38	NEW ▶	1	1	INSANE IN THE BRAIN (M) (T) (X) RUFFHOUSE 77019/COLUMBIA	◆ CYPRESS HILL
39	47	—	2	YOUR TOWN (T) (X) CHAOS 74959/COLUMBIA	◆ DEACON BLUE
40	NEW ▶	1	1	IF I HAD NO LOOT (T) WING 859 057/MERCURY	◆ TONY! TONI! TONE!
41	NEW ▶	1	1	MEGAMIX (T) (X) ZYX 6966	◆ K.C. AND THE SUNSHINE BAND
42	NEW ▶	1	1	LATELY (T) UPTOWN 54693/MCA	◆ JODECI
43	36	27	9	BUDDY X (T) VIRGIN 12665	◆ NENEH CHERRY
44	27	22	7	BABY BE MINE (M) (T) MCA 54634	◆ BLACKSTREET
45	43	—	2	VOICE OF FREEDOM (M) (T) (X) COLUMBIA 74943	◆ FREEDOM WILLIAMS
46	NEW ▶	1	1	BAD MOOD (T) SBK 19782/ERG	◆ LONNIE GORDON
47	26	17	7	RELIGION (T) (X) EPIC 74928	◆ FRONT 242
48	45	—	2	GET FUNKY WITH ME (T) MEDICINE 40828/WARNER BROS.	◆ FIERCE RULING DIVA
49	25	15	8	BAD BOYS (THEME FROM "COPS") (T) (X) BIG BEAT 96056/AG	◆ INNER CIRCLE
50	44	46	3	LOVE SENSATION (T) DOUBLE J 5507/SALSOU	◆ LOLEATTA HOLLOWAY

○ 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.

Lonnie
bad mood
gordon

Limited Edition Double 12" Colored Vinyl In-stores Now. (Mixes by Masters at Work, MK, Roger S, and The Murk Boys.)

New Album "Bad Mood" In-Stores Aug. 10.

Produced by Seven Inch Ltd. London (UK) for SBK Records (USA) Management: Gallin Morey Associates

MTV Makes News With N'ville Foray Net Travels South To Film Travis Tritt

BY PETER CRONIN

NASHVILLE—MTV, that grand ol' bastion of music video, may finally be coming around to country music. No, they won't be putting Patty Loveless and George Jones videos into heavy rotation, but in what may be the youth-driven network's first-ever serious nod to the genre's existence, "MTV News" anchor Kurt Loder recently traveled to Nashville to film a spotlight on country artist Travis Tritt.

"He's just interesting, and he's a rock'n'roll kind of guy," Loder says. "Guys like him and T. Graham Brown are really great singers. They've obviously been listening to Ray Charles and people like that." More than any other major country artist, Tritt has managed

to seamlessly combine rowdy Southern rock and hardcore country influences without offending either camp.

Critics have referred to the Georgia-born singer as the missing link between the two genres, making him a natural choice for MTV's drive south. "Country is music that tells a story, and it has a lot of values that have sort of been lost in rock," Loder says. "I think that people who liked rock'n'roll in the '60s can find a lot of what they liked about rock'n'roll in country."

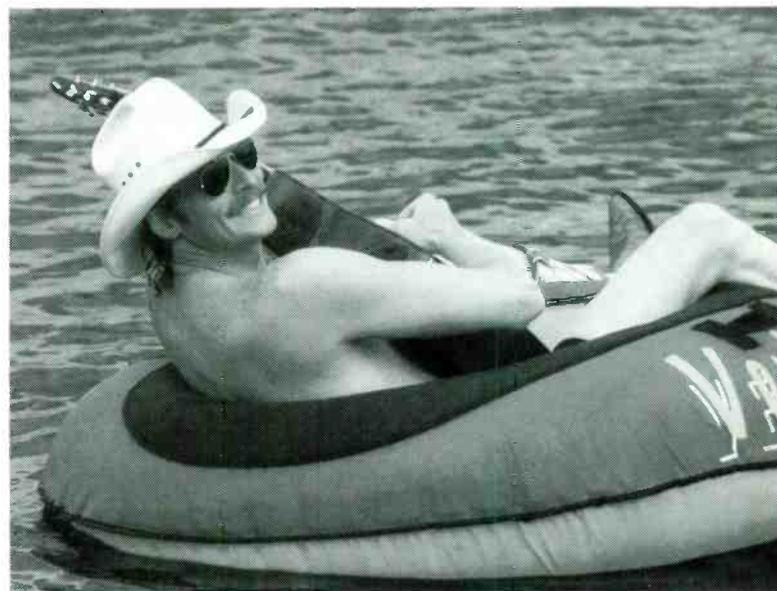
The visiting MTV crew shot footage of Tritt recording his new album in Music City before heading down to Marietta, Ga., the singer's hometown, to continue filming. According to Tritt's publicist, Nancy Russell of the Shock Ink PR firm, who was present at the

shoot, Loder and company enjoyed the more laid back, "country" aspect of the assignment.

"Kurt Loder coming in to cover a country artist is groundbreaking," Russell says. "Compared to what they normally deal with, this was a very casual, down-to-earth thing. They enjoyed it immensely."

Loder, who plans to use some of the footage for a story on his "MTV News," confesses to being something of a country fan himself, with tastes that range from the Carter Family and the Louvin Brothers to "some of the newer guys like Travis." And the dapper anchor-man may actually be turning some of his MTV staffers into Travis Tritt fans.

"We love him," Loder laughs. "We're all converts here."



Totally Tubular. Arista recording artist Alan Jackson does some aquatic pickin' and grinnin' during a break in the filming of the video for his latest hit, "Chattahoochee." In the clip, Jackson bucks his image as a shy, retiring kind of guy by doing some wild and crazy things on water skis.

Nashville Court Dismisses Suit Over Wayne Kemp Composition

NASHVILLE—The U.S. District Court here has dismissed a suit filed against Tree Publishing, CBS Records, Buddy Killen, and Wayne Kemp over the song "I'll Leave This World Loving You." The Wayne Kemp composition was published by Tree, of which Killen was owner at the time of the original filing. Killen also "modified" Kemp's song. CBS' involvement was recording and distributing Ricky Van Shelton's version of the song.

The LeFevres Inc., the plaintiff in the case, had charged that the defendants had infringed on the copyright of "If We Never Meet Again," to which the company claimed ownership.

"If We Never Meet Again," a hymn, was written by Albert E. Brumley in 1945 and copyrighted both separately and as a part of a compilation of religious songs, "Divine Praise," published by the Stamps Baxter Music Co.

In 1949, Brumley and Stamps Baxter agreed that all the songs Brumley had written before this date would be jointly owned, with either party having the right to use the songs without the approval of the other. All proceeds from the uses would be divided equally.

In 1973, Stamps Baxter renewed the copyright on the "Divine Praise" compilation but not on "If We Never Meet Again," specifically.

Brumley died in 1977, leaving his property to his wife, who, in turn, transferred all her interest in all her late husband's musical compositions to Albert E. Brumley & Sons Inc., whose sole stockholder was Brumley's son Robert.

Merle Haggard composed a variation of "If We Never Meet Again" in 1971, and Stamps Baxter published this revised version in 1985 and registered it as a derivative work. Haggard

did not, however, convey by contract to Stamps Baxter his own property interest in his adaptation. Haggard recorded the new version in 1985.

In 1990, Stamps Baxter sold all his interest in musical compositions to the LeFevres Inc., including those to "If We Never Meet Again."

Kemp wrote "I'll Leave This World Loving You" in 1972 and Tree published and registered it for copyright in 1974. Kemp recorded the song in 1980, but it was Shelton's 1988 version that became a No. 1 country hit.

The plaintiff contended Kemp's song was based substantially on Brumley's and argued that it still held copyright to "If We Never Meet Again" through the renewal filed for the compilation in which it first appeared.

In its action, the LeFevres asked for a declaratory judgment that their copyrights were valid and enforceable and that the defendants had infringed the copyrights. Further, it asked for a permanent injunction to prevent the defendants from further publishing, marketing, or distributing the song and for an award of actual and statutory damages.

In deciding against the LeFevres Inc., the court ruled that, under the 1909 Copyright Act under which the song was registered, "a compilation copyright . . . cannot serve to extend or limit the scope of any copyright independently protecting a component part of that compilation." Consequently, the court affirmed that upon the expiration of the original copyright in 1973, the song became public domain.

Further, the court held that "a copyright holder does not . . . automatically acquire an ownership interest in any variation or adaptation made of his or her original work by a licensee."

Consequently, the court concluded the plaintiff had demonstrated no copyright interest in the song that defendants could have infringed by their actions.

Krauss Joins Opry's Bluegrass Honorees Hickory Catalog Passes This Way Via Scotti Bros.

Edward Morris is on vacation. This week's column was written by Peter Cronin.

OPRY HONORS: Alison Krauss is the newest member of the Grand Ole Opry. In a July 3 onstage induction ceremony broadcast from Nashville's Opry House, Krauss became the 71st member of the durable country music institution, joining bluegrass greats **Bill Monroe, Jim & Jesse, and the Osborne Brothers.**

Excitement turned to hysteria when **Garth Brooks** strolled onstage to do the honors. The self-effacing superstar was quick to calm the adoring Opry crowd and remind them of why he'd come, pointing out that the 21-year-old Krauss is the first inductee from the bluegrass world since Jim and Jesse joined in 1964. "This woman wasn't even thought of in 1964," Brooks laughed.

When asked about her influences, Krauss mentions '70s rock bands **Foreigner** and **Journey** right alongside living bluegrass legends **Bill Monroe** and **Ralph Stanley**. But she's always brought her pop and country influences to bluegrass, and not the other way around. Everything she sings (and *nobody* sings like Krauss) is crystal-clear, unadulterated bluegrass.

Brooks, who first heard Krauss on "some tapes that found their way onto the bus" and "fell in love with what she did," recently approached the singer about joining him on tour. And, at the Opry, Brooks was talking about a possible creative collaboration. "Alison said something to me tonight," Brooks said cryptically. "It was a great statement, and I want to talk to her about getting after it, getting together and writing."

An intriguing possibility, and if anyone can make the best of a creative collision between old-timey tradition and big-bucks country, it's Alison Krauss. Besides, according to Brooks, she may have no choice. "I'm getting ready to headlock her and see if she'll say yes!"

NASH-VEGAS REDUX: Uh-oh. It looks like Branson fever might be catching. Country music theaters are popping up in some unexpected places. Six of these theaters have opened thus far in the seashore vacation community of Myrtle Beach, S.C. The first venue was opened seven years ago by **Calvin Gilmore**, and the

"country music entertainer" has recently opened two more theaters, the **Dixie Jubilee** and **Southern Country Nights**. Like their Branson, Mo., counterparts, the emphasis in Myrtle Beach is squarely on "family entertainment."

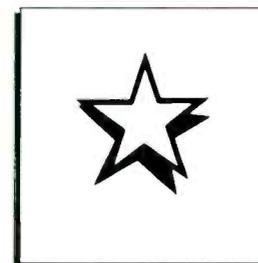
Dollywood, Dolly Parton's entertainment park in Pigeon Forge, Tenn., also is getting into the country music theater business in a big way, recently committing \$20 million to the building of several entertainment venues outside the park in a project called "Music Road." And the city of Pigeon Forge is kicking in with a long-term plan to build roads, add services, and provide economic incentives to encourage music business development.

HICKORY WIND: Scotti Bros. Records is releasing a series of compilations of recordings originally issued on Hickory Records, the label founded by country music pioneers **Wesley Rose** and **Roy Acuff**. Volume One, which was released May 22, includes Acuff's "Freight Train Blues," **Ernie Ashworth's** "I Wish," and

Lorrie Morgan's first chart success, 1979's "Two People In Love." But the real gem on this compilation is **Don Everly's** forgotten classic from 1976, "Yesterday Just Passed My Way Again."

Speaking of the **Everly Brothers**, it seems their Hometown Music Festival, held, appropriately enough, in their hometown of Central City, Ky., has spurred an economic revival for not only the town, but for the entire Muhlenberg County area. According to Central City Mayor **Hugh Sweatt Jr.**, the annual festival, which started in 1988, has "received an incredible amount of publicity in all parts of the world over the past six years. We have used this as a calling card to industry to help us diversify our economic base." For this year's festival, to be held Sept. 4, the Everlys will be joined by **Tammy Wynette, Bo Diddley, Clinton Gregory, Alan Rhody**, and local band **Rhym Shot**. Central City expects to play host to some 20,000 people.

THE SOURCE: "Nashville 615/The Country Music Sourcebook 1993" is now available from Billboard. This useful reference guide is a must for anybody in the country music biz, and is available by check or money order by calling 800-344-7119. The cover price is \$40.



Country music boom helps radio stations lead in their markets. See story, page 106A

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1	
1	4	9	10	CHATTAHOOCHEE K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON (C) (V) ARISTA 1-2573
2	1	2	12	MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	JOHN ANDERSON (C) (V) BNA 62507
3	3	7	10	A BAD GOODBYE J. STROUD, C. BLACK (C. BLACK)	CLINT BLACK WITH WYNONNA (C) (V) RCA 62503
4	8	8	14	TELL ME ABOUT IT J. CRUTCHFIELD (B. LABOUNTY, P. MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON (V) LIBERTY 56985
5	10	12	10	IT'S YOUR CALL T. BROWN, R. MCENTIRE (L. HENGBER, S. HARRINGTON-BURKHART, B. BURCH)	REBA MCENTIRE (C) (V) MCA 54496
6	9	13	12	WHEN DID YOU STOP LOVING ME T. BROWN, G. STRAIT (M. HOLMES, D. KEES)	GEORGE STRAIT (C) (V) MCA 54642
7	6	4	15	NO FUTURE IN THE PAST T. BROWN (V. GILL, C. JACKSON)	VINCE GILL (C) (V) MCA 54540
8	12	14	10	WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. DUNN, D. COOK)	BROOKS & DUNN (C) (V) ARISTA 12563
9	2	1	11	THAT SUMMER A. REYNOLDS (P. ALGER, S. MAHL, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17324
10	15	16	9	IT SURE IS MONDAY M. WRIGHT (D. LINDE)	MARK CHESNUTT (C) (V) MCA 54630
11	11	11	14	THE HARD WAY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74930
12	7	5	16	SOMEBODY ELSE'S MOON G. FUNDIS, J. HOBBS (P. NELSON, T. SHAPIRO)	COLLIN RAYE (V) EPIC 74912
13	16	22	7	CAN'T BREAK IT TO MY HEART J. STROUD (K. ROTH, T. LAWRENCE, E. CLARK, E. WEST)	TRACY LAWRENCE ATLANTIC ALBUM CUT
14	19	24	8	EVERY LITTLE THING H. EPSTEIN (C. CARTER, A. ANDERSON)	CARLENE CARTER (C) (V) GIANT 18527
15	18	21	15	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B. BECKETT (S. CLARK, J. MACRAE)	CONFEDERATE RAILROAD (V) ATLANTIC 82422
16	5	3	17	LOVE ON THE LOOSE, HEART ON THE RUN S. GIBSON, T. BROWN (KOSTAS, A. L. GRAHAM)	MCBRIDE & THE RIDE (C) (V) MCA 54642
17	17	20	12	CLEOPATRA, QUEEN OF DENIAL P. WORLEY, E. SEAY (P. TILLIS, B. DIPIERO, J. BUCKINGHAM)	PAM TILLIS (C) (V) ARISTA 1-2552
18	14	15	16	I GUESS YOU HAD TO BE THERE R. LANDIS (J. ROBBIN, B. CLYDE)	LORRIE MORGAN (V) BNA 62415
19	20	23	11	HAUNTED HEART B. CANNON, N. WILSON (B. BROCK, K. WILLIAMS)	SAMMY KERSHAW (C) (V) MERCURY 862 096
				★ ★ ★ AIRPOWER ★ ★ ★	
20	26	34	5	WHY DIDN'T I THINK OF THAT D. JOHNSON (B. MCDILL, P. HARRISON)	DOUG STONE (V) EPIC 77025
21	21	31	8	WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS (C) (V) WARNER BROS. 18516
22	13	6	16	BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, KOSTAS)	PATTY LOVELESS (C) (V) EPIC 74906
23	22	27	9	WE GOT THE LOVE J. LEO, RESTLESS HEART (S. BOGARD, R. GILES)	RESTLESS HEART (V) RCA 62510
				★ ★ ★ AIRPOWER ★ ★ ★	
24	25	33	9	RENO R. LANDIS (SUPERNAW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE)	DOUG SUPERNAW (V) BNA 87356
25	31	39	5	MAMA KNOWS THE HIGHWAY A. REYNOLDS, J. ROONEY (P. WASNER, C. J. QUARTO)	HAL KETCHUM CURB ALBUM CUT
26	27	35	7	JANIE BAKER'S LOVE SLAVE D. COOK (D. LINDE)	SHENANDOAH (V) RCA 62504
27	32	40	6	DOWN ON MY KNEES G. FUNDIS (B. N. CHAPMAN)	TRISHA YEARWOOD (V) MCA 54670
28	24	17	20	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH (C) (V) MERCURY 864 342
29	35	60	3	IN THE HEART OF A WOMAN J. SCAIFE, J. COTTON (K. HINTON, B. CARTWRIGHT)	BILLY RAY CYRUS (C) (V) MERCURY 862 448
30	42	56	4	A THOUSAND MILES FROM NOWHERE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM (C) (D) (V) REPRISE 18528/WARNER BROS.
31	37	45	4	WORKING MAN'S PH.D. S. HENDRICKS (A. TIPPIN, P. DOUGLAS, B. BOYD)	AARON TIPPIN (V) RCA 62520
32	36	42	6	TEXAS TATTOO D. JOHNSON (D. GIBSON, B. MILLER)	GIBSON/MILLER BAND (C) (V) EPIC 74991
33	30	26	19	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371
34	28	19	15	HOMETOWN HONEYMOON J. LEO, L. M. LEE, ALABAMA (J. LEO, J. PHOTOGLIO)	ALABAMA (V) RCA 62495
35	45	63	3	THANK GOD FOR YOU M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	SAWYER BROWN CURB PROMO SINGLE
36	33	29	19	AIN'T THAT LONELY YET P. ANDERSON (KOSTAS, J. HOUSE)	DWIGHT YOAKAM (C) (V) REPRISE 18590/WARNER BROS.
37	29	18	18	HONKY TONK ATTITUDE B. MONTGOMERY, J. SLATE (J. DIFFIE, L. BOGAN)	JOE DIFFIE (C) (V) EPIC 74911
38	34	36	20	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	LEE ROY PARNELL (C) (V) ARISTA 1-2523
39	23	10	16	OH ME, OH MY, SWEET BABY M. POWELL, T. DUBOIS (M. GARVIN, T. SHAPIRO)	DIAMOND RIO (C) (V) ARISTA 1-2464

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	41	44	7	SHAME SHAME SHAME SHAME D. COOK (M. COLLIE, J. LEAP)	MARK COLLIE (C) (V) MCA 54668
41	38	28	16	TELL ME WHY T. BROWN (K. BONOFF)	WYNONNA (C) (V) CURB 54606/MCA
42	40	37	20	ALRIGHT ALREADY S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD)	LARRY STEWART (V) RCA 62474
43	39	32	17	TROUBLE ON THE LINE R. SCRUGGS, M. MILLER (M. A. MILLER, B. SHORE)	SAWYER BROWN (V) CURB 1043
44	46	48	6	EASIER SAID THAN DONE S. FISHELL, R. FOSTER (R. FOSTER)	RADNEY FOSTER (V) ARISTA 12564
45	52	—	2	BEER AND BONES D. JOHNSON (S. D. SHAFER, L. WILSON)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87326
46	48	49	5	HOLDIN' HEAVEN T. BROWN (B. KENNER, T. MCHUGH)	TRACY BYRD (C) (V) MCA 54659
47	49	61	3	IF I DIDN'T LOVE YOU S. HENDRICKS (J. VEZNER, J. WHITE)	STEVE WARINER (C) (V) ARISTA 1-2578
48	51	55	5	A COWBOY'S BORN WITH A BROKEN HEART C. FARREN (J. STEELE, C. FARREN)	BOY HOWDY CURB ALBUM CUT
49	50	51	5	I GOT A LOVE R. SCRUGGS (J. LEAP)	MATTHEWS, WRIGHT & KING COLUMBIA ALBUM CUT
50	59	68	3	LET GO R. L. PHELPS, D. PHELPS (D. BROWN)	BROTHER PHELPS ASYLUM PROMO SINGLE
51	55	58	7	A MIND OF HER OWN C. HOWARD (C. JONES, J. BERRY)	JOHN BERRY LIBERTY ALBUM CUT
52	44	25	15	I WANNA TAKE CARE OF YOU J. BOWEN, B. DEAN (B. DEAN, J. K. JONES)	BILLY DEAN (V) SBK 56984/LIBERTY
53	61	66	3	I'LL CRY TOMORROW S. HENDRICKS, L. STEWART (S. BOGARD, R. GILES)	LARRY STEWART (V) RCA 62546
54	57	57	4	UNDER THIS OLD HAT J. BOWEN, J. CRUTCHFIELD (M. ANTHONY, L. CORDLE)	CHRIS LEDOUX (V) LIBERTY 17443
55	71	—	2	WHAT'S IT TO YOU J. STROUD (C. WRIGHT, R. E. ORRALL)	CLAY WALKER (C) (V) MCA 18465
56	53	52	6	STANDING ON THE EDGE OF LOVE R. PENNINGTON (T. SEALS, J. P. PENNINGTON)	CLINTON GREGORY (C) (V) STEP ONE 461
57	62	71	3	HE AIN'T WORTH MISSING N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH (C) (V) MERCURY 862 262
58	47	30	15	AN OLD PAIR OF SHOES K. LEHNING (J. FOSTER, A. MASTERS, J. MORRIS)	RANDY TRAVIS (V) WARNER BROS. 18616
59	67	—	2	TRUE BELIEVER R. MILSAP, R. GALBRAITH (J. HIATT)	RONNIE MILSAP LIBERTY PROMO SINGLE
60	60	59	20	YOU SAY YOU WILL G. FUNDIS (B. N. CHAPMAN, V. THOMPSON)	TRISHA YEARWOOD (V) MCA 54600
61	63	70	3	DANCE WITH THE ONE THAT BROUGHT YOU H. SHEDD, N. WILSON (S. HOGIN, G. PETERS)	SHANIA TWAIN (C) (V) MERCURY 862 346
62	54	53	8	SEEDS B. MAHER (P. ALGER, R. MURPHY)	KATHY MATTEA (V) MERCURY 862 064
63	58	50	19	IF I HAD A CHEATIN' HEART C. HOWARD (W. HOLYFIELD, A. TURNEY)	RICKY LYNN GREGG (V) LIBERTY 44948
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
64	NEW ▶		1	NOTHIN' BUT THE WHEEL E. GORDY, JR. (J. S. SHERRILL)	PATTY LOVELESS (V) EPIC 77076
65	NEW ▶		1	LOOKING OUT FOR NUMBER ONE G. BROWN (T. TRITT, T. SEALS)	TRAVIS TRITT (C) (V) WARNER BROS. 18463
66	56	47	10	LEAD ME NOT R. CROWELL, L. WHITE, S. SMITH (L. WHITE)	LARI WHITE (V) RCA 62511
67	NEW ▶		1	ONLY LOVE T. BROWN (M. HUMMON, R. MURRAH)	WYNONNA (V) CURB 54689/MCA
68	66	67	3	DADDY LAID THE BLUES ON ME D. JOHNSON, C. JACKSON (B. CRYNER)	BOBBIE CRYNER (C) (V) EPIC 7704
69	64	54	14	HEY BABY R. BENNETT, T. BROWN (M. STUART, P. KENNERLEY)	MARTY STUART (C) (V) MCA 54607
70	65	64	19	JUST AS I AM S. BUCKINGHAM (L. BOONE, P. NELSON)	RICKY VAN SHELTON (V) COLUMBIA 74896
71	70	65	18	A LITTLE BIT OF HER LOVE S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, L. WILSON)	ROBERT ELLIS ORRALL (V) RCA 62475
72	68	69	17	WHAT MADE YOU SAY THAT H. SHEDD, N. WILSON (T. HASELDEN, S. MUNSEY, JR.)	SHANIA TWAIN (C) (V) MERCURY 864 992
73	75	72	3	FAST AS YOU P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.
74	NEW ▶		1	FEELIN' KIND OF LONELY TONIGHT B. MAHER (J. O'HARA, B. MAHER)	SHELBY LYNNE MORGAN CREEK ALBUM CUT/MERCURY
75	NEW ▶		1	GOD BLESSED TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2000 detections for the first time. Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

1	2	1	3	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	SAMMY KERSHAW MERCURY
2	1	—	2	ALIBIS J. STROUD (R. BOUDREAU)	TRACY LAWRENCE ATLANTIC
3	3	—	2	HEARTS ARE GONNA ROLL A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB
4	4	2	6	NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	RADNEY FOSTER ARISTA
5	5	3	7	WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
6	—	—	1	MADE FOR LOVIN' YOU D. JOHNSON (C. PUTMAN, S. THROCKMORTON)	DOUG STONE EPIC
7	6	7	9	HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	GEORGE STRAIT MCA
8	11	5	7	IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH)	TANYA TUCKER LIBERTY
9	7	6	5	MY BLUE ANGEL E. GORDY, JR. (A. TIPPIN, K. WILLIAMS, P. DOUGLAS)	AARON TIPPIN RCA
10	10	—	2	THE HEART WON'T LIE T. BROWN, R. MCENTIRE (K. CARNES, D. WEISS)	REBA MCENTIRE & VINCE GILL MCA
11	9	4	5	BORN TO LOVE YOU D. COOK (M. COLLIE, D. COOK, C. RAINS)	MARK COLLIE MCA
12	8	12	41	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	BROOKS & DUNN ARISTA
13	12	10	11	WHAT PART OF NO R. LANDIS (W. PERRY, G. SMITH)	LORRIE MORGAN BNA

14	13	8	15	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	CONFEDERATE RAILROAD ATLANTIC
15	14	13	22	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	JOHN MICHAEL MONTGOMERY ATLANTIC
16	16	15	20	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	VINCE GILL MCA
17	17	17	22	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	GEORGE STRAIT MCA
18	15	11	4	HARD WORKIN' MAN D. COOK, S. HENDRICKS (R. DUNN)	BROOKS & DUNN ARISTA
19	21	21	23	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	ALABAMA RCA
20	22	24	19	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	ALAN JACKSON ARISTA
21	19	14	7	SHE'S NOT CRYIN' ANYMORE J. SCAIFE, J. COTTON (B. R. CYRUS, T. SHELTON, B. CANNON)	BILLY RAY CYRUS MERCURY
22	18	16	4	TONIGHT I CLIMBED THE WALL K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON ARISTA
23	20	19	13	I WANT YOU BAD (AND THAT AIN'T GOOD) G. FUNDIS, J. HOBBS (J. LEAP)	COLLIN RAYE EPIC
24	—	20	12	CAN I TRUST YOU WITH MY HEART G. BROWN (T. TRITT, S. HARRIS)	TRAVIS TRITT WARNER BROS.
25	—	9	3	T-R-O-U-B-L-E G. BROWN (J. CHESNUT)	TRAVIS TRITT WARNER BROS.

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

CLAIMING THE NO. 1 POSITION on Billboard's Hot Country Singles & Tracks chart is "Chattahoochee" (4-1) by **Alan Jackson**. The song was written by Jackson and **Jim McBride** and produced by **Keith Stegall**. Interestingly, some radio PDs and MDs have opted to program the dance-club mix rather than the original promo mix. For most country songs, the promo mix is the same as the album track—although labels sometimes attempt to have a hotter version on the promo single. But the club mix is always significantly different from the album track. If such a club mix is not available, many clubs have the equipment to allow DJs to alter the dynamics of a track to make things more exciting for the line dancers. Despite the interest in club mixes, many producers and label executives are not familiar with what goes on in the clubs. Even if they have visited the clubs, they are not a part of this unique subculture. However, as described this week in Billboard, it is increasingly apparent that club play and club mixes can provide a major boost in sales for many country acts (see story, page 9).

THE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is "A Thousand Miles From Nowhere" (42-30) by **Dwight Yoakam**; it is followed by "Thank God For You" (45-35) by **Sawyer Brown**; "Why Didn't I Think Of That" (26-20) by **Doug Stone**; "Beer & Bones" (52-45) by **John Michael Montgomery**; "In The Heart Of A Woman" (35-29) by **Billy Ray Cyrus**; "Mama Knows The Highway" (31-25) by **Hal Ketchum**; "We'll Burn That Bridge" (12-8) by **Brooks & Dunn**; "What's It To You" (71-55) by **Clay Walker**; "Chattahoochee" (4-1) by Alan Jackson; and "It's Your Call" (10-5) by **Reba McEntire**.

ALBUM SALES CONTINUE to be soft. But the No. 1 album, "It Won't Be The Last" by Billy Ray Cyrus, is an exception. The album sold more than 100,000 units for the week and moved from No. 6 to No. 3 on The Billboard 200. Cyrus is being outsold only by "Back To Broadway" by **Barbra Streisand** and "janet." by **Janet Jackson**. Streisand's strength leads one to wonder when a veteran country artist will rejuvenate his or her career by bringing a creatively themed package to the marketplace. Both **Natalie Cole** and **Linda Ronstadt** went against the grain to deliver enormously successful concept albums, so who's to say it can't be done in today's country market?

ALBUMS CONTINUING TO show strength on the Top Country Albums chart are "A Lot About Livin' (And A Little 'Bout Love)" (5-2) by Alan Jackson; "Solid Ground" (24-14) by **John Anderson**; "Almost Goodbye" (16-13) by **Mark Chesnutt**; "Big Time" (25-22) by **Little Texas**; and "Reno" (50-46) by **Doug Supernaw**.

MUSIC ROW AND NASHVILLE resemble a boomtown as the construction of new headquarters for EMI Music, MCA Records, and Warner Bros. Records dominates the scene on 16th Avenue South—or, Music Row East, as it now is called. Still to come are the new facility BMI plans to build on its present site and a Sony Music project on its Tree publishing property. The continued renewal of the downtown area is being fueled by Gaylord's plans to renovate the Grand Ole Opry building, plus its investment in other downtown entertainment properties, and the city government's plans for a 20,000-seat arena to be completed in '96. All of this paints a rosy picture for Music City.

FANS DANCE TO NASHVILLE'S NEWEST AT COUNTRY CLUBS

(Continued from page 9)

"What is going on today is basically a reforming of the American tribe," Jackson says. "Middle America needed an unpretentious place to go to meet friends, and get out on the dancefloor without having to go looking for a date."

A large part of Jackson's job during the past year has been to weed out the jukebox-and-live-band-based clubs and find "the ones that were beneficial to the record industry." And Jackson has found plenty. His original database of 235 "DJ-driven clubs" has grown to more than 500 in the last 12 months, and that growth is continuing at a steady pace.

With the major exception of Liberty Records, which, according to Jackson, "just prefer[s] to do things on [its] own," every major label in Nashville is supplying Country Club Enterprizes with new product, which the company in turn sends to the DJs on its mailing list. In addition, Jackson has served as consultant to the labels, cooking up promotions at the club level.

Last year, Steve Miller, VP, marketing, at Mercury Records/Nashville, found out first hand just how powerful country dance club promotions can be.

Miller's Mercury team hired Nashville-based choreographer Melanie Greenwood to develop a dance to accompany Billy Ray Cyrus's "Achy Breaky Heart." Mercury then sent a videotape, which featured the song's videoclip and dance instructions, to the top clubs in the country. What started out as a ripple on the nation's country dancefloors turned into a tidal wave after radio reluctantly picked up the song. The rest is multiplatinum history.

Even after that kind of success, Nashville's major labels were reluctant to jump right into the dance club promotion game, but one year later those same labels are routinely previewing new artists on the dancefloor, long before releasing their songs to radio or video.

To promote Twister Alley, an Arkansas-based band recently signed by Mercury, the company will send country dance club DJs a promotional

CD featuring the radio version and an extended dance mix of the band's first single a full six weeks before sending it to radio. According to Miller, this only helps radio maximize its profits. "If we can get it into the hands of our basic consumer, which is also radio's basic consumer, we're eliminating some of the risk for radio," he says. "But we hope that, as it worked with Cyrus last year, no matter what radio does, there's already a foothold."



BYRD

TRACK DATES

As the country dance scene heats up, Nashville labels are finding creative ways to maximize the promo potential of the clubs. In launching the career of Tracy Byrd, MCA's only new artist released this year, the label took him right to the dancefloor. Banking on the handsome, 6-foot-4-inch Texan's sex appeal, they sent the reluctant singer on a tour of 45 dance clubs, singing to a track of his new record.

The tour was a roaring success, and Byrd loosened up to the point that MCA got him a wireless microphone

'People needed a place to go to meet friends, and dance without having to go looking for a date.'

so he could dance while he sang. These "track dates," which have launched more than a few careers on the pop side, are now becoming commonplace in country, with local radio outlets tying in to the events.

Mercury artist Shania Twain recently finished up a successful track date tour, and on Aug. 17, Country Club Enterprizes will launch its New Country Road Show. The tour, which will feature four new artists from four separate labels, singing to live to album tracks. The tour will visit 18 1,000- to 1,500-seat country clubs in Texas, Oklahoma, Alabama, and Georgia, winding up in Nashville on Sept. 5. Jackson says he sees the day coming when he will send out a new track date tour every six to eight weeks.

THE DANCE CARD

Country Club Enterprizes' main line of communication to the club scene has been through DJs, and the company keeps in close touch, publishing "The Dance Card," a biweekly DJ tip sheet with chart positions and mixing tips. The publication also serves to educate the growing legion of country jocks across the U.S., most of whom were spinning strictly top 40 only a few months ago.

According to Jackson, there are approximately 1,000 clubs across the U.S. that play country music in some form, and about 600-800 are DJ-driven dance clubs.



CYRUS

Like many country DJs, Paul Lofthus of Skinfatz in Woodbridge, Va., feels fully qualified to use his own criteria for selecting dancefloor cuts. "I can pick a hit," Lofthus says.

"I've been doing this long enough to know what's going to work and what's not."

One of the major obstacles to country DJs has been the lack of dance singles. Most DJs in the market are forced to work album cuts and have complained about not being serviced with singles. But the situation has changed dramatically in the last year, and most major labels are now releasing extended dance mixes on many of their acts.

MCA Nashville president Tony Brown was surprised recently when he visited a country dancehall and saw DJs getting a great response to songs that had been relegated to album cuts. "Maybe we're missing something here," Brown says.

DJs on the pop side long have used extended dance mixes to keep that energy at a high level. And while these mixes aren't completely new to Nashville—Sony issued an alternate mix of Mary-Chapin Carpenter's "Down At The Twist And Shout" in November 1990—the idea has taken time to catch on with the conservative country music industry.

To give the free-form dancers a chance to boogie (and give the line dancers a rest) most country clubs still

(Continued on page 29)

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
36 AIN'T THAT LONELY YET (Songs Of PolyGram, BMI/Seven Angels, BMI/Madwomen, BMI/Sony Tree, BMI) HL	Tortured Artist, ASCAP/Bash, ASCAP/This Big, ASCAP) HL
42 ALRIGHT ALREADY (Collins Court, ASCAP)/B. Rudd, BMI) CPP	73 FAST AS YOU (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
3 A BAD GOODBYE (Blackened, BMI) CPP	74 FEELIN' KIND OF LONELY TONIGHT (Sony Cross Keys, ASCAP/Trick Knee, ASCAP/Welbeck, ASCAP/MCA, ASCAP/Blue Quill, ASCAP)
45 BEER AND BONES (Acuff-Rose, BMI/Lazy Gator, BMI)	75 GOD BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP)
22 BLAME IT ON YOUR HEART (Harlan Howard, BMI/Sony Tree, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL	11 THE HARD WAY (EMI April, ASCAP/Getareajob, ASCAP) HL
13 CAN'T BREAK IT TO MY HEART (Loggy Bayou, ASCAP/Mike Dunn, ASCAP/JMV, ASCAP)	19 HAUNTED HEART (Acuff-Rose, BMI/Sony Cross Keys, ASCAP) CPP/HL
1 CHATTAHOOCHEE (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM	57 HE AIN'T WORTH MISSING (Songs Of PolyGram, BMI/Tokeco, BMI) HL
17 CLEOPATRA, QUEEN OF DENIAL (Sony Tree, BMI/Little Big Town, BMI/American Made, BMI/Duck House, BMI) HL/WBM	69 HEY BABY (Songs Of PolyGram, BMI/Irving, BMI/Littlemarch, BMI) HL/PPP
48 A COWBOY'S BORN WITH A BROKEN HEART (Farrenuff, ASCAP/Full Keel, ASCAP/Curb, ASCAP/Farren Curtis, BMI/Mike Curb, BMI) WBM	46 HOLDIN' HEAVEN (Tom Collins, BMI/Music Corp Of America, BMI) HL/PPP
68 DADDY LAID THE BLUES ON ME (Ensign, BMI/Miss Scarlett, BMI/Lonesome Dove, BMI) CPP	34 HOMETOWN HONEYMOON (Warner-Elektra-Asylum, BMI/Mopage, BMI/Alter Berger, ASCAP/Patix Janus, ASCAP/WB, ASCAP) WBM
61 DANCE WITH THE ONE THAT BROUGHT YOU (Sony Tree, BMI/WB, ASCAP) HL/WBM	37 HONKY TONK ATTITUDE (Sony Tree, BMI/Songwriters Ink, BMI/Regular Joe, BMI) HL
27 DOWN ON MY KNEES (BMG, ASCAP) HL	47 IF I DIDN'T LOVE YOU (Warner-Tamerlane, BMI/Minnesota Man, BMI/Bob White, ASCAP) WBM
44 EASIER SAID THAN DONE (Polygram Int'l, ASCAP/SL Julien, ASCAP/Mighty Nice, BMI) HL	63 IF I HAD A CHEATIN' HEART (Polygram Int'l, ASCAP/Songs Of PolyGram, BMI) HL
14 EVERY LITTLE THING (Sony Cross Keys, ASCAP/	

49 I GOT A LOVE (Harlan Howard, BMI/Sony Tree, BMI) HL	Wildcountry, ASCAP/Little Big Town, BMI/American Made, BMI/MCA, ASCAP) HL/WBM
18 I GUESS YOU HAD TO BE THERE (Ten Ten, ASCAP)	7 NO FUTURE IN THE PAST (Benefit, BMI/Famous, BMI/Too Strong, BMI) CPP/WBM
53 I'LL CRY TOMORROW (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patennick, BMI) WBM/PPP	64 NOTHING BUT THE WHEEL (Music Corp. Of America, BMI/Brand New Town, BMI/Old Wolf, BMI)
33 I LOVE THE WAY YOU LOVE ME (Gary Morris, ASCAP/Taste Auction, BMI) CPP	39 OH ME, OH MY, SWEET BABY (Sony Tree, BMI/Terrace, ASCAP) WBM/HL
29 IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tamerlane, BMI/Brugo, BMI) WBM	58 AN OLD PAIR OF SHOES (WB, ASCAP/Tapper, ASCAP/On The Wall, BMI/Great Galen, BMI) WBM
10 IT SURE IS MONDAY (EMI Blackwood, BMI/Linde Manor, BMI) WBM	67 ONLY LOVE (Careers-BMG, BMI/Murrah, BMI/Tom Collins, BMI)
5 IT'S YOUR CALL (Starstruck Writers Group, ASCAP/Burch Brothers, BMI)	24 REED (Supernaw, ASCAP)
52 I WANNA TAKE CARE OF YOU (EMI Blackwood, BMI/Jechol, ASCAP/EMI April, ASCAP) HL	62 SEEDS (Bait And Beer, ASCAP/Forerunner, ASCAP/Howlin' Hits, ASCAP/Murteezonges, ASCAP) CPP
26 JANIE BAKER'S LOVE SLAVE (EMI Blackwood, BMI/Linde Manor, BMI) WBM	40 SHAME SHAME SHAME SHAME (BMG, ASCAP/Judy Judy Judy, ASCAP/Harlan Howard, BMI/Sony Tree, BMI) HL
70 JUST AS I AM (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL	28 SHOULD'VE BEEN A COWBOY (Songs Of PolyGram, BMI/Tokeco, BMI) HL
66 LEAD ME NOT (Straight Lace, ASCAP/Sis 'N Bro, ASCAP/LaSongs, ASCAP/Swell Kid, ASCAP) WBM	12 SOMEBODY ELSE'S MOON (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI) HL/PPP
50 LET GO (Dickie Brown, ASCAP)	56 STANDING ON THE EDGE OF LOVE (WB, ASCAP/East 64th, ASCAP/Pacific Island, BMI/Music Of The World, BMI) HL
71 A LITTLE BIT OF HER LOVE (EMI April, ASCAP/JKids, ASCAP/Zomba, ASCAP) WBM/PPP	4 TELL ME ABOUT IT (Warner-Tamerlane, BMI/Top Down, BMI/Music Corp. Of America, BMI/Frankly Scarlett, BMI) WBM/HL
65 LOOKING OUT FOR NUMBER ONE (Sony Tree, BMI/Post Oak, BMI/WB, ASCAP/East 64th, ASCAP)	41 TELL ME WHY (Seagrape, BMI) CPP
16 LOVE ON THE LOOSE, HEART ON THE RUN (Songs Of PolyGram, BMI/Millhouse, BMI) HL	38 TENDER MOMENT (Polygram Int'l, ASCAP/R-Bar-P, ASCAP/De Burgo, ASCAP/New Songs, ASCAP/Mama Guitar, ASCAP) HL
25 MAMA KNOWS THE HIGHWAY (Uncle Pete, BMI/Foreshadow, BMI)	62 TEXAS TATTOO (Nocturnal Eclipse, BMI/Union County,
51 A MIND OF HER OWN (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) CPP	
2 MONEY IN THE BANK (Alabama Band, ASCAP/	

BMI/BrahmSongs & Careers-BMG, BMI) HL	
35 THANK GOD FOR YOU (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM	9 THAT SUMMER (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP
	30 A THOUSAND MILES FROM NOWHERE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
	43 TROUBLE ON THE LINE (Zoo II, ASCAP/Club Zoo, BMI)
	59 TRUE BELIEVER (Careers-BMG, BMI/Whistling Moon Traveler, BMI)
	54 UNDER THIS OLD HAT (BMG, ASCAP/Jack and Bill, ASCAP/Amanda-Lin, ASCAP/Welk, ASCAP/Polygram Int'l, ASCAP) HL
	23 WE GOT THE LOVE (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patennick, BMI) CPP/WBM
	8 WE'LL BURN THAT BRIDGE (Sony Tree, BMI) HL
	72 WHAT MADE YOU SAY THAT (Millhouse, BMI/Songs Of PolyGram, BMI) HL
	21 WHAT MIGHT HAVE BEEN (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
	55 WHAT'S IT TO YOU (Stroudavarious, ASCAP/BMG Songs, ASCAP/2 Kids, ASCAP)
	6 WHEN DID YOU STOP LOVING ME (Acuff-Rose, BMI) CPP
	15 WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK (Music City, ASCAP/EMI April, ASCAP) HL
	20 WHY DIDN'T I THINK OF THAT (Polygram, ASCAP/Ranger Bob, ASCAP/Unichappel, BMI) HL
	31 WORKING MAN'S P.H.D. (Acuff-Rose, BMI/Careers-BMG, BMI/BMG, ASCAP/Mickey Hiter, ASCAP) HL/PPP
	60 YOU SAY YOU WILL (BMG, ASCAP/EMI April, ASCAP/Ideas Of March, ASCAP) HL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ NO. 1/GREATEST GAINER ★ ★ ★						
1	1	—	2	BILLY RAY CYRUS MERCURY 514758 (10.98 EQ/16.98) 2 weeks at No. 1	IT WON'T BE THE LAST	1
2	5	5	39	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	2
3	3	1	42	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
4	2	4	59	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/15.98)	SOME GAVE ALL	1
5	4	3	19	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
6	9	7	34	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
7	6	2	8	WYNONNA CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
8	7	6	29	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
9	8	8	41	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
10	10	9	15	DWIGHT YOAKAM ● REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
11	11	10	17	TRACY LAWRENCE ● ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
12	13	11	53	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
13	16	—	2	MARK CHESNUTT MCA 10851 (9.98/15.98)	ALMOST GOODBYE	13
★ ★ ★ PACESETTER ★ ★ ★						
14	24	—	2	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	14
15	12	12	99	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
16	14	13	44	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
17	15	14	147	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
18	17	15	39	LORRIE MORGAN ● BNA 66047 (9.98/13.98)	WATCH ME	15
19	19	18	62	CONFEDERATE RAILROAD ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	18
20	20	17	11	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH	17
21	18	16	19	DOLLY PARTON ● COLUMBIA 53199/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
22	25	28	8	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	22
23	21	19	11	PATTY LOVELESS EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
24	22	26	17	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
25	23	21	11	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
26	27	23	95	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
27	26	22	46	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
28	31	27	66	WYNONNA ▲ ² CURB 10529/MCA (10.98/15.98)	WYNONNA	1
29	28	25	69	AARON TIPPIN ● RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
30	32	29	218	GARTH BROOKS ▲ ⁴ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
31	30	24	47	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
32	29	20	15	WILLIE NELSON COLUMBIA 52752/SONY (10.98 EQ/15.98)	ACROSS THE BORDERLINE	15
33	33	31	40	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
34	34	32	39	TANYA TUCKER ● LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
35	35	30	73	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
36	36	33	11	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
37	40	42	44	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
38	37	34	112	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
39	39	36	38	RESTLESS HEART RCA 66049 (9.98/15.98)	BIG IRON HORSES	26
40	41	35	10	K.T. OSLIN RCA 66138 (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31
41	44	—	2	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	41
42	42	37	36	DIAMOND RIO ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24
43	38	39	14	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
44	45	44	45	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
45	43	38	10	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24
46	50	56	5	DOUG SUPERNOW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	46
47	47	45	47	DOUG STONE EPIC 52436/SONY (9.98 EQ/15.98)	FROM THE HEART	19
48	46	41	116	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
49	54	52	25	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE	38
50	52	43	45	SAWYER BROWN CURB 77574 (9.98/13.98)	CAFE ON THE CORNER	23
51	53	46	42	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
52	51	47	92	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
53	55	55	62	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
54	60	49	51	CLINT BLACK ▲ RCA 66003 (10.98/15.98)	THE HARD WAY	2
55	56	48	42	RANDY TRAVIS ● WARNER BROS. 45044 (10.98/15.98)	GREATEST HITS, VOL. 1	14
56	49	40	23	BILLY DEAN SBK 98947/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14
57	58	51	121	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
58	59	57	49	CHRIS LEDOUX ● LIBERTY 98818 (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
59	57	—	39	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
60	68	59	46	SOUNDTRACK ● EPIC SOUNDTRAX 52845/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
61	66	60	170	DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12
62	62	64	110	TRAVIS TRITT ▲ ² WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
63	61	58	66	MARK CHESNUTT ● MCA 10530 (9.98/15.98)	LONGNECKS & SHORT STORIES	9
64	48	53	33	GEORGE JONES MCA 10652 (9.98/15.98)	WALLS CAN FALL	24
65	65	54	11	RICKY LYNN GREGG LIBERTY 80135 (9.98/14.98)	RICKY LYNN GREGG	37
66	73	74	139	DWIGHT YOAKAM ▲ REPRISE 26344/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
67	67	70	9	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN	53
68	RE-ENTRY	104		TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
69	69	65	52	MARTY STUART ● MCA 10596 (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
70	63	50	39	SUZY BOGGUSS LIBERTY 98585 (9.98/15.98)	VOICES IN THE WIND	31
71	64	61	167	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
72	74	67	6	PATTY LOVELESS MCA 10653 (9.98/15.98)	GREATEST HITS	60
73	70	63	47	RICKY VAN SHELTON ● COLUMBIA 52753/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
74	71	62	39	KATHY MATTEA MERCURY 512567 (9.98 EQ/15.98)	LONESOME STANDARD TIME	41
75	RE-ENTRY	29		RADNEY FOSTER ARISTA 18713 (9.98/13.98)	DEL RIO, TX 1959	46

○ 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 JULY 17, 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) 104 weeks at No. 1	GREATEST HITS	113
2	5	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	4
3	9	CONWAY TWITTY FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF	4
4	2	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	98
5	3	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	53
6	7	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	96
7	24	LYLE LOVETT ● CURB 42263/MCA (9.98/13.98)	LYLE LOVETT & HIS LARGE BAND	6
8	6	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	113
9	4	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	111
10	8	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	113
11	10	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	58
12	—	LYLE LOVETT CURB 42028/MCA (9.98/13.98)	PONTIAC	1
13	12	DWIGHT YOAKAM ● REPRISE 25989*WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	70

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	22	CONWAY TWITTY HOLLYWOOD 463/HIGHLAND (5.98/9.98)	GOLD	4
15	13	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	111
16	11	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	112
17	15	HANK WILLIAMS, JR. ▲ ² CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	100
18	14	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	112
19	16	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	86
20	25	KENNY ROGERS REPRISE 26711*/WARNER BROS. (7.98/11.98)	20 GREAT YEARS	14
21	17	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	101
22	19	ALABAMA ▲ ³ RCA 4939* (7.98/11.98)	ROLL ON	102
23	—	CONWAY TWITTY ● MCA 1488 (4.98/11.98)	NUMBER ONES	3
24	21	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	27
25	20	CONWAY TWITTY MCA 6391 (4.98/11.98)	GREATEST HITS #3	4

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

FANS DANCE TO NASHVILLE'S NEWEST AT COUNTRY CLUBS

(Continued from page 27)

rely on extended mixes of hits from the pop/dance world. That didn't sit well with frequent Texas clubgoers Ronnie Dunn and Kix Brooks (otherwise known as Arista recording duo Brooks & Dunn). The pair couldn't see giving up country DJ airtime to the pop world, and last year suggested that the label release an extended dance mix of their "Boot Scootin' Boogie."



TWIN

The cut remains the most requested song at dance clubs and has paved the way for a flood of alternate country mixes of other titles, including "Boom It Was Over," by Robert Ellis Orrall (RCA), "T-R-O-U-B-L-E," by Travis Tritt (Warner Bros.), "Queen Of Memphis" and "Texas Tattoo," by Gibson Miller Band (Epic), "Cleopatra, Queen Of Denial," by Pam Tillis (Arista), and "Chattahoochee," by Alan Jackson (Arista).

Manufacturing, promoting, and mailing dance remixes can cost a label \$17,000-\$25,000. Most record companies use their regular regional promotion staff to go into clubs and coordinate promotion.

Not surprisingly, there have been cries of heresy from country purists,

and Nashville's major labels are proceeding with extreme caution, rejecting mixes they feel "cross the line."

Mike Bilanski, a Houston-based DJ/consultant, feels that country DJs still have a long way to go before they'll wield influence over record companies as do their pop counterparts. Bilanski estimates that 90% of today's country DJs "don't know how to stay within a certain beat range" and aren't familiar enough with the subtleties of country music to "build real energy and momentum."

NEW SONG, NEW DANCE

"Achy Breaky" choreographer Greenwood is probably the most visible of an increasingly influential group in the fickle world of country dance—the dance instructor. Country Club Enterprizes is in touch with more than 2,000 of these instructors, and with new songs being tied to new dances at a furious pace, these bestowers of dance knowledge are being taken very seriously by the music industry. Greenwood has turned her dance training into success with the best-selling "Hot Country Dancin'" instructional videos, recently releasing her third volume in the series.

The choreographer recently has been called to work on projects for John Anderson and Dolly Parton. Greenwood, who keeps in touch with the country club culture through con-

stant video promotion tours sponsored by the likes of Laredo boots and Great Plains Jeans, speaks with authority about an evolving "dancefloor etiquette," and the "traffic problems" created by "not going with the flow" on the country dancefloor.

These concerns may sound minor, but with different versions of every dance being done in each club, they become very important to the club owner and to the survival of country dance clubs in general.

With the aims of getting these problems of "consistency and continuity" out in the open, and getting club managers, DJs, and dance instructors working more closely together, Country Club Enterprizes will sponsor the first Country Music Dance Seminar in Nashville Oct. 18-20. Jackson is inviting 3,000 dance instructors and 500 DJs to the event, which will include heavy artist and record executive participation. "I think the record companies have learned that a well-choreographed dance can be a very instrumental tool in helping break or spread a record," says Jackson. "It's amazing to watch."



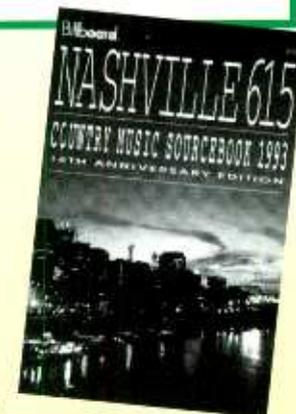
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BDCM3053



We used to miss her. Now she won't go away.

It's been three years since Carlene Carter's last album, and, frankly, we were beginning to miss her. Until we got her Little Love Letters (4/2-24499). Until "Every Little Thing" (7/4-18527) was the most-added country single the week it came out. Until Ken Tucker of Entertainment Weekly started throwing around words like "awfully catchy" and "raucously boppy." Until we realized that after the first single runs its course, there's another half-dozen waiting in the wings. So it looks like she's going to stick around. For a long, long time. And we're glad she's back.

Little Love Letters (4/2-24499)
featuring "Every Little Thing" (7/4-18527)

Produced by Howie Epstein, except "Sweet Meant To Be," produced by Howie Epstein and John Jorgenson.

Giant ©1993 Giant Records.

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	2	5	6	LUIS MIGUEL WEA LATINA	◆ AYER 1 week at No. 1
2	4	10	4	GLORIA ESTEFAN EPIC/SONY	◆ MI TIERRA
3	1	1	14	JON SECADA SBK/EMI LATIN	◆ SENTIR
4	3	3	11	EDNITA NAZARIO EMI LATIN	◆ UN CORAZON HECHO PEDAZOS
5	5	4	12	RICARDO MONTANER RODVEN	AL FINAL DEL ARCO IRIS
6	7	6	11	ANA GABRIEL SONY LATIN/SONY	◆ TU Y YO
7	9	12	6	SELENA EMI LATIN	NO DEBES JUGAR
8	15	16	6	PAULINA RUBIO EMI LATIN	◆ AMOR DE MUJER
9	6	2	16	LOS FANTASMAS DEL CARIBE RODVEN	◆ MUCHACHA TRISTE
10	16	18	4	GUILLERMO DAVILA RODVEN	CUANDO SE ACABA EL AMOR
11	13	13	7	JORDY SONY LATIN/SONY	◆ DUR DUR D'ETRE BEBE
12	12	14	10	MAGNETO SONY LATIN/SONY	◆ SUGAR SUGAR
13	11	9	9	DANIELA ROMO EMI LATIN	◆ QUE VENGAN LOS BOMBEROS
14	17	17	7	RICKY MARTIN SONY LATIN/SONY	◆ ME AMARAS
15	19	26	4	LA MAFIA SONY DISCOS/SONY	◆ AHORA Y SIEMPRE
16	24	29	4	EDGAR JOEL RODVEN	◆ HASTA EL SOL DE HOY
17	8	7	23	LA MAFIA SONY DISCOS/SONY	◆ ME ESTOY ENAMORANDO
18	10	8	10	MAGGIE CARLES RODVEN	AMOR SIEMPRE TU
19	22	31	4	LOS CARLOS LUNA/FONOVISA	PIDEME LA LUNA
20	18	21	5	LUCERO MELODY/FONOVISA	SOBREVIVIRE
★★★ POWER TRACK★★★					
21	28	—	2	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	◆ CORONITA DE FLORES
22	20	24	3	LUIS ENRIQUE SONY TROPICAL/SONY	NO TIENES QUE PEDIR PERMISO
23	14	11	12	CHAYANNE SONY LATIN/SONY	MI PRIMER AMOR
24	27	37	3	MAZZ EMI LATIN	MI TESORO
25	23	40	4	YOLANDITA MONGE WEA LATINA	ENTREGA TOTAL
26	21	19	6	VICTOR VICTOR SONY LATIN/SONY	TU CORAZON
27	30	35	3	LA SABROSURA FUENTES	TU AMIGO O TU AMANTE
28	36	—	2	BRONCO FONOVISA	TRES HERIDAS
29	26	—	2	MARC ANTHONY SOHO SOUNDS/SONY	PALABRAS DEL ALMA
30	25	23	7	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	◆ PIEL DE NINA
31	37	38	3	LUNNA EMI LATIN	POR EL FUEGO
★★★ HOT SHOT DEBUT★★★					
32	NEW ▶	1	1	RICARDO ARJONA SONY LATIN/SONY	PRIMERA VEZ
33	NEW ▶	1	1	ROCIO JURADO Y ANA GABRIEL SONY LATIN/SONY	◆ AMOR CALLADO
34	39	—	2	LOS HERMANOS ROSARIO KAREN/BMG	AMOR AMOR
35	NEW ▶	1	1	EL GRAN COMBO COMBO	TE DESEO
36	31	20	10	R. DURCAL Y J. SABINA ARIOLA/BMG	◆ Y NOS DIERON LAS DIEZ
37	34	34	5	STEPHANIE SALAS MELODY/FONOVISA	◆ AVE MARIA
38	NEW ▶	1	1	YURI SONY LATIN/SONY	POLIGAMIA
39	33	—	2	GRUPO VIENTO Y SOL FONOVISA	CENIZAS Y FUEGO
40	29	27	4	INDUSTRIA DEL AMOR FONOVISA	REY DE OROS

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

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Artists & Music

June Sees Losses In Salsa Community; Xuxa Eyes Michael Jackson For Brazil

SALSA SORROWS: June was an emotionally dolorous month for salsa fans everywhere. On June 7, **Louie Ramirez**—a talented, innovative arranger/producer, as well as gifted vibist, timbalero, and keyboardist—died of a heart attack at age 41.

Then, June 29, one of salsa's premier and most beloved vocalists, **Héctor Lavoe**, died of cardiac arrest. He was 46. (Billboard, July 10.) Lavoe's tumultuous life and career have been well-documented, yet his popularity never waned. Neither did his dependency on chemical substances, which ultimately contributed to his death. Lavoe's longtime label, **Fania Records**, has just released a retrospective on "El Cantante De Los Cantantes." The first-volume compendium is part of Fania's "Legends Of Salsa" series.

Ramirez received much less notice when he passed away. But the salsa recording community recognized his ability and desire to stretch Latin tropical grooves beyond contemporary vernacular, primarily into jazz. A list of his recording colleagues reads like a who's who of salsa: **Tito Rodríguez**, **Willie Colón**, **Celia Cruz**, **Tito Puente**, **Larry Harlow**, **Cheo Feliciano**, **Rubén Blades**—who sang the 1978 hit "Paula C"—and longtime vocal partner **Ray de la Paz**.

Says **Ralph Mercado**, president of **RMM Records**, for which Ramirez recorded, "Louie was one of the great arrangers and musicians and one of the funniest guys in the studio." Ramirez had just completed his second album with de la Paz. Label mate **Feliciano** will include a tribute song to Ramirez on his forthcoming album.

XUXA LURES MICHAEL: Megastar **Michael Jackson** has signed a preliminary contract with Xuxa's production company, **Xuxa Produções**, that calls for Jackson to perform one or two shows in Brazil. Jackson is expected to be paid \$1 million for his services. Xuxa Produções also has agreed to spend \$2 million to produce the shows.

A final contract will be inked sometime in July. Meanwhile, Xuxa's manager and business associate, **Marlene Mattos**, is expected to decide how many shows will take place. The concerts will be staged between Oct. 20 and Oct. 30, possibly at the 200,000-seat **Maracanã Stadium** in Rio de Janeiro or the 150,000-seat **Morumbi stadium** in São Paulo. Jackson, also scheduled to perform in Buenos Aires, has requested that 2,000 tickets be given to underprivileged kids.

Another Brazilian promotion company, **DC-Set**, owned by veteran promoter **Dody Cirena**, put in a strong bid to secure the Jackson shows. But Cirena anticipates participating in the shows anyway.

"Xuxa Produções has no production team," says Cirena, "and even Xuxa's shows are produced by other companies, most recently **Sunshine**. We can provide sound, light, and the whole organization for the concerts, as we already have done with **Rock in Rio**."

BRAZIL MAJORS ADOPT ISRC: On July 1, the major Brazilian labels commenced encoding recorded product with the Intl. Standard Recording Code (ISRC). The code, which follows the pattern established by the Intl. Standard Organization, will prepare the industry for what most executives see as the environment of the future—namely, the replacement of recorded media by the direct delivery of sound via cable and computer.



by John Lannert

The coding will make it possible to preserve the authors' rights and artists' royalties when current recorded formats disappear. Independent labels also can purchase the coding program for \$200. **Marcos André Martinez**, legal adviser of Brazilian trade group **ABPD**, says several of the 100 national independents have inquired about the program.

AWARDS TIME: Congrats to all nominees for **Billboard's 1993 Radio Awards** (Billboard, July 3). In addition, many thanks to the radio programmers and record label executives who helped out with selections.

The awards ceremony is to take place Sept. 9 in Dallas during the

National Assn. of Broadcasters convention. Ballots contained in the July 3 issue must be received by July 30.

One note: The market breakdowns were determined by population, not by the size of a radio station's audience.

ROCK & POP ROCKS ON: Buenos Aires-based concert promotion company **Rock & Pop Intl.** is once again offering an attractive slate of dates in the coming months. First up is superstar rock crew **Guns N' Roses**, slated to play Friday and Saturday (16-17) at the 50,000-seat **River Plate Stadium** in Buenos Aires. Mainstream rock act **Poison** is booked to appear July 26-27 in Santiago, Chile, and July 29-31 in Buenos Aires. Former **Yes** keyboardist **Rick Wakeman** will kick off a southern cone minitour Aug. 20-21 at Buenos Aires. Subsequent scheduled stops will be made in Santiago, Rosario, Argentina, Córdoba, Argentina, and Montevideo, Uruguay.

Jazz axeman **Pat Metheny** is booked to perform Sept. 18-19 in Buenos Aires. The **Sunplash Reggae** extravaganza makes its Argentinian debut Sept. 24-25 in Buenos Aires. The rest of the fall Buenos Aires slate includes shows by **Def Leppard** (Oct. 8-10), **Peter Gabriel** (Oct. 16), and **Madonna** (Nov. 12-13).

By the way, **Rock & Pop** president **Daniel Grinbank** further solidified his very firm grip on the Argentinian market when he plunked down \$2 million to secure exclusive dates for the next two years at the **River Plate** and **Vélez Sarsfield** soccer stadiums. He says he also has exclusive rights to **Obras Stadium**.

MISCELLANEOUS: Last month, the U.S. Postal Service issued a commemorative stamp of rock'n'roll idol **Ritchie Valens**. (Continued on page 32)



Sweet Music. Tropical vocalist **Celia Cruz** celebrates the release of her new **RMM/Sony Discos** album, "Azucar Negra" (Black Sugar). Cruz previously appeared in the film "The Mambo Kings." Shown, from left, are **Frank Welzer**, president, Latin America, Sony Music International; **Cruz**; **Angel Carrasco**, VP of A&R, Sony Discos; **George Zamora**, VP/general manager, Sony Discos; and **Ralph Mercado**, owner/president, RMM Records.

JUAN LUIS GUERRA

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JULIO	3-4	NEW YORK	SEPTIEMBRE	10	LISBOA
JULIO	9	MIAMI	SEPTIEMBRE	11	ALMENDRALEJO
JULIO	10	CHICAGO	SEPTIEMBRE	12	GUADALAJARA
JULIO	11	LOS ANGELES	SEPTIEMBRE	14-15	MADRID
JULIO	13-18	RIO/SAO PAULO	SEPTIEMBRE	18	PALMA MALLORCA
JULIO	19-20	SANTIAGO/CHILE	SEPTIEMBRE	22	TOLEDO/ALBACETE
JULIO	21-25	BUENOS AIRES	SEPTIEMBRE	23	MURCIA
JULIO	28-31	PUERTO RICO	SEPTIEMBRE	24	GRANADA
AGOSTO	7-8	MEXICO	SEPTIEMBRE	25	CORDOBA
AGOSTO	26	BENIDORM	SEPTIEMBRE	27-28	SEVILLA
AGOSTO	28	MALAGA	SEPTIEMBRE	30	LAS PALMAS
AGOSTO	29	PUERTO REAL (CADIZ)	OCTUBRE	2	TENERIFE
AGOSTO	30	SAN ROQUE (CADIZ)	OCTUBRE	5-6-8	BARCELONA
SEPTIEMBRE	4	GIJON	OCTUBRE	9	VALENCIA
SEPTIEMBRE	6	CORUÑA	OCTUBRE	11	ZARAGOZA
SEPTIEMBRE	7	ORENSE	OCTUBRE	16	AMSTERDAM
SEPTIEMBRE	8	PONTEVEDRA	OCTUBRE	18	LONDRES
SEPTIEMBRE	9	BILBOA	OCTUBRE	19	ALEMANIA

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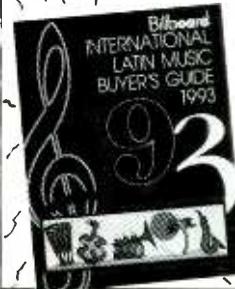
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LATIN NOTAS

(Continued from page 30)

whose 1958 hit "La Bamba" became a No. 1 smash in 1987 for Los Lobos. "La Bamba" is the only Spanish-language song ever to top the Hot 100. In addition, Valens' original record label, Del-Fi Records, has issued "The Ritchie Valens Story," a greatest-hits package containing heretofore unreleased tunes... BMG's irrepressible thrush, Gloria Trevi, was set to appear July 2 on TV magazine "Hard Copy." Meantime, People magazine is preparing a profile on Trevi due out in August... Breaking out in Brazil is "Iê Iê Iê," the latest album from Warner siren Kid Abelha. Label mate Gilberto Gil is in the middle of massive Eurotour covering nearly all of western Europe save England. Gil and close buddy Caetano Veloso have cut an album celebrating the 25th anniversary of Tropicalia.

The record will be released this fall domestically on Veloso's label, PolyGram, with foreign distribution being handled by Warner... FLADEM, the Latin American Federation Of Music Publishers, will hold its fourth annual congress in April 1994, in Santiago, Chile.

RELEASE UPDATE: Former Quality rock act Amanecer has been picked up by EMI Latin, which is rereleasing the eponymous album. Also out on EMI is a Tejano compilation titled "Tejano Classics"... Another delightful batch of Latino jazz albums also have hit retail, including "A Night With Poncho Sánchez Live" by Poncho Sánchez (Concord Picante); "Worldwide" by Giovanni Hidalgo (Tropijazz/Sony); "Spirits Of Havana," by Jane Bunnett; and "My Time Is Now," from Mario Bauzá & His Afro-Cuban Jazz Band, both on Messidor/Rounder. Also out on Arhoolie is "Father Of Conjunto" by Narciso Martínez and "El Indio" by Tejano pioneer Isidro López.

CHART NOTES: Speaking of Latino jazz, albums by Dominican keyboardist Michel Camilo ("Rendezvous"), Cuban trumpeter Arturo Sandoval ("Dream Come True"), and Cuban keyboardist Gonzalo Rubalcaba ("Suite 4 Y 20") are all climbing Billboard's Top Jazz Albums survey. Likewise, Jordy's French-language smash "Dur Dur D'Etre Bébé," a top 20 hit for Sony Latin/Sony on the Hot Latin Tracks, is scurrying up the Hot 100. The single is being released by Columbia in the non-Latino market.

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Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
			★★★★ NO. 1 ★★★★★	
1	1	15	JOE SAMPLE WARNER BROS. 45209	7 weeks at No. 1 INVITATION
2	2	7	KEITH JARRETT TRIO ECM 513 074	BYE BYE BLACKBIRD
3	7	3	NATALIE COLE ELEKTRA 61496	TAKE A LOOK
4	5	5	DAVE GRUSIN GRP 9715	HOMAGE TO DUKE
5	3	7	DIANE SCHUUR GRP 9713	LOVE SONGS
6	4	19	JOE HENDERSON VERVE 517 674	SO NEAR, SO FAR
7	9	7	ROY HARGROVE NOVUS 63154/RCA	OF KINDRED SOULS
8	6	15	JOSHUA REDMAN WARNER BROS. 45242	JOSHUA REDMAN
9	13	7	MICHEL CAMILO COLUMBIA 53754	RENDEZVOUS
10	12	5	BRANFORD MARSALIS COLUMBIA 52461*	BLOOMINGTON
11	15	5	ARTURO SANDOVAL GRP 9701	DREAM COME TRUE
12	23	3	HORACE SILVER COLUMBIA 53812	IT'S GOT TO BE FUNKY
13	14	9	BOBBY WATSON COLUMBIA 53416	TAILOR MADE
14	8	11	MULGREW MILLER NOVUS 63153/RCA	HAND IN HAND
15	16	5	MILT JACKSON QWEST 45204/REPRISE	REVERENCE AND COMPASSION
16	11	9	MARK WHITFIELD WARNER BROS. 45210	MARK WHITFIELD
17	NEW ▶		JOEY DEFRANCESCO COLUMBIA 53805	LIVE AT THE FIVE SPOT
18	NEW ▶		JAZZ FUTURES NOVUS 63158/RCA	LIVE IN CONCERT
19	22	3	SLIDE HAMPTON & THE JAZZMASTERS TELARC 83323	DEDICATED TO DIZ
20	21	3	GONZALO RUBALCABA BLUE NOTE 80054/CAPITOL	SUITE 4 Y 20
21	10	11	KENNY BARRON VERVE 514 472	SAMBAO
22	18	7	JOE LOVANO BLUE NOTE 99830/CAPITOL	UNIVERSAL LANGUAGE
23	19	7	LOUNGE LIZARDS INTUITION 2055	LIVE IN BERLIN 1991 VOL. 1
24	NEW ▶		BOB BERG STRETCH 1105/GRP	ENTER THE SPIRIT
25	NEW ▶		STEPHEN SCOTT VERVE 517 996	AMINAH'S DREAM
TOP CONTEMPORARY JAZZ ALBUMS™				
			★★★★ NO. 1 ★★★★★	
1	1	11	MICHAEL FRANKS REPRISE 45227	5 weeks at No. 1 DRAGONFLY SUMMER
2	3	11	JEFF LORBER VERVE FORECAST 517 998/VERVE	WORTH WAITING FOR
3	2	17	LEE RITENOUR GRP 9697	WES BOUND
4	4	11	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021	THE JAZZMASTERS
5	13	3	ALEX BUGNON ORPHEUS 52995/EPIC	THIS TIME AROUND
6	5	31	KENNY G ▲ ARISTA 18646	BREATHLESS
7	6	9	PAUL JACKSON, JR. ATLANTIC 82441	RIVER IN THE DESERT
8	12	5	PIECES OF A DREAM STARTRAK/MANHATTAN 81496/CAPITOL	IN FLIGHT
9	NEW ▶		GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBERS
10	9	13	WILTON FELDER PAR 2018	FOREVER, ALWAYS
11	14	5	ERIC MARIENTHAL GRP 9691	ONE TOUCH
12	10	7	KILAUEA BRAINCHILD 9310	SPRING BREAK
13	15	5	JON LUCIEN MERCURY 514 816	MOTHER NATURE'S SON
14	7	15	JAZZ AT THE MOVIES BAND DISCOVERY 77001	BODY HEAT, JAZZ AT THE MOVIES
15	8	19	KIRK WHALUM COLUMBIA 46931	CACHE
16	16	7	KIM PENSYL GRP 9710	EYES OF WONDER
17	NEW ▶		THE RIPPINGTONS GRP 9718	LIVE IN L.A.
18	11	15	ACOUSTIC ALCHEMY GRP 9698	THE NEW EDGE
19	19	5	AL DI MEOLA WORLD SINFONIA MESA 79052/RHINO	HEART OF THE IMMIGRANTS
20	18	7	ZACHARY BREAUX NYC 6003	GROOVIN'
21	NEW ▶		ART PORTER VERVE FORECAST 517 997/VERVE	STRAIGHT TO THE POINT
22	21	3	NEW YORK VOICES GRP 9700	WHAT'S INSIDE
23	23	21	INCOGNITO VERVE FORECAST 514 198	TRIBES, VIBES & SCRIBES
24	17	9	HUBERT LAWS MUSICMASTERS 65100	MY TIME WILL COME
25	22	7	THE JB HORNS GRAMAVISION 79485/RHINO	FUNKY GOOD TIME/LIVE

○ 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 number following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. © 1993, Billboard/BPI Communications.

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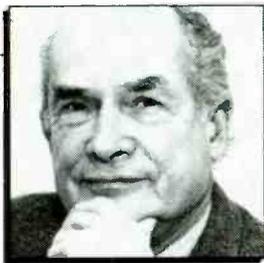
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Classical KEEPING SCORE



by Is Horowitz

GROWTH STRATEGIES: Guenter Hensler moves into his fourth year as president of BMG Classics with his RCA Victor complex of labels notching new gains, despite sluggish market conditions some observers tag as endemic.

Overall, sales for his division increased by 20% for the fiscal year ending June 30, says Hensler. But he's especially pleased about a reported doubling of sales for RCA Victor Red Seal, BMG's top-of-the-line classical imprint, since it represents a segment of the business the label all but dominated at one time, but neglected under more recent past ownership.

Hensler remains upbeat about expanding the market to encompass new consumers of classical music, or related genres. Along with some of his peers, he feels it's an essential goal in the face of the statistical graying of core buyers.

At one end of the repertoire spectrum, BMG is grooming a new contemporary label, Catalyst, for introduction this fall. Like some others that have surfaced elsewhere recently, it is expected to tap into experimental composition that defies easy categorization, but seems to hold special attraction for a younger demographic.

At the other end, BMG Classics intends to devote more attention to early music through its acquisition and partial redirection of Deutsche Harmonia Mundi, the 35-year-old label it has licensed for the past four years.

And between these apparent extremes, BMG will continue to bolster its roster of prestige classical and crossover artists, and to fashion new marketing ploys to build volume for full price and secondary exploitation product, says

Hensler.

Under the A&R control of Jan Hofermann, DHM will now produce some of its recordings in the U.S. Up first is a Baroque program featuring harpsichordist Skip Sempe and Capriccio Stravagante, to be recorded at New York's Metropolitan Museum of Art in late July, with Jack Pfeiffer as producer.

Sequentia, a group known particularly for its performances of medieval music, will figure in a special campaign this August marking the new status of DHM. Its album, "Ancient Music For A Modern Age," will seek a wider market under the Red Seal logo, but will be packaged with a free early-music sampler to direct attention to the DHM catalog. Promotion will include distribution to alternative radio and other unconventional media for this category of music.

Six new DHM titles are due for release this fall. More than 100 are currently available and some 15 additional packages are due in 1994.

A special campaign on the Red Seal side in August, floated under the "Concerto" rubric, will see work by six artists sent out to market in three related package groups targeted to diverse audiences.

In six home-video versions, separate concerto recordings by flutist James Galway, pianists Alicia de Larrocha and Barry Douglas, violinist Kyoko Takezawa, clarinetist Richard Stoltzman, and cellist Steven Isserlis, all made with Michael Tilson Thomas and the London Symphony, will feature actor/musician Dudley Moore as host.

The same concerto performances also will be released in a three-CD compilation album, without Moore's participation, as well as in six single CDs containing additional recordings by the artists.

Through a tie-in with the cable Learning Channel, all six "Concerto" videos will be broadcast three times during the last week in August. Advertising will plug the disc and video series in such home-market publications as Good Housekeeping and Woman's Day, in addition to music magazines. The series also will be supported by a sampler disc and dealer display material.

Jazz BLUE NOTES



by Jeff Levenson

CHICK COREA RECENTLY WAS INVOLVED in an incident that appears ugly. It seems that Corea's agent, Ted Kurland, was finalizing a booking for the pianist, scheduled for Aug. 15 in Stuttgart, Germany. The concert was to be held in conjunction with the World Championships in Athletics, and sponsored by the government of Baden-Wuerttemberg. A small detail, however, monkeyed up the plans. The German production company organizing the concert informed Corea that the local government had decided to cancel its support of the show because Corea is a member of the Church of Scientology. Corea's response to this apparent religious discrimination ("artistic cleansing," in his words) was to dash off letters to Richard von Weizsacker, the president of the Federal Republic of Germany, with copies to Chancellor Helmut Kohl and others. He's also asking fellow artists to formally protest the actions of Baden-Wuerttemberg and to boycott any performances there. So far, B.B. King has officially lent his support. More to come, I'm sure.

THIS AND THAT: Vocalist Anita O'Day, who made her recording debut in 1941 with Gene Krupa's Orchestra, has signed a three-year deal with Pablo Records. The initial release reunites her with arranger/conductor Buddy Bregman, who began his career with O'Day on the first-ever Verve record, "Anita." This return-to-swing album is titled "Rules Of The Road," and it features trumpeter Jack Sheldon and his 17-piece big band

... Benny Green, whose recent Blue Note records have established him as one of the main upholders of the piano trio tradition, has received a cool \$10,000 award—the City of Toronto Glenn Gould International Protégé Prize in Music and Communication (hell of a mouthful, isn't it?) The honor actually was made possible by Oscar Peterson (himself a Canadian), who received a \$50,000 Glenn Gould Prize, then chose Green as his deserving protégé. Green, for his part, gets a double hit: money in the bank, plus the ever-important nod of approval from a personal hero ... Terence Blanchard, who is moving into the fast-track world of movie-scoring (his "Malcolm X" was a formidable credential), is laying down tracks for a follow-up film, "Sugar Hill" ... Stanley Crouch, the jazz writer/critic who has done much to stimulate debate regarding all facets of black culture, has just received a MacArthur Fellowship worth \$290,000. This so-called genius grant, established by Catherine T. MacArthur in 1978, is a no-strings-attached award, which means that Crouch can now further his education—and ours—then buy us all a drink ... One program in this year's JVC Jazz Fest stands out in my mind. It was the show billed "After 45 Years: George Wein And The Newport All-Stars." Why so memorable? A number of reasons: Doc Cheatham obviously has become the (paternal) apple of Jon Faddis' eye now that Dizzy is gone; Wein appears to be reconnecting with the music side of his life, gently shifting his attentions from producing to performing (his comping and soloing were respectable); and the music bounced joyously into the night (thank you, Clark Terry, Warren Vache, Illinois Jacquet, Flip Phillips, Gerry Mulligan, and Al Grey). Simple.

Top Classical Albums™

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★★ NO. 1 ★★★	
1	1	61	GORECKI: SYMPHONY NO. 3 NONESUCH 79282 UPSHAW, LONDON SINFONIETTA (ZINMAN)	19 weeks at No. 1
2	2	37	IF YOU LOVE ME LONDON 4362672	CECILIA BARTOLI
3	3	31	TOUS LES MATINS DU MONDE VALOIS V4640/HARMONIA MUNDI	JORDI SAVALL
4	4	19	PHILIP GLASS: LOW SYMPHONY POINT MUSIC 4381502/PHILIPS BROOKLYN PHILHARMONIC (DAVIES)	
5	6	147	IN CONCERT▲ LONDON 4304332 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
6	5	21	AN ENGLISH LADYMASS HARMONIA MUNDI (FRANCE) 907080	ANONYMOUS FOUR
7	7	11	HEAVY CLASSIX ANGEL 64769	VARIOUS ARTISTS
8	9	63	ROSSINI HEROINES LONDON 436075	CECILIA BARTOLI
9	8	15	THE REINER SOUND RCA 61250-2	CSO/REINER
10	13	7	GORECKI: BEATUS VIR ARGO 4368352/DECCA CZECH PHILHARMONIC ORCH. (NELSON)	
11	10	9	PRIMA DONNA SILVA AMERICA 1023/KOCH INTERNATIONAL	LESLEY GARRETT
12	12	63	BAROQUE DUET SONY CLASSICAL SK 46672 KATHLEEN BATTLE, WYNTON MARSALIS	
13	14	61	MOZART: ARIAS LONDON 430513	CECILIA BARTOLI
14	17	9	PAGANINI: 24 CAPRICES MUSICMASTERS 67092	ELIOT FISK
15	11	15	SHORT STORIES NONESUCH 979310-2/ELEKTRA	KRONOS QUARTET
16	18	31	OPERA'S GREATEST MOMENTS RCA 61440	VARIOUS ARTISTS
17	15	5	DAVID DIAMOND: VOL. III DELOS DE3119 SEATTLE SYMPHONY (SCHWARZ)	
18	21	3	SENSUAL CLASSICS TELDEC 90055-2	VARIOUS ARTISTS
19	19	37	HOROWITZ: DISCOVERED TREASURES SONY CLASSICAL SK 48093 VLADIMIR HOROWITZ	
20	16	45	KATHLEEN BATTLE AT CARNEGIE HALL DG 435440	KATHLEEN BATTLE
21	20	13	BERG: VIOLIN CONCERTO DG 4370932 MUTTER, CHICAGO SYMPHONY (LEVINE)	
22	NEW ▶		ITZHAK PERLMAN'S GREATEST HITS DG 4377372	ITZHAK PERLMAN
23	NEW ▶		PERGOLES: STABAT MATER LONDON 4362092 ANDERSON/BARTOLI/DUTOIT	
24	NEW ▶		BACH: BRANDENBURG CONCERTOS TELARC 80354 BOSTON BAROQUE (PEARLMAN)	
25	22	3	VENETIAN VESPERS ARCHIV 4375522	GABRIELI CONSORT & PLAYERS

TOP CROSSOVER ALBUMS™

			★★★ NO. 1 ★★★	
1	1	7	UNFORGETTABLE SONY CLASSICAL SK 53380	3 weeks at No. 1 BOSTON POPS (WILLIAMS)
2	3	15	KIRI SINGS KERN ANGEL 54527	KIRI TE KANAWA
3	2	21	ILLUSIONS LONDON 4367202	UTE LEMPER
4	4	15	PAVAROTTI & FRIENDS LONDON 4401002	VARIOUS ARTISTS
5	6	9	KURT WEILL SONGS: VOL. II LONDON 4364172	UTE LEMPER
6	5	73	HUSH SONY MASTERWORKS SK 48177	YO-YO MA/BOBBY MCFERRIN
7	8	65	DIVA! SILVA AMERICA 1007/KOCH INTERNATIONAL	LESLEY GARRETT
8	7	39	THE KING AND I PHILIPS 4380072 HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
9	9	11	ANDREW LLOYD WEBBER: LOVE SONGS SILVA AMERICA 1022/KOCH INT'L LESLEY GARRETT	
10	10	3	THE DAEMON LOVER DORIAN 90174/ALLEGRO	THE BALTIMORE CONSORT
11	11	23	THE JULIET LETTERS WARNER BROS. 45180 ELVIS COSTELLO AND BRODSKY QUARTET	
12	15	3	POPS ROUNDUP RCA 61666-2 ARTHUR FIEDLER AND THE BOSTON POPS ORCHESTRA	
13	14	13	CHANSON D'AMORE RCA 61427-2	THE KING'S SINGERS
14	13	19	GALWAY AT THE MOVIES RCA 61326-2	JAMES GALWAY
15	12	23	THE ART OF THE BAWDY SONG DORIAN 90155/ALLEGRO THE BALTIMORE CONSORT	

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

Music Video

ARTISTS & MUSIC

See Hear: Music For The Eyes Labels Step Up Video-Captioning Efforts

BY DEBORAH RUSSELL

LOS ANGELES—For the millions of hearing-impaired Americans who enjoy music video, the appearance of captioned lyrics within a clip is nothing short of music to their eyes.

And closed-captioned music videos will become increasingly common, predict industry experts, due to the July 1 enactment of the Television Decoder Circuitry Act of 1990. The act requires closed-caption decoding capability—which reveals hidden subtitles encoded in the picture—to be a built-in feature in all television sets 13 inches or larger. “The goal is to have equal media access for all,” says Debra Davis Povar, a public relations executive at the National Captioning Institute. “It’s a matter of respect to allow everyone to have a choice to enjoy and be reached by whatever product is on the market.”

Some 20 million new TV sets are purchased by Americans each year, which means that by 1996, nearly half of the households in this country will have a set with decoding capability. In 10 years, nearly 100% of all households will contain at least one such TV set.

Increased access to captions is good news for the estimated 100 million people who could benefit. Hearing loss affects more than 24 million people in this country. An additional 30 million hearing people are learning English as a second language; 16 million attend elementary school and are practicing their reading skills; and some 27 million adults are illiterate.

“Television is the great common denominator and music is a universal

thing,” Povar says. “Music video can educate as well as entertain.”

Closed captioning of music videos got its first real push in 1989, when record producer Ed Stasium encouraged the band Living Colour to caption an Epic clip, at the request of his own hearing-impaired daughter. Since then, nearly all the major labels have experimented with closed captioning to varying degrees, and Atlantic Records has instituted a policy to caption every clip it produces.

An estimated 700 music videos currently are captioned, and representatives from the NCI and the Caption Center believe it’s just a matter of time before closed captioning is an integral element in the postproduction process.

“Deaf people may not use the audio, but you don’t leave the audio track off of a clip,” says Donna Horn, marketing manager for the Caption Center. “So don’t leave the captions off, either.”

The enactment of the television-decoder circuitry legislation should help push things along, Horn adds, noting, “[label executives] may be more eager to set aside the time and money to caption their videos now that they have the potential to reach millions of people.” The key hurdle to closed captioning’s progress so far has been the time factor, she adds. Since captioning is the final step in postproduction, it is sometimes bypassed to meet a deadline.

Anne Deasey, associate director of video production at Capitol, has faced that dilemma, and says she’ll often submit one version of a clip to meet a deadline, and follow up with a closed-captioned version later. Capitol strives to

caption every video, she says.

Closed captioning one video can cost anywhere from \$275 to \$400. Both the Caption Center and the National Captioning Institute can turn a job around within hours beginning with the transcription, timing, and placement of the captions, and ending with the encoding, or electronic insertion of data into the picture.

Currently, captions are restricted to the top and bottom thirds of the TV screen, but as technology advances, so do creative options regarding the caption’s appearance, says NCI’s Povar. “It becomes a neat thing to look at and it just adds one more dimension to the experience,” she says.

Captioning is becoming a booming industry, as profit-making companies are cropping up to compete with the nonprofit NCI and Caption Center. Today, nearly all network and PBS prime-time shows are captioned. In addition, more than 250 hours per week of cable programming are captioned, as are about 4,500 home videos.

And the music industry is working to catch up. Several major postproduction houses have added encoding hardware to their facilities, and this year the New Music Seminar organizers have requested that people submit closed-captioned music videos for broadcast on the confab’s closed-circuit network.

“When I first approached labels, most people didn’t even know what captions were,” says the Caption Center’s Horn. “Now we’re at level two. We’ve educated the people and now we have to get them to make a commitment to go through the entire process.”

PRODUCTION NOTES

LOS ANGELES

• Portrait’s latest Capitol clip, “Day By Day,” is a Propaganda Films production directed by David Hogan. Eric Barrett produced.

• Kenny Mirman directed Johnny Gill’s new Motown video, “Long Way From Home.” Victoria Vallas produced for Maddhatter Films.

• Epoch Films director Adam

Bernstein lensed Ned’s Atomic Dustbin’s new Columbia video, “Saturday Night.” Roger Tonry directed photography; Eileen Malyszko produced.

• Marty Thomas of Marty Thomas Films directed Above The Law’s latest Giant outing, “V.S.O.P.” Thomas also directed Chilly Tee’s debut clip, “Get Off Mine,” for MCA. Jeffrey Jarrett produced.

• Priority artist Ice Cube makes his directorial debut in his own video, titled “Check Yo Self.”

• Tony Kunewalder recently directed “Rapture” for Giant act Morbid Angel. William MacCollum directed photography; Daniel Zirilli produced for One World Productions.

NEW YORK

• The Scorpions’ new Mercury video, “Alien Nation,” is an O Wow production directed by Matt Mahurin. Louise Feldman produced the clip, which comes from the band’s forthcoming album, “Face The Heat.”

OTHER CITIES

• Propaganda Films director Paul Boyd shot the Cult’s Warner Bros. video “The Witch” on location in London. Michael Khan produced.

• Stephane Sednaoui is the eye behind P.M. Dawn’s Gee Street/Island clip “Ways Of The Wind.” Mark Federman produced the Propaganda shoot, which features footage from Easter Island.

• One World Productions director Richard Murray reeled “It’s Alright,” the lead clip from Kris Kross’ upcoming Ruffhouse/Columbia album. David Waterston directed photography; Matthew Pomerans produced.



Cat’s Pajamas. HSI director Zack Snyder is the eye behind Paul Westerberg’s Sire video “World Class Fad.” Pictured on the set of the video shoot, from left, are executive producer Andy Scott; Snyder; Warner Bros. VP Randy Skinner; Westerberg’s manager, Gary Habbib; and, clad in plaid pajamas, Paul Westerberg. (Photo: Jeff Kravitz)

Muppets Connect With TNN; VH1 Readies ’94 U.K. Rollout

KERMIT GOES COUNTRY: The Muppets take format-hopping to a whole new dimension this month, as they enter light rotation on The Nashville Network with the video cover of the Beach Boys’ hit “Kokomo.” The track comes from the new album “Muppet Beach Party” from Jim Henson Records.

The clip, directed by Brian Henson, was the highest-rated video in a recent weekly programming meeting at TNN, even though “Kokomo” is not considered a country track.

“It crosses all musical boundaries,” says TNN spokesperson Lyndon LaFevers. “It’s for the children in all of us.”

TNN has even logged a request with Jim Henson Records to book Kermit and Miss Piggy on “Video Morning.”

BRITISH INVASION: MTV Networks will launch its VH1 and Nick At Nite programming networks in the United Kingdom in 1994, giving U.K. viewers access to the entire lineup of MTV Networks’ programming services (MTV: Music Television and Nickelodeon are already there).

VH1 launches in early 1994, and will be headquartered in London. It will operate as a 24-hour, satellite-delivered music programming service managed by MTV Europe. Nick At Nite launches in April as a joint venture with British Sky Broadcasting Ltd. as a 12-hour-per-day, satellite-delivered programming service patterned after its U.S. counterpart.

WHO IS IT: Things have gotten dicey at 2 Much Fun Productions, which produced the Michael Jackson clip “Who Is It.” The video won a recent production contest sponsored by MTV, but producer Victor J. Pancerev is a bit peeved at director Eddie Barber, who Pancerev claims is hogging all the credit.

Seems Pancerev was none too pleased when Barber got his hands on the \$10,000 prize money and took his girlfriend—in lieu of his producer—to Jackson’s Neverland Valley Ranch, which was part of the prize package.

A recent press release from the company quotes Pancerev saying, “This is one show Eddie Barber is not going to steal. The Michael Jackson contest video is mine. Barber was hired to direct it. Period.” Ouch.

DEVILISH SALES: Geffen’s White Zombie album, “La Sexorcisto: Devil Music, Vol. 1,” released in March 1992, surged in sales recently (24,000 units in one day) and the label’s head of video promotion Kimberly Knoller applauds the efforts of local video outlets in keeping the album alive. Total sales have now passed 200,000 units.

“It’s just another great example of how local video shows have an impact in their market,” says Knoller, who cites regional sales success resulting from airplay on such shows as San Francisco’s “Music Video 8” and “Post”; the Austin, Texas, programs “Remote Generation” and “Raw Time”; Dallas’ “Dallas Music Videos”; and Dayton, Ohio-based “Metalmania” (whose producer, Neal Turpin, lost his afternoon time slot last fall when an irate viewer objected to the name of White Zombie’s album). As a result of the local outlets’ efforts, says Knoller, national programmers and numerous radio stations are rescheduling the debut video/single, “Thunderkiss 65.”

THE EYE



by Deborah Russell

REEL NEWS: Tim Bergling’s “Rock 60” is off the air, as its home, Martinsburg, W. Va., Fox affiliate WYVN, recently filed for liquidation under Chapter 7 of the U.S. bankruptcy code ... Flashframe Films has signed director/cameraman Michael Oblowitz ... Fran Perchick recently was named manager of marketing and business publicity at VH1 ... Lewis Largent is now host of MTV’s “120 Minutes.” The network is on the prowl for Spanish-speaking VJs to join MTV Latino ... Ken

Taylor, familiar to viewers of the E! network, is now the permanent host of VH1’s “Top 21 Countdown,” where he’ll be joined by regular contributor Kurt Andersen, co-founder of Spy magazine. In other VH1 news: Jill Rappaport is now the permanent host of “Flix” ... Lisa Braun is now manager of affiliate promotions, eastern region, at MTV: Music Television, and Wendy Weatherford is now manager of affiliate promotions, western region, at MTV ... Mary Beth Kammerer has been promoted to manager of national music video promotion for Atlantic ... Kathy Strickland is now director of promotions at “Country Connection With Bob Harvey” in Redlands, Calif.

DURAN DURAN is priming TV audiences for its current tour by servicing broadcast networks with its own “Rockumentary” in advance of each tour stop. Stations in New York, L.A., Miami, and Chicago, among others, are committed to airing the half-hour retrospective some 7-10 days before the band performs there. Ollie Eberhardt directed “Rockumentary,” which is not related to the MTV documentary series.

Duran Duran also is embarking on a “satellite media tour,” taping several hours’ worth of interviews with local news teams in 24 markets via satellite. The interviews will be timed to air in conjunction with “Rockumentary” and the live gigs in each respective city.

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THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
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 Washington, DC 20018

- 1 Vertical Hold, Seems You're Much...
- 2 I D Extreme, Cry No More
- 3 Onyx, Slam
- 4 Brian McKnight, One Last Cry
- 5 LL Cool J, Pink Cookies...
- 6 Mary J. Blige, Love No Limit
- 7 Levert, ABC-123
- 8 Natalie Cole, Take A Look
- 9 Toni Braxton, Another Sad Love...
- 10 Tony! Toni! Tone!, If I Had No Loot
- 11 Jade, One Woman
- 12 Chante Moore, As If We Never Met
- 13 Silk, Girl U For Me
- 14 Pharcyde, Passin' Me By
- 15 U.N.U., Something's Goin' On
- 16 Janet Jackson, That's The Way...
- 17 Johnny Gill, The Floor
- 18 Bell Biv DeVoe, Above The Rim
- 19 Robin S, Show Me Love
- 20 Naughty By Nature, It's On
- 21 Sade, Feel No Pain
- 22 Portrait, Day By Day
- 23 Lords Of Underground, Chief Rocka
- 24 Fu-Schnickens, What's Up
- 25 95 South, Whoot, There It Is
- 26 Duice, Dazzey Duxs
- 27 Blackstreet, Baby Be Mine
- 28 Heavy D. & The Boyz, Blue Funk
- 29 Dr. Dre, Dre Day
- 30 Guru, Loungin'

★★ NEW ADDS ★★

No Adds This Week



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Lorie Morgan, I Guess You Had...
- 2 John Anderson, Money In The Bank
- 3 Pam Tillis, Cleopatra, Queen Of...
- 4 Alan Jackson, Chattahoochee
- 5 Reba McEntire, It's Your Call
- 6 Sammy Kershaw, Haunted Heart
- 7 Randy Travis, An Old Pair Of Shoes
- 8 Carlene Carter, Every Little Thing
- 9 Clint Black With Wynonna, A Bad...
- 10 Mark Chesnut, It Sure Is Monday
- 11 Little Texas, What Might Have Been
- 12 Tracy Lawrence, Can't Break It...
- 13 Shenandoah, Janie Baker
- 14 Hal Ketchum, Mama Knows The...
- 15 Billy Ray Cyrus, In The Heart...
- 16 John M. Montgomery, Beer...
- 17 Doug Supernaw, Reno

- 18 Trisha Yearwood, Down On My...
- 19 Gibson Miller Band, Texas Tattoo
- 20 Steve Wariner, If I Didn't Love...
- 21 Sawyer Brown, Thank God For...
- 22 Shelby Lynne, Feelin' Kind Of...
- 23 Shawn Camp, Fallin' Never Felt...
- 24 Martina McBride, My Baby...
- 25 Confederate Railroad, Trashy...
- 26 Confederate Railroad, When You...
- 27 Patty Loveless, Blame It On...
- 28 Dwight Yoakam, A Thousand...
- 29 Aaron Tippin, Working Man's Ph.D.
- 30 Andy Childs, I Wouldn't Know
- 31 Clay Walker, What's It To You
- 32 Tracy Byrd, Holdin' Heaven
- 33 Mark Collie, Shame Shame...
- 34 Toby Keith, He Ain't Worth Missing
- 35 Clinton Gregory, Standing On...
- 36 Lisa Stewart, Under The Light...
- 37 John Berry, A Mind Of Her Own
- 38 Boy Howdy, A Cowboy's Born...
- 39 John Brannen, Never Say Never...
- 40 Rodney Foster, Easier Said Than...
- 41 Ronna Reeves, Never Let Him See...
- 42 Matthews, Wright & King, I Got...
- 43 Bobbie Cryner, Daddy Laid The...
- 44 Kelly Willis, Whatever Way The...
- 45 Shania Twain, Dance With The...
- 46 Brother Phelps, Let Go
- 47 Chris LeDoux, Under This Old Hat
- 48 George Jones, Walls Can Fall
- 49 Zaca Creek, Fly Me South
- 50 Robert Ellis Orrall, Every Day...

† Indicates Hot Shots

★★ NEW ADDS ★★

- Aaron Neville, The Grand Tour
- Gimmaron, Stone Country
- Nennis Robbins, Looking For A Thing...
- Joe Diffie, Prop Me Up Beside The...
- Roger Ballard, A Little Piece Of Heaven
- Rosanne Cash, The Wheel
- Turner Nichols, Moonlight Drive-In



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Stone Temple Pilots, Plush
- 2 Dr. Dre, Dre Day
- 3 SWV, Weak
- 4 Aerosmith, Livin' On The Edge
- 5 AC/DC, Big Gun
- 6 4 Non Blondes, What's Up
- 7 Janet Jackson, That's The Way...
- 8 Proclaimers, I'm Gonna Be
- 9 Soul Asylum, Runaway Train*
- 10 Radiohead, Creep*
- 11 Janet Jackson, If
- 12 Porno For Pyros, Pets*
- 13 U2, Numb
- 14 Duran Duran, Come Undone
- 15 Onyx, Slam
- 16 UB40, Can't Help Falling In...
- 17 H-Town, Knockin' Da Boots
- 18 Lenny Kravitz, Believe
- 19 Madonna, Rain

- 20 Billy Idol, Shock To The System
- 21 Michael Jackson, Will You Be There
- 22 Depeche Mode, Walking In My...
- 23 Gin Blossoms, Hey Jealousy
- 24 Anthrax, Only
- 25 Ozzy Osbourne, Changes
- 26 Tony! Toni! Tone!, If I Had No Loot
- 27 Spin Doctors, Two Princes
- 28 Naughty By Nature, Hip Hop...
- 29 PM Dawn, Looking Through...
- 30 Spin Doctors, What Time Is It?
- 31 Jackyl, When Will It Rain
- 32 Ugly Kid Joe, Cat's In The Cradle
- 33 Dr. Dre, Nuthin' But A "G" Thing
- 34 Sting, Fields Of Gold
- 35 Snow, Girl I've Been Hurt
- 36 Stereo MC's, Step It Up
- 37 Megadeth, Angry Again
- 38 Neil Young, Long May You Run
- 39 Janet Jackson, Love Will Never...
- 40 Van Halen, Right Now
- 41 Pearl Jam, Alive
- 42 Arrested Development, Mr. Wendal
- 43 George Michael, Killer/Papa Was...
- 44 Janet Jackson, Miss You Much
- 45 Janet Jackson, Rhythm Nation
- 46 Janet Jackson, Black Cat
- 47 Guns N' Roses, November Rain
- 48 Red Hot Chili Peppers, Give It Away
- 49 Nirvana, Come As You Are
- 50 Red Hot Chili Peppers, Under...

** Indicates MTV Exclusive

* Indicates Buzz Bin

★★ NEW ADDS ★★

- Rod Stewart, Reason To Believe
- Spin Doctors, How Could You...
- Bon Jovi, I'll Sleep When I'm Dead



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

- 1 Mark Chesnut, It Sure Is Monday
- 2 Billy Ray Cyrus, In The Heart...
- 3 Sammy Kershaw, Haunted Heart
- 4 Patty Loveless, Blame It On...
- 5 Shenandoah, Janie Baker
- 6 Sawyer Brown, Thank God For You
- 7 Hal Ketchum, Mama Knows The...
- 8 Dwight Yoakam, A Thousand...
- 9 John Anderson, Money In The Bank
- 10 Carlene Carter, Every Little Thing
- 11 Mark Collie, Shame Shame...
- 12 Tracy Lawrence, Can't Break It...
- 13 Gibson Miller Band, Texas Tattoo
- 14 Travis Tritt, T-R-O-U-B-L-E
- 15 Pam Tillis, Cleopatra, Queen Of...
- 16 Alan Jackson, Chattahoochee
- 17 Reba McEntire, It's Your Call
- 18 Lorie Morgan, I Guess You Had...
- 19 Confederate Railroad, When You...
- 20 Marshall Tucker Band, Walk
- 21 Toby Keith, He Ain't Worth Missing
- 22 Clint Black With Wynonna, A Bad...

- 23 Little Texas, What Might Have Been
- 24 Ronna Reeves, Never Let Him See...
- 25 Matthews, Wright & King, I Got...
- 26 Andy Childs, I Wouldn't Know
- 27 Trisha Yearwood, Down On My...
- 28 Shania Twain, Dance With The...
- 29 Chris LeDoux, Under This Old Hat
- 30 Aaron Tippin, Working Man's Ph.D

★★ NEW ADDS ★★

- Ricky Lynn Gregg, Can You Feel It
- Patty Loveless, Nuthin' But The Wheel
- McBride & The Bride, Hurry Sundown
- John Michael Montgomery, Beer And...
- Brad Bayley, Leaves On The Ground
- Desert Rose Band, What About Love
- Dave Mallett, This Town
- Muppets, Kokomo



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Tina Turner, I Don't Wanna Fight
- 2 Janet Jackson, That's The Way...
- 3 Rod Stewart, Have I Told You Lately
- 4 David Crosby & Phil Collins, Hero
- 5 Kenny G, By The Time This Night...
- 6 Sting, Fields Of Gold
- 7 Marc Cohn, Walk Through The...
- 8 Expose, I'll Never Get Over You...
- 9 Aaron Neville, Don't Take Away...
- 10 UB40, Can't Help Falling In...
- 11 Proclaimers, I'm Gonna Be
- 12 George Michael, Somebody To...
- 13 Donald Fagen, Tomorrow's Girls
- 14 Natalie Cole, Take A Look
- 15 Celine Dion & Clive Griffin, When...
- 16 Elton John, Simple Life
- 17 Sting, If I Ever Lose My Faith In You
- 18 Michael Jackson, Will You Be There
- 19 Taylor Dayne, Can't Get Enough...
- 20 Brian McKnight, One Last Cry
- 21 Gloria Estefan, Mi Tierra
- 22 Whitney Houston, I'm Every Woman
- 23 Jon Secada, I'm Free
- 24 Bonnie Raitt, Something To Talk...
- 25 Michael Jackson, Who Is It
- 26 Eric Clapton, Tears In Heaven
- 27 V. Williams & B. McKnight, Love Is
- 28 Jon Secada, Angel
- 29 Paul Simon, You Can Call Me Al
- 30 Steve Winwood, Higher Love
- 8 Indicates Five Star Video

★★ NEW ADDS ★★

- Madonna, Rain
- Janet Jackson, If
- Clannad, I Will Find You

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Green Jelly At Breakfast; Janet's Energized; NPR Bash

BY ERIC BOEHLERT

TV LAND: Los Angeles television has a new wake-up show that's welcoming live musical performances. "Good Day, L.A."—a variety show in the tradition of "Today" and "Good Morning America"—debuted in mid-June in the 7-9 a.m. slot on the Fox-owned KTTV. Executive producer Kim Paul Friedman, who comes from a video production background, says he hopes to have musical guests every day of the week. Currently, two or three acts stop by each week to perform.

Laurie Muslow, late of Netherlander concert promotions, is the show's talent coordinator and to date has welcomed *Exposé* and *Green Jelly*, among others.

SHE GOES AND GOES: Listeners in Los Angeles are forgiven if they cower whenever they hear the bubbling bass line of Janet Jackson's "That's The Way Love Goes." According to Top 40 Airplay Monitor, the Billboard sister publication that disseminates piles of radio airplay data, during one week last month, L.A. stations played Jackson's former No. 1 smash a total of 231 times (an unofficial Monitor record). That averages out to one spin every 45 minutes, 24 hours a day, seven days a week.

BASH AWAY: Those who think alternative weeklies are still a bastion of liberal activism should check out the latest feature article making the rounds, "How Do I Hate NPR? Let Me Count The Ways." The piece originally ran in the *Washington City Paper* and has since been reprinted in *New York Press*, *Chicago Reader*, and *Eastside Week* in suburban Seattle.

TV LAND, TOO: Spin and Rolling Stone are venturing into television. "Spin's Rock'N'Roll Circus," produced by *Semaphore Entertainment*, will premiere on pay-per-view this fall, featuring Spin-friendly bands in concert. Meanwhile, Rolling Stone is teaming with Fox to produce "Rolling Stone Presents The Year In Review," to air later this year.

BLESSED: First, Lyle Lovett's voted best singer/songwriter by the readers of *Spy*. Then he marries Julia Roberts. What a week, indeed.

In other *Spy* news: The exodus of early editors who shaped the satirical monthly has been a gradual one, with Kurt Anderson, Graydon Carter, and Susan Morrison all moving on to other publishing duties. That changing of the guard is now complete with the announcement that *Spy's* national editor, Jamie Malanowski, has joined *Us* as senior features editor.

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 10, 1993.



Continuous programming
 12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Luke, Cowards In Compton

BOX TOPS

- 2Pac, I Get Around
- 95 South, Whoot, There It Is
- Dr. Dre, Dre Day
- Duice, Dazzey Duxs
- H-Town, Knockin' Da Boots
- Ice Cube, Check Ya Self
- Jodeci, Lately
- Kool G Rap, On The Run
- Luke, Work It Out
- MC Eht, Streight Up Menace
- MC Lyte, Ruffneck
- Raven Symone, That's What Little...
- Silk, Girl U For Me
- Smooth, You Been Played
- Spice 1, Triggas Gots No Heart
- SWV, Weak

ADDS

- Cheryl "Pepsi" Riley, Gimme
- Janet Jackson, If
- Joey Lawrence, Stay Forever
- Jomanda, I Like It
- Kris Kross, Alright
- Ned's Atomic Dustbin, Saturday Night
- Snow, Runway
- Whitney Houston, Run To You
- WWF Superstars, Slam Jam
- Ziggy Marley, Brothers And Sisters



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

- Jungle Brothers, 40 Below Trooper
- Dada, Here Today Gone
- Skatnigs, Chemical Imbalance
- The Story, So Much Mine
- Joey Lawrence, Stay Forever
- Raw Breed, Rabbit Stew
- Jomanda, I Like It
- Verve, Slide Away
- Johnny P., Look Good
- Cyndi Lauper, Who Let The Rain In
- X, Country At War
- Urge/Overkill, Sister Havana
- U2, Numb
- Cry Of Love, Peace Pipe
- Gibson/Miller Band, Texas Tattoo
- KGB, Pick Up The Pace
- Fernando Saunders, Profile
- Pat Benatar, Somebody's Baby
- Nemesis, Temple Of Boom
- Freddie McGregor, Hard To Get



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

- 2Pac, I Get Around
- Apache, Hey Girl
- Cypress Hill, Insane In The Brain
- Dr. Dre, Dre Day
- Eric Sermon, Hittin' Switches
- Fu-Schnickens, What's Up Doc?
- H-Town, Knockin' Da Boots
- Ice Cube, Check Ya Self
- Jade, One Woman
- Johnny Gill, The Floor
- Lashawn, Ready Or Not
- Lords Of Underground, Chief...

- MC Lyte, Ruffneck
- MC Shan, Hip Hop Ruffneck
- Naughty By Nature, It's On
- Onyx, Slam
- Pete Rock & CL Smooth, It's Not A...
- Positive K, Ain't No Crime
- Prince Markie D, Something Special
- Raven Symone, Little Girls



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

- Mylon Lefevre, Invincible Love
- Black Uhura, One Love
- Tina Turner, I Don't Wanna Fight
- Guardian, Sheshine Johnny
- Tim Miner, Heart
- White Heart, Unchain
- Natalie Cole, Take A Look
- Fernando Saunders, Come A Little...
- Julie Miller, SOS
- Eric Champion, Resolution Time
- Phil Keaggy, I Will Be There
- 10,000 Maniacs, Candy Everybody...
- Pam Thum, Fire Of Your Love
- Mr. Mister, The Border
- Petra, Dance
- ETW, Stay Together
- Marc Cohn, Walk Through The World
- Newsboys, I Cannot Get You
- Dakota Motor Co., Grey Clouds
- Freedom Of Soul, This Is Love
- UB40, Can't Help Falling In Love...
- Soul Asylum, Runaway Train
- Howard Jones, Lift Me Up



One hour weekly
 216 W Ohio, Chicago, IL 60610

- His Boy Eiray, Chains
- Cypress Hill, Insane In The Brain
- Sloan, 500 Up
- PJ Harvey, Mansize
- U2, Numb
- Pet Shop Boys, Can You Forgive Her
- Belly, Slow Dog
- Bjork, Human Behavior

- Chris Isaak, Solitary Man
- Lenny Kravitz, Believe
- Loose Diamonds, Downtown
- Urge/Overkill, Sister Havana
- World Party, Is It Like Today

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

- Aerosmith, Eat The Rich
- Michael Jackson, Will You Be There
- Tony, Toni, Tone, If I Had No Loot
- Snow, Informer
- Silk, Freak Me
- SMV, I'm So Into You
- Proclaimers, I'm Gonna Be...



15 hours weekly
 P O BOX 398, Branson, MO 65616

- Trisha Yearwood, Down On My Knees
- Little Texas, What Might Have Been
- Lee Ritenour, Waiting In Vain
- Reba McEntire, It's Your Call
- Clint Black, A Bad Goodbye
- Restless Heart, Tell Me What...
- Dolly Parton, More Where That...
- Mark Collie, Shame Name Shame...
- Shenandoah, Janie Baker's Love Slave
- Lisa Stewart, Under The Light...
- Sandi Patti, Hand On My Shoulder
- Bruce Hornsby, Harbor Lights
- Koko Taylor, Wand Dang Doodle
- Alan Jackson, Chattahoochee
- Matthews, Wright & King, I Got A Love
- Shelby Lynne, Feelin' Kind Of Lonely...
- Mac McAnally, Not That Long Ago
- John Anderson, Money In The Bank
- Lyle Lovett, North Dakota
- The Remingtons, Wall Around Her...

IN PRINT

MUSICAL GUMBO:
 THE MUSIC OF NEW ORLEANS
 By Grace Lichtenstein
 and Laura Dankner
 (W.W. Norton & Co., \$25)



Talk about things New Orleans eventually turns to food. It's an easy segue. *Jambalaya*, *muffuletta*, *beignet* conjure atmosphere like a gris-gris does a spell, effortlessly instilling a sense of a place like no other. Call it cliché, and add that it's apt: New Orleans jazz is a sort of musical gumbo, Alan Lomax said, and the words, like the sounds, are delicious still.

Lichtenstein and Dankner are interested in the ingredients and how they came together. Here's where the various sounds were born and how they were bred, they detail in segmented chapters, from the cradle of jazz and the first wave of R&B to the rise and revised resurgence of Cajun, zydeco, and contemporary jazz. The fire-starters, and some of the music's leading lights today, are bio'd and profiled, from the likes of Charles Bolden, Jelly Roll Morton, Clifton Chenier, and Allen Toussaint to Michael Doucet, Zachary Richard, Wynton Marsalis, and Harry Connick Jr.

Like any overview, "Musical Gumbo" falls short in direct proportion to its reach, more a point than a complaint since the seeming short shrift given one preferred artist means a

mention at least for another. "Gumbo" also stays the commercial course for the most part, intentionally focusing, especially in the more current sections, on New Orleans' "ambassadors"—the local artists made goodly sums of press.

Admirably researched and nicely written, "Musical Gumbo" is a satisfying read that manages the finest feat: stoking the appetite for more.

That said, the authors offer a welcome last course: a roundup of clubs, festivals, labels, and record stores from which to sample the fare at will.

MARILYN A. GILLEN

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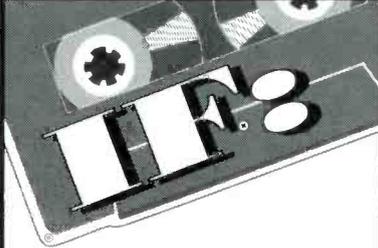
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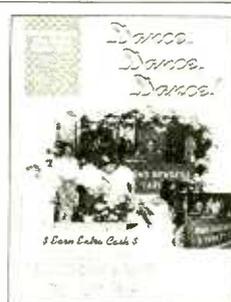
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STATIONS BEGIN TO SEE NEED FOR PRESERVING ARCHIVES

(Continued from page 3)

difficulty collecting material for a presentation on the history of country jingles he was assembling for this year's Gavin Seminar.

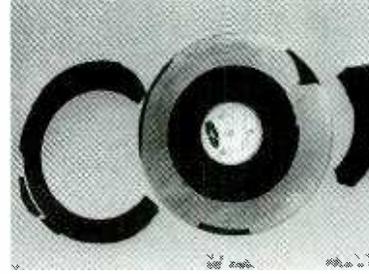
"Stations don't seem to care about preserving their heritage," says Schreiber. "It's tragic. A lot of history will be lost if something isn't done."

However, some stations around the country have begun to recognize the importance of their histories and are moving to restore tapes of historic broadcasts.

For example, Atlanta news/talk stations WSB-AM and WGST will have their heritages preserved for future generations to enjoy thanks to Georgia State Univ. Archivists in the university's Pullen Library are in the midst of a two-year project, which began in July 1991, to restore the deteriorating audio recordings from these stations.

Some of the treasures the archivists have found from WSB and WGST's vast volumes of discs and tapes include the infamous political battle during the 1946 gubernatorial campaign among Eugene Talmadge, Ed Rivers, and James Carmichael.

Many of the live country music programs that aired on WSB and WGST in the '40s and '50s have been recovered as well. Artists



Acetate discs in varying stages of decomposition. The surface of the 16-inch disc at left is covered with the powdery deposit characteristic of aging acetates. The powder and the greasy film beneath it are caused by deterioration of the plastic coating. Eventually, this leads to the delamination of the plastic from its aluminum base, as in the discs center and right. (Photos courtesy Georgia State Univ.)

State's archival project director, Chris Paton. "The preservation of audio material was never a high priority. Finding information on how to do it was difficult. We're hoping the archival community can move ahead with developing standards of doing this and offer education and training to those who care."

Paton is equally passionate about the historical value of this project. "None of us were alive when most of these recordings were done," he says. "To hear that kind of political rhetoric, it's really impressive. And it's important to save this stuff."

Once restored, the copies will be kept in the library and made available for research. Paton hopes to package the tapes with liner notes to be sold for classroom use.

TEDIOUS PROCESS

The process of transferring the damaged discs is a tedious one. First, the acetate discs have to be cleaned, usually in three or four scrubbing, with lens cleaner and distilled water.

Next, engineers must determine which of the 20 different sized styli to use. Finally, the audio from the discs must be equalized before recording.

"It's surprising how good some of it sounds," says Kelly McEvoy, the engineer who is transferring the tapes from discs to quarter-inch tape. "After the process, what is on the disc is really extremely clean. It seems that this stuff was recorded really well. It makes me curious to know what CD recordings today will sound like in 30 years."

So far, McEvoy has spent seven to eight weeks restoring 50-60 discs. He estimates that a 15-minute recording takes approximately one hour to restore.

"It helps to have a slightly obsessive personality to do this work," he says.

According to Paton, a project such as this has to be well funded, and a lack of funding is probably the reason other stations aren't following suit. It costs an estimated \$25,000 to undertake a restoration project of this caliber.

The National Historical Publications and Records Commission donated a \$22,244 grant, which enabled Paton and crew to establish a rerecording lab with new recording and playback equipment. Cox Enterprises, parent company of WSB, also donated \$1,000 for a digital audio tape deck.

LACK OF RESOURCES

Many stations say they don't have the time, resources, or money to conduct such a process and

envy Georgia's initiative.

"When we moved our offices six-and-a-half years ago," says WGN Chicago GM Daniel Fabian, "I was horrified to find that much didn't move with us. I'm not usually a trash picker, but when I saw . . . a handwritten log from Pearl Harbor Day in the garbage, I had to take it."

Some of the other artifacts Fabian uncovered ended up in the Smithsonian Institution, including a microphone used in the first remote broadcast from a court

'I'm not usually a trash picker, but when I saw a handwritten log from Pearl Harbor Day in the garbage, I had to take it'

case—the Scopes "monkey" trial in Tennessee in the '30s in which a teacher was tried for teaching the theory of evolution.

"We lost many tapes, but we have 100-150 vintage tapes [dating back to the station's genesis in 1924]," says Fabian. "WGN put those . . . on tape and has since stored them in a library."

As Fabian discovered, many stations simply discard tapes when they move. That's how independent audio engineer and radio collector Don Worsham got part

of his extensive collection.

"The PD at WLS in Chicago took all the items the station used to promote itself, old programs, and IDs and threw them in the trash," says Worsham. "An engineer there got them and took them home and I bought part of his collection."

Worsham, who has collected hundreds of tapes from various radio stations dating back to the early '50s, says most of the material he gets is in extremely bad shape.

"Most of the stuff is in the throes of mechanical breakdown," he says. "The vinyl and acetate discs don't hold up very well. Even some tape from the '70s and '80s didn't hold well. I have stuff on quarter-inch reels of tape now and I will try to get it to digital before it's too late."

SAVING THE JAWS PROMOS

Unlike stations that began their restoration projects recently, 25-year-old KNIX Phoenix has been archiving its tapes almost from the beginning under the direction of general program manager Larry Daniels.

Daniels joined the station two years after it signed on and began putting jingles, on-air promotions, and airchecks under lock and key. He says that even though many of the tapes are still in relatively good condition, he plans to transfer them to digital audio tape later this year.

"Some of the tapes are brittle," says Daniels. "We keep them away from air and in a safe archive room. Printed materials,

such as ratings books, we also have in files. We owe it to the future to go back and look at who we were. It's comforting to know that you have all of it."

Some of the treasures in KNIX's vaults include contests with the movies "Star Wars" and "Jaws." Daniels even created a time capsule, to be opened in 2000, containing items from every department of the station.

Like KNIX, WSM-AM Nashville has done some restoring of its older tapes, including the legendary Saturday-night Grand Ole Opry show.

"With the acetate discs, you find some that are 50 years old and in pristine condition, then you find some that are in really bad shape," says Kyle Cantrell, WSM-AM's syndicated features producer. "It's a great worry to me. At this point it's critical for us to make preservation copies of the salvageable acetates and we have done quite a bit."

Still, Cantrell says a good chunk of the station's history has not been saved. Although the station signed on in 1925, archive material dates back only to the late '30s.

"One of the reasons I'm interested in preservation at all is because of the Grand Ole Opry broadcasts," says Cantrell. "That was a ground-breaking program for country music and it's so important to the station's history. In recent years, we've made an all-out effort to find as many recordings as we can. We have quite a few and others are preserved by the Country Music Foundation."

Other stations have realized the historical importance of preserving as much of their stations' histories as possible.

KMOX St. Louis and WCCO Minneapolis also saved and copied much of their archives before the discs completely deteriorated.

At KMOX, all of its archives dating back to the '50s are now on tape. GM Rod Zimmerman says that because the tapes are brittle, they plan to have them transferred to digital tape and computer discs within the next year.

"It's a shame that so many stations haven't taken the time to preserve their heritage. It seems that a lot would want to, but not many do," says RCA's Schreiber. Among them is KOA Denver. OM Larry Crandall says he wishes he had the time and resources to preserve the station's archives better. "Frankly, we don't have the staff to catalog it and preserve everything," he says.

However, a portion of KOA's news scripts, memorabilia, and taped newscasts have been saved. ND Jerry Bell says the station transferred some of the more memorable newscasts from the past five or six years of the station's 69-year existence to cassettes. The Colorado Historical Society now warehouses some of the station's tapes.

Crandall says, "Georgia's project is great. If we had a staff to do it we would."

Adds Schreiber, "There seems to be more of an interest in preserving heritage. Stations are a historical aspect of each community; it's hard to not associate Pittsburgh with KDKA for instance. That's why it's important."



Larry Daniels, KNIX-FM general program manager, spearheaded the station's archival efforts. Among his projects was the creation of a time capsule that includes material topical to each of the station's departments.

such as James and Martha Carson, Harpo Kidwell, Boots Woodall, Swanny River Boys, and Sunshine Boys are captured on WSB's "The Little Country Church" and WGST's "Georgia Jamboree," "Love In Bloom," and "Snapshots Of Georgia" radio programs.

Unpublished recordings of late Georgian songwriter Johnny Mercer, which came from his widow, will be restored as well. Mercer was the lyricist for such hits as "Moon River," "Jeepers Creepers," and "Hooray For Hollywood."

Among the other stations that have taken steps to restore their archives and preserve their heritage are country KNIX Phoenix, N/T WGN Chicago, country WSM-AM Nashville, N/T WCCO Minneapolis, and N/T KMOX St. Louis.

"This is an important area for us to look at," says Georgia



The WSB and WGST collections include recordings of country music programs broadcast from Atlanta in the late '40s. Among the performances preserved in the collections at Georgia State Univ. are mandolin solos and vocal duets by James and Martha Carson, third from left and second from right, as well as other artists who were part of the WSB Barn Dance program.

International

Cassette Dominates Taiwan Mkt. '92 Stats Also Show Domestic Surge

■ BY MIKE LEVIN

HONG KONG—The cassette remains king as Taiwanese consumers continue their preference for the format over CDs by a three-to-one margin. This contrasts with the trend in places like Hong Kong, Singapore, and South Korea, where the cassette is dying out.

But one thing all these dragon economies share is high growth in the music industry. In 1992, Taiwan's growth rate was 37% in units and 32% in wholesale value, according to local IFPI figures.

Also, the domestic-international repertoire balance has shifted in favor of local music, which comprises 80% Mandarin and 20% Taiwanese-dialect songs.

While between 15% and 20% of the local market remains pirated, the label trade association IFPI's 1992 figures for legitimate sales show the following:

- Cassette sales grew 32.7 million units, up 42% over 1991.
- Dollar value of cassettes increased to \$163.5 million, 38% more than the previous year.
- CD units hit 10.4 million, growing 46% over 1991.
- CD value was \$104.2 million, up 30% from a year earlier.
- Total music sales included 75% local repertoire, up from 67% in 1991. (All classical and half of international pop records are sold only on CD.)
- Piracy rates for all categories dropped, except for international cassettes, which nearly doubled.

IFPI's figures are based on 17 reporting companies that account for about 90% of international repertoire, 85% of Mandarin, and 30% of Taiwanese repertoire. Throughout the country, however, there are as many as 200 record companies.

CD sales are rising, but unlikely to make up even 50% of overall sales within the next five years, says IFPI director Robin Lee. "In Taiwan, the first priority is the price, and kids can buy two, maybe three, cassettes for the price of a CD. It's an appetite they grew up with."

Cassettes are also easier to counterfeit than CDs and historically Taiwan has been a pirate-run market. In 1992, the overall piracy rate was under 20% for the first time since records were kept, but that rate is not likely to drop much lower in the foreseeable future.

Strong new intellectual property laws in Taiwan have not eliminated counterfeit cassette and CD plants. They have simply forced them to relocate to southern China, a frontier economy where few laws apply to anything. Smuggling illegal copies back into Taiwan is very simple.

"China has become the key to piracy, not only in Taiwan but in the whole of Southeast Asia," says Lee. "Right now, statistics in local markets are meaningless until the problem is controlled in China."

Another factor affecting record companies is the growth of karaoke, which accounts for between 10% and

20% of industry revenues, according to IFPI estimates. Exact figures are not available because about two-thirds of Taiwan's karaoke market is illegal.

Until last year, local record companies simply gave away song rights to the 10 karaoke companies countrywide. Piracy was too widespread to control, and at least the sing-along versions provided free promotion. But record companies have started to grasp the revenue potential, and are taking control of everything from production to distribution.

Most karaoke products are used in KTV houses—bars and restaurants with individual singing rooms rather than the Hong Kong-style karaoke lounge—and are primarily recorded on

low-end videotape.

"We can stop price wars by trying to move the technology upmarket [into laserdisc] and start bringing profits back to the record companies," says Daniel Chen, VP of Warner licensee UFO Records.

The move is also having an effect on mechanical royalties, which until now have never been paid by local record companies. PolyGram is supposed to start distributing mechanicals this year, which will prompt other large players to follow suit.

Most record executives feel that as the majors expand their presence in Taiwan, one of Asia's most traditional markets, the entire industry will move closer and closer to international standards.

PolyGram Backs Off CD Price Hike

■ BY KAI ROGER OTTESEN

NORWAY—In the wake of widespread criticism, PolyGram Records has reversed plans for a CD price hike of up to 3.75%, which was to have taken effect here in August.

The price hike originally was announced one month after the creation of new prohibitions on parallel imports, preventing retailers from buying cheaper product outside Norway.

After an amendment to the country's copyright act was signed into law last month, the global trade group IFPI issued a statement saying the new legislation would not lead to retailers paying higher prices to labels for domestic product.

But within a month, PolyGram announced its plans for a price hike, a

move some retailers called ill-timed. Retailers would have been charged a wholesale price of \$12.63 (91 kronor at an exchange rate of 7.2 kronor to the dollar) for top-line PolyGram product, compared with \$12.22 to \$12.36 (88 to 89 kronor) wholesale for product from other labels. While the current retail price for a CD in Norway is about \$22 (160 kronor), retailers say conventional markup on the PolyGram wholesale price would have resulted in a \$23-plus price (170 kronor) at retail.

Michael Riedl, managing director of the Oslo-based CD-Akademiet chain, says he understood PolyGram's initial announcement of the price hike since other labels previously had adjusted their prices. But he noted that the modest rise would have made PolyGram's product "the



Brit Bonanza. The Brit School is now 50,000 pounds (\$75,000) better off, boosted by the proceeds from the Brit Awards. Lisa Anderson, executive producer of the Brit Awards, and Brits committee chairman Rob Dickins, hand over the swag to John Deacon, director general of the British Phonographic Industry, and Lord Birkett.

Krones To Direct Columbia U.K.

LONDON—Kip Krones, an American rock manager based in London, has been named managing director of Columbia Records U.K. by Paul Burger, chairman and CEO of Sony Music Entertainment U.K.

Krones will have full responsibility for Columbia U.K., supervising A&R and marketing and coordinating with business affairs and international marketing efforts.

"I am delighted to have an executive of Kip's caliber and experience join Columbia Records," says Burger. "His background and experience in managing both U.K. and American artists give him a unique perspective on our business."

Krones for the past seven years has run a London-based management company with clients including the Outfield, the duo of Lowen & Navarro, writer and artist Brian Spence, composer and producer Anthony Moore, and singer/songwriter Steve Booker. He first came to the U.K. in 1980 as managing director of the U.K. division of Jerry Weintraub's Management Three/Concerts West, managing the Moody Blues and working with clients including the Beach Boys, Bob Dylan, Neil Diamond, John Denver, and the Pointer Sisters. In 1977, after graduating from the Univ. of Denver law school, he worked in the U.S. for Caribou Management, which then represented the Beach Boys and Chicago, and later that same year opened his own management company, representing clients including producer and composer Jack Nitzsche.

"This is a terrific opportunity that I couldn't possibly ignore," says Krones. "Particularly as it comes at a time when I believe passionately that British acts can rediscover a dynamism and return (Continued on page 42)

Australia Posts Gains In '92 Music Sales

■ BY GLENN A. BAKER

SYDNEY—During a year of downturns and economic uncertainty in Australia, the nation's record industry displayed its resilience in 1992 by notching up another increase in unit sales and wholesale value, albeit a small one, according to figures recently released by ARIA, the Australian Record Industry Assn.

Total unit sales for all formats rose from 40.8 million in 1991 to 42.3 million in 1992, an increase of 3.7%.

The wholesale value of sales rose by less than half that—from \$403.8 million Australian (\$290.5 million) to \$410.6 million Australian (\$295.4 million), an increase of 1.7%. This is the smallest sales rise since 1983, but it comes at a time when many media industries have been posting significant losses.

The retail value of 1992 sales, previously reported by ARIA to the IFPI (Billboard, June 19), rose from \$651.3 million Australian (\$468.6 million) to \$684.4 million Australian (\$492.4 million), an increase of 5.1%. (The figures above are based on a 1992 exchange rate of \$1.39 to the Australian dollar.)

"The past year has been dynamic and

tough," observes ARIA chairman David Snell. "Without a buoyant economy, it has not been easy to post increasing sales. The industry was able to maintain sales through aggressive and more targeted marketing."

It was in the area of singles that the biggest sales increases occurred, with a rise of 12.3% in unit terms and 11.2% in wholesale dollar value. CD singles tripled, from 1.3 million unit sales to 3.8 million. In the album sector, CD sales increased (18.9%) by almost exactly the amount that cassettes declined (18.4%). Sales of full-price albums in the recession-bound year declined 4.6%.

Popular repertoire accounted for 95.7% of the total wholesale market and classical for 4.3%. But while popular sales rose by 3.2%, to \$393.1 million Australian (\$282.8 million), classical sales plummeted by 23.9% to \$17.6 million Australian (\$12.66 million).

There were 51 singles accredited gold, 17 platinum, and five multiplatinum (Billy Ray Cyrus and Whitney Houston both picked up triple-platinum single awards). Album accreditations included 53 gold, 47 platinum, and 56 multi-platinum releases. The best-seller of the

year was the seven-times-platinum album "Soul Deep," by Jimmy Barnes.

"The fundamental point that this industry continued to communicate during 1992," says ARIA executive director Emmanuel Candi, "is that the recorded-music industry, despite its obvious successes, is still an infant industry in this country and has a lot to offer in economic and cultural terms. In this form it contributes each year more than \$1 billion Australian to the National Accounts, much of which is value-added, and has substantial export earnings."

"We are therefore encouraged to see that the recent and long-term achievements of record companies, artists, composers, and publishers have not gone unnoticed by the government."

"In his Arts Policy, Prime Minister Keating said, 'Australian contemporary music has an impressive international reputation. It is now an export industry and the third-largest producer of repertoire for the world. The cultural industries are sunrise industries because they are in the business of information and ideas... and innovation. They are also export owners with, in some cases, vast potential in Asia and elsewhere.'"

GLOBALTM MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FRANCE: Johnny Halliday invited 180,000 paying fans to wish him a happy 50th birthday at three sold-out concerts June 18-20 at the Parc des Princes stadium in Paris. The shows provided an overview of his entire career, with Halliday performing no less than 54 songs, all of them major hits.

The wealth of Halliday's recorded legacy was underlined the previous month when PolyGram released a mammoth 40-CD anthology composed of 730 of his songs recorded since 1961. A limited-edition set, selling at 5,000 francs, it is almost certainly the biggest compilation ever dedicated to a single rock artist anywhere in the world. Halliday's most recent album, "Ça Ne Change Pas Un Homme" (It Doesn't Change A Man), has sold more than 800,000 copies and he remains the country's biggest superstar. Ironic, then, to think that when he started out 30 years ago, most industry observers, music journalists, and radio programmers wouldn't have bet a centime on the noisy young singer—chased everywhere he went by a bevy of excited young girls—lasting longer than one season.

PHILLIPE CROCQ & EMMANUEL LEGRAND



JAMAICA: Junior Tucker's current No. 1 hit, "Love Of A Lifetime," wouldn't have happened for him if Beres Hammond had shown up as planned to record the song, which Tucker had originally written for him. "I went to the studio three times to meet with Beres and [producers] Steely and Cleve," Tucker says, laughing, "And no Beres. On the fourth try Cleve... suggested that I do it myself." The result of that impromptu session is

Tucker's first chart-topper since "One Of The Poorest People" some 14 years ago.

MAUREEN SHERIDAN

AUSTRALIA: Two years in the making, the 45-track compilation "Their Music Goes 'Round Our Heads" (Sony) is an ambitious celebration of the songwriting talents of Harry Vanda and George Young. Formerly of the Easybeats, Vanda and Young are also renowned for their activities as producers and performers. Now this double-CD set, accompanied by a 16-page booklet, compiles versions of their songs from 1965 to 1990.

It includes renditions by Divinyls, Little River Band, John Farnham, the Saints, INXS with Jimmy Barnes, Rod Stewart, Grace Jones, Los Bravos, and many more. The Easybeats' biggest hit, "Friday On My Mind," has been covered by David Bowie, Peter Dinklage, the Shadows, and others, but it was Gary Moore's treatment (Vanda and Young's favorite) that made it on to the disc. The secret of their success? "We've always tried to keep close to real rock'n'roll and not concern ourselves with fads and fashions," Vanda says. "It's been trial and error all the way."



GLENN A. BAKER

U.K.: The singles chart here can look unwelcoming to young, domestic rock talent, but one band still knocking on the door is Kinky Machine. The London quartet has released four well-constructed, hook-laden singles during the past year and has now collected them for a self-titled debut album on MCA's Oxygen label. Nodding affectionately towards '70s icons such as Mott The Hoople, but less rooted in that period than Suede and its disciples, "Kinky Machine" is propelled by a double dose of guitar-with-attitude, courtesy of Jon Bull and Louis Elliott. As lead singer and songwriter, Elliott also is responsible for a series of dangerously infectious choruses, notably on "Supernatural Giver," "Candy Deceit," and the Bowie-esque "Blue Polythene." Several name producers, including Chris Kimsey and Tim Palmer, have helped to bring the album in, and after support slots with Manic Street Preachers and Keith Richards last year, Kinky Machine will further enhance its live reputation at the inaugural Phoenix Festival Friday (16) in Stratford-upon-Avon.

PAUL SEXTON

NETHERLANDS: There was a lively mixture of music and literature (poetry and prose readings) at the first Crossing Border Festival staged June 17-20 at three locations in The Hague. Featuring more than 60 artists, the varied program included performances by jazz poets Ted Joans and Wanda Coleman, veteran pop star Herman Brood, acid jazz pioneer Graham B., Nigerian percussion and vocal group Amancia Batta, and Sonic Youth. Organized by a local promoter, Louis Behre, and supported financially by the Ministry of Culture, it is hoped that the festival will become an annual event.

WILLEM HOOS

International

In The City Is On The Calendar Again 2nd Annual Manchester-Based Confab Set For Sept.

BY PAUL SEXTON

LONDON—In The City, launched in 1992 as the U.K.'s first international music convention, has unveiled plans for its second annual staging.

Capitalizing once again on the international music reputation of its Manchester base, In The City is scheduled for Sept. 11-15 at the Holiday Inn Crowne Plaza in Manchester, with a range of seminars, forums, showcases, and awards.

Last September's meet was attended by some 1,200 delegates, predominantly from the U.K. and U.S., and won a rousing reaction from the domestic industry.

"Last year we didn't know what people were going to want, and the

British music industry decided it wanted a British music conference," says executive director Yvette Livesey, who hopes for up to 2,000 delegates this time. "But we did get a lot of major people from America. This year the first calls have been from America and we were plugged at [the Austin, Texas, music convention] South By Southwest."

The conference's chief daytime business will be a series of panels and seminars, of which about 20 are already confirmed. The often deliberately controversial titles include "Where Has All The Talent Gone?," "Publishing Wars," and a panel on the alleged invasion of U.S. booking agents called "Overpaid, Oversexed, Over Here." There will be a radio fo-

rum and a concurrent two-day convention titled "Music Radio '93" staged at Manchester's Royal Northern College of Music. The keynote address has yet to be confirmed, but there may be two key speakers this year.

In The City will also repeat some of the more irreverent features of last year's event, including a celebrity interview to be conducted by Dire Straits' manager, Ed Bicknell, and a series of "Hypotheticals" in which major industry players will be required to debate "what if..." on scenarios including "Assassin In The Crowd At A Very Big Gig" and "When A Record Company Goes Bump." The relevance of the latter

(Continued on page 44)

a BILLBOARD SPOTLIGHT
The talent of the Irish abounds and has gained greater prestige in the international music arena. Boosted by Grammy-winning acts like The Chieftains, Enya and U2, there is great worldwide support for new Irish talent.

Billboard's Ireland special will be written by Irish journalist-broadcaster Ken Stewart and will herald new opportunities for the Irish music & home entertainment industries across the globe!

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HITS OF THE WORLD



EUROCHART HOT 100 7/10/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	WHAT IS LOVE? HADDAWAY COCONUT
2	3	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 DEP INTERNATIONAL
3	4	ALL THAT SHE WANTS ACE OF BASE MEGA
4	2	TRIBAL DANCE 2 UNLIMITED BYE
5	5	INFORMER SNOW EASTWEST AMERICA
6	6	ENCORES DIRE STRAITS VERTIGO
7	7	TWO PRINCES SPIN DOCTORS EPIC
8	NEW	MR. VAIN CULTURE BEAT DANCE POOL
9	10	DREAMS GABRIELLE GO DISCS
10	12	OH CAROLINA SHAGGY GREENSLEEVES
1	1	ALBUMS
2	2	DIRE STRAITS ON THE NIGHT VERTIGO
3	3	2 UNLIMITED NO LIMIT BYE
4	6	EROS RAMAZZOTTI TUTTE STORIE DDD
5	5	TINA TURNER WHAT'S LOVE GOT TO DO WITH IT PARLOPHONE
6	8	ACE OF BASE HAPPY NATION MEGA
7	4	ROD STEWART UNPLUGGED... AND SEATED WARNER BROS
8	7	JANET JACKSON JANET. VIRGIN
9	13	HERBERT GROENEMEYER CHAOS ELECTROLA
10	11	BON JOVI KEEP THE FAITH JAMBCO/POLYGRAM
11	11	JEAN MICHEL JARRE CHRONOLOGIE DREYFUS

THIS WEEK	LAST WEEK	SINGLES
18	NEW	GIVE IT UP CUT 'N' MOVE ELECTROLA
19	17	BED OF ROSES BON JOVI JAMBCO/POLYGRAM
20	19	FAR FAR AWAY SLADE POLYDOR
1	1	ALBUMS
2	2	HERBERT GROENEMEYER CHAOS ELECTROLA
3	3	ACE OF BASE HAPPY NATION METRONOME
4	4	TOTEN HOSEN KAUF MICH VIRGIN
5	6	2 UNLIMITED NO LIMITS ZYX
6	7	BON JOVI KEEP THE FAITH JAMBCO/POLYGRAM
7	5	EROS RAMAZZOTTI TUTTE STORIE DDD
8	8	JANET JACKSON JANET. VIRGIN
9	NEW	TINA TURNER WHAT'S LOVE GOT TO DO WITH IT PARLOPHONE
10	9	GEORGE MICHAEL & QUEEN FIVE LIVE PARLOPHONE
11	10	ABBA MORE ABBA GOLD POLYSTAR
12	11	UGLY KID JOE AMERICA'S LEAST WANTED PHONOGRAM
13	15	DIRE STRAITS ON THE NIGHT VERTIGO
14	16	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
15	18	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
16	NEW	ROD STEWART UNPLUGGED... AND SEATED WARNER MUSIC
17	NEW	HEROES DEL SILENCIO EL ESPIRITU DEL VINO ELECTROLA
18	14	OMD LIBERATOR VIRGIN
19	12	QUEEN A KIND OF MAGIC EMI
20	20	SNOW 12 INCHES OF SNOW EASTWEST
21	20	PATRICIA KAAS JE TE DIS VOUS COLUMBIA

THIS WEEK	LAST WEEK	SINGLES
3	5	T-BOLAN HEART OF STONE ZAIN
4	2	BUCK-TICK DARKER THAN DARKNESS INVITATION/VICTOR
5	4	MIHO NAKAYAMA WAGAMAMANA ACTRESS KING
6	NEW	PSY-S WINDOW SONY
7	9	WANDS TOKINO TOBIRA TOSHIBA/EMI
8	8	ORIGINAL LOVE EYES EAST WORLD/TOSHIBA EMI
9	NEW	KYOKO BETTENCHI KIOON/SONY
10	6	KID CREOLE & THE COCONUTS KC2 PLAYS KC2 SONY

THIS WEEK	LAST WEEK	SINGLES
7	5	TEARS FOR FEARS ELEMENTAL PHONOGRAM
8	10	LIANE FOLY LES PETITES NOTES VIRGIN
9	11	2 UNLIMITED NO LIMITS SCORPIO/POLYGRAM
10	8	HELENE HELENE AB/BMG
11	9	JACQUES DUTRONC DUTRONC AU CASINO COLUMBIA
12	NEW	JOHNNY HALLYDAY BERCY '92 PHONOGRAM
13	14	MICHEL SARDOU BERCY '93 TREMA
14	15	RENAUD RENAUD CANTE AL'NORD VIRGIN
15	17	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
16	12	GARY MOORE BLUES ALIVE VIRGIN
17	13	SOUNDTRACK THE BODYGUARD RCA
18	16	JORDY POCLETTE SURPRISE SONY MUSIC
19	NEW	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
20	20	RICHARD COCCIANTE EMPREINTE COLUMBIA

AUSTRALIA (Australian Record Industry Assn.) 7/11/93

THIS WEEK	LAST WEEK	SINGLES
1	2	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 VIRGIN
2	1	INFORMER SNOW WARNER
3	3	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
4	6	CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYNE BMG
5	11	OH CAROLINA SHAGGY VIRGIN
6	4	STONE COLD JIMMY BARNES MUSHROOM/FESTIVAL
7	5	TWO PRINCES SPIN DOCTORS SONY
8	8	THE HITMAN A.B. LOGIC WARNER
9	7	THE RIGHT KIND OF LOVE JEREMY JORDAN BMG
10	9	TRIBAL DANCE 2 UNLIMITED LIBERATION/FESTIVAL
11	10	DEEP EAST 17 POLYDOR
12	13	FREAK ME SILK WARNER
13	14	FUNKY JUNKY PETER ANDRE MELODIAN/FESTIVAL
14	12	A WHOLE NEW WORLD (ALADDIN'S THEME) PEABO BRYSON & REGINA BELLE COLUMBIA
15	15	BELIEVE LENNY KRAVITZ VIRGIN/EMI
16	16	SHE KISSED ME TERENCE TRENT D'ARBY COLUMBIA
17	NEW	KILLING IN THE NAME RAGE AGAINST THE MACHINE EPIC
18	17	ALMOST UNREAL ROXETTE EMI
19	NEW	NEVER MISS YOUR WATER DIESEL EMI
20	18	NO LIMIT 2 UNLIMITED LIBERATION/FESTIVAL
1	1	ALBUMS
2	4	LED ZEPPELIN REMASTERS WARNER
3	1	JANET JACKSON JANET. VIRGIN
4	NEW	BELL BIV DEVOE HOOTIE MACK MCA
5	2	SPIN DOCTORS POCKET FULL OF KRYPTONITE SONY
6	3	2 UNLIMITED NO LIMIT LIBERATION/FESTIVAL
7	5	JIMMY BARNES HEAT MUSHROOM/FESTIVAL
8	7	ANTHONY WARLOW BACK IN THE SWING POLYDOR
9	6	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
10	10	ERIC CLAPTON UNPLUGGED WARNER MUSIC
11	8	KENNY G BREATHLESS ARISTA
12	13	ROLLING STONES HOT ROCKS 1964-1971 POLYDOR
13	11	THE CRUEL SEA THE HONEYMOON IS OVER RED EYE/POLYGRAM
14	12	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
15	9	RICK PRICE HEAVEN KNOWS COLUMBIA
16	NEW	ROD STEWART UNPLUGGED... AND SEATED WARNER
17	14	SOUNDTRACK THE BODYGUARD ARISTA
18	15	SOUNDTRACK ALADDIN LIBERATION/FESTIVAL
19	NEW	SOUNDTRACK SINGLES EPIC
20	20	HUNTERS AND COLLECTORS CUT MUSHROOM/FESTIVAL
21	16	THE SEEKERS SILVER JUBILEE ALBUM EMI

JAPAN (Music Labo) 7/12/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	DATTE NATSU JANAI TUBE SONY
2	2	HADASHINO MEGAMI B'Z BMG/ROOMS
3	1	SETSUNASAWO KESEYA SHINAI/KIZUDARAKEWO DAKISHIMETE T-BOLAN ZAIN
4	3	YURERU OMOI ZARD B-GRAM
5	9	YUME WITH YOU YUJI HONJO INVITATION/VICTOR
6	NEW	BIG WAVE YATTEKITA/SUNAOBI NAKERU HI WARAEU HI MISATO WATANABE EPIC/SONY
7	4	HATESHINAI YUMEWO ZYGG, REV, ZARD & WANDS ZAIN
8	10	SABOTENNO HANA KAZUO ZAITSU PIONEER/LDC
9	5	KIMIGA HOSHIKUTE TAMARANAI ZYGG B-GRAM
10	7	SHIMAUTA (ORDINARY VERSION) THE BOOM SONY
1	1	ALBUMS
2	3	TUBE ROMANNO NATSU SONY
3	3	LINBERG LINDBERG VI PUBLIC IMAGE/TOKUMA JAPAN

FRANCE (Nielsen/Europe 1) 7/8/93

THIS WEEK	LAST WEEK	SINGLES
1	1	ENCORE DIRE STRAITS VERTIGO
2	2	NO LIMITS 2 UNLIMITED SCORPIO/POLYGRAM
3	3	ALL THAT SHE WANTS ACE OF BASE BARCLAY/POLYGRAM
4	4	WHAT IS LOVE HADDAWAY POLYGRAM
5	6	INFORMER SNOW CARRERE
6	5	TRIBAL DANCE 2 UNLIMITED SCORPIO/POLYGRAM
7	9	FALLING IN LOVE WITH YOU UB40 VIRGIN
8	7	SING HALLELUJAH DR ALBAN ARIOLA
9	14	PARISIAN WALKWAYS GARY MOORE VIRGIN
10	10	IN THE DEATH CAR B.O.F. ARIZONA DREAM PHONOGRAM
11	13	ALISON JORDY SONY MUSIC
12	8	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CHRYSALIS
13	NEW	DES HAUTS. DES BAS STEPHAN EICHER BARCLAY/POLYGRAM
14	18	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
15	NEW	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
16	15	ORDINARY WORLD DURAN DURAN EMI
17	11	PEUT-ETRE QU'EN... HELENE AB/BMG
18	NEW	PINOCCHIO PIN-OCCHIO FLAR/MUSIDISC
19	NEW	CHRONOLOGIE JEAN-MICHEL JARRE DREYFUS/SONY
20	NEW	WE ARE THE CHAMPIONS QUEEN EMI
1	1	ALBUMS
2	2	STEPHAN EICHER CARCASSONNE BARCLAY/POLYGRAM
3	2	DIRE STRAITS ON THE NIGHT VERTIGO
4	3	JEAN-MICHEL JARRE CHRONOLOGIE DREYFUS/SONY
5	6	MAGAZINE 60 MEDLEY 60'S SLOW POLYGRAM
6	4	EDDY MITCHELL RIO GRANDE POLYDOR
7	4	PATRICIA KAAS JE TE DIS VOUS COLUMBIA

ITALY (Musica e Dischi) 7/5/93

THIS WEEK	LAST WEEK	SINGLES
1	1	WHAT IS LOVE HADDAWAY COCONUT
2	2	ALL THAT SHE WANTS ACE OF BASE METRONOME
3	3	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT DIG IT
4	NEW	BATTITO ANIMALE RAF CGD
5	4	NORD SUD OVEST EST 883 F.R.I.
6	6	SWEAT U.S.U.R.A. TIME
7	10	DEVOTION DATURA IRMA/ATRANCE
8	5	TERAPIA RAMIREZ EXPANDED/DFC
9	8	CAN YOU FORGIVE HER PET SHOP BOYS PARLOPHONE
10	7	ENCORES DIRE STRAITS VERTIGO
1	1	ALBUMS
2	2	883 NORD SUD OVEST EST RTI MUSIC/F.R.I.
3	3	EROS RAMAZZOTTI TUTTE STORIE DDD
4	4	RAF CANNIBALI CGD
5	6	MINA MINA CANTA I BEATLES PDU
6	5	VASCO ROSSI GLI SPARI SOPRA EMI
7	5	DIRE STRAITS ON THE NIGHT VERTIGO
8	NEW	VARI FESTIVALBAR '93 MERCURY
9	10	LAURA PAUSINI LAURA PAUSINI CGD
10	7	GIANNI NANNINI X FORZAE X AMORE RICORDI
11	7	STING TEN SUMMONER'S TALES A&M

SPAIN (TVE/AFYVE) 6/26/93

THIS WEEK	LAST WEEK	SINGLES
1	2	ENCORES DIRE STRAITS POLYGRAM
2	1	FIVE LIVE GEORGE MICHAEL & QUEEN EMI
3	3	ALL THAT SHE WANTS ACE OF BASE POLYGRAM
4	4	INFORMER SNOW DRD
5	5	WHAT IS LOVE HADDAWAY ARIOLA
6	NEW	WHEEL OF FORTUNE ACE OF BASE POLYGRAM/BERIC
7	6	TRIBAL DANCE 2 UNLIMITED BLANCO Y NEGRO
8	NEW	CIVIL WAR GUNS N' ROSES ARIOLA
9	NEW	ELLA VICEVERSA MAX MUSIC
10	7	DICEN O.B.K. BLANCO Y NEGRO
1	1	ALBUMS
2	2	HEROES DEL SILENCIO ESPIRITU DEL VINO EMI-ODEON
3	3	VARIOUS LO MEJOR DEL SOUL ARCADE-ESPANA
4	NEW	DIRE STRAITS ON THE NIGHT POLYGRAM
5	5	VARIOUS REGGAE, REGGAE ARCADE
6	4	KENNY G BREATHLESS ARIOLA
7	10	EROS RAMAZZOTTI TODO HISTORIA RCA
8	NEW	VARIOUS SPAGHETTI MIX MAX MUSIC
9	9	VARIOUS SKATE BOARD 5 BLANCO Y NEGRO
10	11	MIGUEL BOSE BAJO EL SIGNO DE CAIN WARNER MUSIC
11	11	LUIS COBOS VIENTO DEL SUR EPIC

CANADA (The Record) 6/21/93

THIS WEEK	LAST WEEK	SINGLES
1	1	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN/CEMA
2	2	OH CAROLINA SHAGGY VIRGIN/CEMA
3	7	SHOW ME LOVE ROBIN S ATLANTIC/WEA
4	3	HAVE I TOLD YOU LATELY ROD STEWART WARNER BROS./WEA
5	4	NO LIMIT 2 UNLIMITED QUALITY
6	4	SLEEPING SATELLITE TASMINE ARCHER CAPITOL/CEMA
7	6	REGRET NEW ORDER POLYDOR/PLG
8	8	COME UNDONE DURAN DURAN CAPITOL/CEMA
9	9	LOOKING THROUGH PATIENT EYES P.M. DAWN ISLAND/PGD
10	NEW	IN THESE ARMS BON JOVI MERCURY/PLG
1	2	ALBUMS
2	3	JANET JACKSON JANET. VIRGIN/CEMA
3	2	ROD STEWART UNPLUGGED... AND SEATED WARNER BROS./WEA
4	2	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC/SONY
5	4	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN/CEMA
6	6	AEROSMITH GET A GRIP GEFEN/UNI
7	5	ERIC CLAPTON UNPLUGGED REPRISE/WEA
8	8	RANKIN FAMILY FARE THEE WELL LOVE CAPITOL/CEMA
9	7	SOUNDTRACK THE BODYGUARD ARISTA/BMG
10	10	SNOW 12 INCHES OF SNOW EAST WEST/WEA
11	10	STING TEN SUMMONER'S TALES A&M/PLG

GERMANY (Der Musikmarkt) 6/29/93

THIS WEEK	LAST WEEK	SINGLES
1	1	MR. VAIN CULTURE BEAT DANCE POOL
2	7	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 VIRGIN
3	2	TRIBAL DANCE 2 UNLIMITED ZYX
4	3	WHAT IS LOVE HADDAWAY COCONUT
5	4	WHEEL OF FORTUNE ACE OF BASE METRONOME
6	6	LOVE SEE NO COLOUR U96 POLYDOR
7	5	INFORMER SNOW EASTWEST
8	8	OH CAROLINA SHAGGY VIRGIN
9	9	SING HALLELUJAH! DR. ALBAN LOGIC
10	10	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
11	11	CAT'S IN THE CRADLE UGLY KID JOE MERCURY
12	NEW	TWO PRINCES SPIN DOCTORS EPIC
13	13	DO YOU SEE THE LIGHT SNAP LOGIC/ARISTA
14	14	SOMEBODY DANCE WITH ME D.J. BOBO EAMS
15	12	ALL THAT SHE WANTS ACE OF BASE METRONOME
16	15	CA PLANE POUR MOI LEILA K COMA
17	16	NO LIMIT 2 UNLIMITED ZYX

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	DREAMS GABRIELLE GO DISCS
2	2	WHAT IS LOVE HADDAWAY LOGIC/ARISTA
3	4	TEASE ME CHAKA DEMUS & PLIERS MANGO
4	3	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 DEP INTERNATIONAL
5	6	I WILL SURVIVE (REMIX) GLORIA GAYNOR POLYDOR
6	5	HAVE I TOLD YOU LATELY ROD STEWART WARNER BROS
7	7	ONE NIGHT IN HEAVEN M PEOPLE DECONSTRUCTION
8	20	WHAT'S UP? 4 NON BLONDES INTERSCOPE
9	8	TWO PRINCES SPIN DOCTORS EPIC
10	9	ALL THAT SHE WANTS ACE OF BASE METRONOME
11	NEW	WILL YOU BE THERE MICHAEL JACKSON EPIC
12	NEW	BELARUSE LEVELLERS CHINA
13	16	NOTHIN' MY LOVE CAN'T FIX JOEY LAWRENCE EMI
14	13	I WANNA LOVE YOU JADE GIANT
15	10	IN ALL THE RIGHT PLACES LISA STANSFIELD MCA
16	NEW	IF I CAN'T HAVE YOU KIM WILDE MCA
17	11	WEST END GIRLS EAST 17 LONDON
18	25	CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYNE ARISTA
19	12	SWEAT (A LA LA LA LA LONG) INNER CIRCLE MAGNET
20	19	EVERYBODY DANCE EVOLUTION DECONSTRUCTION
21	17	THE POWER ZONE (EP) THE TIME FREQUENCY INTERNAL AFFAIRS
22	22	RUINED IN A DAY NEW ORDER CENTREDATE CO/LONDON
23	NEW	BIG GUN AC/DC ATCO
24	1	DELICATE TERENCE TRENT D'ARBY COLUMBIA
25	18	THREE LITTLE PIGS GREEN JELLY ZOO
26	NEW	STAY KENNY THOMAS COOLTEMPO
27	15	DO YOU SEE THE LIGHT... SNAP FEATURING NIKI HARIS LOGIC/ARISTA
28	23	I CAN SEE CLEARLY DEBORAH HARRY CHRYSALIS.
29	NEW	SWEAT USURA DECONSTRUCTION
30	NEW	SOUND OF SPEED (EP) JESUS AND MARY CHAIN BLANCO Y NEGRO
31	NEW	ZEROES & ONES JESUS JONES FOOD
32	21	NO ORDINARY LOVE SADE EPIC
33	32	IN THE MIDDLE ALEXANDER O'NEAL TABU/A&M
34	NEW	CHEMICAL WORLD BLUR FOOD
35	NEW	RIDDIM US3 FEATURING TUKKA YOOT BLUE NOTE/CAPITAL
36	26	FIELDS OF GOLD STING A&M
37	NEW	GIMME LUV (EENIE...) DAVID MORALES MERCURY
38	NEW	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
39	28	CAN YOU FORGIVE HER PET SHOP BOYS PARLOPHONE
40	NEW	THE KEY THE SECRET URBAN COOKIE COLLECTIVE PULSE 8

THIS WEEK	LAST WEEK	ALBUMS
1	1	JAMIROQUAI EMERGENCY ON PLANET EARTH SONY
2	2	ROD STEWART UNPLUGGED... AND SEATED WARNER BROS
3	3	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC
4	NEW	BARBRA STREISAND BACK TO BROADWAY COLUMBIA
5	7	STING TEN SUMMONER'S TALES A&M
6	4	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
7	5	TINA TURNER WHAT'S LOVE GOT TO DO WITH IT PARLOPHONE
8	6	NEIL YOUNG UNPLUGGED REPRISE
9	10	2 UNLIMITED NO LIMIT PWL CONTINENTAL
10	13	THE STEREO MC'S CONNECTED 4TH+B'WAY
11	NEW	GLORIA ESTEFAN MI TIERRA EPIC
12	9	PAUL RODGERS MUDDY WATERS BLUES LONDON
13	11	JANET JACKSON JANET. VIRGIN
14	8	MANIC STREET PREACHERS GOLD AGAINST THE SOUL COLUMBIA
15	12	DINA CARROLL SO CLOSE A&M
16	14	BON JOVI KEEP THE FAITH JAMBCO
17	30	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
18	19	GREEN JELLY CEREAL KILLER SOUNDTRACK ZOO
19	20	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
20	NEW	BILLY IDOL CYBERPUNK CHRYSALIS
21	17	DONALD FAGEN KAMAKIRIAI WARNER BROS.
22	18	KENNY G BREATHLESS ARISTA
23	15	VAN MORRISON TOO LONG IN EXILE EXILE/POLYDOR
24	22	UTAH SAINTS UTAH SAINTS FFRR
25	16	TEARS FOR FEARS ELEMENTAL MERCURY
26	NEW	CHAKA DEMUS & PLIERS TEASE ME MANGO
27	28	SADE LOVE DELUXE EPIC
28	37	NEW ORDER REPUBLIC CENTREDATE CO/LONDON
29	NEW	TIM FINN BEFORE & AFTER CAPITOL
30	21	MICA PARIS WHISPER A PRAYER 4TH+B'WAY
31	NEW	ERIC CLAPTON THE CREAM OF ERIC CLAPTON POLYDOR

White Nights Fest Features Veteran Acts, Rising Talent

BY VADIM YURCHENKOV

ST. PETERSBURG—Jethro Tull, Rick Wakeman, Snap, and Samantha Fox were among the leading artists performing at the 2nd White Nights of St. Petersburg Festival, held June 17-21 here as a showcase for veteran rock and pop acts as well as upcoming talents.

Staged at the prestigious Oktyabrynsky Concert House, with a final open-air gala beside the walls of the Peter and Paul Fortress built by Peter the Great alongside the Neva River, the event was videotaped for later syndication by U.S.-based Comspan Entertainment. It was booked by Vladimir Kiseliov, a former rock group leader and head of a Russian rock booking agency.

This year's event featured a contest for young singers, which drew 16 participants. Although initially labeled as a rock event, the competition drew artists from varied genres, including the contemporary rock of Swede Bee Frank, the country vocals of Ireland's Susan

McCann, U.S. balladeer Gregory Bruno Coon, and young Russian singer Alyona Ivantzona. Hulia Tutten of Turkey won a first prize award of \$15,000.

Other acts on the bill of the festival were Vanilla Ice, UFO, Sweet, Londonbeat, Technotronic, Jose Feliciano, Falco, and David Clayton Thomas.

The concerts and talent contest coincided with an international festival of the arts in St. Petersburg, which featured fashion shows, riverboat cruises, and VIP dinners.

The event had some controversy, with the St. Petersburg press reporting that the city contributed an estimated \$80,000 to help stage the festival, contrary to the statements of organizers.

Some predicted the White Nights festival might evolve as a music industry trade event. The Moscow-based MS Max company, a pro audio equipment distributor, put on an exhibition and sale of its products during the event.

newsline...

FOLLOWING A NEW LAW that went into effect July 2, record companies in Sweden face the threat of fines if they collaborate in setting prices on CDs. This warning comes from the government body known as Konkurrensverket (the Department of Competition), which keeps an eye on free competition in the Swedish market. The law prohibits companies from having any agreement that would "prevent, limit, or distort competition" and could result in fines of up to 10% of company profits. Swedish record companies say no such agreements exist.

SONY MUSIC U.K.'s Licensed Repertoire Division has struck a partnership deal with Liverpool-based Inevitable Records, run by Jerry and Mandy Lewis and Craig Hemmings. The first release under the deal will be "Live Like A Gun," by Jack Roberts, to be distributed by Sony and indie company 3MV, following Sony's previously announced deal with 3MV. Inevitable Records previously has been involved in the early careers of China Crisis, Pete Dinklage, and Dead Or Alive.

THE PRESIDENT of Spain's influential performing rights society, the Sociedad General de Autores de Espana (SGAE), has resigned after 11 years in the post. Playwright Juan Jose Alonso Millan wants more time to spend on his work in the theater, cinema, and television. A new president will be elected by the SGAE's 35-member board of directors later this month.

SONY MUSIC ITALY has reorganized the marketing for its Columbia and Epic labels. National product will be grouped under Sony Music Local with international Epic and Columbia repertoire represented by their own marketing departments. Graziano Ostuni is appointed senior marketing manager for Columbia International and Sony Local. Bruno Pasini becomes marketing manager for Epic International, and Andrea Papalia is named marketing manager for Sony Local.

ALL AT ONCE-HOLLAND, the Dutch affiliate of British pop label All At Once, has signed a long-term distribution deal with Koch Benelux, ending a previous deal with Sound Solutions. All At Once was launched last September by Dutch-born Englishman Peter Kuys, long-time manager of the Electric Light Orchestra, with Steven Schoenztetter as managing director of the Dutch affiliate. The label's roster includes former Traffic drummer Jim Capaldi, Orkestra, Rita Coolidge, British singer Sam Brown, and the Bleeding Hearts, from Britain. Also on the roster are Dutch pop singers Ben Cramer, Ron Branstedler, and John Spencer.

THE UPCOMING international release of the blockbuster movie "Jurassic Park" will be accompanied by what MCA International calls its "biggest-ever global marketing campaign" for the soundtrack album, featuring a score by Oscar-winning composer John Williams. The campaign—using the slogan "Hear the music before you see the film"—will include TV and radio ads, point-of-sale displays, promotional merchandise, and a tie-in with media including MTV Europe. Three television shows linked to the film have been prepared for broadcast and also will feature Williams' score.

Canadians Rethink Ties To U.S. Culture

Some Acts Break Tradition, Sign To States' Labels

BY LARRY LeBLANC

TORONTO—It's a safe bet that many Canadians spent July 1, Canada Day, watching films and TV programs that originated in the U.S., and listening to American artists on the radio.

American culture is everywhere in Canada, and for those Canadians constantly examining what is Canadian in Canadian music, that fact is a bit exasperating.

The overriding obsession of Canadians and, perhaps, their strongest unifying force, has long been their ambivalent relationship to the United States. Canada and the United States are inextricably intertwined by geographic, economic, and strategic necessity, and the two countries are profoundly linked by cultural and emotional ties. But Canadians feel they must continually fret about and brace themselves against the weight of the United States.

As former Prime Minister Pierre Trudeau once noted for a group of American visitors, "Living next door to you is in some ways like sleeping with an elephant. No matter how friendly and even-tempered the beast, one is affected by every twitch and grunt."

GAZING SOUTHWARD

Canadian artists tend to gaze toward the U.S., obsessive in their fascination with, and fears of, the massive American marketplace, with its seductive popular culture. Yet, competing with Americans for Canadian chart positions and retail space, they remain fearful of American influence.

Thanks to proximity to the United States, however, a large number of Canadian artists have insinuated themselves into its pop culture. They currently include Bryan Adams, Snow, Tom Cochrane, Celine Dion, Rush, Michelle Wright, Alannah Myles, the Jeff Healey Band, Jane Child, k.d. lang & the Reclines, Bruce Cockburn, Cowboy Junkies, Raffi, Sharon, Lois & Bram, Jane Siberry, Sara McLachlan, Sass Jordan, and Loreena McKennitt.

These days there is much discussion within the Canadian industry about the futures of Barenaked Ladies, the Tragically Hip, and Blue Rodeo now that each group's recent album, while selling multiplatinum numbers in Canada, has disappeared utterly into the limbo of the backwaters of regional American markets.

Such talk about the future of these popular groups might appear unseemly, if not outright absurd, but not

in skeptical Canada, where it's constantly being pointed out that countless albums by other Canadian artists over the years have had similar fates. Also, many Canadian acts that have been shut out of the American marketplace have gone on to float aimlessly in the domestic scene, either leading modest lifestyles with modest degrees of visibility, or have quit when they began to resemble over-the-hill prizefighters.

Canada is, after all, a nation where people are slow to applaud talent and are suspicious of success, where many are offended if any individual gets to be too spectacular, and where career setbacks often are loudly cheered.

It also is a country where showing naked ambition is considered improper. It's practically impolite to even hint about such a trait. It's also very Canadian to distrust people with strong opinions.

It's a peculiar trait of Canada's character that when Canadian artists pursue recognition in the U.S., many Canadians, particularly the media, seethe with resentment and react in

anger. Success of a Canadian act in the U.S. usually leads to agonized articles in the Canadian press about the country being unable to hold on to its heroes or its identity.

LABEL BALLYHOO

In the past few years there's been considerable ballyhoo in the Canadian media about the recent trend of Canadian artists signing directly to American labels, rather than following the traditional route of signing with the local branch of the multinationals and trusting the international affiliates to be interested in releasing and supporting their records.

Little wonder, then, that many Canadian artists, particularly expatriates who've blended into the U.S. star system or those incapable of breaking out of the country, view Canada with some bitterness. And no wonder there are many here who figure the constant examination of what is Canadian in Canadian music is truly provincial and mirrors the country's inferiorities and traditional self-doubts.

MANCHESTER CONFAB SET

(Continued from page 41)

scenario title will not be lost on the convention's joint organizer, Tony Wilson of the now defunct Factory Records.

The dance fraternity will be strongly represented by the DMC MixMag Organization, which will stage a day of dance panels and the finals of the U.K. DJ of the Year award at the city's best-known club, the Hacienda, and by the Dance Aid Trust, which plans a charity dinner to raise funds for homes for the disabled. The close of the dinner will see the presentation of the inaugural In The City Media Awards.

The convention also promises that more than 100 acts will be showcased at more than 20 Manchester venues under the banner In The City Live, with EMI's Parlophone label committed to releasing a CD sampler of many of the new bands taking part. The live events will be sponsored by Bass Brewers' German-brewed beer T.A.G. and the convention again will be supported by the Manchester City Council. Registration costs 275 pounds (some \$407), with corporate registration for up to five people available at 850 pounds (\$1,258).



Welcome To Canada. Executives of Warner Music Canada present INXS with Canadian gold records for the album "Welcome To Wherever You Are" before the group's sold-out show at Toronto's Phoenix Club. Shown in back row, from left, are Roger Desjardins, national artist relations manager; Ken Green, promotions representative; band members Tim Farriss, Andrew Farriss, and Kirk Pengilly; Randy Sharrard, marketing manager/Atlantic; band member Michael Hutchence; Garry Newman, senior VP/managing director of U.S. division; and Steve Waxman, publicity manager. In front row, from left, are band members John Farriss and Garry Gary Beers.

MAPLE BRIEFS

The Canadian Assn. of Broadcasters has named lawyer and TV/film producer Ronald Cohen as the new chair of the Canadian Broadcast Standards Council. The council administers radio industry codes, deals with public complaints and helps broadcasters cope with social issues.

VSDA'93

A BILLBOARD HOME VIDEO SUPERSECTION

THE VIEW FROM HERE

INCLUDING

PART II OF OUR DEFINITIVE
REPORT ON SELL-THROUGH
THE GREAT STORE-COUNT
CONTROVERSY

A CHAT WITH
DON ROSENBERG
AND MUCH MORE

DESERT ISLAND VIDEOS

TOP CELEBRITIES
PICK THEIRS



PHOTO: FPG INTERNATIONAL



MCA/UNIVERSAL:

Phenomenal Double-Digit Sales Growth!

Americans have fallen in love with home video. In the past year, that love affair accounted for nearly \$6 billion in sales, up an astounding 26% from 1991 and the greatest percentage increase in the category's history. And the category has continued to explode through the first half of 1993 on its way to the \$7 billion mark. That compares to \$2.5 billion in sales five years ago, when unit sales were only 116 million; less than a third of today's volume.

What's driving these monumental sales? It's a mix of hot titles, wide selection and value price points...a combination that MCA/Universal Home Video consistently delivers to its retail partners.

Sell-Through Category Sales (1987-1992)

	Videos Sold (in Millions)	% Increase	\$ At Retail (in Billions)	% Increase
1987	116	—	\$2.5	—
1988	148	+28%	\$2.9	+17%
1989	196	+32%	\$3.5	+21%
1990	231	+18%	\$3.7	+7%
1991	291	+26%	\$4.6	+24%
1992	387	+33%	\$5.8	+26%

Source: Alexander & Associates

Home Video Libraries Average 54 Titles!

Consumers have developed a passion for collecting pre-recorded programs for their home video libraries. According to 38,000 consumers who purchased either *Fried Green Tomatoes*, *Beethoven*, or *An American Tail: Fievel Goes West*,[®] the average purchaser is a retailer's demographic dream: predominantly female, working full-time, with young or teenage children, educated, affluent with a mean \$39,900 household income. This customer is heavily involved with her home, her family, and according to the survey, owns an average 54 pre-recorded video titles!

Sell-through video is a proven traffic builder, as well as a frequent add-on sale. Hot new titles drive customers into your stores, where they often linger to shop for other products. At the same time, your existing customers are always on the lookout for additional titles for their home libraries. Sell-through video is among the most productive categories in stores nationwide, on a sales per square foot basis, and MCA/Universal Home Video offers the titles, the packaging, the merchandising and the high-profile promotion to make your stores even more successful.



Something For

COMEDY

Film classics that have made Americans laugh for three generations are now available on video. Abbott and Costello, Bob Hope and many more come to life with newly restored versions of their classic films. A must for every household. Titles include:



The Bob Hope Collection:
 ▼ My Favorite Blonde
 ▼ Caught in the Draft
 ▼ Louisiana Purchase
 ▼ Sorrowful Jones
 And More!



The Abbott & Costello Collection:
 ▼ Lost in Alaska
 ▼ Abbott & Costello Meet the Mummy
 ▼ Here Come the Co-eds
 And More!

COLLECTIBLE HITS

Field of Dreams, *Fried Green Tomatoes*, *Backdraft*. These are films that scored with consumers on an emotional basis, the movies they want to watch over and

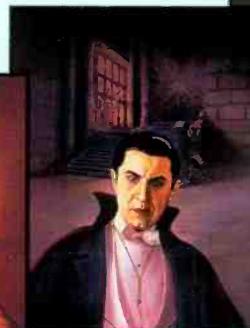
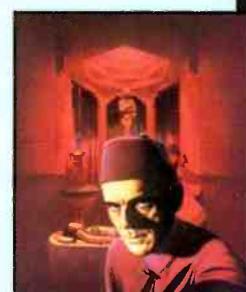
over again. And, at new popular pricing, they're flying off retail shelves. MCA/Universal Home Video is among the

largest suppliers of first-rate new product at a price that will keep your registers ringing year-round!



HORROR

Share in a Hollywood legacy with the Universal Studio's Classic Monster Collection, the most renowned films from Hollywood's greatest horror library.



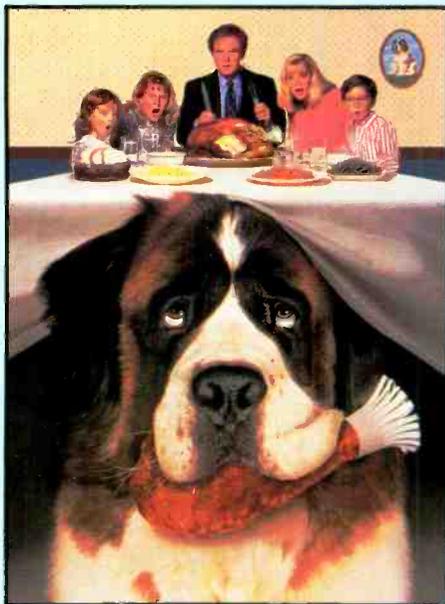
YOUR SELL-THROUGH SOURCE

Everyone

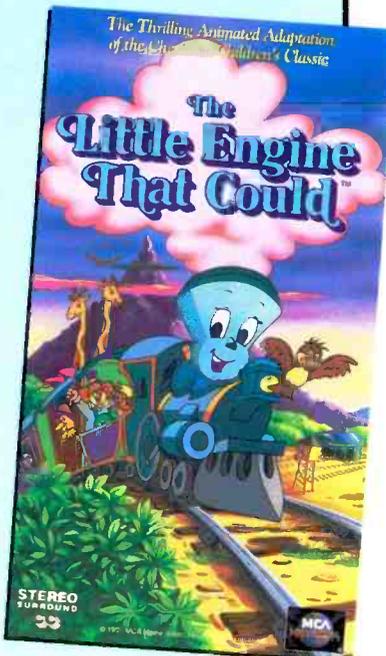
CHILDREN'S/FAMILY

The driving force behind the sell-through video market, and still the fastest growing segment in the category. MCA/Universal Home Video

offers quality programming, particularly for the under-8-year-old age group, as well as for the whole family. Kids just can't get enough new videos, and MCA/Universal Home Video provides a steady stream of high-quality family entertainment. Hits like:



- ▼ The Little Engine That Could
- ▼ Beethoven
- ▼ Back To The Future® (films and animated series)



- ▼ Fievel's American Tails® animated series
- ▼ Opus N' Bill In "A Wish For Wings That Work"
- ▼ Shelley Duvall's Bedtime Stories
- ▼ Exosquad

Creative Merchandising That Pulls-Through Your Sales

MCA/Universal Home Video's hit original children's program, THE LITTLE ENGINE THAT COULD®, marked the culmination of a customized merchandising strategy by meeting the needs of its retail partners.

Consumer awareness and interest in the title was propelled by an innovative advertising campaign in which MCA/Universal Home Video showcased the program in its entirety by airing it in the nation's top spot TV markets.



At the store level, adorable eye-catching merchandisers in a variety of formats (12 count counter displays, 24, 48, 96 count floor merchandisers) aimed to drive sales while maximizing retailer space considerations.

Additionally, customer pleasing value-added activity booklets were offered free with purchase of THE LITTLE ENGINE THAT COULD video.



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Exercise remains one of video's most profitable and consistent categories, and MCA/Universal Home Video offers you one of the most popular and diverse exercise line-ups available. Programs for every age and level.

EXERCISE

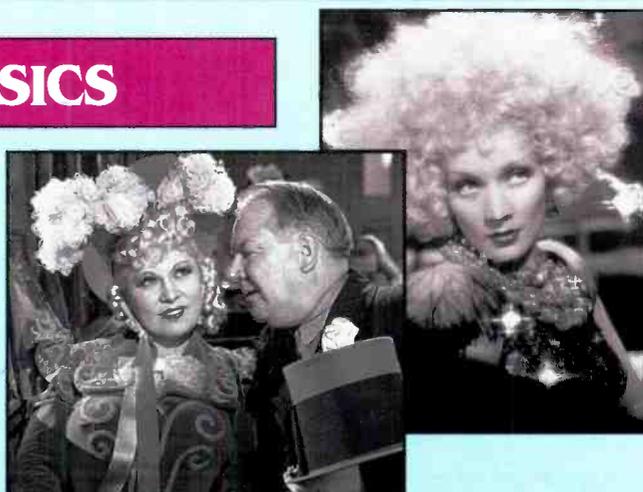
- ▼ Dixie Carter's Unworkout

- ▼ The Callanetics® series of seven award-winning programs
- ▼ Gary Yanker's Walking Workout
- ▼ Body by Jake
- ▼ Heather Locklear Presents Your Personal Workout



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Put MCA/Universal Home Video to Work for YOU

MCA/Universal Home Video continues to bring you the industry's finest pre-recorded entertainment geared to the entire family. Combining retail support, the hottest titles, a well-developed children's category, original hit programming, and unique niche products: MCA/Universal Home Video delivers the products that keep consumers returning to your stores again and again.

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HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

'93 VSDA

The Don Rosenberg Interview

VSDA's Executive Vice President, On Business Climates, Hot Technologies & The Coastal Move

don Rosenberg has been the executive VP of the Video Software Dealer Association for almost two years. Jim McCullaugh, Billboard's home entertainment editor, recently caught up with the former wholesale and studio executive to discuss the trade group's annual convention in Las Vegas July 11-14, VSDA's move to the West Coast, as well as a number of other industry issues.

BILLBOARD: You've put a definite new-technology slant on this year's convention. Can you elaborate?

DON ROSENBERG: The new technologies provide lots of opportunities for home video dealers. Most home video people are scared to death of new technologies, thinking that it's going to wipe them out. But nothing could be further from the truth. Thus,

we want to show people what's new and why it applies to them.

BB: What form will the new home entertainment technologies take at the convention?

ROSENBERG: A lot of technology will be shown and discussed during business sessions and seminars. And much of it is directly applicable to a retail environment—consumer products like CD-ROM, which can be sold or rented. We will also bring in experts in these fields and put them on the spot. Those executives have been very good from a public relations standpoint in getting their story across. But no one has asked them the hard questions. If one of them wants to say you will be able to eventually dial up every movie, then they will be asked exactly how that will be

marketed, how will it be charged, and what's it going to cost? Why will the consumer be interested in picking a movie that way as opposed to going to a video store? It will be telling to see how many of these new technology executives decline to be on a panel...where they can be pinned down in a public forum.

BB: Will there be new technology exhibits?

ROSENBERG: Yes. In the front of the hall where, originally, there was the 'store of the future.' It's now being transformed into a hands-on environment where people can see current product and product coming down the road. There may also be retailer display applications, so dealers can get ideas on how to merchandise it in their stores. Philips, 3DO, Pioneer and some others will also be giving dedicated presentations of their technologies.

BB: What about video-game companies? Will Nintendo be there?

ROSENBERG: No. Frankly, I'm a little disappointed that the video game companies, such as Nintendo, haven't figured it out yet. They have a problem with the rental aspect of it. It's myopic on their part. I applaud Sega for its vision. People want to sample a cartridge before they plunk down \$50 to \$60. Think about the prospect of having a retail avenue to break a game. If a game doesn't break in the arcade, it doesn't break unless the company spends a fortune on advertising and promotion. Even then it may not break.

BB: What do you want attendees to take away during this Convention?

ROSENBERG: I hope attendees walk away with the feeling "We're not dead, yet." This business has a lot of life left in it, and video stores will still remain the primary deliverer of entertainment into people's houses.

BB: Will exhibitor attendance be up or down?

ROSENBERG: Up. As a matter of fact, the show floor is virtually sold out. We're about 23 percent ahead.

BB: What about attendees?

ROSENBERG: I had projected about a 10 to 15 percent decrease, mostly due to consolidation. That's a fairly accurate number. Just Blockbuster

alone has taken away Music Plus, Sound Warehouse, Video Tyme and one or two other companies. That's having an impact.

BB: How is the move of VSDA's headquarters to the West Coast progressing?

ROSENBERG: It's on target. It's been tough. Not a lot of people are making the move. Not only is it orchestrating a move but restaffing. It's been trying.

BB: What is your West Coast VSDA headquarters target date?

ROSENBERG: Everyone should be on board by year's end. But there should be a change in focus with some of the staff people. People will be specializing in different areas. It's a problem that faces most trade organizations, because the group's menu is so wide. You

tend to wind up with people who are jacks-of-all-trades but masters of none. As the business has changed, we need people who have many years of experience in certain areas.

BB: Where will the VSDA focus be?

ROSENBERG: One major focus will be the public relations effort. And we want to be more aggressive in bringing people into the fold membership-wise. We need to sell the association. Too many people are of the attitude that "VSDA doesn't do anything; why do we need you?" You've also got to get people past the attitude that VSDA is going to do a lot of things

anyway, "so why should I pay and participate?" Part of that is being in people's faces more.

BB: What are some of the advantages to being on the West Coast?

ROSENBERG: It's a lot easier resource-wise and labor-pool wise. It's easier finding people who are tied into the entertainment business and understand it. It's hard to find that in a Philadelphia suburb. If you're in the entertainment business, why would you move out of the area? If you're a fisherman, you don't move to Kansas.

BB: What are VSDA's and the industry's major challenges for the remainder of the year?

ROSENBERG: VSDA's major challenge internally is to get the move completed and get fully staffed up. After that, there is

a major PR effort. Our obituary has been written nine times during the last three months. We really need to concentrate more on why that is not true. Not only to the consumer, but more importantly, to the financial community. We have members who have great-looking balance sheets, but when they go to the bank for a loan they are told, "Why should I lend you money, since your industry will be dead in a few years?" We need to provide information to the banking and financial community to show them that's wrong.

Continued on page 56



SHOW STOPPERS

The Playboy Home Video booth (#3645) is the place to be at VSDA '93:

Sunday

Celebrity Centerfold Jessica Hahn

Monday

Playmate of the Year Anna Nicole Smith

Monday

Celebrity Centerfold Dian Parkinson of "The Price is Right."

Tuesday

40 Beautiful Playmates Celebrating Playboy's 40th Anniversary

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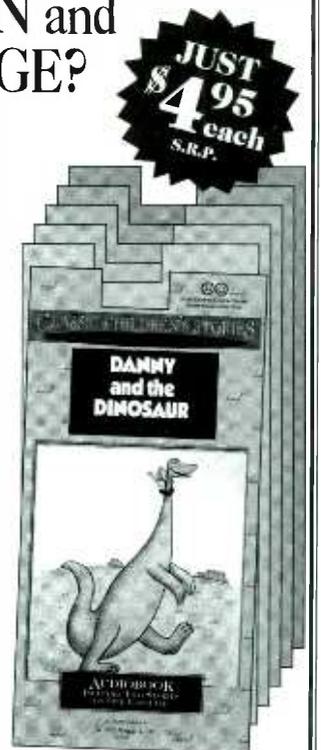
- Danny and the Dinosaur & The Happy Lion
- Caps for Sale & Blueberries for Sal
- Curious George Rides a Bike & The Cow Who Fell in the Canal
- The Emperor's New Clothes & Beauty and The Beast
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Each cassette contains two stories!

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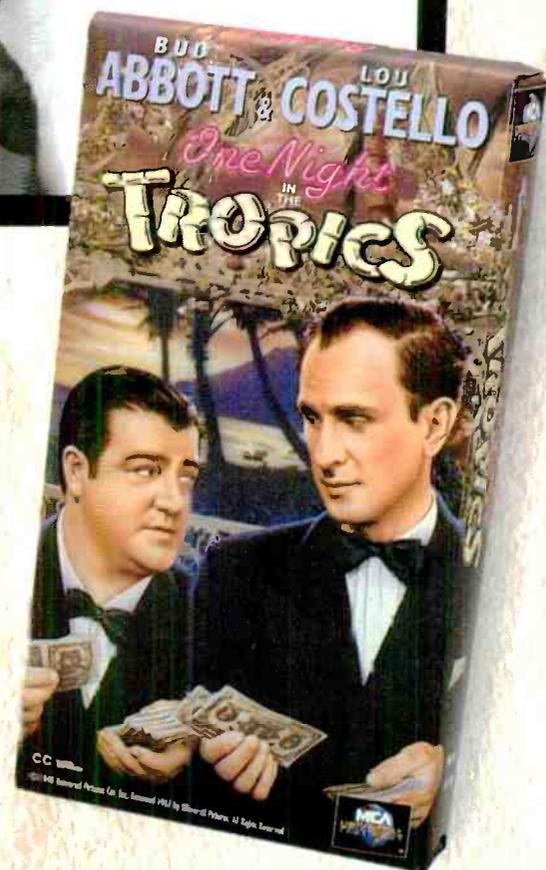
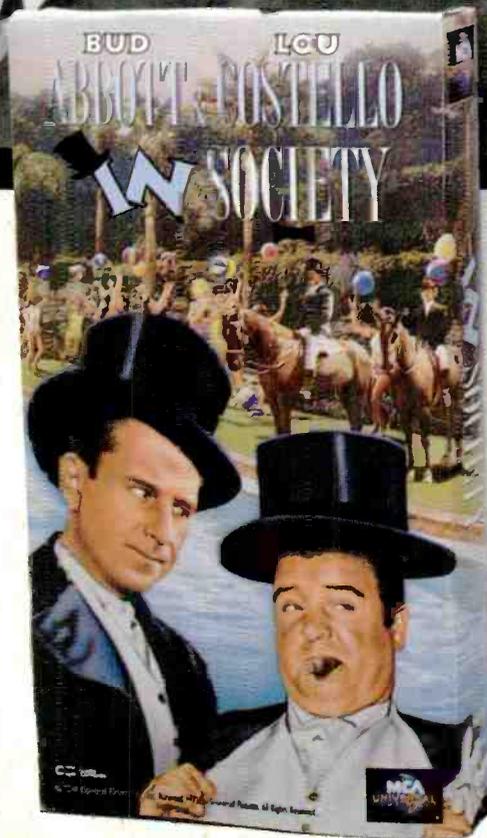
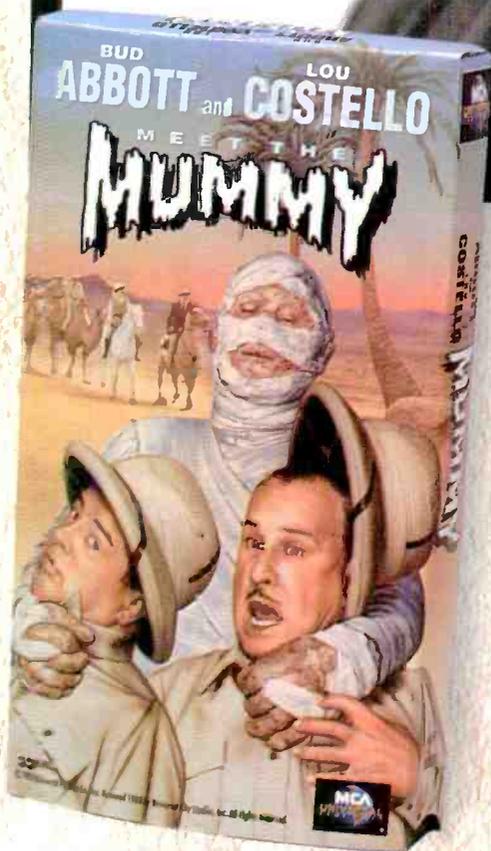


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Titles Available
for the First Time
on Videocassette!

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\$14.98 ea.
S.R.P.



The hilarious comedy team of Abbott and Costello star in six of their most popular films, now available for the first time on videocassette.
It's classic comedy the whole family will enjoy!

IN SOCIETY
Sel. #81454 / 84 mins.

ONE NIGHT IN THE TROPICS
Sel. #81108 / 83 mins.

**ABBOTT & COSTELLO
MEET THE MUMMY**

Sel. #80829 / 90 mins.

LOST IN ALASKA
Sel. #81308 / 87 mins.

HERE COME THE CO-EDS
Sel. #81309 / 90 mins.

LITTLE GIANT
Sel. #81219 / 92 mins.

Street Date: October 1993

B&W / Not Rated / / / digitally recorded

www.americanradiohistory.com



PICTURE THIS™

By Seth Goldstein



REWARDING THE SLOPPY? Warner Home Video's new returns policy, which allows distributors to send back rental product 30 days after street date (Billboard, July 10), has collected a couple of brickbats. One, from a rival supplier, argues the studio risks accepting cassettes before wholesalers operating on 60-day terms have paid for their purchases. In effect, they'll be getting use of free goods.

The other comes from a distributor. Baker & Taylor Video's Frank Wolbert takes great exception to the Warner plan, which went into effect last month along with a small price increase. Wolbert doesn't like the idea because it coddles wholesalers who don't run their businesses properly; if the policy is "abused," a title could be driven off the market. "We keep our house in fairly good order, and we expect others to do the same," he maintains. "We think the studios pay us to do that job."

B&T objects to giving sloppy competitors "short-term financial gains" that could give them further opportunities to dig a deeper hole. In fact, says Wolbert, it's unfair "to put all the burdens" on suppliers who at the least ought to be assured their customers "buy right." He acknowledges B&T has taken "a completely different position" from most members of the National Assn. of Video Distributors, which has campaigned for 30-day returns. "They've been great in responding to NAVD needs," Wolbert adds, but in this instance Warner appears to have gone overboard.

Returns take considerable time and paperwork. "It's like climbing Mount Everest," says a veteran observer who's handled his share. He thinks the answer lies with electronic data interchange (EDI), whereby computers swap information about inventories. So does one supplier that is beginning to use EDI to organize returns, without altering its current 90-day schedule. WaxWorks/VideoWorks likes the concept. VP Kirk Kirkpatrick says the distributor is pursuing a raft of EDI applications, including returns, in conversations with several studios. Warner and FoxVideo are among them, he says. "We are among the first starting to test."

Warner, let it be noted, is extracting something for its 30-day privilege. According to a June 14 internal memo, attached to a letter from sales VP John Quinn, the studio has sliced its wholesale margins .3% to 36.7% from 37% from titles ranging in price from \$14.99 to \$99.99 suggested list. "There will be no change to retail pricing," the memo notes. As a next step, Warner "within the next 60 to 90 days" will discontinue printing suggested list prices "on all written material."

VIDBITS: It's official: Gene Silverman is installed as president of PolyGram Video... SuperComm has installed its pay-per-rental system throughout the entire Pathmark chain of more than 100 supermarkets. Other chains are going on (Continued on page 85)

'93 VSDA

Sell-Through II: THE SAGA CONTINUES

Retailers & Suppliers Speak Up, On Tie-ins, Turn-ons & The Golden Arches Game.

BY JIM McCULLAUGH

Call it the McDonald's factor.

One major dynamic that many observers believe is contributing to the growth of home video sell-through this year, according to observers, is fast-food giant McDonald's. Not all video retailers would agree, and even the industry's trade association, the Video Software Dealers' Assn. has taken official stances against the concept.

But the giant chain has become a major player now in sell-through video, having just announced a major holiday promotion with Paramount.

Recently, McDonald's was offering Orion Home Video's "Dances With Wolves" at a low sell-through price with the purchase of a sandwich. This fall, Paramount Pictures, Paramount Home Video and McDonald's will team up to promote two major Paramount fall theatrical sequels—"Addams Family Values" and "Wayne's World II"—and four home video titles.

But the Paramount promotion, which runs mid-November to mid-December, is also geared to send lots of consumers into video stores via rental and sell-through mail-in rebates inside videos purchased at the fast-food chain.

It is the first time McDonald's has promoted two new theatrical releases simultaneously, according to Eric Doctorow, president of Paramount Domestic Home Video, who adds that the fast-food chain has committed to a cumulative 10 million cassettes. McDonald's entertains about 20 million patrons daily.

"These are two major sequels coming from the same studio several weeks apart," notes Paramount's Doctorow, of "Addams Family Values" and "Wayne's World II." "The two goals are to promote the new movies and drive traffic into video stores," says Doctorow. "McDonald's is going to be spending millions of dollars in TV and radio advertising, as well as creating in-store promotional material. These films will be getting extraordinary exposure."

"We always start off with the premise that what is good for the movies is good for video," he continues. "If we help to create more hit movies, that's beneficial to video stores. Anyone in the video [retailing] business should want a film to perform as strongly as possible. And the rebates are all about driving people into video stores."



GREEN ALL OVER: "Tomatoes" benefited from catalog ads on TV.

"It's good for the sell-through business. We are going to be putting videos into the hands of people who, perhaps, are not previous [sell-through] customers. They are starting their library for the first time. It's also clear that these types of 'big burst' promotions create a halo effect that carries over after the promotion is over. When the dust settles, the heightened exposure on these titles will enable them to sell in even greater quantities."

"We think this is the kind of promotion that helps everyone. It's event marketing, and that's an important part of the mix these days."

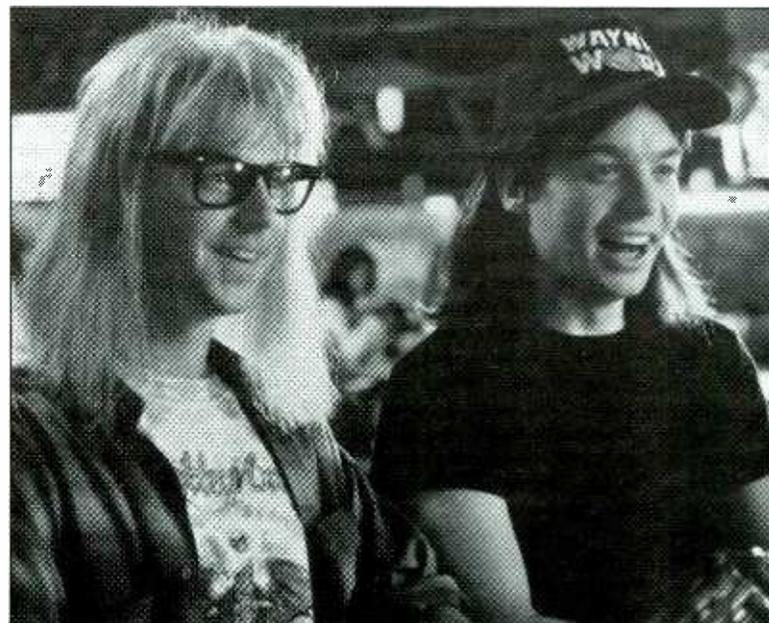
This particular promotion is pegged to the November/December theatrical releases of "Addams Family Values" and "Wayne's World II," follow-ups to two Paramount titles that both grossed more than \$100 million at the box office. During November and December, consumers will be blitzed by a national advertising campaign for both films. At the same time, four Paramount Home Videos will be available in McDonald's for \$5.99 each (along with the purchase of a large sandwich). They include "Wayne's World," "The Addams Family," "Ghost" and "Charlotte's Web." All tapes, duplicated by Rank Video Services, will be available in full-speed (SP) mode.

Meanwhile, as part of a "Great Movies, Great Rebates" home video campaign, each video sold at participating McDonald's will include a re-

bate certificate offering two distinct mail-in rebate offers.

Customers can select a \$2.50 rebate, which will be good with the purchase of one of 25 selected Paramount titles, or a \$1.00 rental rebate featuring a selection of 15 current Paramount rental releases. Potential value of the rebate offers, according to Paramount, is approximately \$25 million.

Among titles the \$2.50 rebate applies to: "Airplane!" "Crocodile Dun-



SHWINGIN' SANDWICH: McDonald's will sell "Wayne's World" (with food-purchase).

dee," "Days Of Thunder," "The Hunt For Red October," "Indiana Jones And The Temple Of Doom," "Indiana Jones And The Last Crusade," "The Naked Gun," "Raiders Of The Lost Ark," all six "Star Trek" movies and "Top Gun."

The \$1.00 rental rebate will apply to such upcoming Paramount rental product as "The Firm," "Indecent Proposal," "Sliver," "The Thing Called Love" and "Watch It," among others.

Paramount's Ingredients

While studio tie-ins with McDonald's have created controversy among smaller video retailers (as well as the Video Software Dealer's Assn.), not everyone views such promotions as harmful.

"Paramount has tried to put some ingredients in the mix that should make retailers happy," says George Feltenstein, VP of marketing at MGM/UA Home Video. "It will drive people into stores. It's unfortunate that all this has become a hot item to debate. I think it ultimately turns on those people who would never buy a cassette anyway. Granted, it might seem inappropriate to some dealers that McDonald's can sell a tape for \$5.99 and they can't. But the other side of the coin is that McDonald's stepped up and wrote a huge check that no retailer would. Anything that is going to create more video buyers is a help to the industry."

According to Amy Innerfield, sell-through analyst for Alexander & Associates, "McDonald's is one of those places with a great reputation and brand name. It's opening up new channels of distribution. People forget that a few years ago LIVE had a deal with Burger King for 'Teenage Mutant Ninja Turtles' and sold 7 million copies in about two weeks."

Sharper competition and widening distribution of low-cost sell-through in supermarkets, drug chains, toy stores and other non-traditional outlets is also creating unconventional marketing imperatives, say suppliers.

Twist Again This Summer

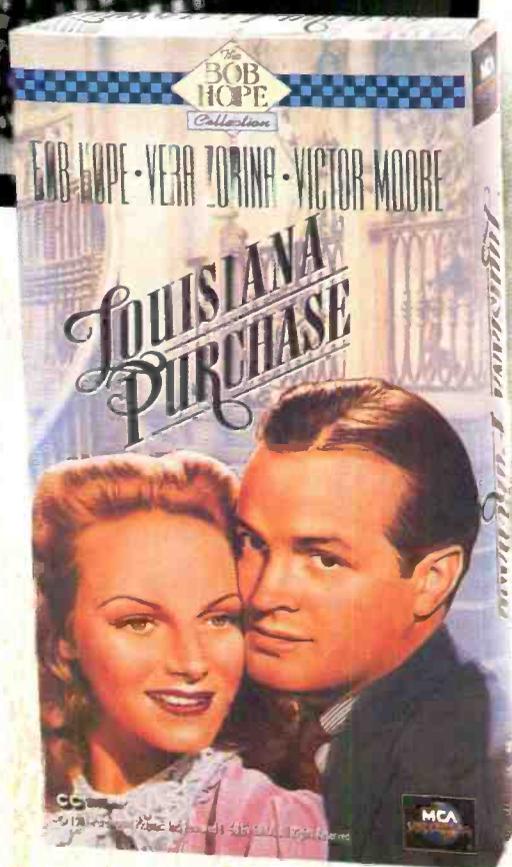
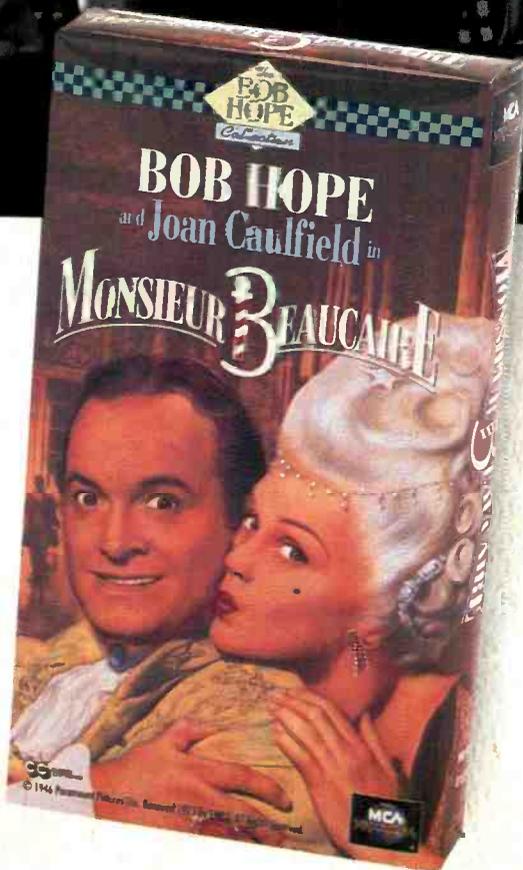
As sell-through matures, non-theatrical suppliers also keep pushing the marketing envelope. PBS Home Video, a leader in non-theatrical sell-through, plans to run ads for its "The Dinosaurs" documentary set on the big screen showing "Jurassic Park" and "Last Action Hero" this summer, a novel twist for the home video industry. Moreover, PBS plans to stage promotions on cable force Nickelode-

Continued on page 52

Bob Hope Collection

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Enjoy Bob Hope, the master wisecracker, in one hilarious escapade after another in this marvelous comedy collection which also includes original theatrical trailers.

LOUISIANA PURCHASE
Color / Sel. #81111 / 99 mins.

COLLEGE SWING
Sel. #81522 / 86 mins.

MY FAVORITE BLONDE
Sel. #81523 / 78 mins.

THE GHOST BREAKERS
Sel. #81558 / 85 mins.

SORROWFUL JONES
Sel. #80598 / 88 mins.

MONSIEUR BEUCAIRE
Sel. #81524 / 93 mins.

CAUGHT IN THE DRAFT
Sel. #81551 / 82 mins.

Now Available on Videocassette!

B&W / Not Rated /  /  / digitally recorded



DESERT-ISLAND VIDEOS

They're on the videocassettes every store rents or sells. But what if today's top actors and directors were elsewhere? Alone, say, marooned on a lonely atoll, with little more than a battery-powered VCR for company. What three tapes would they want with them? We asked.

BY MICHAEL SZYMANSKI



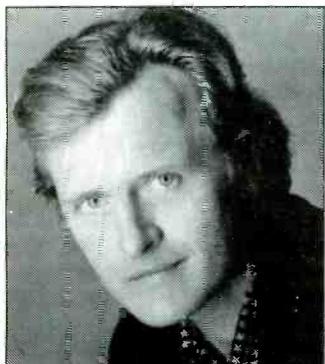
Sarah Jessica Parker
Notorious
The Graduate
To Kill A Mockingbird



Marisa Tomei
Days Of Heaven
Badlands
Home movies of my family



Mary Stuart Masterson
The 400 Blows
My Brilliant Career
My Man Godfrey



Rutger Hauer
Star Trek 2
Star Trek 4
Star Trek 6

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'93 VsdA

Sell-Through

Continued from page 50

on and classic-rock radio stations for "The Dinosaurs," among other elements of the campaign.

Recently, MCA/Universal Home Video turned industry heads with its unique "The Little Engine That Could" launch. The studio showcased that animated made-for-video release via a syndicated TV special in the top 56 U.S. markets between March 24 and April 6. No supplier has done that before. The "Little Engine" cassette appeared in stores March 31 at a suggested list of \$12.98.

Even more novel, say observers, was the studio's use of the TV broadcast as a "platform" to advertise other sell-through titles in the MCA catalog. Among them: "Beethoven," "American Tail 2: Fievel Goes West," "Shelly Duvall's Bedtime Stories" and "Fried Green Tomatoes."

Skouras Pictures Home Video recently created what it hopes is a new "marketing model" for upcoming theatrical releases, by involving retailers and distributors in early theatrical release plans. Skouras, distributed through Paramount Home Video, brought the wholesale and retail trade into the launch of "Watch It," a romantic comedy starring Peter Gallagher and Suzy Amis, which just opened theatrically to many good reviews. The idea, says Skouras Home Video president Danny Kopels, is to create excitement and awareness early on for retailers, which should translate into better units when the title is released later as a rental.

A Second Of "Beethoven"

Other theatrical/home video suppliers, such as Vidmark and Republic, have been advertising films just opening theatrically to the video trade in video-trade magazines. And MCA/Universal Pictures Home Video has been advertising the "Beethoven" sequel—called "Beethoven's 2nd"—in trade magazines to create early awareness. That's a very high-profile film—a potential A title rental or sell-through—that won't even open theatrically until this Christmas.

In some newer marketing wrinkles for PBS Home Video, says senior VP and director of marketing Vito Mandato, the supplier may create a promotional link with video-game giant Sega when it releases its "Jurassic Park" video game and Sega CD-ROM software later this year. Reason? Paleontologist Robert Bakker, who is featured in PBS Home Video's "The Dinosaurs," is also in the Sega CD-ROM.

Sega has been forging more cross-promotional links with Hollywood recently, through home-video releases such as its day-and-date release plans for a Genesis 16-bit "Aladdin" game with Buena Vista Home Video's release of the "Aladdin" videocassette Oct. 1.

Another new approach was being developed for Pacific Arts Video's lat-

est release, "Def Comedy Jam." The title arrived in stores June 22. At press time, plans called for three configurations of the hip-hop comedy phenomenon to be available: an audio cassette at \$9.98, a video at \$14.95 and an audio/video combopak at \$16.95.

In order to create awareness at the inner-city level, Pacific Arts will create "handbills" and other strategic multi-market outdoor campaign techniques, such as posters.

"We needed to develop a technique similar to the ones developed by the rap and hip-hop community," Mandato explains. "Inner-city stores typically don't subscribe to trade magazines. These are dealers who go down with cash to the local one-stop to get product. When the kids come in asking for something, the dealers know it's hot. We're taking some of the techniques that the rap community has developed and translating them. They don't teach some of these things in Marketing 101."

"As a non-theatrical supplier, we've always felt that we had to create a number of newer ways to create a profile for our product. We don't have the advantages of a \$10 million ad campaign surrounding an A title."

Bunny's Infomercial

Jeff Jenest, executive VP of Playboy Home Video, says he laments the sell-through conservatism of some U.S. retailers, although he acknowledges the particular sensitivity of his own product. "Our sell-through business in our top 20 accounts such as Musicland, TransWorld, Music Plus, Suncoast, Camelot and Strawberries, continues to grow very nicely. But we have made virtually no progress at small retailers, who should be more aggressive at sell-through. And we



SCARY SEQUEL: Will "Addams Family Values" drive customers to stores?

are no further than ever before with [some accounts]. Quite frankly, we think they are leaving a lot of money on the table. That applies as well to retailers like K mart, the drug accounts and the grocery stores. Disappointingly, they won't even try a test.

"Who knows how much money they are leaving on the table? Our sell-through business would easily be double or triple if we would break through to some of those accounts that are capable of doing huge volume."

But, on the flipside of it, Jenest notes, "Our sell-through business has been growing very nicely, with new efforts at infomercials and direct marketing. For example, with our infomercial, we have done as well in four months of being on the air at a modest level than we have done with all retail combined. The infomercial has been on cable and independent stations. That speaks volumes about the untapped potential. It's encouraging and frightening at the same time to think that you can do the same business from TV in a couple of

months that you did in a year and a half through traditional retail channels."

According to Mike Pritt, VP of sales and marketing for International Video Network, a major special-interest video supplier with an emphasis on travel programs, "Our business through the first half of 1993—and our business is entirely personal-interest video—is up almost 30 percent. I attribute that to balance. I see more balance on the part of all kinds of video retailers in terms of the product mix they offer."

"Retailers are also more open to expanding product categories and getting more into personal-interest video. That's our term for special-interest video, which we think is a more positive phrase," Pritt continues. "I also see balance in terms of price points. There was a lot of shift towards the lower end of the market. But now I am seeing a shift upward. \$9.95 is OK. But \$14.95 is OK and \$19.95 is also OK. As long as we provide good value, the higher price points are valid. My expectation is that the balance will continue and even gain momentum. Leading theatrical titles may not be as dominant in the fourth quarter as last year. That's opening some doors for personal-interest video."

Flowers & Race Cars

Says Harold Weitzberg, VP of sales and marketing for Wood Knapp Video: "Once you get beyond theatrical titles, sell-through has become a lot more targeted. You have to really know what customer your retailer is selling to, and provide product for them to reach that consumer. There are certain products, for example, that seem to be selling well in supermarkets that don't sell well in other places, for example. Wedding tapes or tapes about flowers may do well in a supermarket or in another type of retailer. If a retailer is selling flowers in his store, then he should be thinking about selling a tape related to flowers. Think of it as a videotape second, and as a flower product first. That's the key. Our auto-racing tapes do well in mass merchants because of that approach. Content is driving the sale."

"There are also more different
Continued on page 89



WHOPPER: LIVE moved 7 million "Turtles" via Burger King promo.

MCA / UNIVERSAL HOME VIDEO 1993

45

MCA / UNIVERSAL HOME VIDEO 1993

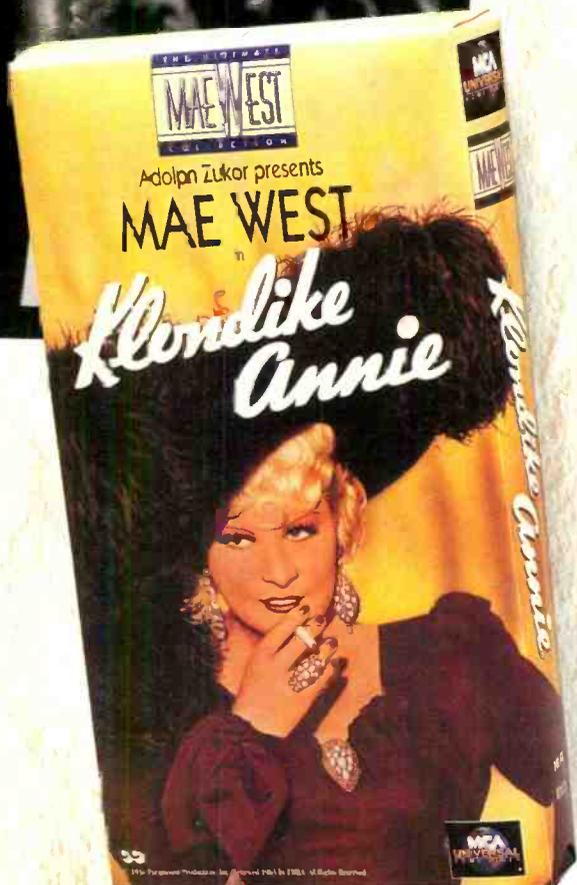
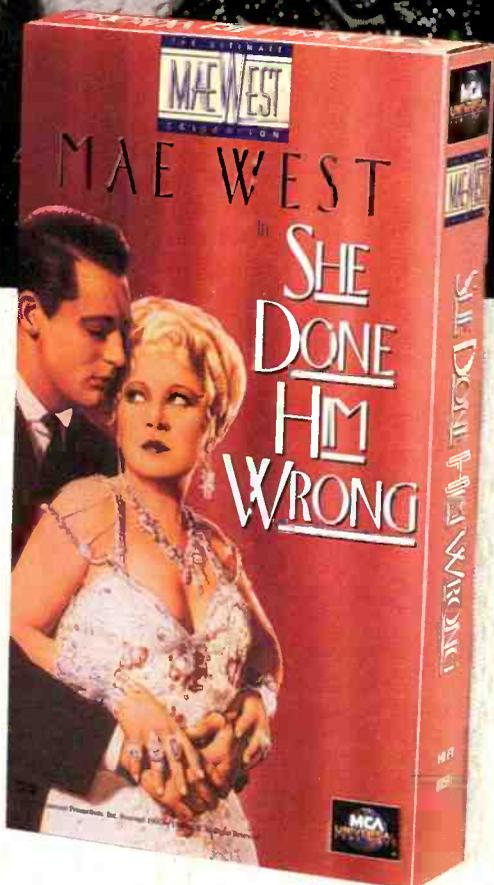
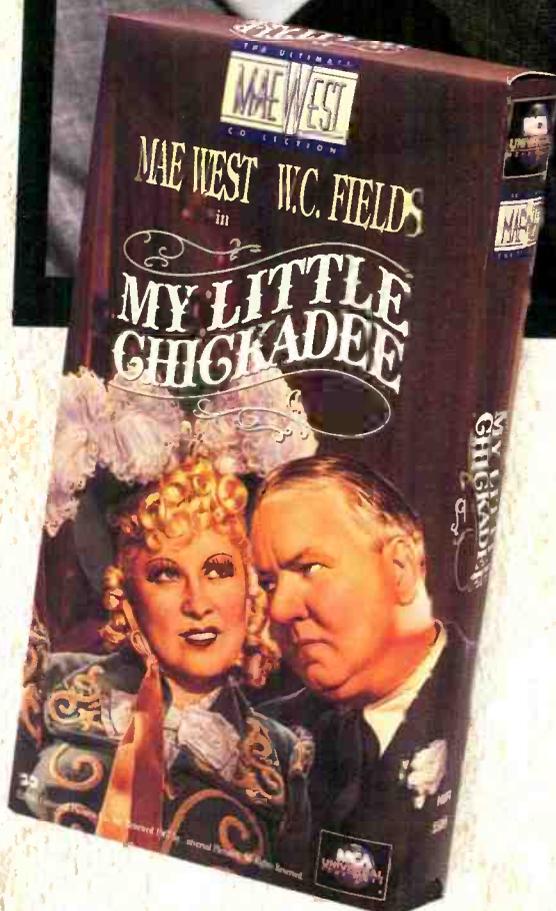
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1993

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EVERY DAY'S A HOLIDAY
Sel. #81592 / 79 mins.

KLONDIKE ANNIE
Sel. #81521 / 77 mins.

GOIN' TO TOWN
Sel. #81591 / 71 mins.

MY LITTLE CHICKADEE
Sel. #55005 / 81 mins.

NIGHT AFTER NIGHT
Sel. #81520 / 73 mins.

BELLE OF THE NINETIES
Sel. #80710 / 73 mins.

SHE DONE HIM WRONG
Sel. #80597 / 65 mins.

Street Date: August 4, 1993

B&W / Not Rated / /





Sharon Stone
That Uncertain Feeling
The Man Who Would Be King
The Birds And The Bees

Danny Glover
In The Heat Of The Night
Viva Zapata
Carmen Jones



Robert Englund
Silence Of The Lambs
Nightmare On Elm Street 3:
Dream Warriors
Hairspray



Drew Barrymore
Breakfast At Tiffanys
Jean Cocteau's Beauty And
The Beast
E.T., The Extraterrestrial



Quentin Tarrantino
Scarface
The Untouchables
Hard Boiled

Clive Barker
The Wizard Of Oz
Dracula
Eraserhead

Continued on page 58

'93 VSDA

The Great Store-Count Controversy

25,000? 40,000? More? The Advocates Square Off

BY EARL PAIGE

the number of video stores in America is up for grabs.

While that doesn't seem shocking enough to have pickets haunting the big video retailer show in Las Vegas, just how many video stores abound will be a much-discussed topic as the annual Video Software Dealers Assn. convenes in the gambling mecca July 11-14.

What has everybody all excited are assertions by Bob Alexander of Alexander & Associates that the market has been seriously underestimated at 25,000 to 27,000 video specialty stores and a \$12 billion to \$13 billion dollar annual gross. Alexander, much to the dismay of others, goes with \$17 billion and nearly 40,000 stores.

The whole issue of as many as 12,000 "missing video stores" in industry-estimate counts came to light recently when Alexander revealed how his firm's consumer reports indicate there are far more stores than generally thought (Billboard, April 24).

At the same time, the Video Software Dealers Assn. discovered that 20 percent of the stores in a test area in Nebraska were not part of other lists, according to Don Rosenberg, executive VP of the trade group. Like others, Rosenberg has reservations about the Alexander assertions.

"I think there are more than the

checks against several different numbers the studios have used, and the fact is, other estimates for the market are gross understatements."

In terms of Kagen estimates, Alexander says, "That number is too low.



Video Buyers Group's Ted Engen

That number is not consistent with other industry experience and with other statistics that are known about the industry."

Alexander also insists that his count does not include combination stores, but strictly video specialty out-

checked with Dun & Bradstreet and other list suppliers and finds the number of 25,000 to 27,000 stores to be consistent. "I can't agree with the Alexander numbers," says Kelly, although he doesn't have first-hand evi-

dence to disprove them. Kelly suggests that Alexander may not have pruned his list of stores now out of business, especially since such changes occur almost daily.

It's the fluidity of video stores opening and closing that is throwing every-

Another vote that as many as 12,000 stores have been uncounted comes from Ted Engen, president of Video

conventional numbers indicate," says Rosenberg, "but I don't know if there are that many more. Our own experience came out of our Pizza Hut promotion test, where we were going off of many lists and found 20 percent not on the lists we had. I was surprised," says Rosenberg.

Alexander's estimates also run contrary to those of much-respected industry think-tank Paul Kagan Associates, where analysts quote a figure of \$12 billion to \$14 billion and have expressed the same surprise Rosenberg describes.

Alexander, however, is resolute. "We've had a number of meetings with Wall Street analysts, we've had a number of meetings with financial analysts at the studios, and we've had a number of meetings with studio executives themselves, and we are extremely comfortable with the accuracy of that estimate. That estimate checks against several different numbers financial analysts have used, it

lets. "One of the reasons our estimate is a little higher than the next guy is that we're looking at a number of stores in the high 30s, I'm going to say 38,000 to 39,000, something like that, video specialty store locations,

Buyers Group: "The rural stores, the stores in smaller towns, have been overlooked."

not various combinations," Alexander insists. "Grocery stores are a different category, drug stores are a different category, combo stores are a different category. There are all sorts of different categories," states Alexander. "But the area we're looking at, and the one where we have the biggest difference with the numbers other people are using, is the video specialty store."

Openings & Closings

Industry consultant Dick Kelly has

deceiving. There are more and more stores opening up all the time. We show 5,000 new stores that were not on previous lists."

Not all studios are skeptical of the higher estimates, according to Andrew Kairey, senior VP sales and marketing at MCA/Universal Home Video, where a second mailing phase is under way. One list Kairey acquired had 5,000 names, 2,300 of which were not on the MCA/Universal roster.

Another vote that as many as

12,000 stores have been uncounted comes from Ted Engen, president of Video Buyers Group, who opines, "The rural stores, the stores in smaller towns, have been overlooked. There's a lot of towns out there under 5,000 in population, where video stores can do all right."

Yet another advocate of estimates that go to 40,000 and beyond is Independent Video Retailers Assn. president Hugh Pike. Pike claims that when IVRA works a state, "We literally tear up the lists that we obtain, once we hit the highway. We find stores every 10 miles that we never saw on any list," he boasts.

Ethnic Undercounting

While it might seem at first that the enormous growth of Blockbuster Video has proven the demise of countless video stores, several sources note the ironic opposite. For example, Engen feels that, as Blockbuster builds out and starts to penetrate smaller markets, the whole home video market benefits.

Video Buyers Group gains new members daily. Katina Cox just invested in a video store for her two sons in Eau Claire, Wis. (pop. 50,000), about 40 miles east of Minneapolis/St. Paul. There is one Blockbuster store in the area, but, Cox notes, "It's across town from us, about four or five miles away. There was no store at all on Water Street when we opened in January," Cox says of her American Video.

VBG's Engen also points out that new video-store operators today have the advantage of avoiding many of the mistakes and pitfalls faced by the early pioneers. Cox agrees, noting that "There is no parking for businesses except ours, which has space for 10 cars. We're also stocking in greater depth than most small stores, 10 to 12 copies."

Many sources point to the remarkable growth in ethnic segments, particularly in metro centers like Long Beach, Calif., where VPD wholesale branch-manager Jay Cohen thinks a lot of stores are overlooked. Cohen believes there are more Asian store operators "than anything else," but also that the whole question could be one of definition.

"What about the liquor store that also rents videos?" he asks. "It's still an account, and often a substantial one."

The issue, rather obviously, is far

from resolved. It may or may not be cleared up by local VSDA chapters, indicates Rosenberg. Such groups, organized in almost every state or large market, would be expected to have some indication of so many un-

counted stores, "but they've managed to remain hidden so far," says Rosenberg.

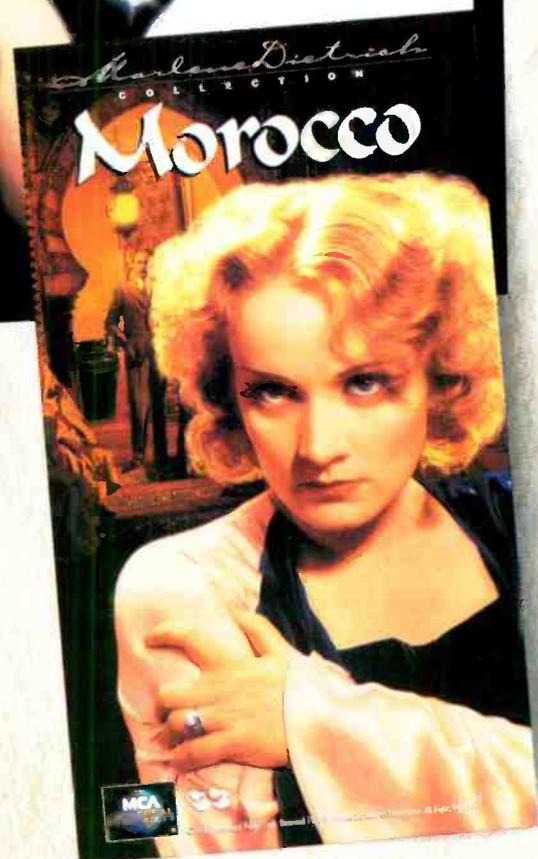
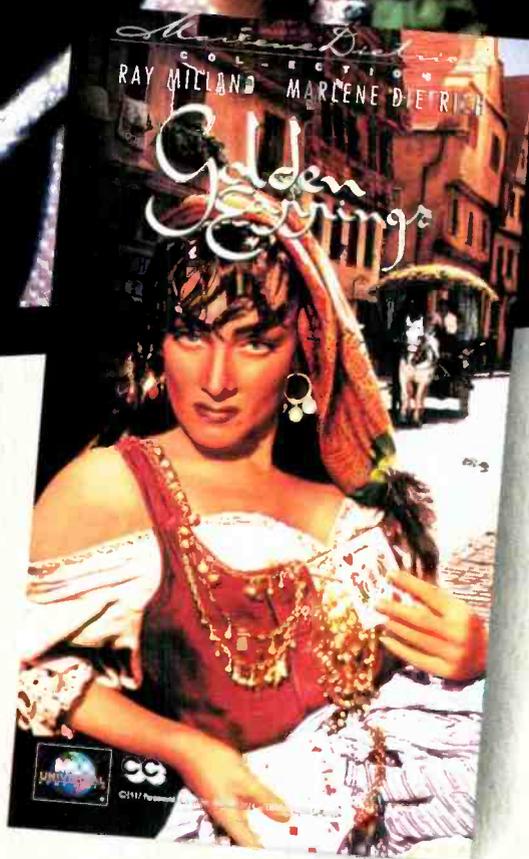
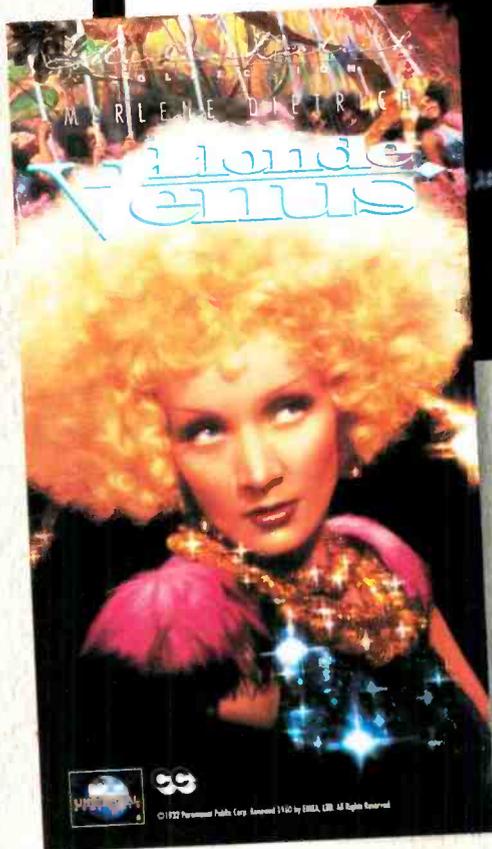
Maybe not for long. ■

(Assistance in writing this article provided by Billboard home video editor Seth Goldstein in New York.)

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Sel. #80555 / 92 mins.

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Sel. #80475 / 94 mins.

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SCARLET EMPRESS

Sel. #81448 / 105 mins.

DESTRY RIDES AGAIN

Sel. #80352 / 95 mins.

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Sel. #81451 / 95 mins.

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Sel. #81444 / 91 mins.

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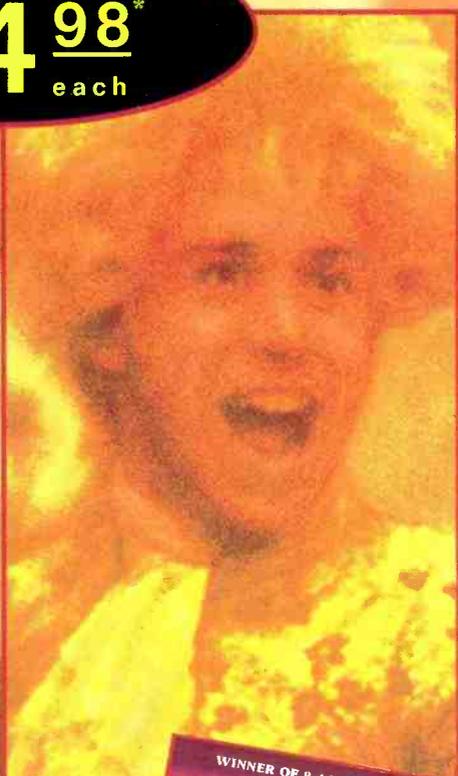
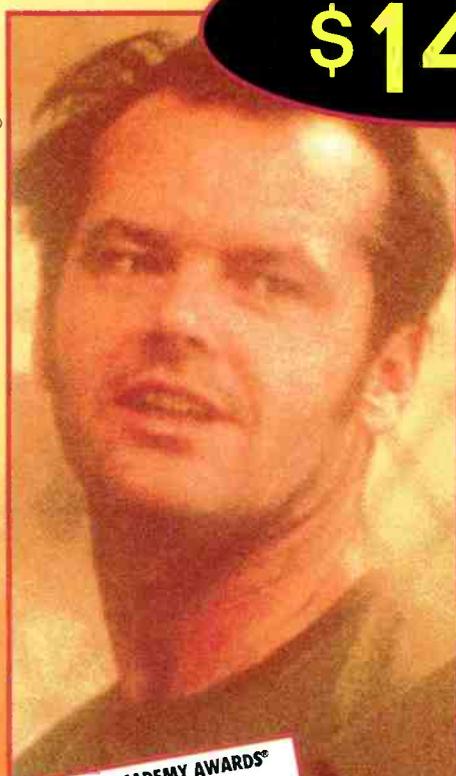
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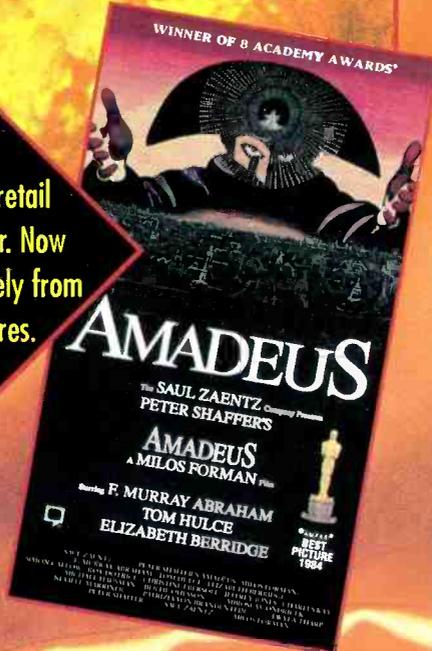
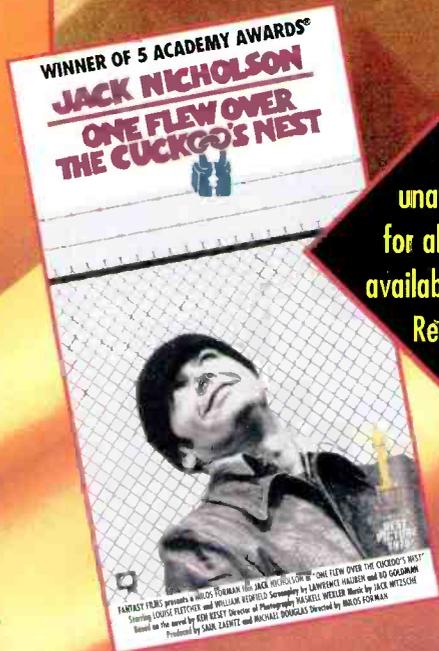
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Rosenberg Interview

Continued from page 48

BB: What about consumer awareness?

ROSENBERG: We need to get something going with marketing. To put it bluntly, we have been working our ass off but not getting very far. We have to also be ready for those things you can't plan for but have to be ready for, such as legislative activity.

BB: What about internal industry matters?

ROSENBERG: That too. When Paramount announced its recent tie-in with McDonald's, we had to deal with it.

BB: Can you speak further on the McDonald's-Paramount matter?

ROSENBERG: I don't want retailers to think there's a war going on among Paramount, McDonald's and VSDA. It basically comes down to a studio putting a program together where we feel the program is not as beneficial as the studio believes.

BB: What's the major objection? Isn't Paramount attempting to drive customers into stores?

ROSENBERG: Well, if you are a store that rents only, then you start at ground zero if someone goes in and rents. Whoever they drive in, that's plus business and a good program.

It's hard to find [qualified entertainment-related staff] in a Philadelphia suburb. If you're in the entertainment business, why would you move out of the area? If you're a fisherman, you don't move to Kansas.

But if you sell, you have now had four titles you can't sell for the next seven or eight months. So you're starting at a negative position. It's hard to gauge if the promotion will give back more than it takes away.

BB: How do you assess the state of the business these days?

ROSENBERG: It's like getting a physical. The doctor says you pass with flying colors but only have six weeks to live. That's the way I feel. Our business is still growing. Certainly, sell-through is growing very nicely, but rental is still vibrant. The signs are all very strong and positive. For years, the business was growing so fast, no one noticed the effect of these new players on their own business. Now, we don't have the same kind of growth rate. We're seeing consolidation and stores closing up. It's like every other business. The guy who has a great store does well. The guy who doesn't have a great store is not doing well. I have people telling me they are getting killed by video-on-demand. But there is no video-on-demand. Bad merchants kill themselves. ■

MCA / UNIVERSAL HOME VIDEO 1993

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MCA / UNIVERSAL HOME VIDEO 1993

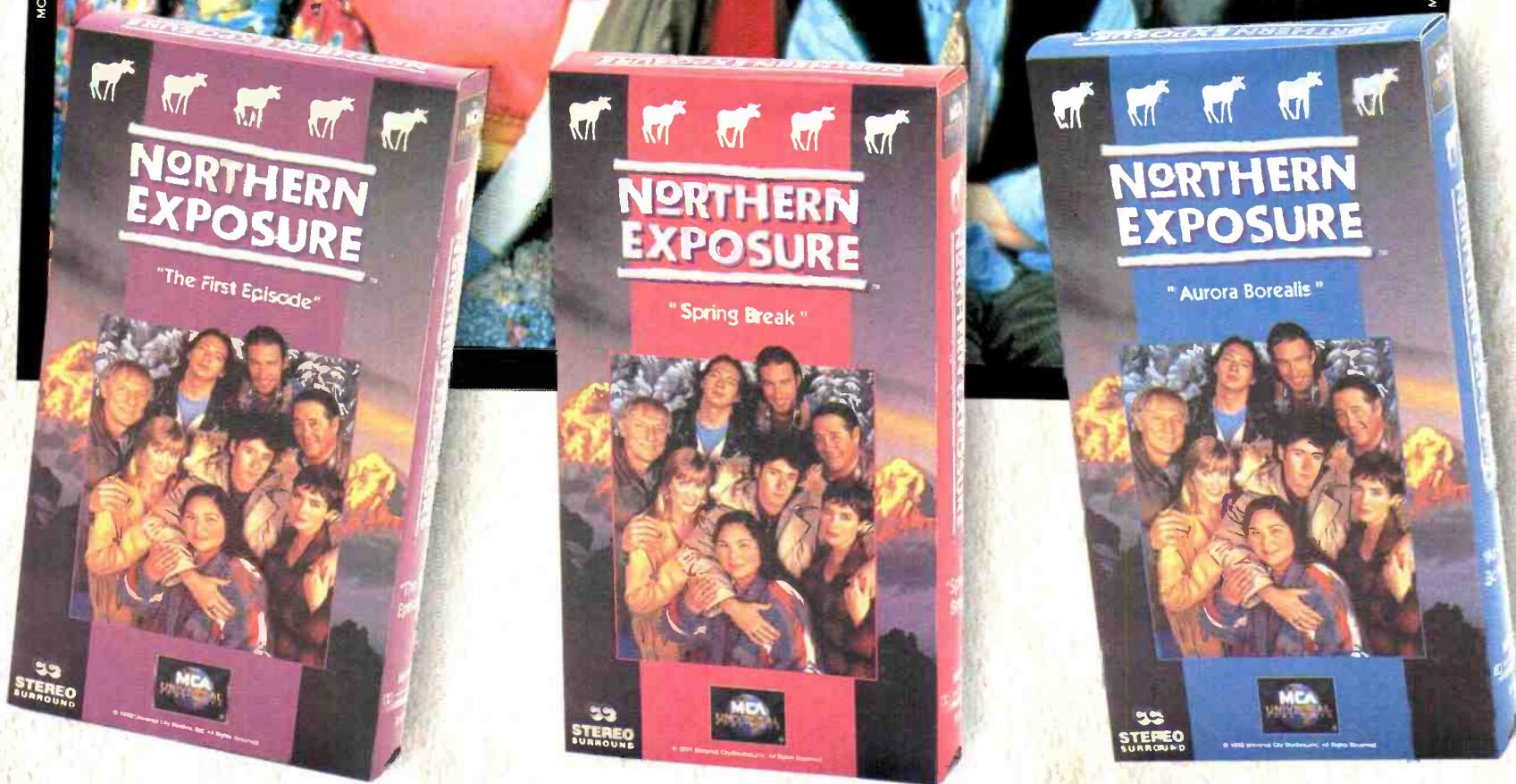
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Sel. #81560 / 47 mins.

THE FIRST EPISODE
Sel. #81482 / 49 mins.

CICELY
Sel. #81559 / 46 mins.

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Two More Episodes "Thanksgiving" / "Soul Mates"**

Color / /



Island

Continued from page 54

John Malkovich
Tender Mercies
Dog Day Afternoon
French Connection



Richard Benjamin
Room At the Top
The Wizard Of Oz
Any Simone Signoret film



Rosie Perez
Like Water For Chocolate
Strictly Ballroom
White Men Can't Jump



John Singleton
Godfather 1
Godfather 2
Apocalypse Now



Tom Hanks
2001: A Space Odyssey
The Godfather Trilogy
One Billion Years B.C.



Meg Ryan
My son's first birthday video
Bringing Up Baby
The Poseidon Adventure

'93 VsdA

Video-On-Demand

Will Cable's Costly Crapshoot Connect? And What's A Retailer To Do?

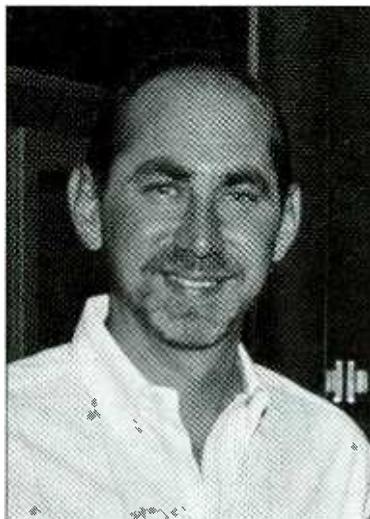
BY KEN TERRY

NEW YORK—Video retailers say they're not worried about the massing of video-on-demand forces on their borders. Yet they seem more concerned about it than they were around the beginning of the year. That was when the two biggest cable TV operators, Time Warner and Tele-Communications Inc., announced they were building new systems capable of delivering movie libraries to consumers at home.

Since then, developments have multiplied, as corporate giants have rushed to board the interactive television train before it leaves the station. Last spring, for example, regional telephone company U.S. West made a \$2.5 billion investment in Time Warner; \$1 billion of that was earmarked for building the latter's "full-service" cable systems. A short time later, AT&T announced a joint venture with Viacom, another big cable operator, which also owns MTV Networks. AT&T and Viacom plan to test Bell Labs' new data-switching and storage technology in an expanded cable service that, like those of its competitors, will offer movies, games, banking, shopping, information and more.

These alliances between telephone and cable companies are changing the nature of the race to create the "electronic superhighway." Instead of clashing, the two industries are co-operating. This makes sense for both

see this wedding as a cause for celebration. "It's the telltale danger sign," says Steve Apple, VP of communications and new product development for the Philadelphia-based, 516-unit West Coast Video chain. "It's what

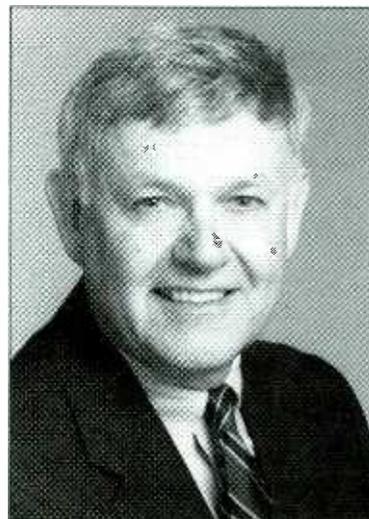


Steve Rosenberg

counters most of the arguments that [video-on-demand] will never happen—the fact that these one-time foes are starting, on a small scale, to get together."

Other firms besides phone and cable companies are also jumping into

"full-service cable." And several other computer-equipment makers are also developing the electronic "brain" for an interactive system that could someday be in millions of homes.



Ron Castell

But that day, retailers say, is still far off. Aside from the technological obstacles, which remain formidable, it's not known which of the new services consumers will want and how much they'll be willing to pay for them. So, to some observers, the companies now investing billions in upgrading their cable systems appear to be engaged in a big crapshoot.

"This is like everyone announcing they're going to go to California and pan gold," says Ron Castell, senior VP, programming and communication, for Blockbuster Entertainment, which now runs more than 3,200 video stores and 230 music outlets. "But they've got to get to California first, and many fall by the wayside. And some don't find gold; some find fool's gold."

Castell is not impressed by TCI's plan to roll out 500-channel cable systems across the country. He simply doesn't believe the consumer can deal with such a wide palette of choices. "Only a third of the cable systems have more than 50 channels," he points out. "Now they're talking 500?"

Time Warner's "full-service" cable, which will use high-speed digital packet switches to provide addressability, is scheduled to get under way with about 4,000 households in Orlando, Fla., early next year. Castell doesn't expect the Orlando venture

will go much beyond the experimental stage for some time. "Time Warner announced their Queens experiment two years ago," he notes, referring to the 150-channel Quantum project. "It's still in less than 5,000 homes in a system that's got 300,000 customers."

"We've got stores in the shadow of the Time-Warner test in Queens," he adds. "Our business is up. And we monitored the mom-and-pops in the area of that test. They haven't been impacted either."

The same tale is told by Peter Balner, president of 92-unit Palmer Video Corp., based in Union, N.J. Palmer has three stores in the vicinity of the Quantum test, "and all three are doing very nicely," he says.

Nevertheless, Balner is actively preparing for the emergence of video-on-demand. "All I can do to combat this thing happening at some future point is to make sure my stores carry the right product, do what I can to maintain the windows on the product that's available to us, and ensure that customers in my stores have an enjoyable experience there," he comments.

Additionally, Palmer is diversifying into new such lines as video-game sales and rentals and collectors' comic books. "Other than that,"



Steve Apple

Balner says, "we always have price to play with. We haven't lowered our prices yet, but if it turns out that video-on-demand is going to be available at price points that approximate ours, we have a lot of flexibility with our pricing."

The seriousness with which Balner takes this as-yet-unborn player is echoed by West Coast's Apple. "Within the next few years, we don't feel there's going to be any tangible evidence of deterioration of our video rental revenue," he says. "But as a franchiser, we're looking towards a time, in the not-too-distant future, when it will become a bit of competition. And we've already mapped out a plan to move ahead. We're going to diversify our product line and go into things that will not be affected by technology."

Other video retailers, however, remain more fixated on the here and now. "Technology is one of the things that, short-term, I worry about least in this business," says Steve Rosenberg, who runs three Premiere Video stores in Atlanta. "The technology is there now; people can sit there, punch 10 or 12 numbers into their phone and see any movie they want. I think the studios realize how much money they make on video. And before they do anything that's going to bury us, they'll think long and hard."

Continued on page 62



Brad Burnside

sides: The telcos have large amounts of cash and the latest technology, while the cable operators have a superior delivery medium and access to entertainment programming.

Video retailers, however, do not



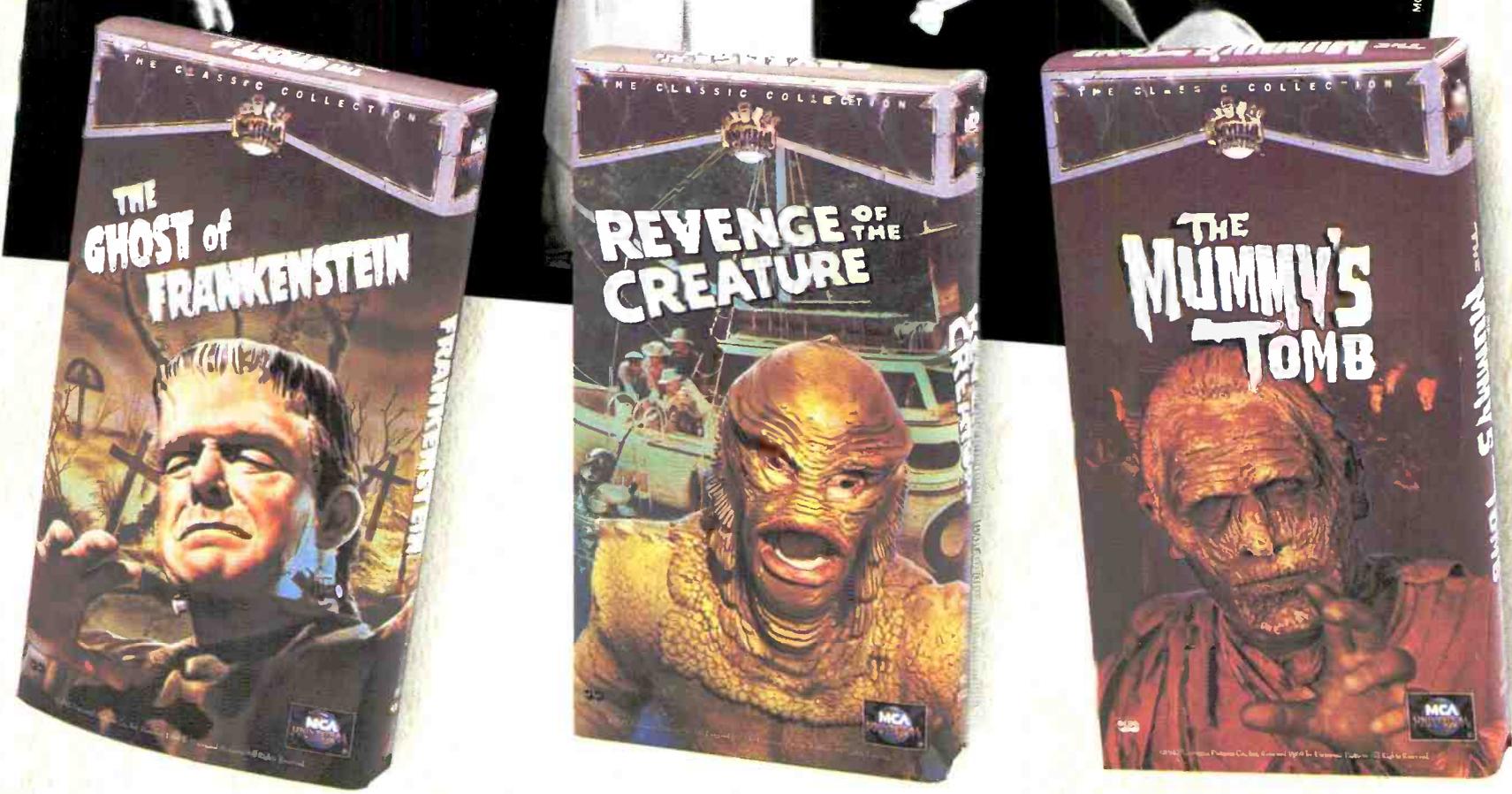
Peter Balner

the game. IBM, for instance, has developed its own computers to provide video-on-demand. Scientific Atlanta and Toshiba have teamed up to develop and manufacture the set-top converter boxes for Time-Warner's

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THE MUMMY'S CURSE
Sel. #80865 / 61 mins

ISLAND OF LOST SOULS
Sel. #80609 / 71 mins.

THE MUMMY'S TOMB
Sel. #80855 / 71 mins.

REVENGE OF THE CREATURE
Sel. #81299 / 82 mins

THE CREATURE WALKS AMONG US
Sel. #81519 / 79 mins.

THE MUMMY'S GHOST
Sel. #80856 / 61 mins.

INVISIBLE AGENT
Sel. #81557 / 82 mins.

HOUSE OF DRACULA
Sel. #81298 / 67 mins.

THE INVISIBLE WOMAN
Sel. #80546 / 73 mins.

Street Date: September 1, 1993

B&W / Not Rated / / / / **digitally recorded**

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VSDA Meet Aims To Balance Attendee Quantity & Quality

SHOW NO-SHOWS: A lot of oldtimers won't attend the Video Software Dealers Assn. meet this year, but that doesn't bother organization president **Brad Burnside**, who ends his term of office at the conclusion of the July 11-14 Las Vegas convention.

VSDA has been hoping to improve the quality rather than quantity of attendees, Burnside says.

"There's a balance between [fewer people] and do you want everybody and his brother," says the owner of **Video Adventures**, a three-store Chicago chain. "There are some shows that serve this industry now that [pressure] the person you're talking to [and] you find out they're a consumer, a staff member who doesn't make decisions, or you find out they're a family member there for the floor show."

"While I would like to see us attain huge numbers, I would also like for us to retain the meat, if you will, without the fat. The people who are decision makers are the kind of attendees our exhibitors want to meet with," Burnside adds. "The word I get from exhibitors is that they think the quality of attendees is very good lately, and the quality of the business person in the industry in general has improved over the last several years."

Acknowledging the shift in attendees, Burnside says, "Some people can accept continuing change and realize that it means opportunities. And there are some who want to hold on, and the harder they hold on, the more they lose their grasp of what's happening."

"That's a natural kind of process, a winnowing process. As some of these runners tire out and drop off, other new, fresh, newly inspired folks will take their place."

ADULT ACTION: While VSDA did not solicit adult exhibitors, this year's show will feature 22, compared with 14 a year ago, say sources close to the Las Vegas event.

The situation is sensitive in that during the recent **Winter Consumer Electronics Show**, adult video created a stir due to some off-premises activity that received media attention.

"What happened this year is that we had a representative at a meeting of the adult industry," says a source close to the VSDA board. "A national board member was in L.A. and it worked out that they could be there. We didn't ballyhoo it. But we learned that they have a lot more issues than just freedom of speech, that they have piracy, packaging, and discount pricing. In short, VSDA means a lot to them, too."

VSDA enjoyed somewhat more than a formal association with the adult community when **Barry Freilich** moved to Los Angeles to become executive director of **Free Speech Legal Defense Fund** in late 1992. Freilich had been a vocal leader in a Florida VSDA chapter.

However, Freilich has departed and, according to adult industry sources, some reorganization is in the works in the wake of an attempt to change the Fund to the **Free Speech**

Coalition and to merge with the older **Adult Video Assn.** In the process, well-known adult-industry spokeswoman **Gloria Leonard** has also gone off stage, says **Paul Fishbein**, publisher of **Adult Video News**.

BOARD ROOM: Word circulating in VSDA chapters is that at least three factors hurt the chances of the four California candidates in the board race. The winners of the three open seats are **Jeffery Pedersen**, **Dawn Wiener**, and board newcomer **Larry DeVuono**, from Flint, Mich.;

Austin, Texas; and St. Louis, respectively.

"The fact that VSDA is moving out to California meant a lot more to candidates from back east," says **Peggy Lake**, a popular VSDA leader from Northern California. "With two Californians already on the board it looked to Easterners that it was tilting over," she says, referring to San Francisco retailer **Mitch Lowe** and board veteran **Ken Dorrance**, from nearby Oakland.

Taking note of a Californian-skewed slate is **Sid Spinak**, a long-time VSDA stalwart in Southern California, who bucked the system by running as the only independent alongside six official candidates. He comments, "It's unfortunate during a time of budget watchfulness that at least one of the California candidates was not added, from the standpoint of less travel."

Jay Gruenwald from the Victorville, Calif., area, and **Howard Bregstein** of San Diego, often outspoken on VSDA issues, were also unsuccessful. The four had the unintended effect of splitting a large block of California support that has traditionally put people on the board.

There's much surprise that a distributor was elected, say several insiders of the success of **Sight & Sound's DeVuono**. In its 12-year history, VSDA has elected only one distributor to the board: **Noel Gimbel**, a VSDA founder. Another founder, **Arthur Morowitz**, "formed **Metro Distributing** after he was a retailer with **Video Shack**," says a source.

Other factors that may have influenced the outcome include the women's vote and the role of the various regional chapters, which boosted their candidates. Many onlookers say that it was actually a five-person race for one seat, in that incumbents do so well in VSDA board elections. "It was a foregone conclusion that Dawn and Jeff would go back on," one source notes. Both ran well.

Scuttlebutt had Spinak outdistancing the other three California opponents, though no one will say how much. "All I know is I wasn't last," says Lake, adding, "I don't know if I would ever run again. It was so exhausting. At least there was no trouble among the California candidates. I never talked to any of them during the campaign. If it ever got to the point of mudslinging, then running for the national board would certainly never be worth it."

(Continued on page 87)

Board Room/The VSDA Convention Mind-Bender

BY EARL PAIGE

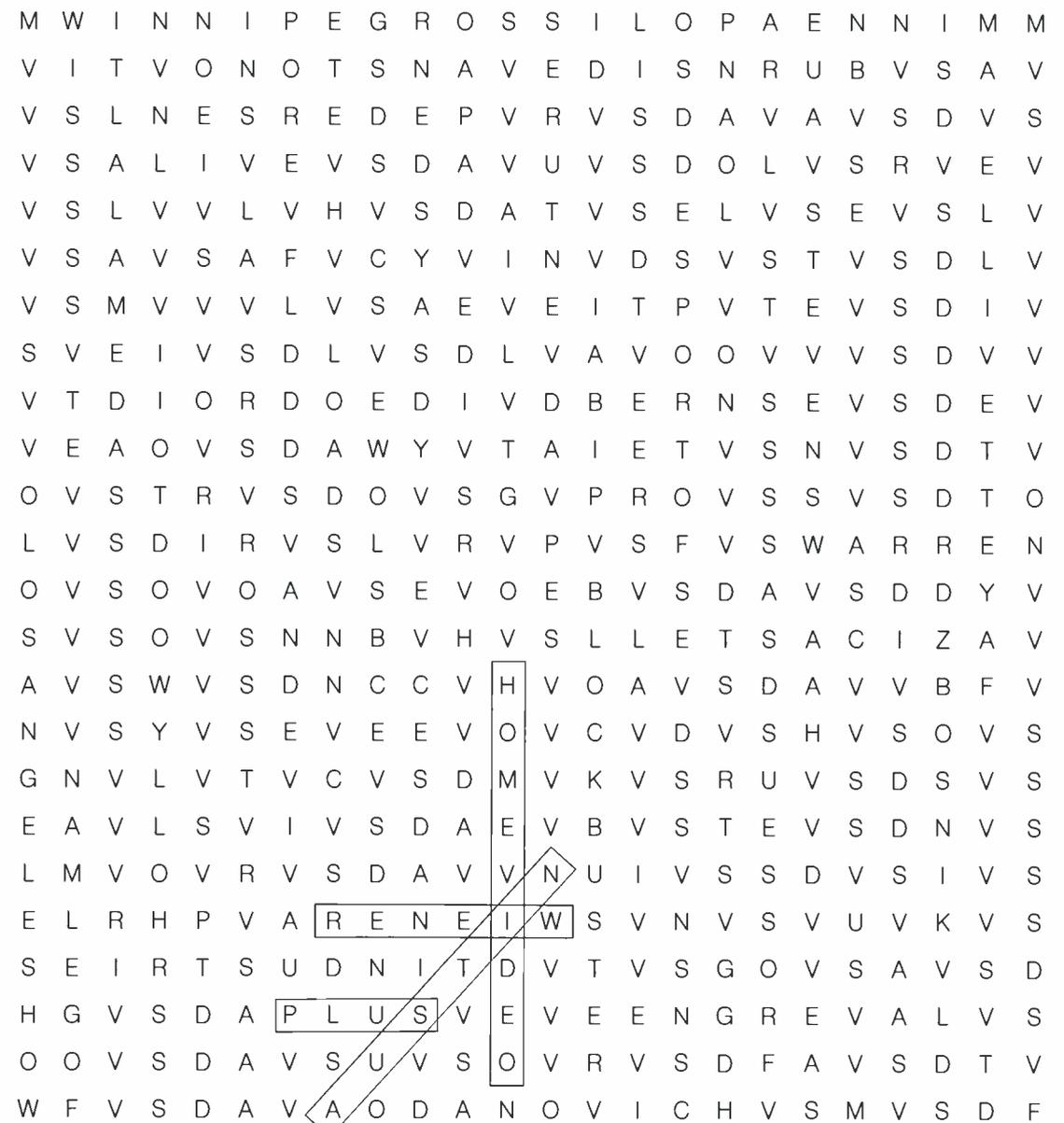
The Board Room mind-bender invites eagle-eyed conventioners to test their VSDA-Q's, by locating key retailers on the puzzle grid. Actually, Board Room is two puzzles in one. First, the answer list invites the player to match the VSDA board-of-directors member with his or her respective company. Secondly, the word-search diagram offers the fun of actually outlining the names (but only certain ones of them).

Eleven of 19 directors can be found linked by a common letter with both the name of their company and its headquarters city. (See example in diagram of Dawn Wiener, Home Video Plus, Austin, Texas; find it, and you've only got 18 to locate.) Look for the director's last name only.

Nine directors cannot be located in this three-part chain-link fashion, because five are found with only their last names (no company, no headquarters city), and four more are represented by just name and company or city.

As in most word-search puzzles, names are spelled in all directions—including backwards—and letters may be used more than once. Spaces where no word is in play are filled in with the letters that repeatedly spell VSDA (Video Software Dealers Assn.).

One vital hint in locating directors: consider the diagram a map of the U.S. That's why Austin, Texas, is more or less in the middle and bottom, or southern, sector. The directors are located pretty much as they would be identified on a map. (Solution to the Board Room mind-bender appears elsewhere in this special section.)



Director

1. Acheson, Bill
2. Ballstadt, Dave
3. Berg, Lou
4. Berns, Steve
5. Burnside, Brad
6. Castell, Ron
7. Dorrance, Ken
8. Fogelman, Lou
9. Fross, Vern
10. Lowe, Mitch
11. Odanovich, Craig
12. Pedersen, Jeff
13. Porto, Steve
14. Ross, Gary
15. Rostenberg, Richard
16. Stevens, Dave
17. Warren, Tom
18. Wiener, Dawn
19. Zbosnik, Sheila

Company headquarters

- A. Home Video, Duluth, Ga.
- B. Home Video Plus, Austin, Texas
- C. Handleman Co., Troy, Mich.
- D. Price Chopper Books, Rotterdam, N.Y.
- E. Supermarket Video Management, Cleveland
- F. Suncoast Motion Picture Co., Minneapolis
- G. Hollywood At Home, Overland Park, Kan.
- H. Show Industries, Los Angeles
- I. Adventures In Video, Fridley, Minn.
- J. Michigan Video, Flint, Mich.
- K. Blockbuster Entertainment, Ft. Lauderdale, Fla.
- L. Video Hut, Fayetteville, N.C.
- M. Video Station, Alameda, Calif.
- N. H.E.B. Video Central, San Antonio, Texas
- O. Audio Video Plus, Houston
- P. Video Droid, Mill Valley, Calif.
- Q. Video Adventure, Evanston, Ill.
- R. Ingram Entertainment, La Vergne, Tenn.
- S. Bill's Video, Winnipeg, Canada

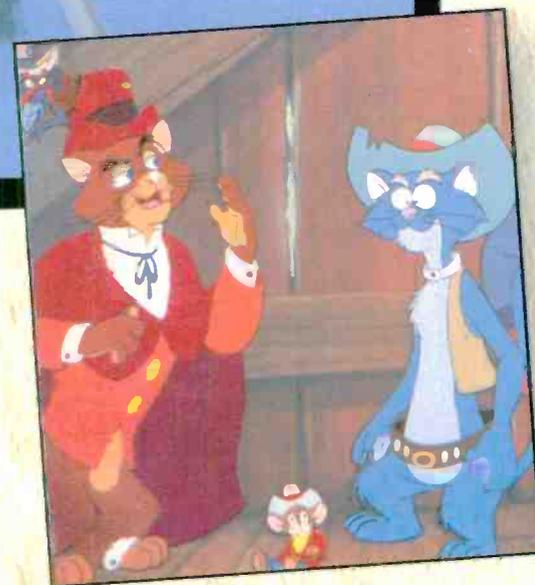
Names & Places: Use the following key to match VSDA directors with their respective companies and headquarters.

Key: 1-S, 2-I, 3-O, 4-E, 5-Q, 6-K, 7-M, 8-H, 9-R, 10-P, 11-N, 12-J, 13-D, 14-F, 15-G, 16-C, 17-L, 18-B, 19-A.

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- *Fievel's American Tails™*, the fully animated series, takes up where the two feature films, *An American Tail™* and *An American Tail: Fievel Goes West™*, leave off.
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A CASE OF THE HICCUPS**
Sel. #81664

**THE LEGEND OF MOUSE HOLLOW/
BABYSITTING BLUES**
Sel. #81665

**THE LOST MOTHER LODGE/
THAT'S WHAT FRIENDS ARE FOR**
Sel. #81666

ANIMATION DESIGNED AND PRODUCED BY NELVANA LIMITED
A PRODUCTION OF UNIVERSAL CARTOON STUDIOS AND AMBLIN TELEVISION

Available on Videocassette
Street Date: October 20, 1993



All Cassettes: Color /  / 46 mins. / Not Rated / Hi-Fi Stereo
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On-Demand

Continued from page 58

Richard Thorward, owner of the three-unit Home Video Plus chain in Glen Rock, N.J., is also skeptical. "Video-on-demand certainly might happen, but whether it's going to be successful or not remains to be seen," he says. "The consumer's been left out of all of this, which is the worst mistake anyone can make. The consumer loves the video store; otherwise, this wouldn't have grown into such a huge business, which dwarfs theatrical!"

Blockbuster's Castell also notes that the studios have a big stake in home video retailing's success. "When you have a \$12 billion-plus

"(The rush to develop video-on-demand) is like everyone announcing they're going to go to California and pan gold. But they've got to get to California first, and many fall by the wayside. And some don't find gold; some find fool's gold."

—Ron Castell,
Blockbuster Entertainment

video industry and a \$168 million pay-per-view movie industry, why would the studios do anything to disrupt home video?" he asks.

Brad Burnside, owner of three Video Adventure stores in Evanston, Ill., and president of the Video Software Dealers Assn., points out that Hollywood depends on home video to expose consumers to the 90 percent of films that aren't box-office hits. "A studio would have to be foolish to give the video-on-demand folks a window ahead of home video and affect store traffic adversely, so that they can't market all the titles consumers have never heard of," he argues. "In that scenario, the consumer loses, and the people who produce the product lose, because you can't manufacture only hits."

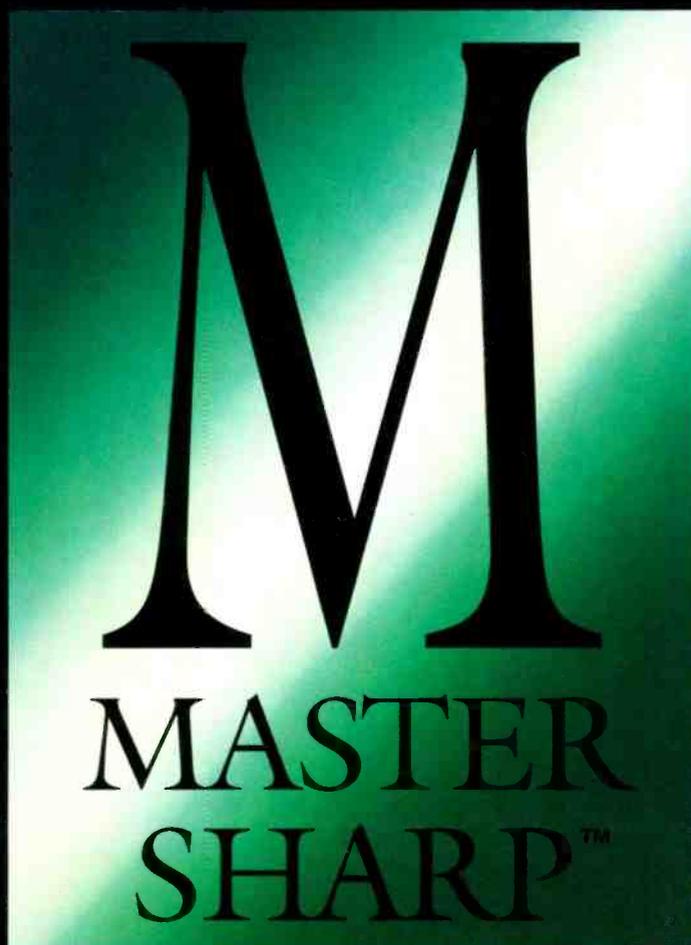
Despite the Carolco-TCI deal to give some new movies a pay-per-view window ahead of theatrical release, retailers are confident that none of the major studios will follow Carolco's example. Most expect the home-video window to remain at its current length—at least 30 days—but Apple of West Coast fears what might happen if that period is shortened.

"That's the most precious competitive edge video retailers have right now," says Apple. "And my feeling is that the studios would not endanger that window until the time comes when it's financially feasible to favor another delivery service."

While he doesn't expect video-on-demand to arrive for another four or five years, Apple says the prospect of it has already affected home-video

Continued on page 64

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MCA / UNIVERSAL HOME VIDEO 1993

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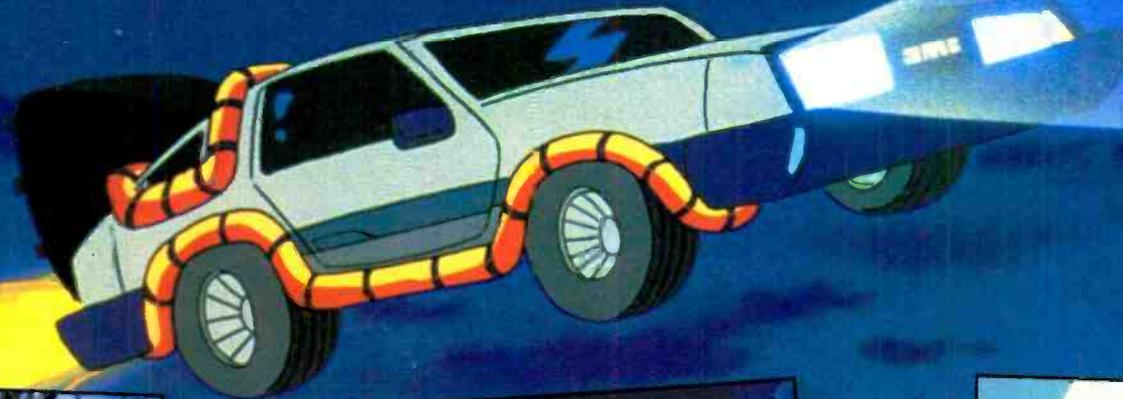
MCA / UNIVERSAL HOME VIDEO 1993



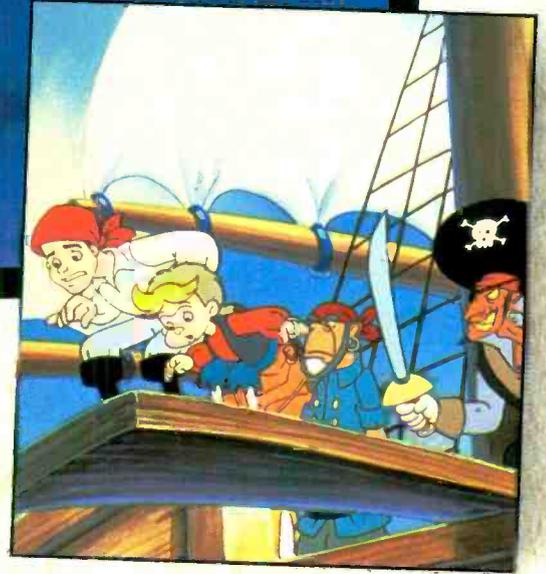
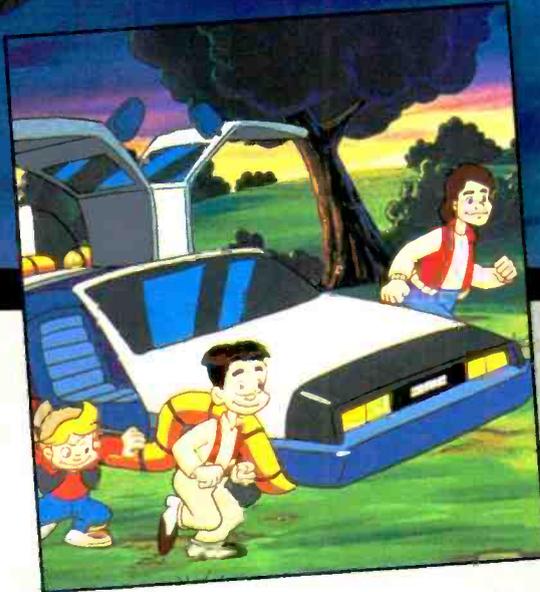
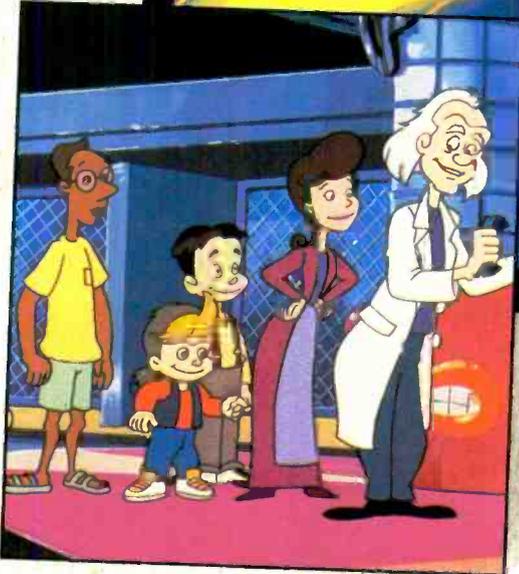
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On-Demand

Continued from page 62

retailing's financial environment. "It's very difficult to raise money from banks and other financial institutions for expansion and new franchisees," he states. "This has been happening in the last two or three years as a result of announcements by some industry watchers about the imminent demise of home video."

Burnside, who also resents the spate of unfavorable media reports, says, "I believe there's plenty of room in this business for alternative delivery systems. But there are some fundamental reasons why the home video business is going to be around for a long time."

Besides its role in financing Hollywood films, says Burnside, video retailing has an inherent advantage

"As a franchiser, we're looking towards a time, in the not-too-distant future, when [video-on-demand] will become a bit of competition..."

—Steve Apple,
West Coast Video

over the cable industry in its ability to market films with customer service and merchandising. While hot titles are automatically appealing, he notes, other movies don't jump off the shelves—or the program guide—by themselves. "The very best barker channel and program guide can't hold a candle to all the ways that retailers can influence the consumer's buying decisions," he says.

Likewise, Blockbuster's Castell says any retailer is a better competitor than are monopolies like the phone and cable companies.

"There's plenty of room for alternative delivery systems. But there are some fundamental reasons why the home video business is going to be around for some time."

—Brad Burnside,
Video Adventure

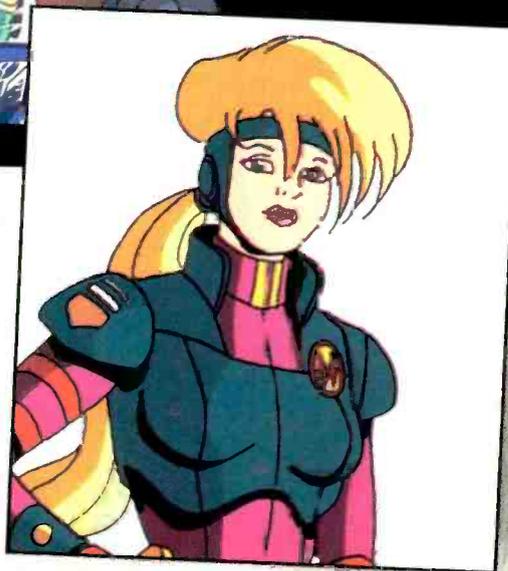
"They're not known for their marketing expertise," he says. "Cable is sold door to door."

Nevertheless, neither Castell nor Burnside is ruling out the emergence of a video-on-demand business. The VSDA chief cites projections by Carmel, Calif.-based Kagan & Associates that the business may be worth \$2 billion by the year 2000. But by then, Kagan estimates, the video-retailing business will have grown from its current \$13 billion to \$20 billion.

"I believe that's where it's going to head," says Burnside. "I don't think video-on-demand is going to be a failure; it's just going to be a smaller business than entertainment retailing." ■

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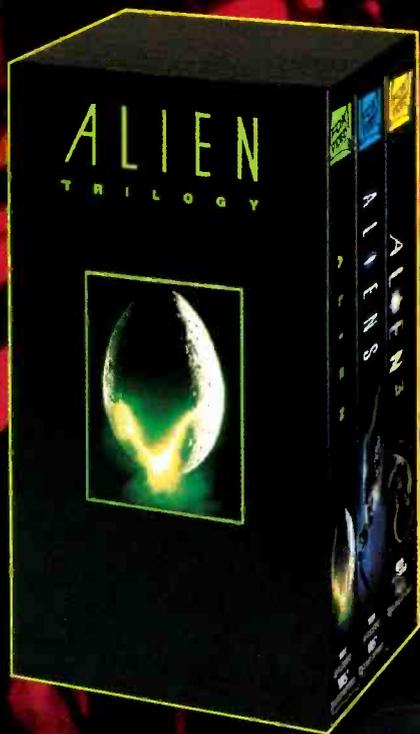
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Power Steps, Soapy Weddings And Festive Fraggling: No Matter How You Slice It, Special Interest Sked Cuts Wide

BY CATHERINE CELLA

*d*efining Special Interest has always been a problem. "I wouldn't say we're non-entertainment," offers Special Interest Video Association (SIVA) president Paul Caravatt, "and yet we're more than just how-to." Fifteen other categories, in fact, will be included in SIVA's awards this year: everything from soup (Food and Wine) to nuts (Hobbies and Home Arts).

Dick Kelly, president of Cambridge Associates, defines S.I. more narrowly, excluding children's and music videos. "Kids' video is a world unto itself," he notes. "Even without movies like 'Beauty And The Beast' and 'Aladdin,' we estimate consumer spending on children's rentals and sales at \$1.7 billion in '92, rising to \$1.85 billion in '93."

Caravatt and Kelly agree, however, on the growth potential of S.I. video. Citing new SIVA board members from Columbia TriStar, CBS-Fox and HBO as evidence of majors' interest, Caravatt sees growing consumer interest in the areas of travel and computer-instruction videos. Kelly forecasts a growth rate of 8 to 10 percent, mainly in the documentary and "other" categories (performance, how-to, self-help).

Taking a broad definition of S.I. home video (as anything non-theatrical), here are some highlights of upcoming releases:

CHILDREN'S

Buena Vista's Jim Henson label debuts "Fraggle Rock" in four volumes July 30, following up with two Christmas titles in addition to "A Muppet Christmas Carol," "A Festive Fraggling Holiday" and a Kermit-hosted adventure called "The Christmas Toy." The Sept. 10 release of two videos based on Eric Hill's "Spot" books marks Disney's first foray into toddler video.

Random House releases two new Richard Scarry vids Aug. 1, "The Country Mouse And The City Mouse" and "The City Mouse And The Country Mouse." *Continued on page 68*



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A condensed, consumer version of Videolog®, this unique video tracking program designed for IBM® PCs or compatibles allows the user to record, rate, reference and monitor video titles from over 22,000 listings. MOVIERECALL retails for only \$9.95 and is making money for video retailers everywhere. Spring 1993 issue now available.

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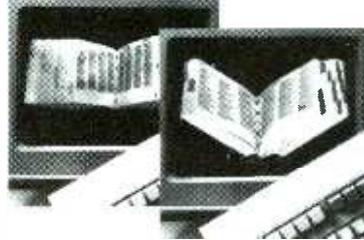


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Special Interest

Continued from page 66

Mouse," read by Crystal Gayle and John Lithgow, in September, and a Sesame Street 25th-anniversary video Oct. 8. Look for six new animations from LIVE's Family Home Entertainment this month and a September holiday promotion of its classics ("Rudolph," "Frosty," etc.) and Raymond Briggs' "Father Christmas" before the November release of "Tom And Jerry: The Movie." Strand's second-half offerings include the ninth release in their Thomas The Tank Engine And Friends series, "Daisy & Other Stories."

Frog Tales

Golden has "Moirra's Birthday," "Stanley And The Dinosaurs" and a new Encyclopedia Brown on tap for August. November will see the clay-animated "Frog And Toad Are Friends" and "Uncle Elephant." GoodTimes adds to its Peter Rabbit And Friends series with the Sept. 15 release of "The Tale Of Tom Kitten And Jemima Puddle-Duck" and "The Tailor Of Gloucester." And two new "Tales And Tunes" are slated for September from Video Treasures.

The Wood Knapp Children's Circle label releases "Harold Stories" this month, based on the imaginative Crockett Johnson books. Rabbit Ears has again tapped top talent for its storytelling—Graham Greene for "Squanto And The First Thanksgiving" (August), Michael Keaton for "Mose The Fireman" (September) and Ruben Blades for "Joseph And His Brothers" (October).

Lightyear Entertainment has lined up Sigourney Weaver again, this time to read its U.S.-Russian animation of Hans Christian Andersen's "The Wild Swans." Strand plans another Thomas release with August's "Daisy," as well as the holiday animation "On Christmas Eve." PolyGram has four new Shari Lewis videos set for Aug. 17 on the A&M label. MCA-Universal's fall is filled with animation, including three "Caspers," six "Back To The Futures" and six of "Fievel's American Tails." More Shelley Duvall's Bedtime Stories are expected in the first quarter.

Look for a Trollies Christmas video from PPI in October. Late September will see three new Baby-sitters Club vids from KidVision. Kidvidz, now with P/S/S, will have two new entries next month, on pets and money matters. P/S/S itself promises "Wee Sing #8," with a train theme, Sept. 1. The music front also brightens with MCA's "Raffi On Broadway" bowing in Sept/Oct. And let's not forget the jolly purple giant of kids' music. "Barney And Friends: Home Sweet Home" comes out Aug. 25, with a late October reissue of "Waiting for Santa."

Warner Home Video plans six new cartoon compilations July 28, including a Coneheads tape to coincide with the movie's release. Three new book-based animations are due August 25, including "The Wind In The Willows." And their Santa's Lil Helpers promotion boasts dozens of holi-

Continued on page 72

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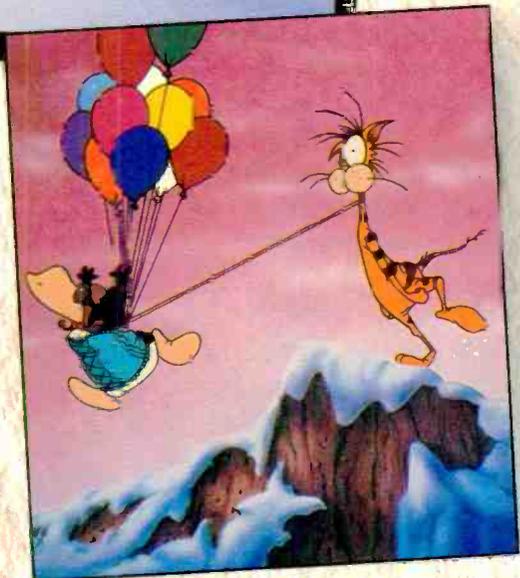
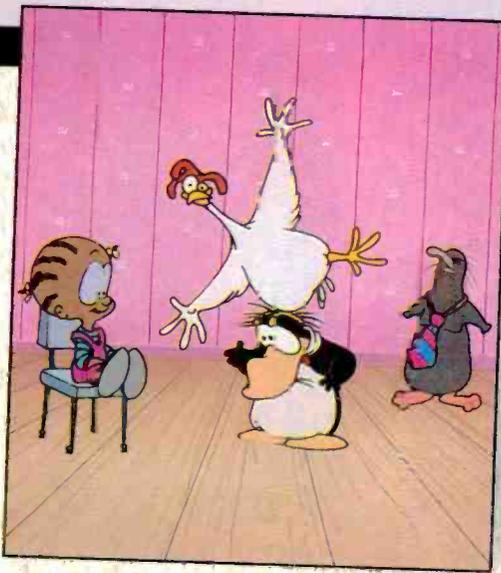
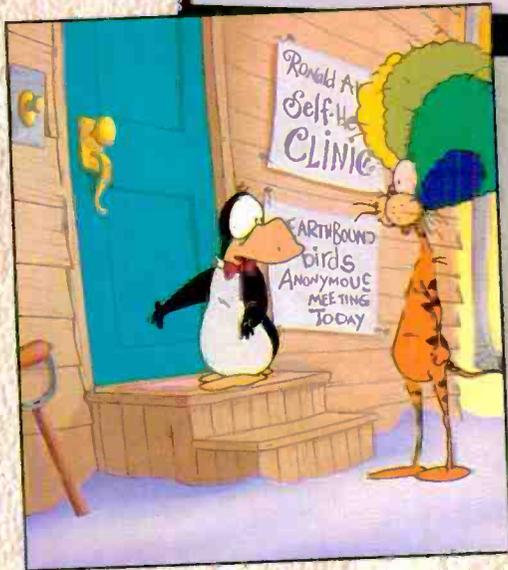
Opus n' Bill
in

A Wish for Wings That Work

Richly animated and colorfully populated by a cast of off-beat characters, this madcap Christmas cartoon romp is as delightful and enjoyable for grown-ups as it is for kids.



ONLY
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Written especially for the screen by acclaimed comic-strip author and artist Berkeley Breathed, this merry animated tale stars two of his most popular creations, Opus, the flight-obsessed, earth-bound penguin and Bill, his addled feline cohort.

Merry, magical and wonderful, this is a treat for the whole family.

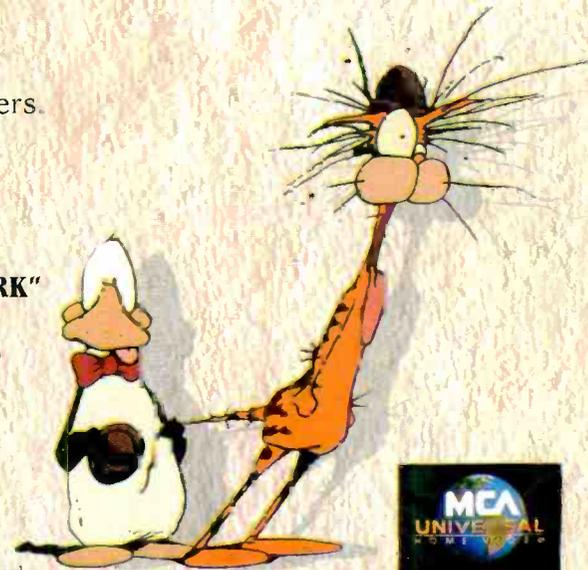
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Daisy, the first featured female engine is NEW to Home Video.

THOMAS IS ON THE FAST TRACK

- Thomas the Tank Engine & Friends,™ is on the multi award-winning series "Shining Time Station", viewed by more than 7.5 million families weekly!
- 25 brand new episodes of the series, now airing on Public Television Stations nationwide!
- The "Shining Time Station Live" Mall Tour featuring Thomas attracts thousands of Thomas fans at each appearance, and is now booked through 1993.
- "Thomas Toys, including Video, has rang up nearly \$200 million in sales in 1992. A 200% growth in 3 years." -Wall Street Journal

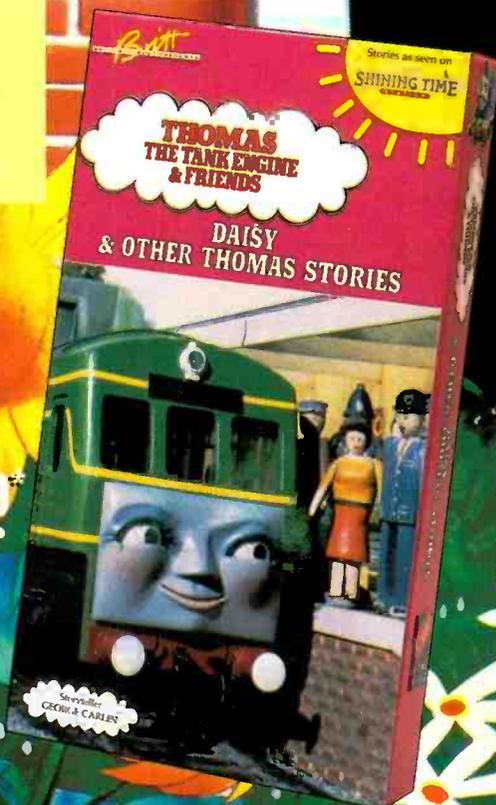
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Only \$12.99^{SRP}

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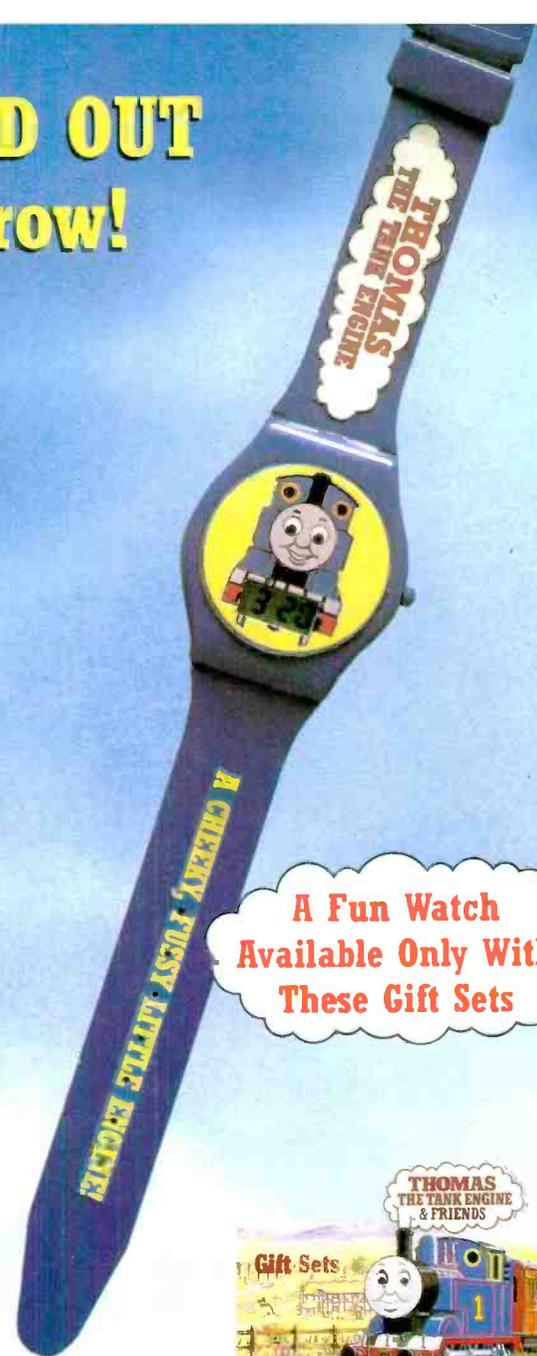
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PEEP! PEEP! Time for Thomas and five of his friends appearing on their own personalized collectable watches.



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Pre-Orders: July 29th
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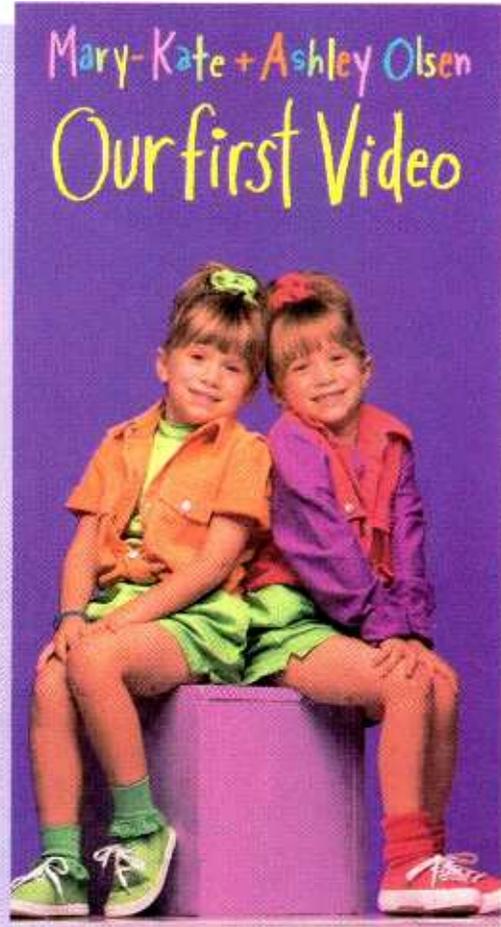
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Stars of TV's **Full House** as **Michelle**

Have your photo taken with America's #1 Twins Mary-Kate and Ashley Olsen at VSDA Sunday, July 11 • 11:30 am and 1:45 pm Booth #2679



7 music videos from Mary-Kate and Ashley including the title track from their top-selling debut album *Brother For Sale*. Brand new clips like "I Am The Cute One," the title track from their Fall '93 album. Performances from their recent ABC TV prime time special.

The 7-year-old twins introduce each music video with clever introductions and humor, giving their millions of fans a glimpse of their lives behind the camera.

Top 5 TV "Q" on network television every year!

Seen on *Full House* up to 11 times each week!

"Brother For Sale" in featured rotation on The Disney Channel since May!

National TV and print advertising campaign including six "I Am The Cute One" ads on ABC's *Full House*, exceeding 200 million consumer impressions!

Mary-Kate and Ashley star in their second ABC TV Movie tentatively titled *Double, Double, Toil and Trouble* this Halloween. Their songs are featured on ABC's Fall line-up Special, *How I Spent My Summer Vacation!*

"I Am The Cute One" world premiere on national television this Fall!

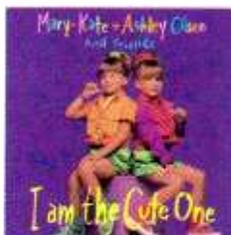
And much more to come!

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STREET DATE: SEPT. 28, 1993

Single Unit: 7 4860 30039-3 SRP: \$12.98
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Running Time: Approx. 30 minutes
VHS Hi-Fi Stereo

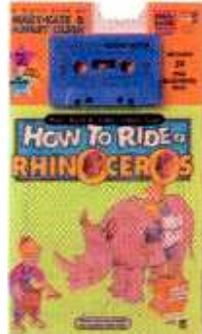
These exciting audio titles are also available from Mary-Kate and Ashley Olsen:



I Am The Cute One
Cassette & CD
7 4860 30038-4
7 4860 35038-4/2
(9/28/93 street date)



The Great Big Terrible Mess
Read-Along Book and Tape
7 4860 32031-4



How To Ride A Rhinoceros
Read-Along Book and Tape
7 4860 32032-4



Brother For Sale
Cassette & CD
7 4860 30016-4
7 4860 35016-4/2



Distributed by BMG Distribution. ©1993 Zoom Express



Special Interest

Continued from page 68

day re-releases.

MUSIC

The first releases, on video and laserdisc July 20, on the new Epic Music Video label are "Michael Jackson: Dangerous" and "Sade: Life Promise Pride Love." Arista aims for fall videos on country artists Alan Jackson and Brooks & Dunn and winter "greatest hits" vids from Whitney Houston and Aretha Franklin.

BMG boasts a karaoke home video later this month of "No. 1 Songs Of Lennon And McCartney." July also sees the release of "The Kids Are Alright: Special Edition" and "Tangerine Dream: Three Phase." Expect August releases on John Coltrane, The Gipsy Kings and Dizzy Gillespie, with fall compilations on such jazz greats as Miles Davis, Count Basie and The Ionious Monk.

PolyGram promises "Kiss: Confidential" this month, with a Billy Ray Cyrus compilation and "Def Leppard: Hystoria 2" next month. Elektra expects "Nanci Griffith Live" in October and "Erasure Live" later this year. And Columbia delivers "Harry Connick, Jr.: The New York Big Band Concert" and "Bob Dylan's 30th Anniversary Concert" July 27, a Kenny Loggins tape in September and Billy Joel later this fall.

Aretha In The Park

MPI this month is repricing its Beale movies in conjunction with "Paul McCartney: Movin' On." Then September sees the release of concert videos from Ringo Starr and The Judds ("Farewell Tour"). Geffen gets a Pat Metheny Group video out July 20, with offerings from Nirvana and Jackyl due mid-September.

A*Vision brings Snow and Lemonheads videos out later this month and "Skid Row: Road Kill" in October. Warner-Reprise sees an August release for vids starring Miles Davis and Gene Autry and fall titles by Dwight Yoakam and Jane's Addiction. Rhino highlights include July 21's "Blues Masters, Volumes 1 & 2," August 11's "Peter, Paul And Mary Holiday Concert" and a three-volume series of VH1's "My Generation" hosted by Peter Noone, and Sept. 22's "Aretha Franklin Live At Park West."

EXERCISE AND FITNESS

A*Vision has set a Sept. 1 release for "Reebok Power Step," Sept. 8 for Kathy Smith's workout No. 12 ("Step Buns And Thighs") and Sept. 15 for Jane Fonda's 17th, "Favorite Fat Burners."

GoodTimes also likes Sept. 15 for its release of "Richard Simmons: Sweatin' To The Oldies 3," and October sees Cindy Crawford's second fitness vid and Marky Mark's first. Barr Entertainment shapes up the fall season with three new volumes of "The Cory Everson Weight Training System." And Goldstar jumps in with "Hip Hop Aerobics with M.C. Cash" in August.

Video Treasures has two new
Continued on page 91

A GROWN UP COMPANY-

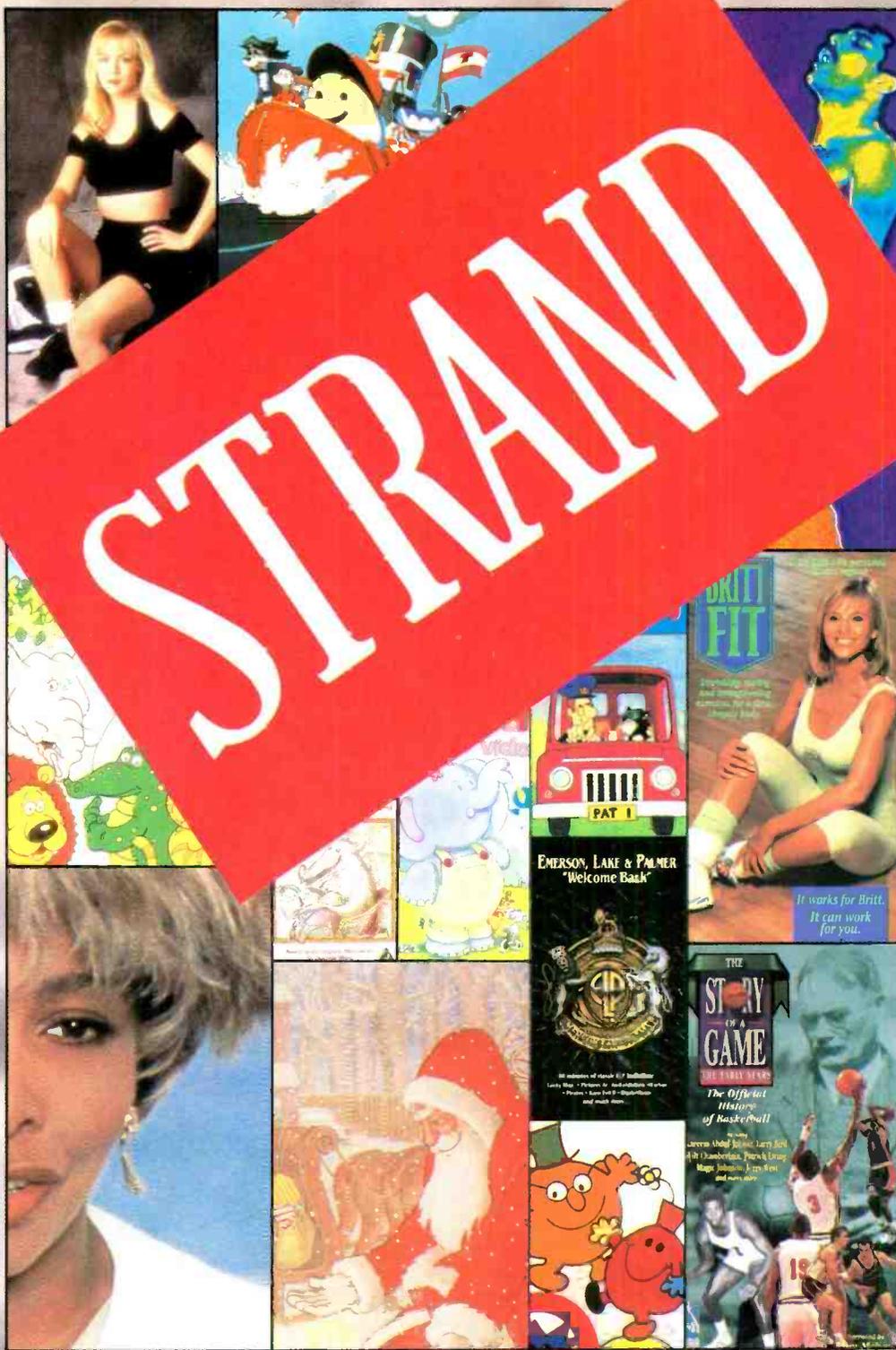
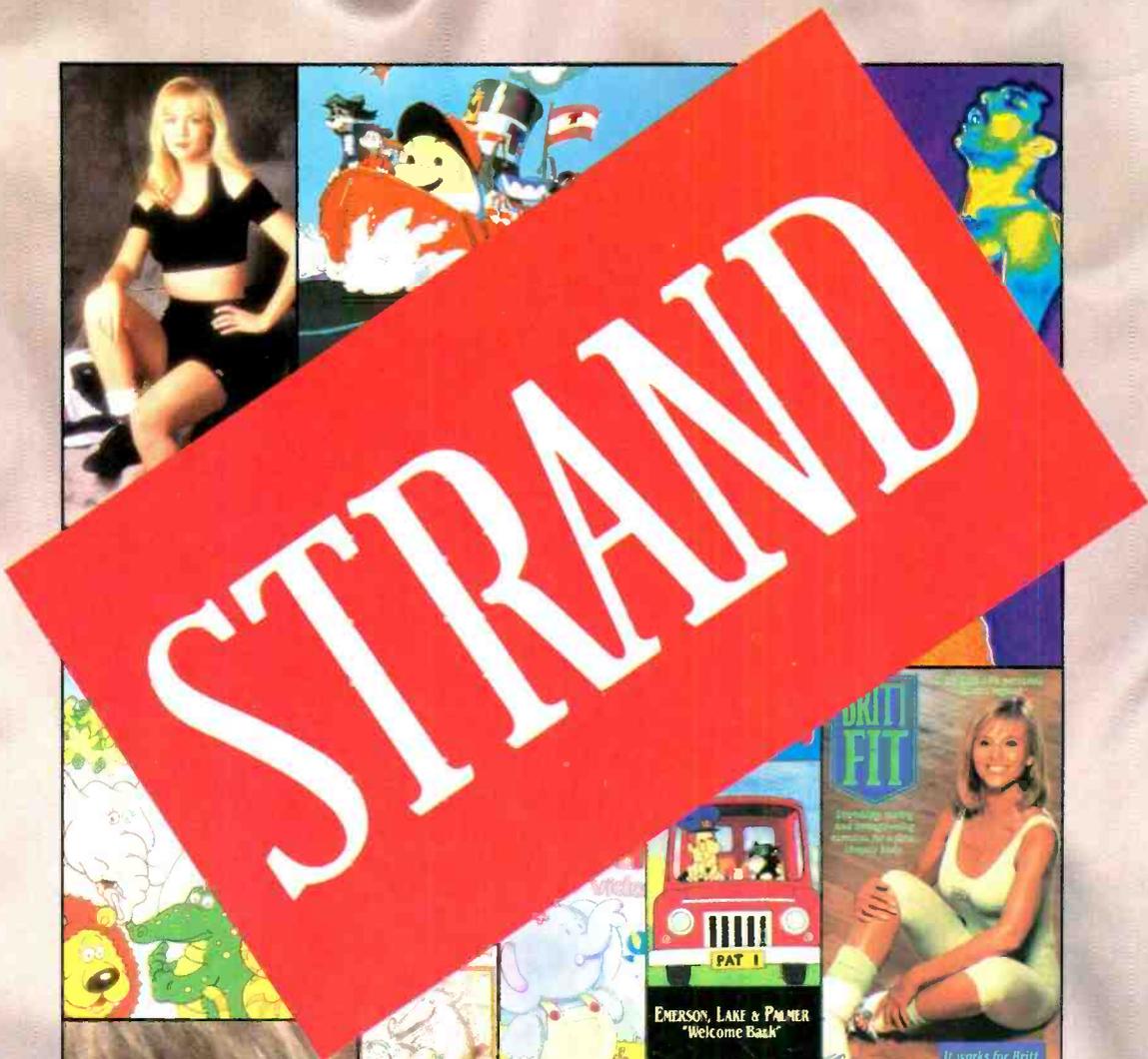
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WE ARE ABOUT TO ADD A
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HAVING MADE A SUCCESS
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WE'RE NOW GOING TO
EXPERIMENT WITH A
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COMING TO A HOOP
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"THE STORY OF A GAME".



STILL YOUNG AT HEART



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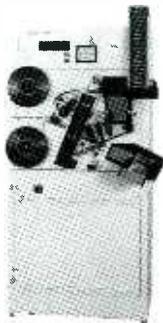
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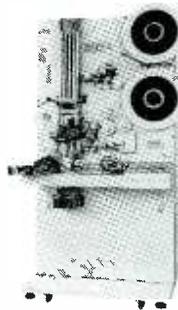
expensive duplicating and loading equipment they can buy—they know that the *real* cost of loaders and duplicators must be measured over time, and includes interrupted production, rejects, customer returns, and cost of repairs.

And now that Otari fields a full line of loading, duplicating, and automation equipment, you can buy from one source. This way, you'll know your



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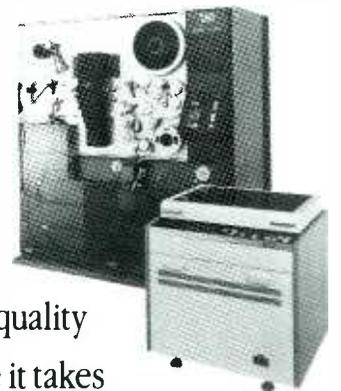
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Cassette (DCC) tape. The new AL-652 is a fully automatic R-DAT loader, with dual pancake supply. For video loading, the KL-2500 and the T-320II

are VHS dual supply loaders, and the T-812 is an 8mm dual supply loader.

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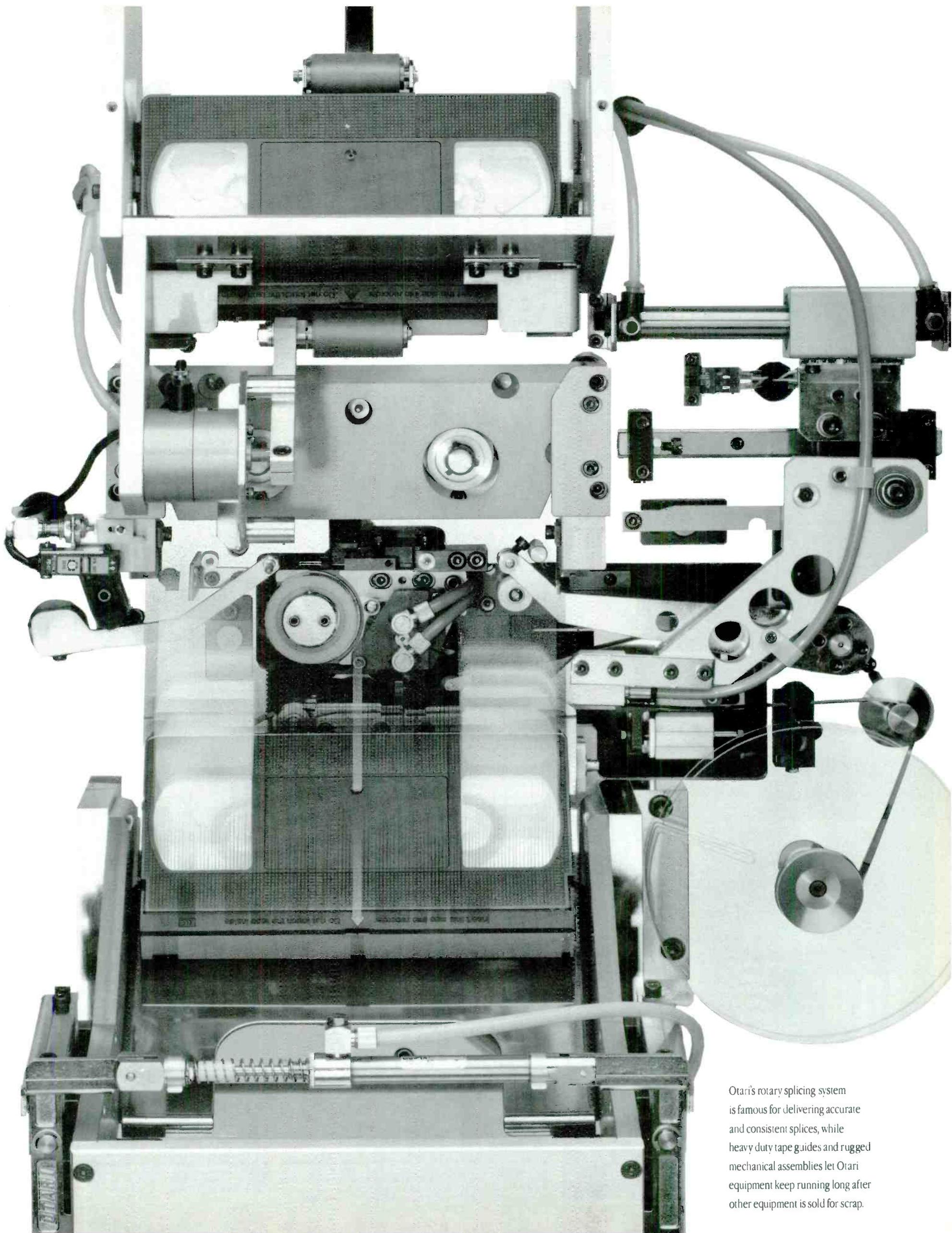
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Otari's rotary splicing system is famous for delivering accurate and consistent splices, while heavy duty tape guides and rugged mechanical assemblies let Otari equipment keep running long after other equipment is sold for scrap.



THIS SEPTEMBER

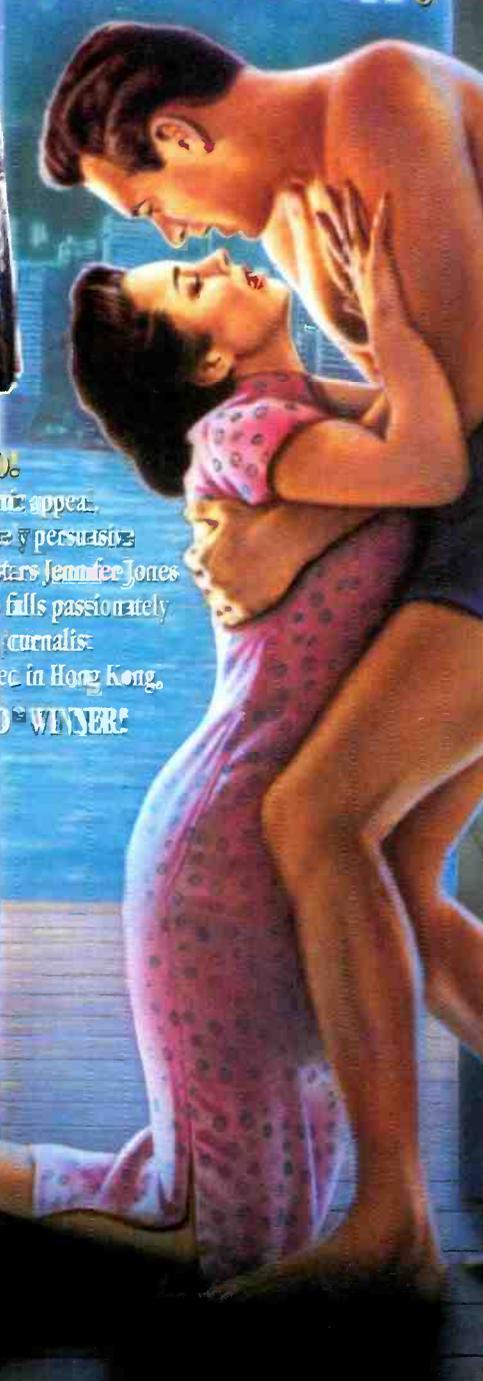
The Romantic Oscar®-Winning Classic of Love, War and Destiny.



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Filled with eternal romantic appeal, this "intelligent, completely persuasive love story" (*Newsweek*) stars Jennifer Jones as a Eurasian doctor who falls passionately in love with an American journalist (William Holden) stationed in Hong Kong. 1944 ACADEMY AWARD WINNER!

- Best Costume Design
- Best Music
- Best Song



SUGGESTED RETAIL PRICE:

\$19.98* EACH

PERFECT FOR RENTAL OR SELL THROUGH!

LOOK FOR A NEW STUDIO CLASSIC ON THE FIRST WEDNESDAY OF EACH MONTH

CATALOG #1039

DEALER ORDER DATE: AUGUST 6, 1993 STREET DATE: SEPTEMBER 1, 1993

Twentieth Century Fox Presents WILLIAM HOLDEN JENNIFER JONES in LOVE IS A MANY-SPLENDORED THING with Torin Thatcher

Based on A MANY-SPLENDORED THING by Ian Suyein Screenplay by JOHN PATRICK Produced by BUDDY ADLER Directed by HENRY KING

A CinemaScope® Picture Color by DELUXE®

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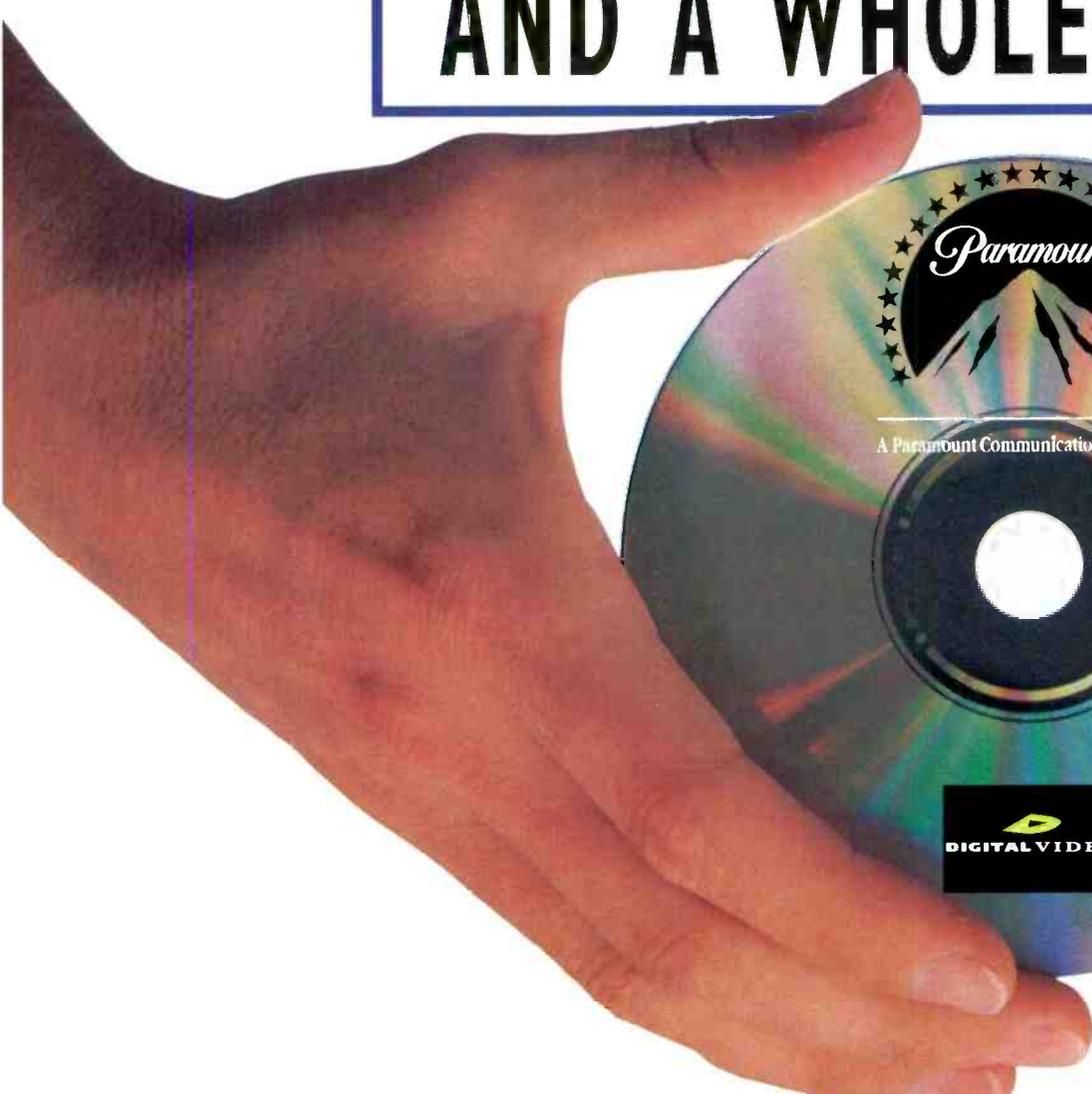
Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
*** NO. 1 ***							
1	1	3	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG
2	2	6	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51573	Craig Sheffer Brad Pitt	1992	PG
3	3	8	THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Hollywood Home Video 1716	Eddie Murphy	1992	R
4	NEW ▶		BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R
5	4	5	HOFFA	FoxVideo 1991	Jack Nicholson Danny DeVito	1992	R
6	5	5	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26773	Emma Thompson Anthony Hopkins	1992	PG
7	11	2	BODY OF EVIDENCE	MGM/UA Home Video M102987	Madonna Willem DaFoe	1993	NR
8	7	5	TOYS	FoxVideo 1992	Robin Williams	1992	PG-13
9	6	12	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R
10	9	11	THE MIGHTY DUCKS	Walt Disney Home Video 1585	Emilio Estevez	1992	PG
11	10	6	GLENGARRY GLEN ROSS	Live Home Video 69921	Alec Baldwin Al Pacino	1992	R
12	8	13	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R
13	NEW ▶		JENNIFER 8	Paramount Pictures Paramount Home Video 32495	Andy Garcia Uma Thurman	1992	R
14	12	13	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kevin Kline Mary Mastrantonio	1992	R
15	13	5	USED PEOPLE	FoxVideo 1993	Shirley MacLaine Jessica Tandy	1992	PG-13
16	16	2	DAMAGE	New Line Home Video Columbia TriStar Home Video 52943	Jeremy Irons Juliette Binoche	1992	NR
17	15	11	HERO	Columbia TriStar Home Video 51563	Dustin Hoffman Geena Davis	1992	PG-13
18	14	8	TRESPASS	Universal City Studios MCA/Universal Home Video 81218	Bill Paxton Ice-T	1992	R
19	17	9	SCHOOL TIES	Paramount Pictures Paramount Home Video 32290	Brendan Fraser	1992	PG-13
20	19	9	ENCHANTED APRIL	Miramax Films Paramount Home Video 15114	Miranda Richardson Joan Plowright	1992	PG
21	20	13	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R
22	25	2	KNIGHT MOVES	Republic Pictures Home Video 2200	Christopher Lambert Tom Skerritt	1993	NR
23	22	19	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd	1992	R
24	29	2	THE CEMETARY CLUB	Touchstone Pictures Touchstone Home Video 1781	Ellen Burstyn Olympia Dukakis	1993	PG-13
25	24	6	HELLRAISER III: HELL ON EARTH	Dimension Paramount Home Video 15162	Terry Farrell Paula Marshall	1992	NR
26	18	13	THE PLAYER	New Line Home Video Columbia TriStar Home Video 75833	Tim Robbins Greta Scacchi	1992	R
27	30	2	BEST OF THE BEST 2	FoxVideo 3380	Eric Roberts Christopher Penn	1993	R
28	28	20	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	PG
29	21	17	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R
30	27	3	SHADOW OF THE WOLF	Epic Home Video Columbia TriStar Home Video 59893	Lou Diamond Phillips	1992	PG-13
31	31	2	THE LOVER	MGM/UA Home Video M102935	Jane March	1993	NR
32	26	14	CAPTAIN RON	Touchstone Pictures Touchstone Home Video 1586	Kurt Russell Martin Short	1992	PG-13
33	23	9	BOB ROBERTS	Live Home Video 69898	Tim Robbins Giancarlo Esposito	1992	R
34	35	8	THE GUN IN BETTY LOU'S HANDBAG	Touchstone Pictures Touchstone Home Video 1463	Penelope Ann Miller	1992	PG-13
35	34	20	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13
36	NEW ▶		EDEN 2	Playboy Home Video Uni Dist. Corp. PBV0738	Barbara Alyn Woods Jack Armstrong	1993	NR
37	37	9	LEPRECHAUN	Vidmark Entertainment VM5503	Warwick Davis Jennifer Aniston	1992	R
38	32	4	JOHNNY SUEDE	Miramax Home Video Paramount Home Video 15115	Brad Pitt	1992	R
39	NEW ▶		WHITE WOLVES: A CRY IN THE WILD II	New Horizons Home Video NH00470	Matt McCoy Ami Dolenz	1993	PG
40	NEW ▶		FROZEN ASSETS	FoxVideo 1994	Shelly Long Corbin Bernsen	1992	PG-13

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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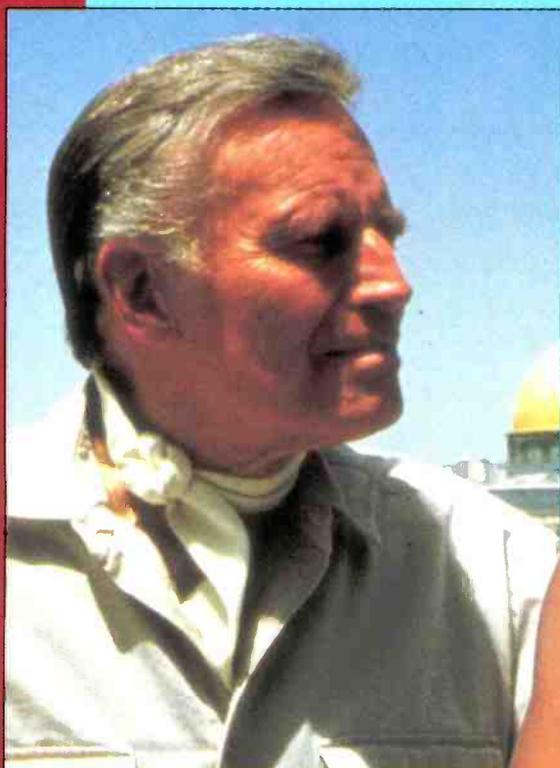
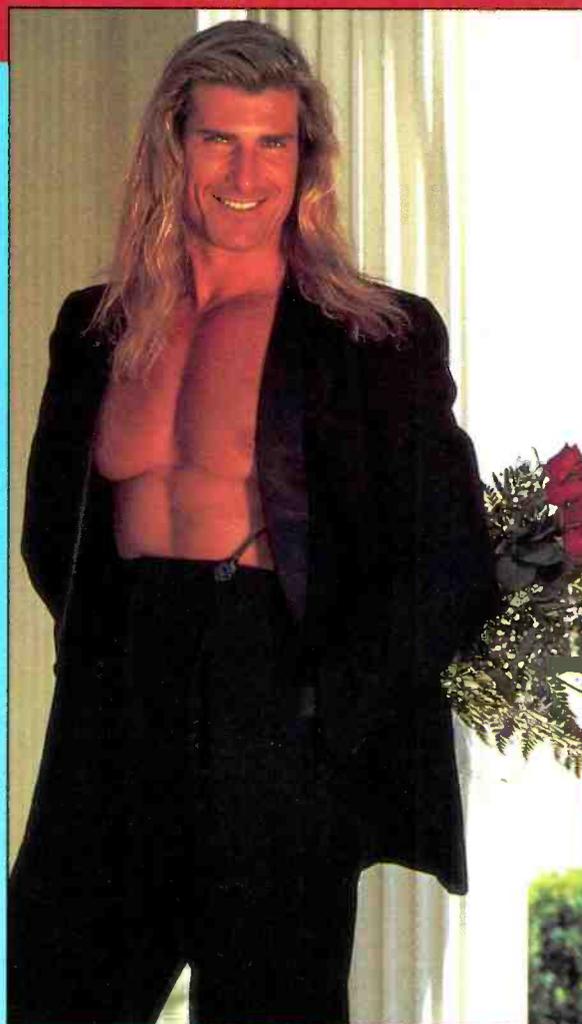
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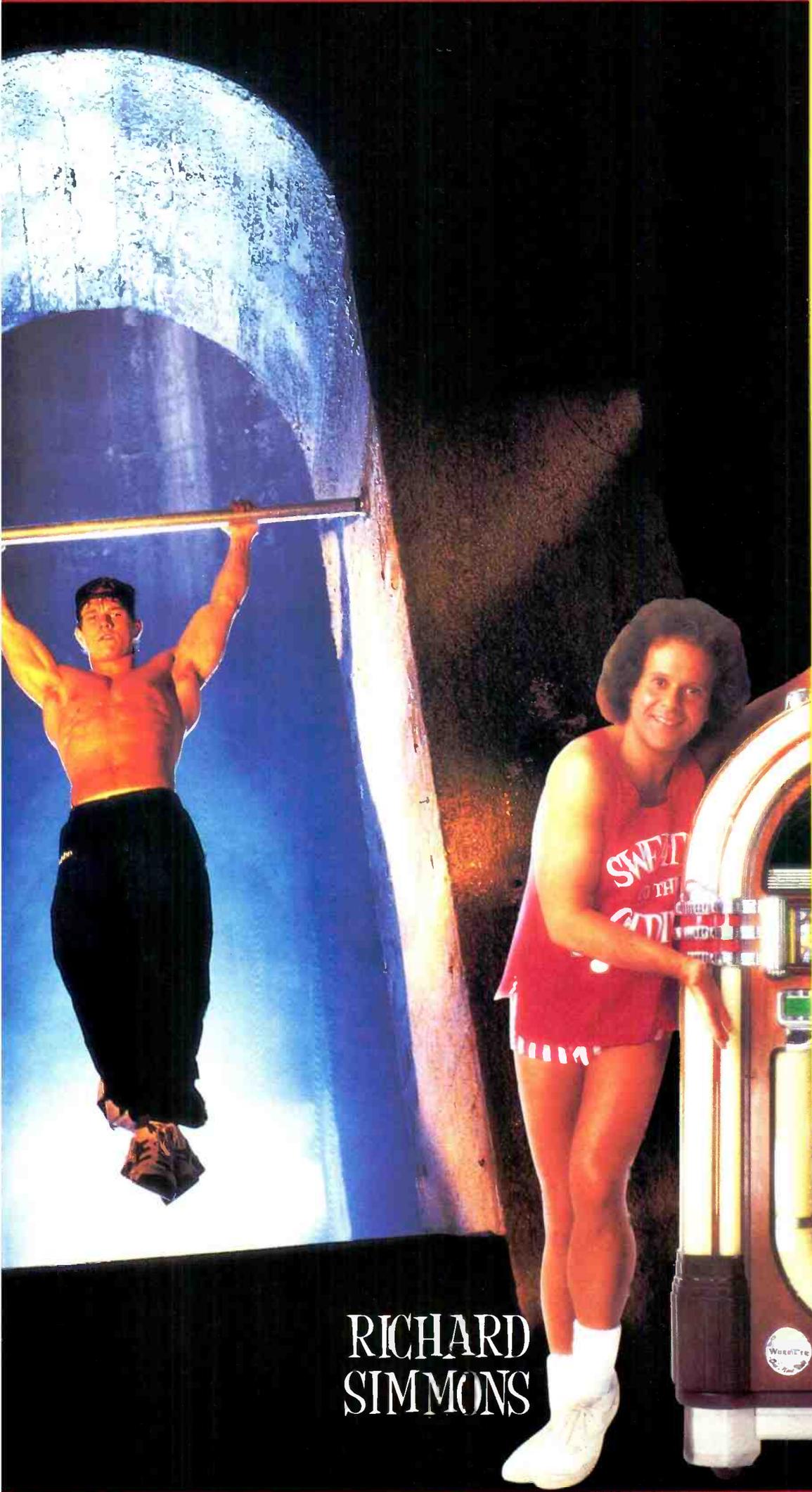
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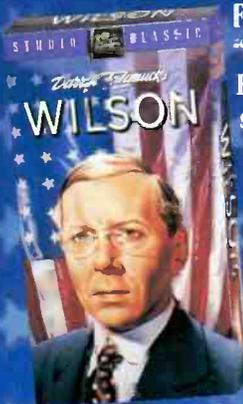
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LOOK FOR A NEW STUDIO CLASSIC ON THE FIRST WEDNESDAY OF EACH MONTH

CATALOG #1778

DEALER ORDER DATE: JULY 9, 1993 STREET DATE: AUGUST 4, 1993

Twentieth Century Fox Presents DARRYL F. ZANUCK'S Production of WILSON with ALEXANDER KNOX CHARLES O'BRYEN GERALDINE FITZGERALD THOMAS MITCHELL RUTH NELSON SIR CEDRIC HARDWICKE VINCENT PRICE WILLIAM EYTHE MARY ANDERSON RUTH FORD SIDNEY BLACKMER MADEIRA DORNES STANLEY RIDGES EDDIE FOY, JR.
Written for the Screen by ALVARO TROTTI Produced by DARRYL F. ZANUCK
Directed by HENRY KING Photographed in TECHNICOLOR®



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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★★ NO. 1 ★★★								
1	1	160	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G	24.99
2	3	7	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
3	2	36	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
4	6	9	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
5	5	16	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
6	4	7	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
7	7	11	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
8	8	21	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
9	11	8	PLAYBOY 1993 VIDEO PLAYMATE REVIEW	Playboy Home Video Uni Dist. Corp. PBV0736	Various Artists	1993	NR	19.95
10	10	65	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
11	12	23	BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	39.99
12	15	5	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	Various Artists	1993	NR	14.95
13	9	13	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
14	18	14	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
15	13	8	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
16	16	10	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
17	14	4	OZZY OSBOURNE: LIVE & LOUD	Epic Music Video 29V-49151	Ozzy Osbourne	1993	NR	29.98
18	17	20	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.95
19	19	8	PLAYBOY: THE GIRLS OF THE CABARET ROYALE	Playboy Home Video Uni Dist. Corp. PBV0737	Various Artists	1993	NR	19.95
20	22	20	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.95
21	20	19	GREEN JELLY: CEREAL KILLER ●	Zoo Records BMG Video 11036	Green Jelly	1993	NR	16.98
22	26	6	BEYOND THE VALLEY OF THE DOLLS	FoxVideo 1101	Dolly Read Edy Williams	1970	NC-17	19.98
23	32	10	PENTHOUSE: KAMA SUTRA	Penthouse Video A*Vision Entertainment 50686-3	Various Artists	1993	NR	29.98
24	21	6	VALLEY OF THE DOLLS	FoxVideo 1047	Patty Duke Sharon Tate	1967	PG	19.98
25	23	10	THE FREDDIE MERCURY TRIBUTE CONCERT	Hollywood Records Music Video 1780	Various Artists	1993	NR	19.99
26	25	22	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
27	NEW ▶		MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R	19.98
28	30	28	BEYOND THE MIND'S EYE ▲	Miramax Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
29	24	86	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
30	RE-ENTRY		PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
31	36	22	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
32	34	8	THE PREMIERE COLLECTION ENCORE	PolyGram Video 4400861533	Andrew Lloyd Webber	1993	NR	19.95
33	27	16	PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0730	Various Artists	1993	NR	19.95
34	37	78	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
35	NEW ▶		MAKING F#*!ING VIDEOS: PART II	Geffen Video Uni Dist. Corp. 39524	Guns N' Roses	1993	NR	14.98
36	29	21	BARNEY GOES TO SCHOOL	The Lyons Group 98061	Various Artists	1992	NR	14.95
37	NEW ▶		LT	PolyGram Video 4400863893	Lawrence Taylor	1993	NR	19.95
38	38	72	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
39	NEW ▶		NEIL YOUNG: UNPLUGGED	Warner Reprise Video 3-38354	Neil Young	1993	NR	19.98
40	31	10	PENTHOUSE: SATIN & LACE II	Penthouse Video A*Vision Entertainment 50371-3	Various Artists	1993	NR	19.98

● 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.

Feeling The Interactive Reach

With 2 million CD-ROM drives already on line, the rush is on to convert movies, music and anything that spools into multimedia titles.

BY CHRIS MCGOWAN

repurposing" is a popular buzzword in the multimedia industry these days, and it means adapting material from one medium for use in another. It's a word that has special connotations for both motion picture and home video executives.

An abundance of interactive CD-based projects are being released this year that "repurpose" movies and music videos, transforming them into games and multimedia titles for the more than a dozen "platforms" (i.e., "formats") now available.

Corporate giants Time-Warner, Sony, Sega, Paramount, Philips, NEC and Microsoft are all active on the software side, with Disney, Viacom, Nintendo, Fox, MGM/UA, MCA and Turner gearing up their own multimedia divisions or products. Voyager Company, Electronic Arts, LucasArts, Broderbund, Commodore, Tandy and Compton's NewMedia are among those who have also taken leading roles.

CD-ROM titles like Voyager's "A Hard Day's Night" and Compton's "The Compleat Beatles," Sony Imagesoft game versions of "The Last Action Hero" and "Cliffhanger," Sega's upcoming interactive "Jurassic Park" and Sega/Disney/Virgin's "Aladdin" game should all boost multimedia stock in 1993.

In addition, original interactive live-action movies such as CD-I's "Voyeur" will test new waters; and such animated interactive programming as Warner New Media's "Hell Cab,"

Continued on page 82

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Interactive

Continued from page 81

Presto Studio's "The Journeyman Project" and Reactor's "Spaceship Warlock" have been testing the boundaries between game and branching story.

Tower Jumps In

Until now, computer stores have dominated retail distribution of CD-ROM product, but video retailers are slowly beginning to explore the interactive universe. Distributors Ingram Entertainment and Baker & Taylor have entered the CD-ROM market, Major Video Concepts is working

The increasingly close ties between games and movies are demonstrated by Sega's recent decision to add ratings (GA, MA-13 and MA-17) to its games.

with CD-ROM and CD-I, and ETD is also examining new platforms (Billboard, May 22).

Tower Records/Video is boldly lighting out for the digital territory. The chain currently carries Sega CD players and software, Warner New Media and Voyager Company CD-ROMs (for both Macintosh and DOS/Windows-based PCs), adult titles from Laserdisc Entertainment and—in select stores—CD-I programs from Philips. Tower was also set to add Compton's NewMedia to the mix this month.

"It's really early in the game, but we're pleased by the results," says John Thrasher, VP of video purchasing and distribution for the chain. Sega CDs have been the hottest CD-ROM format for Tower, hampered only by a limited number of titles (about 30 so far).

"I'm sure hoping 'Jurassic Park' is going to be a great tie-in," adds Thrasher. The Sega Genesis 16-bit cartridge version of the Steven Spielberg dinosaur epic will bow soon after the theatrical release of the movie; the CD edition is set to follow in the fall and is considerably more elaborate.

The \$59.99 "Jurassic Park" Sega CD will mix live-motion video footage with animated sequences, and promises to surround players with 3D audio made possible with "Dynamic QSound." In it, the game action picks up where the movie leaves off, and players are guided in their efforts by famed paleontologist Robert T. Bakker. He appears as a field guide in the CD, describing each dinosaur and its individual attributes.

Tower also has high hopes for
Continued on page 83

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Interactive

Continued from page 82

"Aladdin," whose Sega Genesis version will launch simultaneously with the video release, and a Sega CD edition is "a possibility" in 1994, according to Ellen Van Buskirk, director of marketing services for Sega of America.

Sega sold more than 200,000 Sega CD players during the last Christmas season and hopes to move about a million units this fall. "We're supporting this in a very big way," says Buskirk. Over \$10 million has been invested in the Sega multimedia studio in Redwood City, Calif.

Rating Games

Interestingly, the increasingly close ties between games and movies are demonstrated by Sega's recent decision to add ratings (GA, MA-13 and MA-17) to its games. In addition, revenues from hit video games now rival the grosses of blockbuster motion pictures, and videogame characters such as Nintendo's Mario Brothers are moving to the big screen.

The increasing importance of digital technology in entertainment and the growing links between movies and video games were reflected earlier this year in the founding of Digital Domain, a visual effects and digital production studio created by IBM, director James Cameron and special effects veterans Stan Winston and Scott Ross (Billboard, April 3).

Music video is also being extensively "repurposed" for multimedia "platforms." Sega CD offers the "Make My Music Video" series, in which viewers can edit, splice, colorize and add various effects to videos of pop stars like Marky Mark, INXS and Kris Kross. A U2 title is set to launch in the CD-I format, and digital pioneer Ty Roberts and his new company Ion are working on a David Bowie interactive video.

Marc Canter co-founded MacroMind, which developed the wildly successful "MacroMind Director" authoring software for Macintosh computers and has since formed Canter Technology, based in San Francisco. Canter is developing "MediaBand," an elaborate home-performance software system that will ultimately allow users to play along with and *enter into* music videos in a radical leap forward in audience participation.

Touring With The King

Documentaries and special-interest programming will also benefit greatly from multimedia enhancements. For example, the travel video-cassette may soon be replaced by titles such as Deep River Publishing's CD-ROM "Adventures." The \$79.95 title explores adventure vacations and unusual travel experiences around the world. Included is live footage of treks from Madagascar to Alaska, 2,500 color photographs and over 2,000 pages of text. Deep River is located in Portland, Maine.

Compton's CD-ROM edition of "The Compleat Beatles" (based on the 1982 documentary movie) was put together by Crunch Media, based

Continued on page 88

A Double Dose Of Murray; Voyager's 'Dracula'; A Box Of Clint

MURRAY TIMES TWO: Bill Murray has two films debuting on laserdisc Aug. 25: Columbia TriStar's "Groundhog Day" (widescreen, \$34.95) with Andie Macdowell, and MCA/Universal's "Mad Dog And Glory" (wide or panscan, \$34.95) with Robert DeNiro and Uma Thurman.

MORE GUNS OF AUGUST: MCA will also bow the futuristic police thriller "TC2000" (\$34.98) that month, and Warner will offer "Boiling Point" (wide, \$34.98), in which homicidal conman Dennis Hopper tries to evade relentless treasury agent Wesley Snipes.

ADVICE FOR LASER: We spoke recently with a leading figure from the laserdisc industry, who urges hardware manufacturers to "introduce a \$299 combiplayer, which should have been done long ago." Our source also feels it would be a smart move to make some combi-



by Chris McGowan

players Photo CD-compatible, and he applauds Pioneer's LaserActive multiplayer, which can handle 12-inch laserdisc, CDs, and CD-ROMs from Sega and Turbo.

UP FOR THE COUNT: Voyager has released one of its most inspired Criterion Collection special editions to date: "Bram Stoker's Dracula" (wide, CAV, extras, \$124.95). The Francis Ford Coppola retelling of the famed vampire story is sumptuous, erotic, original, and at times treads into dark mythic passages where no filmmaker has gone before. Unfortunately, Coppola's post-modern conceits (such as speeded-up sequences) are silly and intrude on the otherwise spellbind-

ing narrative. But the movie boasts splendid performances by Gary Oldman and Anthony Hopkins, has wonderful costumes and set designs, and is consistently fascinating to watch. The Voyager version reveals the movie's thematic elements and visual-effects secrets. Included is an audio commentary with director Francis and special effects supervisor Roman Coppola, plus an abundance of supplementary material on the production.

WARNER'S "Unforgiven" (wide, \$39.98) is superb to watch in letterboxed form with digital audio. The acclaimed Clint Eastwood western is already a hot seller on laserdisc, from early reports. And expect big business on the Clint Eastwood boxed set (\$119.98), an excellent

package that includes widescreen versions of "Unforgiven," "Pale Rider," and "The Outlaw Josey Wales."

PIONEER'S "The Crying Game" (wide, \$34.98) is a marvelous and unconventional romance-suspense film with an ingenious plot. Not too many movies can take provocative and profound looks at both terrorism and sexuality, nor imbue the "frog and scorpion" fable with such bizarre resonance. Stephen Rea, Jaye Davidson, Miranda Richardson, and Forest Whitaker star in the Neil Jordan movie.

COLUMBIA TRISTAR'S "Howard's End" (wide, \$39.95) is another of 1992's best films, along with

"Unforgiven" and "The Crying Game." James Ivory directs this fine adaptation of E.M. Forster's novel set in Edwardian England, and the superb cast includes Anthony Hopkins, Emma Thompson, Vanessa Redgrave, and Helena Carter.

LUMIVISION'S "Blue Planet" (CAV, \$39.95) is an IMAX tour of Earth and its hurricanes, volcanoes, earthquakes, glaciers, and rain forests. The footage is stunning, from the upper atmosphere to the ocean depths. "Our Biosphere: The Earth In Our Hands" (CAV, \$29.95), hosted by Robert Redford, is a Smithsonian Collection program that examines various ecosystems—from mangroves to swamps—maintained in miniature far from their

(Continued on next page)

Billboard®

FOR WEEK ENDING JULY 17, 1993

Top Laserdisc Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	1	15	BLADE RUNNER (DIRECTOR'S CUT)	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	49.98
2	2	5	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26776	Emma Thompson Anthony Hopkins	1992	PG	39.95
3	21	3	BODY OF EVIDENCE	MGM/UA Home Video Pioneer LDCA, Inc. ML102987	Madonna Willem DaFoe	1993	NR	34.98
4	3	11	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R	29.98
5	7	37	THE ABYSS	FoxVideo Image Entertainment 1988-85	Ed Harris Mary Mastrantonio	1989	PG-13	99.98
6	4	5	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51576	Craig Sheffer Brad Pitt	1992	PG	39.95
7	NEW ▶		BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51416	Gary Oldman Anthony Hopkins	1992	R	39.95
8	6	13	THE LAST OF THE MOHICANS	FoxVideo Image Entertainment 1986-85	Daniel Day-Lewis Madeleine Stowe	1992	R	39.98
9	5	19	PINOCCHIO	Walt Disney Home Video Image Entertainment 239	Animated	1940	G	29.99
10	9	5	GLENGARRY GLEN ROSS	Live Home Video Pioneer LDCA, Inc. 69921	Alec Baldwin Al Pacino	1992	R	34.95
11	11	3	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG	34.98
12	23	3	THE LOVER	MGM/UA Home Video Pioneer LDCA, Inc. ML102935	Jane March	1993	NR	34.98
13	25	3	DAMAGE	New Line Home Video Criterion Collection CC1334L	Jeremy Irons Juliette Binoche	1992	NR	49.95
14	8	11	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R	29.98
15	10	11	RESERVOIR DOGS	Live Home Video Pioneer LDCA, Inc. 68993	Harvey Keitel Tim Roth	1992	R	34.95
16	14	3	THE MIGHTY DUCKS	Walt Disney Home Video Image Entertainment 1585AS	Emilio Estevez	1992	PG	39.99
17	13	13	THE PLAYER	New Line Home Video Image Entertainment ID2290LI	Tim Robbins Greta Scacchi	1992	R	39.99
18	NEW ▶		JENNIFER 8	Paramount Pictures Pioneer LDCA, Inc. 32495-2	Andy Garcia Uma Thurman	1992	R	39.95
19	NEW ▶		TWIN PEAKS: FIRE WALK WITH ME	New Line Cinema Image Entertainment 2335	Sheryl Lee Kyle MacLachlan	1992	R	39.99
20	16	7	THE FREDDIE MERCURY TRIBUTE CONCERT	Hollywood Records Music Video Image Entertainment 1780AS	Various Artists	1993	NR	39.99
21	15	81	TERMINATOR 2: JUDGMENT DAY	Carollo Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
22	17	9	BOB ROBERTS	Live Home Video Pioneer LDCA, Inc. 69898	Tim Robbins Giancarlo Esposito	1992	R	39.95
23	12	7	TRESPASS	Universal City Studios MCA/Universal Home Video 41545	Bill Paxton Ice-T	1992	R	34.98
24	18	9	HERO	Columbia TriStar Home Video 51566	Dustin Hoffman Geena Davis	1992	PG-13	34.95
25	NEW ▶		HELLRAISER III: HELL ON EARTH	Dimension Pioneer LDCA, Inc. 15162	Terry Farrell Paula Marshall	1992	NR	34.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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LASER SCANS

(Continued from preceding page)

native habitats. "Dinosaurs" (CAV, \$34.95), also from the Smithsonian series, is an engrossing look at the charisma of dinosaurs and the search for answers about their lives and extinction. James Whitmore hosts.

Exotic imaginary worlds are explored in "The Best Of The 22nd International Tournee Of Animation" (CAV, \$49.95), which features 16 short films from 10 countries. "Baxter" (side 2 CAV, \$34.95) is French director Jerome Boivin's peculiar satire of the human species, as seen from the perspective of an unusual dog.

IMAGE has just bowed the "Fawly Towers" boxed set (eight sides, \$119.98), which encompasses all 12 episodes of the bizarre and preposterous BBC series, created by and starring John Cleese. Once you've visited the odd establishment run by the strangely inept Cleese, you'll either stop complaining about hotels or give up traveling altogether.

MULTIMEDIA NEWS: MIS: Press, an imprint of New York-based Henry Holt & Co., has published two handy guides to the new world of digital technology. "Welcome To... CD-ROM" by Tom Benford (\$19.95) lists different CD-ROM drives and titles, and explains terminology, concepts, formats, upgrades, and how to install and configure systems. "Welcome To... Multimedia" by Linda Tway (\$29.95) is an extensive multimedia resource guide that explains how to use multimedia software and create your own graphics, animation, and sound. Included with the book is a CD-ROM that introduces the user to the "Multimedia Toolbook" authoring program.

TELDEC has released "Tosca" (115 min., \$34.97), with Placido Domingo, Catherine Malfitano, Zubin Mehta, and the RAI Symphony performing the Puccini Opera in a picturesque variety of Roman settings. The elegant cinematography is orchestrated by Vittorio Storaro ("The Last Emperor," "Apocalypse Now"). Also out is the Christopher Nupen documentary "Nathan Milstein: Master Of Invention" (\$34.97), which also features Pinchas Zukerman.

PICTURE THIS

(Continued from page 50)

line, but SuperComm's Jack Silverman acknowledges grocery stores are "very difficult and very slow" to fully convert... Specialty distributor Fast Forward has a problem: It's denuded of screener copies of Orbit Video's "Buck Naked Line Dancing" and "Buck Naked Golf," starring Penthouse pet Julie Strain. "I get five calls a day from people who want screeners but can't carry the product," says president Steve Ades. Mass merchant buyers are among the closet viewers. Next sport to get undressed: "Buck Naked Bowling." Fast Forward, meanwhile, is adding books to its line, hiring Steve Wallace, formerly of publisher Price/Stern/Sloan... New York-based Flash Distributors won a free trip to VSDA from Paramount Home Video for its efforts promoting PHV's "Time-out" tape on AIDS.

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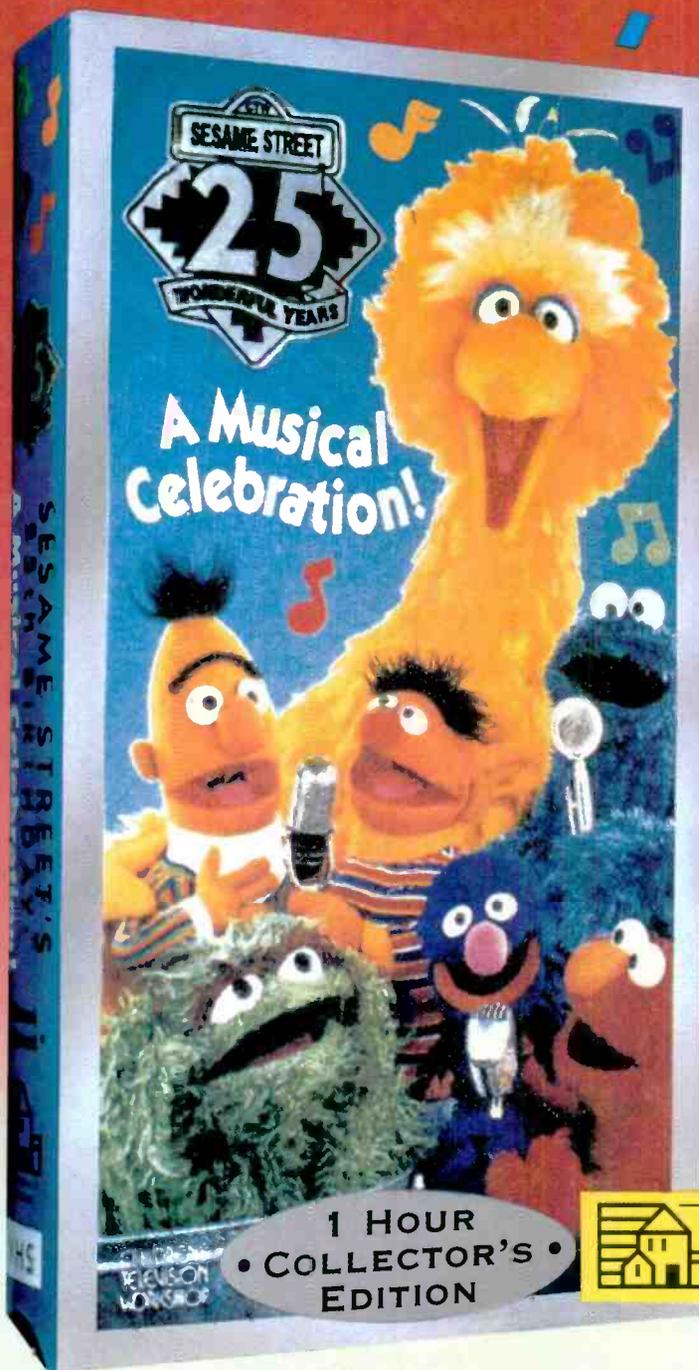


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Video Previews

EDITED BY CATHERINE APPLEFELD

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	11	COMEDY VIDEO CLASSICS Curb Video 177703	Ray Stevens	LF	16.98
2	2	5	LIVE & LOUD Epic Music Video 29V-49151	Ozzy Osbourne	LF	29.98
3	4	2	MAKING F#*ING VIDEOS I & II Geffen Video Uni Dist. Corp. 39542	Guns N' Roses	LF	34.98
4	3	14	THE PREMIERE COLLECTION ENCORE PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
5	5	33	LIVE ▲⁴ PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
6	7	55	THIS IS GARTH BROOKS ▲⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
7	8	21	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
8	14	2	ABBA GOLD: GREATEST HITS PolyGram Video 4400855493	Abba	LF	19.95
9	6	23	CEREAL KILLER ● Zoo Records BMG Video 1.1036	Green Jelly	LF	16.98
10	9	14	KEEP THE FAITH: AN EVENING WITH BON JOVI PolyGram Video 440086153	Bon Jovi	LF	19.95
11	20	2	MAKING F#*ING VIDEOS PART II Geffen Video Uni Dist. Corp. 39524	Guns N' Roses	LF	14.98
12	16	3	UNPLUGGED Warner Reprise Video 3-38354	Neil Young	LF	19.98
13	27	68	MOONWALKER ▲⁸ Ultimate Production Columbia Music Video 49009	Michael Jackson	LF	24.98
14	12	11	THE FREDDIE MERCURY TRIBUTE CONCERT Hollywood Records Music Video 1780	Various Artists	LF	19.99
15	24	2	MAKING F#*ING VIDEOS PART I Geffen Video Uni Dist. Corp. 39523	Guns N' Roses	LF	14.98
16	10	45	UNPLUGGED ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	19.98
17	15	35	BEYOND THE MIND'S EYE ▲² Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
18	11	19	LIVE: RIGHT HERE, RIGHT NOW. ● Warner Reprise Video 3-38290	Van Halen	LF	29.98
19	17	44	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.95
20	13	5	METAL WORKS '73-'93 Columbia Music Video 19V-49151	Judas Priest	LF	19.98
21	22	15	LIVE AT RED ROCKS PolyGram Diversified Ent. PolyGram Video 4400867613	The Moody Blues	LF	19.95
22	25	31	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
23	21	33	A YEAR AND A HALF IN THE LIFE OF METALLICA ▲ Elektra Entertainment 40148	Metallica	LF	34.98
24	26	45	X-TREME CLOSE-UP ● PolyGram Video 440085395-3	Kiss	LF	19.95
25	40	139	THE THREE TENORS IN CONCERT ▲⁸ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
26	18	23	FOR MY BROKEN HEART ▲² MCA Music Video 10528	Reba McEntire	SF	9.95
27	31	35	LIVE A*Vision Entertainment 50346-3	AC/DC	LF	19.98
28	39	41	MICHAEL JACKSON: LEGEND CONTINUES Motown Prod./Optimum Prod. Vestron Music Video 5358	Michael Jackson	LF	15.98
29	19	7	UNDER MY SPELL PolyGram Video 4400865233	Paula Abdul	LF	14.95
30	36	27	USE YOUR ILLUSION: PARTS I & II ● Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	LF	34.98
31	29	29	A YEAR AND A HALF: VOL. 2 ▲ Elektra Entertainment 40147	Metallica	LF	19.98
32	33	33	BILLY RAY CYRUS ▲⁶ PolyGram Video 440085503-3	Billy Ray Cyrus	SF	12.95
33	38	4	GREATEST HITS MCA Music Video 10404	Patty Loveless	SF	9.98
34	28	31	BUILDING EMPIRES ● EMI Home Video 33153	Queensryche	LF	19.98
35	35	77	GARTH BROOKS ▲⁴ Capitol Video 40023	Garth Brooks	LF	14.95
36	23	10	A CELEBRATION Warner Reprise Video 3-38347	Travis Tritt	LF	16.98
37	NEW		SHOCK TO THE SYSTEM Chrysalis Records, Inc. EMI Home Video 24841	Billy Idol	VS	9.98
38	NEW		THREE LITTLE PIGS Zoo Records BMG Video 72445-14094-3	Green Jelly	VS	9.98
39	30	13	THE WAY WE WALK IN CONCERT PolyGram Video 440086497-3	Genesis	LF	24.95
40	RE-ENTRY		ACHTUNG BABY PolyGram Video 440085557-3	U2	LF	19.95

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MUSIC

"Framed," Mammoth Records, 50 minutes, \$19.98. North Carolina indie Mammoth Records has made quite a name for itself as a hotbed of alternative-pop, as this compilation of videoclips attests. Twelve clips from nine acts,



including Juliana Hatfield, Chainsaw Kittens, Vanilla Trainwreck, Dillon Fence, and the Bats show off considerable musical chops and good humor. Hatfield, probably the most commercially well-known member of the pack, offers two videos each from her early days with the Blake Babies and current solo career, appearing in turns in a chic prom dress, with a shaved head, and with Lemonhead Evan Dando. While the quality is not entirely consistent, fans of any of the featured acts will be delighted to wade through these clips and discover some new favorites.

Gary Moore, "Live Blues," A*Vision Entertainment (212-275-2930), 90 minutes, \$19.95.

Bluesman Moore and his Midnight Blues Band let it rip to considerable effect at this gig filmed in a small, smoky London nightclub. Among the standouts from a set list of classics and songs from Moore's albums "Still Got The Blues" and "After Hours" are "The Sky Is Crying," "Walking By Myself," "Separate Ways," and stomping show-opener "Cold Day In Hell." Lending a bit of royalty to the proceedings is B.B. King, who guests on two tunes, including his own "The Thrill Is Gone." All in all, a soulful night blues fans will savor. Simultaneous release of Moore's "Blues Alive" album, which is seeing considerable success in several European markets, should pique interest.

CHILDREN'S

"The Return Of The Dinosaurs," Midwich Entertainment/MPI Home Video (708-687-7881), 30 minutes, \$12.98.

This new title from the campy VideoSaurus series is hosted by the congenial Gary Owens and Eric Boardman. Promising to

reveal "fun facts about everybody's favorite giant extinct reptiles," "Return Of The Dinosaurs" brings young viewers a world of knowledge as Gary and Eric check in from various locales with prehistoric facts and fun. The program begins with a "Dinosaur," a slumber party at the dinosaur exhibit at Los Angeles' Natural History Museum, and winds its way up to Canada, with a visit to Alberta's Dinosaur Park and Museum of Paleontology. Youngsters will cheer as their on-screen counterparts embark on a bone hunt, while other segments, notably an exploration of some lesser-known dinosaurs of Antarctica, may appeal more to parents watching along with their kids.

"The Wondrous World Of Weird Animals," Midwich Entertainment/MPI Home Video, 32 minutes, \$12.98.

Another VideoSaurus discovery, "Weird Animals" is a show-and-tell spree that finds Gary and Eric battling it out to see who can turn up the most unusual present-day critters. Through their journey to the Los Angeles Zoo, San Diego Zoo, and London Zoo, it becomes clear dinosaurs weren't the only strange-looking creatures to inhabit the earth. An albino koala, a two-headed snake, and a rare okapi (only 1,000 left in the wild) are just a few of the animals in the spotlight. And a trip to the London Zoo's "Moonlight World" exhibit reveals some eerie nocturnal animals. So who wins the weirdest-animal competition? Eric thinks he's got it made with his tiramortlephant (a likeness of TV character ALF gone wrong), but Gary's not giving up! Other VideoSaurus releases that should see "Jurassic Park"-induced sales are "Dinosaurs, Dinosaurs, Dinosaurs," "More Dinosaurs," and "Prehistoric World."



DOCUMENTARY

"Medal Of Honor: World War II—Part I," Cabin Fever Entertainment (800-42-FEVER), 48 minutes each, \$14.95 each, \$69.95

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.

for set. Cabin Fever's tribute to the American individuals who summoned extraordinary courage during the great wars of the 20th century comes via the six-volume series "Medal Of Honor: True Stories Of America's Greatest War Heroes." Each edition exposes the deeds of three war heroes via their own narration, archival and newsreel footage, and present-day clips. The heroes of Vol. I, which covers the European leg of World War II, are squad leader Walter Ehlers, who didn't lose a single member of his troop during a raid at Omaha Beach, Normandy; pilot Ed Michaels, who guided a bullet-riddled plane over Germany and into safety; and Maurice Britt, whose quick thinking proved invaluable in a blitz at Mount Rotondo, Italy. Moving without being maudlin, this series is one for history buffs and humanitarians. The other episodes cover World War II in the Pacific and Pearl Harbor, the Vietnam War, and the Korean War.



"It's Toon-Mania," Lisa Fantino Productions (914-241-6754), 30 minutes, \$19.95.

What's up doc? In the world of animation, the answer is lots. "Toon Mania" focuses on the trendy hobby of buying early animation cels that has captured the eyes—and wallets—of many collectors during the past few years. Most useful segments provide tips for browsers, including several ways to determine a forgery, how to date a piece, and the difference between a limited-edition and production cel (the latter truly is one of a kind). Also welcome are interviews with animators, including legendary toon man Virgil Ross, whose "Wild Hare" Bugs Bunny segment earned the ornery rabbit its first Oscar nomination. Among other luminaries offering thoughts on toon-mania are Roy E. Disney, the director of archives at the Walt Disney Co., and the director of gallery operations at Warner Bros. Studios.

INSTRUCTIONAL

"Streetwise: A Guide To Success In The Country

Music Business," Backstage Pass Productions Inc. (818-786-2222), 90 minutes, \$29.95. This no-frills, Q&A-style primer on breaking into the country music business receives an endorsement from Johnny Cash at the program's outset (his photograph on the cover doesn't hurt, either). And with good reason. Hosted by veteran producer Beau James, "Streetwise" takes to the streets of Nashville's Music Row to offer a comprehensive sweep of all aspects of the biz via one-on-one interviews. Topics covered include songwriting, promotion and marketing, publishing, music and video production, sound engineering, and more. And the list of insiders offering their two cents on what amounts to basic but probing questions comprises Norro Wilson, Paul Worley, Bob Saporiti, Mike Daniel, and others. The conversations generally are informative; however, viewers should keep in mind that they are getting opinion as well as fact. The continuing country music boom should add to video's appeal.

"Hot Country Dancin' Vol. III," Reel Productions (615-297-5036), 60 minutes, \$19.95.

Nashville country-clubber Melanie Greenwood has a proven formula for teaching country line and partner dances: charismatic delivery, répétition of steps, and a good soundtrack to get those feet and hips moving. For this third edition in her "Hot Country Dancin'" series, she again selects Music City's Rodeos bar. A brief vignette that introduces Greenwood and some of her fellow dancers segues into a rollicking rendition of the Romeo,



which Greenwood originally choreographed for Dolly Parton. The four other dances—"Breakin' The Bank," "New Sweetheart Schottische," "Romp 'N Stomp," and "Nashville Hip Hop," which has colorfully named steps such as the Roger Rabbit—are a bit more complicated than some of the earlier dances, but can be picked up with practice. Soundtrack this time around includes John Anderson's "Money In The Bank," Tanya Tucker & Delbert McClinton's "Tell Me About It," and the Kentucky Headhunters' "Muddy Waters."

STORE MONITOR

(Continued from page 60)

After 10 years located at a rural orchard crossroads in Sanger, Calif., just east of Fresno, Peggy and husband, **Don Lake**, are proudly ensconced in a new 2,400-square-foot store in a new shopping center in Clovis—the appropriately named **Country Home Video**, which is just three miles from the original outlet.

GAMES PEOPLE PLAY: Pat Gray, VP at Canadian chain **Rogers Video**, says he knows of the industry curiosity about the web's **Nintendo** video games rental program. Beyond the test phase, Rogers "has the World Of Nintendo display program, although we haven't had the media kit made up. We're shooting photos to have at VSDA."

Rogers is being watched carefully by U.S. retailers because it deals on a direct basis through Nintendo's Canadian wholesale outlet. Nintendo has traditionally not encouraged its direct accounts to rent its games and has never had an official presence at VSDA.

In the latest go-around, Nintendo was invited to participate and "politely declined" according to VSDA sources. "We know how U.S. retailers feel," says Gray. "We were cautioned about Nintendo signage we were using at one point because we have always been involved in rental."

Rogers now has the official nod to rent Nintendo, though it is not an arrangement with Nintendo Of America, Gray points out.

NO KIDDING: Rogers Video is receiving kudos for the children's program for hospitals it has launched. The promotion is "Rogers Jolly Trolley," which literally moves a video screen into a children's hospital room. Rogers is being recognized with an award at VSDA, Gray says.

ADULT ON CD-ROM: Video store operators offering adult will be among the first to get into CD-ROM rentals, according to **Steve Hirsch**, partner with Paul Fishbein in a new L.A. store.

Hirsch, through a label he represents, **Vivid Video**, is showing off six CD-ROM releases at VSDA. He says he is aware of the criticism that adult producers are exploiting the new medium. "Anything the adult industry does is attacked for one reason or another, but interactive is here to stay, and our product lends itself very much to these platforms."

Interactive will find adult product reaching entirely new audiences, say Hirsch and others. One new market is at computer shows, where **LaserDisc Entertainment** has already sought to launch its CD-ROM line. Eight titles will be shown at VSDA.

Hirsch resists any suggestion that less steamy product be selectively picked for promotion in the computer market. "These are totally explicit," he says, adding that the label is about to launch a "non-explicit" line of videos.

The CD-ROM titles are characterized by the sexual instruction slant that has proved so powerful for the **Playboy Home Video** label. Parts one and two of "101 Sex Positions" are touted as "the first-ever professionally produced adult-education-oriented CD identifying each position with its proper name and demonstrated in full, vivid color."

One other title has a similar characterization, "Kama Sutra—The Indian Art Of Sexual Positions." The other three titles are compilations, one with motion and two with stills. Prices are \$89 suggested list for the Mac and \$79 for PC.

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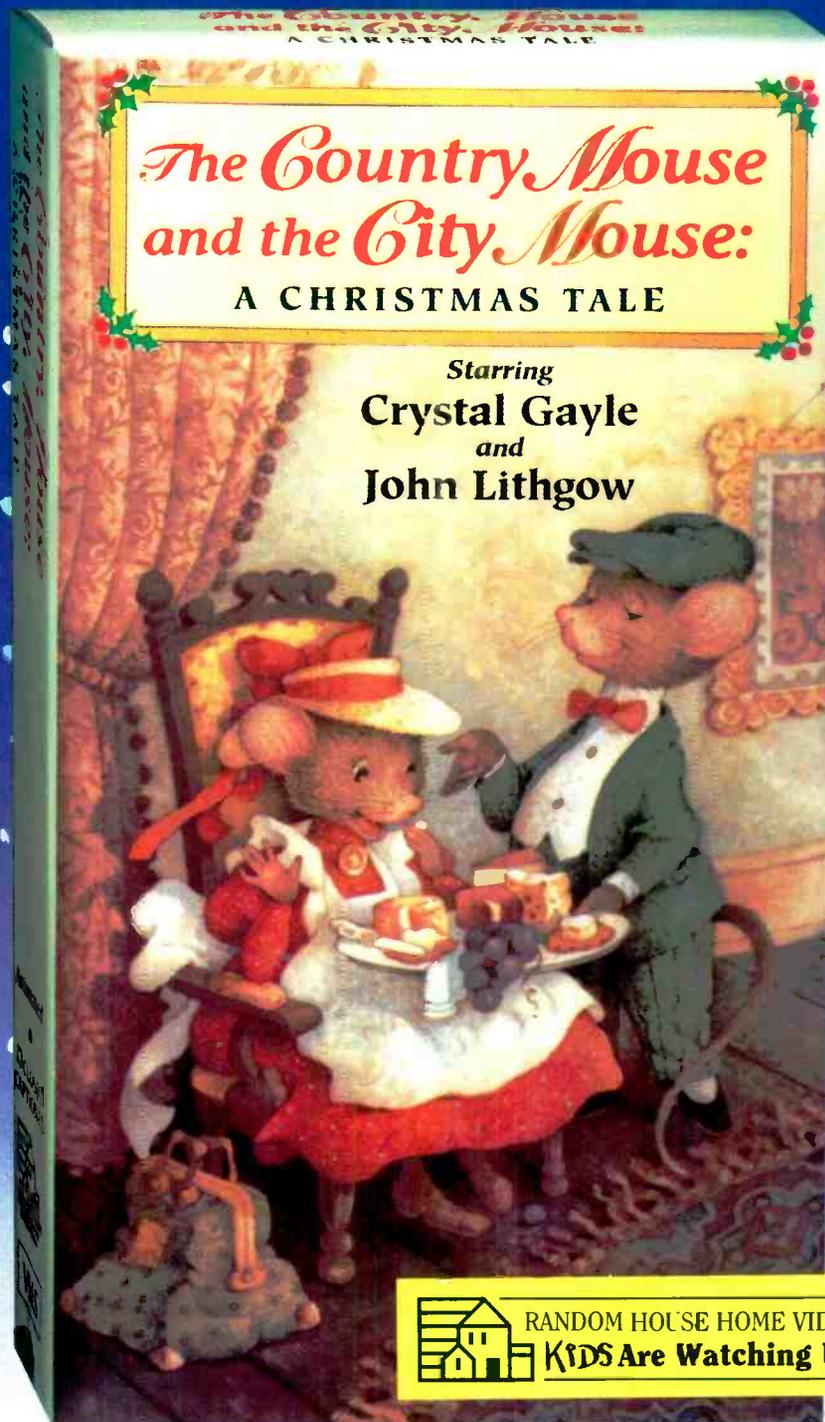
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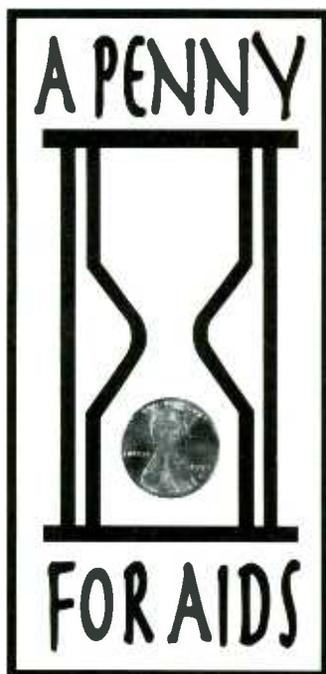


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- Call us at 1-800-84-PENNY
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Interactive

Continued from page 83

in Santa Monica, Calif. In the first quarter of '94, Crunch is expected to complete work on "Interactive Graceland," a multimedia CD-ROM tour of Elvis Presley's mansion, complete with performance clips, home movies and anecdotes related by friends (Billboard, May 22). "Interactive Graceland" will allow the viewer to walk down hallways, enter rooms and extensively explore the Presley house. A Doors CD-ROM is also being discussed, according to Crunch managing director Jim Mervis.

Great Hardware Expectations

There is no consensus among industry observers as to whether "interactive movies" with branching storylines will prove a success, but CD-ROM multimedia titles in the realms of gaming, education, music appreciation and special-interest programming look to be sure hits. An estimated 2 million CD-ROM drives for Macintosh computers and DOS and Windows-based PCs are now on line, with enormous growth expected this year. The Sega CD, Philips CD-I, Commodore CDTV, Turbo Duo, Pioneer LaserActive and Tandy VIS players all plug straight into the TV, and Panasonic will bow a 3DO machine this fall. Sony offers the Data Discman and MMCD hand-held units with pop-up screens.

As retailers embrace the new electronic media, they will to some extent have to "re-purpose" their stores. Says Tower's Thrasher, "It's a massive re-education. It's like walking into the 21st century. Things are happening pretty fast right now. The marketplace will determine what we can really use." ■



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Sell-Through

Continued from page 52

types of retailers," Weitzberg continues, "and there is something that can be sold to each of them. They are not all buying everything. But something can be sold to each of them." Wood Knapp has also become a force in sell-through audiotapes, a business which is growing nicely, says Weitzberg. "We think the audio business is very strong. Those retailers who have taken advantage are doing well and are re-ordering. We're very bullish on the audio-book business." Downstream, Wood Knapp is also looking to develop and distribute new home-entertainment media products, such as CD-ROM, for distribution.

On the emerging home entertainment technologies front, record/tape/video combo chains—as well as home-video and book stores—are poised to become significant sell-through players in the fast-developing CD-ROM software multimedia market, according to Tom McGrew, VP of sales and marketing for San Diego-based Compton's NewMedia.

The CD-ROM market has grown a "lot bigger than we thought it would" when Compton's NewMedia formed 18 months ago to distribute CD-ROM for DOS, Windows and Mac environments, says McGrew. "It's grown some 400 to 500 percent in size," he says. As dramatic evidence of how the CD-ROM software distribution market is evolving, McGrew notes

"Granted, it might seem inappropriate to some dealers that McDonald's can sell a tape for \$5.99 and they can't. But the other side of the coin is that McDonald's stepped up and wrote a huge check that no retailer would."

—George Feltenstein,
MGM/UA Home Video

that less than two years ago, 75 percent of product was flowing through direct-mail channels.

Now, however, that has "flip-flopped," he says, with 75 percent of product flowing through such channels as computer software stores, computer hardware stores, mass merchants and video rental stores.

What's making CD-ROM multimedia software—optical disk software that combines text, video, animation and audio—even more appealing to both consumers and to those who operate the newer channels of distribution, says McGrew, is an exploding array of "broad-based titles." These include entertainment-oriented programs.

Fueling growth into record/tape/video combo stores, home video stores and bookstores also, McGrew adds, is a new generation of CD-ROM disc that is compatible in any of three major environments (DOS, Windows and Mac). "Then there is only one SKU," he notes.

McGrew estimates the number of external CD-ROM drives in the U.S. marketplace to be about 4 million combined DOS, Windows and Mac units by the end of 1993. He also projects 7 million to 9 million drives in approximately two years. "And that," he concludes, "is a healthy installed base to sell into." ■

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Jane Fonda: The Interview

academy Award-winning actress Jane Fonda has become synonymous with personal video and fitness. Already a legend in the home video business, she has 16 health and fitness tapes bearing her name, while the combined "Fonda Video Fitness" library has sold in excess of 10 million units. Her most recent tape is "Jane Fonda's Step Aerobic And Abdominal Workout." During the closing banquet at this year's Video Software Dealers Assn. Convention in Las Vegas, she will be the recipient of the first "VSDA Visionary Award." The accolade is meant to acknowledge Fonda's vision, foresight and courage as the originator of the exercise video, as well as her ongoing leadership and commitment to setting standards for this type of programming. Billboard home entertainment editor Jim McCullaugh recently had a conversation with her.

BILLBOARD: Did you have any idea, when you made that first tape back in 1982, that it would be such a phenomenon?

JANE FONDA: To tell the truth, no. I didn't have the vision then. All I knew

was that I had a program that worked and that other women would like it.

BB: There was no real home video market at that time, was there?

FONDA: Right. The biggest-selling tape back then was 25,000 units. We thought 'Wouldn't be great if we could hit that number?' We wound up selling more than a million tapes.

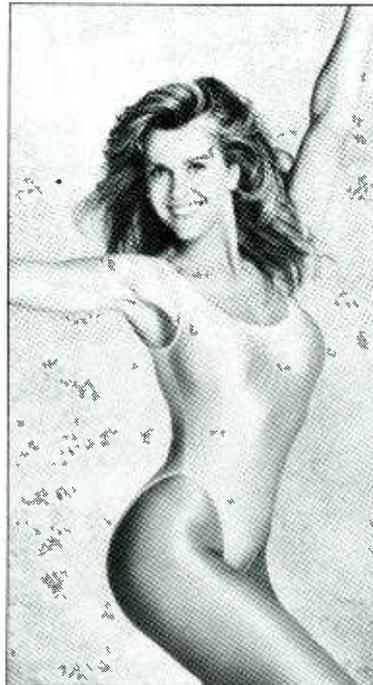
BB: At what point did you realize that you had a phenomenon on your hands?

FONDA: When the sales of the first tape began taking off. I'm an actress. I didn't understand the whole hardware/software dynamic that was taking place at the time. . . Hardware was crying out for software in order to make people want to buy and use the hardware. I didn't realize that I was meeting a need. Not just for exercise, but for something that would help build a whole home-video industry. This was the kind of product that was needed. But I truly didn't understand that at the time. Once my tape sold, however, then I had to decide if Jane Fonda was just going to make a big splash with an exercise home video. Or, was I really going to get into it? I decided to get into it.

BB: What was your overall approach

on the early videos, and what did you learn from them?

FONDA: For the first two videos, I took my class and put it on videotape. That was a mistake. I had been teaching the class and taking the class for three years at that point. Everyone loved it, and people were jamming into my studio. What I didn't realize, however, was that when you are in a studio and there is a teacher there



who can see you, it's very different from someone at home who is probably less fit than the people who go to gyms. So we had to ratchet it down quite a bit. I began to do the videos at home myself, so I could see what the problems were.

BB: Why do you think the videos have been so successful? What nerves have they touched?

FONDA: It's a combination of things. I was the first, and that was extremely important. The second thing was the gestalt . . . the persona outside exercise. Women tended to trust me. Also, it's a very no-nonsense, bare-bones type of workout. It's not glamorized. It's not strangely edited. It's like a class. The best thing to do is create something that gives the feeling that you are in a class, something that pulls you in and gives you the same kind of energy as though you are in a class.

BB: But the tapes also genuinely produced results and worked for people, right?

FONDA: Yes. After the first two videos, when I really decided that I was

going to commit myself to this and really build a business, we began to work with sports-medicine doctors and develop a process that is very lengthy. Doing a draft of the video. Giving it to the doctors. Getting comments. Doing another draft of the video. Giving it back to the doctors. That process would go on quite a few times. By the time we are ready to film, we have had the input of doctors, experienced people, very fit people and inexperienced people. That gives us a thoroughness and a sureness that not everybody has. While there are a lot of competing videos out there now, our market research shows that we are No. 1 in terms of trust. People still look to us to help guide the way. We take that responsibility pretty seriously.

BB: Have you had many people over the years come up and talk to you as much about health and fitness as your celebrity/actress status?

FONDA: Yes. And that's really why I decided not to be a one-shot person, and build this into a business. I have had feedback from every corner of the world, including mud huts in Nicaragua, Peace Corps people. Husbands wrote to say their wives have been saved after operations. Unbelievable stories and sagas. I've had women stop me on ski slopes. I get hundreds of letters from all countries. Women stop me on the street and lift their children saying, "This is a workout baby." It's really gratifying.

BB: Is the health and fitness video phenomenon as strong now as ever?

FONDA: I think so. I've already sold about 3 million copies of the two recent step-aerobic tapes. We're selling more tapes than we ever have before. It's not a fad. The tapes are extremely valuable to consumers. They allow for so much flexibility in scheduling. There are all kinds of reasons people want to do this at home. The move to make exercise tapes all appropriate, safe and professional is also good. It's great that people have to be certified now.

BB: Where does the Fonda home-video enterprise go from here?

FONDA: In some instances, I lead the market and in some instances I fol-

low. "Step" is an example of that. I didn't originate it, but I try to stay abreast by going to clubs as well as looking at other tapes. It's clear that step was a happening thing. In that case, I made a step tape and followed the trend. There will probably be more trends that I will follow. In other instances, I try to see what other needs are not being met. I don't think there are good enough stretch tapes, for example. I don't think we have quite enough for people who are beginners.

BB: What will your next video be like?

FONDA: Well, it's partly to commemorate the end of the first decade. I use my videos a lot, because I get bored using the same tape over and over. It's fun to look at the earlier tapes to see what I looked like then. What I've done is to put a compilation tape together. It's like a jogger who listens to a great running song on an LP but doesn't like the fact the next song is a ballad. I decided to go through my tapes and pick my favorite songs, the best music and the ones that are the easiest to follow. It's really fun. It's called "Fonda's Favorite Fat Burners." It's geared to beginners and intermediate exercisers. It should be out in the fall.

BB: A lot of newer health and fitness tapes have a slick MTV-like production quality. Are you changing the look of your future tapes?

FONDA: To tell you the truth, I started to get a little nervous, because I began thinking that I might be a little bit too old-fashioned. But I had a very interesting meeting at the recent Blockbuster convention in Boca Raton. I like doing those kinds of things, because I learn a tremendous amount. I also visit with other types of retailers such as K mart, as well as with rack-jobbers like Handleman. I ask what they think.

BB: What do you hear from them?

FONDA: They tell me that I have the core market. But that I am being nibbled at both ends. Richard Simmons with older people and Cher and Cindy Crawford with younger people. They tell me not to make the mistake of losing what I've got by trying to compete with either end. I think that was



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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 Firm (Paramount)	32,476,785	2,393 13,572	—	45,554,727
2	Jurassic Park (Universal)	25,296,965	2,496* 10,135	3	212,060,080
3	Sleepless in Seattle (TriStar)	16,102,858	1,601 10,058	1	43,250,097
4	Dennis the Menace (Warner Bros.)	10,083,055	2,085 4,836	1	26,166,869
5	Snow White (Buena Vista re-release)	9,018,121	1,814 4,971	—	9,018,121
6	Son-in-Law (Buena Vista)	7,033,310	1,389 5,064	—	7,033,310
7	Last Action Hero (Columbia)	6,406,828	2,306* 2,778	2	40,057,323
8	What's Love Got To Do (Buena Vista)	5,747,021	1,100 5,225	3	21,688,636
9	Cliffhanger (TriStar)	3,820,254	1,786 2,139	5	71,363,525
10	Menace II Society (New Line Cinema)	1,646,064	552 2,982	5	20,873,934

very good advice, and I am following it. I enjoy getting together with retailers. Not getting together with them is like a general not talking to his troops. Those are the people who are selling. They know what is selling and doing well, as well as what product people are resisting. Retailers are extremely lucid. And we don't get together for frosting and feathers publicity pictures. They come with their pencils and pads out. They are talking to us. We get a lot of ideas from them.

BB: Can you give us an example?

I have had feedback from every corner of the world, including mudhuts in Nicaragua, Peace Corps people. Husbands wrote to say their wives have been saved after operations. I've had women stop me on ski slopes.

FONDA: Graphics. One of the things we were told loud and clear at Blockbuster in Boca Raton was that there are so many tapes on the market that the consumer is getting lost. As a result, we have redesigned all our boxes so that they say exactly what it is, who it's destined for and what they can expect from it. And we have booklets we will be including, talking about all the different videos and what they are. We're also putting a trailer at the end of our tapes, showing excerpts from other tapes. We want to provide a lot of extra material to help guide the consumer through the maze.

BB: How do you feel about some of your newest competitors, Cher and Cindy Crawford?

FONDA: I think it's good that Cher and Cindy Crawford come along and do the more hip, modern MTV-like stuff. I personally find it difficult to exercise to. However, if it gets young people involved, I think that's great. All of us are just scratching the surface.

BB: How do you mean?

FONDA: Because we are not bringing in enough new people. Not because of the money part of it, but because our health is not improving. The national statistics bear that out. That's one of the reasons I want to gear tapes towards beginners. If people only knew what it could do for them. I'm working on a health and fitness exercise tape, an independent project, that will be distributed to inner-city schools.

BB: Down the road, might we see your health and fitness tapes translated into the new home interactive mediums, such as CD-ROM?

FONDA: We're working on it. It's a perfect marriage. Hey, we were talking to interactive people four years ago. ■

Special Interest

Continued from page 72

Redbook Workouts this month, with three tai chi chuan vids coming in August, and September bows of "The Knockout Workout" with Michelle Pfeiffer-trainer Stephanie Steele and "Young At Heart: Body Conditioning With Estelle" (Getty, that is). And PBS brings out a four-tape set, "Beyond Fit Or Fat: The Covert Bailey Video Collection," Aug. 11, with three more episodes due in December.

ETC.

Comedy is king at CBS this fall with Brit humor and "The Honeymooners Classic 39, Volumes 11-20" due out in October. The former includes August's "A Bit Of Fry And Laurie," with the stars of BBC's *Jeeves and Wooster* series, and a Christmas line including *Fawcety Towers* and *Black Adger* specials.

Rhino has set an Aug. 11 date for a cleaned-up "Comic Relief: Special Edition." Pacific Arts releases "Def Comedy Jam II" Oct. 20. And, in the category of is-it-sports-or-is-it-comedy, this October will see a Marv Albert tape from CBS-Fox and "Leslie Nielsen: Bad Golf Made Easier" from ABC Video. The latter will also be acquiring the ESPN library, with four fall releases.

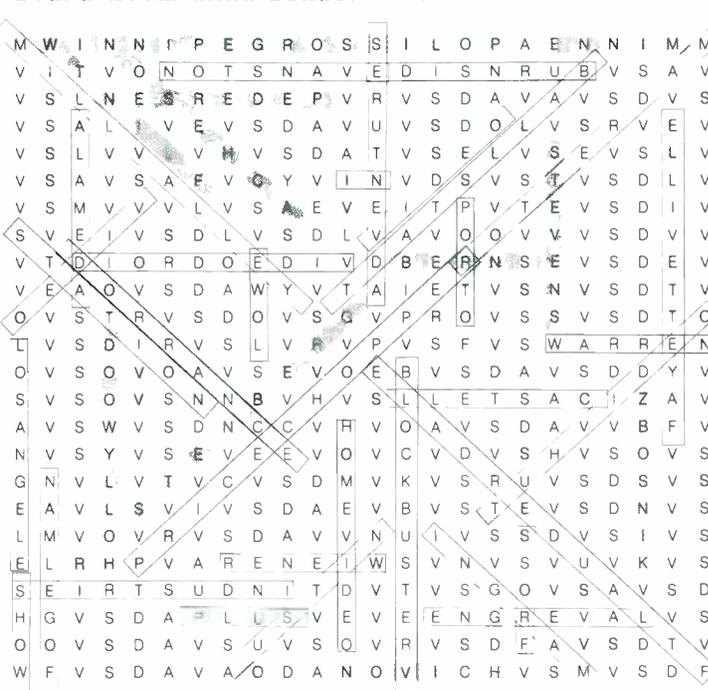
Wrapping up sports is PolyGram's Aug. 3 NFL vid, "The 100 Greatest Touchdowns." ABC Video charts new territory with the Sept. 15 bow of a new series, "Daytime Video." Its first three releases cover "Daytime's Greatest Weddings" from "General Hospital," "One Life to Live" and "All My Children," the latter hosted by (who else?) Susan Lucci.

Documentaries look strong, with August releases from Public Media ("Civilisation" in seven volumes), Columbia TriStar (three new National Geographic Videos), CBS (news videos from Murrow, Kuralt and Rooney) and Vestron/LIVE (new Nova and Smithsonian videos). The latter also slates "Remembering Marilyn" and "Norman Rockwell's Christmas" for September. PBS promises a Maya Angelou video Oct. 20, and look for "Charlton Heston Presents the Bible" from GoodTimes in October.

Adult videos streeting Aug. 11 include three from Playboy ("Wet And Wild 5," etc.) and two from Penthouse ("Winners 2," etc.). A*Vision's other label, Night Vision, promises a 3-D title Sept. 22, "Creative Loving: The Art Of Love." And Vestron/LIVE has seven titles for November, including "Playgirl: Sexual Secrets."

IVN adds to its Video Visits line in September with tapes on California and the Ukraine. MPI releases the six-

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- 7-10 Directors** Take another look at your VSDA program directors roster.
- 5-7 Directors** You'll have to work this off at the rental counter for a few shifts.
- 0-5 Directors** Make that a Friday night shift. Maybe some Saturdays too.



More "Honeymooners" are due in October.

volume PBS wildlife series "Realms Of The Russian Bear" this fall. And Miramar continues its new-age tradition with "Dazzle" later this month, "Computer Animation Festival 2" in October and "Anima Munda" in November. Look for Miramar's children's version of "The Mind's Eye," "Imaginarium," Oct. 12. ■

Cella's new book, *Great Videos For Kids* (Citadel, \$7.95), includes a foreword by Shelley Duvall and over 450 kid-approved titles.

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Republic, CTW Pact For Sell-Through

■ BY JIM McCULLAUGH

LOS ANGELES—The Children's Television Workshop has signed an agreement with Republic Pictures Home Video to create a high-profile children's label aimed at the sell-through trade.

While Republic is a major source of product to the industry—numbering more than 1,400 titles in its library—this is the studio's first entrance into the kid-vid market.

Sales VP Gary Jones anticipates combined sales on the first three CTW titles, "Ghostwriter," "The Lion, The Witch, And The Wardrobe," and "Basil Hears A Noise," alone will be in the 250,000-500,000 unit range.

The eight-year licensing deal also gives Republic rights for the Emmy Award-winning TV series "The Electric Company," "3-2-1 Contact," and

"Square One TV's Mathnet." Much of this material has never been released on cassette.

That programming will begin to arrive on dealers' shelves next year, as will "CRO," a new CTW-produced show slated to debut on ABC-TV this fall.

The game plan, according to Republic, is to release CTW titles quarterly, with all titles receiving high-priority marketing treatment.

Marjorie Kalins, group VP of production for CTW, says the company was attracted to Republic by its success with the "Hallmark Hall of Fame" line.

CTW's "Sesame Street" product had been licensed to Random House Video, which has moved about 10 million units since 1986, trade sources estimate.

Kalins says when the Random House pact expires, distribution of

"Sesame Street" product is likely to end up at Republic.

Jones says, "CTW is a presold institution. Moreover, the children's video market shows no signs of letting up. There doesn't seem to be a wall, as evidenced by Disney's continued success, as well as the 'Barney' phenomenon. It's estimated that 75% of all sell-through home video sales come from children's video."

While Republic is 35% owned by the Blockbuster Entertainment chain, executive VP Steve Beeks says the chain will not be the subject of any "special arrangement."

"Because of Blockbuster's emphasis on family entertainment, however," adds Jones, "this is the type of product they will no doubt embrace."

Excluded from the licensing agreement are interactive/multimedia and audio product.

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

JULY

July 11-14, **Video Software Dealers Assn. 1993 Home Entertainment Convention**, Las Vegas Convention Center, Las Vegas. 609-231-7800.

July 11-15, "**Popular Music: Style And Identity**," seventh international conference presented by the International Assn. for the Study of Popular Music, University of the Pacific, Stockton, Calif. 209-946-2760.

July 12-16, **Image World Dallas, Featuring Video Expo And The CAMMP Show**, Infomart, Dallas. Benita Roumanis, 914-328-9157 or 800-800-5474.

July 12, **National Music Publishers Assn. Meeting**, Park Lane Hotel, New York. 212-370-5330.

July 12, **BMI Songwriters Collaborators' Connection**, networking event, Lone Star Roadhouse, New York. Jeff Cohen, 212-586-2000.

July 13, "**How to Start and Run Your Own Record Company**," seminar presented by the Learning Annex, location to be announced, Los Angeles. 310-478-6677.

July 14, "**The Role of Media in the Music Industry**," seminar presented by the Washington Area Music Assn., Levine School of Music, Washington, D.C. 202-338-1134.

July 15-17, **Second Annual 360 Degrees Black Hip-Hop Seminar**, Embassy Suites Hotel, New York. 212-664-0360.

July 15-17, **18th Annual Upper Midwest Communications Conclave**, Radisson South Hotel, Minneapolis. Tom Kay, 612-927-4487.

July 15-18, **Jamboree In The Hills**, near St. Clairsville, Ohio. 304-234-0050.

July 17, "**Burning an Illusion**," reggae symposium, Omni Hotel, Atlanta. Cheryl Wynter, 404-296-1853.

July 17, **Tri-State Music Conference and Showcase**, hosted by The African-American Recording Artist Magazine, Museum Center Auditorium

at Cincinnati Union Terminal, Cincinnati. 212-694-1334/

July 20, "**Become a Personal Manager in the Entertainment Industry**," seminar presented by the Learning Annex, location to be announced, Los Angeles. 310-478-6677.

July 20-24, **New Music Seminar '93**, Sheraton New York. 212-473-4343.

July 22, "**Droppin' Science**," seminar on starting and running a record label and independent music production, sponsored by Music Career Services, Hip-Hop National Ltd., and BeatDown Newspaper, Eighth Ave. Studios, New York. New Music Seminar badges honored. Antonio Martinez, 212-996-9590.

July 27, "**How to Make It in the Music Business**," seminar presented by the Learning Annex, location to be announced, Los Angeles. 310-478-6677

July 28, "**The Music Business: Contracts, Managers and Copyrights**," presented by entertainment lawyer Laurence H. Rudolph of Rudolph & Beer, Learning Annex, New York. 212-570-6500.

AUGUST

Aug. 3, "**Sound Advice: How to Make a Star a Star**," seminar presented by the Washington Area Music Assn., Levine School of Music, Washington, D.C. 202-338-1134.

Aug. 4-5, **NARM/VSDA Operations Committee Meeting**, Sahara Hotel, Las Vegas, Nev. 609-596-2221.

Aug. 6-8, **Music Symposium (East) '93**, Yewood Center, Stamford, Conn. 203-352-2569.

Aug. 12-15, **Jack The Rapper 17th Annual Family Affair Convention**, Atlanta Marquis Hotel, Atlanta. Maria Catalan, 407-423-2328.

Aug. 19-22, **POPKOMM '93**, Congress Centrum Ost, Cologne, Germany. 011-49-202-278310.

SEPTEMBER

Sept. 2, **MTV Video Music Awards**, location to be announced, Los Angeles. 212-258-8000.

Sept. 3-6, **Bumbershoot Festival**, various locations, Seattle, Wash. 206-622-5123.

Sept. 8-11, **National Assn. of Broadcasters Radio Convention**, Dallas Convention Center, Dallas, Texas. 202-429-5300.

LIFELINES

BIRTHS

Girl, Alexandra, to **Troy and Denise Kluess**, May 18 in Menomonee Falls, Wis. He is a chart research analyst for Record Research Inc.

Girl, Jessica, to **Brent and Valerie Olynick**, June 11 in Menomonee Falls, Wis. He is shipping and receiving manager for Record Research Inc.

Boy, William Elias, to **Charlie and Susan Rivkin**, June 14 in Los Angeles. He is chief operating officer for Jim Henson Productions.

MARRIAGES

Ronald Isley to **Angela Winbush**, June 26 in Los Angeles. He is a member of R&B group the Isley Brothers. She is a recording artist and producer. Both the Isley Brothers and Angela Winbush recently signed with Elektra Records.

DEATHS

Bruce W. Masterton, 69, of cancer, June 17 in Antigo, Wis. Masterton began his music industry career in the mid-1950s as operations manager at Capitol Records. He went on to work

for Tip-Top Record Service, Transcontinental Music Corp., and AAFES. He is survived by his wife, Mary, his daughter, Samantha, three sons, James, Mac, and Gus, and four grandchildren. Donations in his memory may be sent to the Bruce Masterton Memorial Fund for the Antigo High School Golf Team, 815 7th Ave., Antigo, Wis. 54409.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

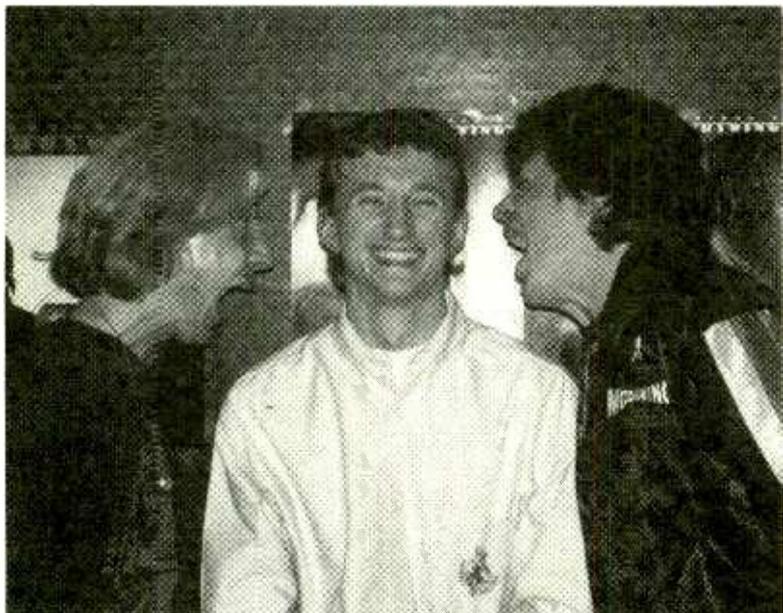
FOR THE RECORD

The July 10 album review of Barbra Streisand's new Columbia album, "Back To Broadway," should have been filed under the Spotlight heading.

Dennis Diante's name was omitted from the production credits in a July 3 review of B.B. King's "Blues Summit" album on MCA.

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In The Moodswing. Everyone is entitled to the Moodswings' opinion and here band members Grant Showbiz and J.F.T. Hood give a piece of their mind to Kent Rippey, Eastern marketing coordinator for The Musicland Group. The Moodswings were in New York recently to promote their album "Moodfood." Pictured, from left, are Showbiz, Rippey, and Hood.

Nova Expands National Efforts One-Stop Stresses Growth At Confab

■ BY DON JEFFREY

LAKE LANIER ISLANDS, Ga.—The family that owns the locally based one-stop Nova Distributing Corp. has found that the modifier "regional" is becoming less and less a descriptive term for the company.

With competitors invading the company's Atlanta backyard, Nova, based in Norcross, Ga., is retaliating by soliciting businesses from farther afield. With the aid of telemarketers and the Airborne Express mail company, Nova has been able to service retailers well outside its traditional Southeastern base, in places as far away as Illinois and Oregon.

But it took a weekend away from the market-share wars to hold its second annual convention. This

year's two-day conference, June 25-26 at the Stouffer Hotel at the Lake Lanier Islands resort—a recreational area about 50 miles north of Atlanta, drew about 400 participants.

At that convention, Nova CEO Steve Libman, and his son Bud Libman, president, outlined the company's plans for growth in the coming year, including its expanding reach outside its Southeast backyard.

"We now do a few hundred packages a week with Airborne, which got the rates down. We've got accounts around the country," said Bud Libman. "Now if the deal is big enough, a retailer can buy from whomever he wants."

Libman said that during Nova's first five years of business, 95% of its accounts were from the region around Atlanta. The home territory now represents only 75% of volume. Nova often obtains new accounts outside the Southeast through advertising in trade publications.

But telemarketers and efficient and fast express mail are available to other one-stops, too, which means competitors have entered Nova's backyard in a big way. Nova's principal competitors in the region are Bethel, Conn.-based CD One Stop; Santa Ana, Calif.-based Abbey Road; and Woodland, Calif.-based Valley.

FILLING A VOID

Those one-stops have been lured to the Atlanta marketplace to fill the void created by the closing of Justin Entertainment and the bankruptcy filing of Gemini Distributing Inc.

To overcome the threat posed by the super one-stop invasion, Nova has recently added a second tier to its warehouse for catalog. "Retail's extremely competitive," said Ken Steele, sales manager. "Everybody's giving away the hits. So you've got to stock that catalog."

In addition, Nova has recently made a \$250,000 investment in hi-tech equipment. It has invested in a mainframe computer and new software that Libman said will in-

crease inventory control and productivity and make the company's special-order business more efficient. The value of merchandise inventory is now about \$3.5 million. As Libman and his family know, without inventory control, a one-stop has little future.

BROAD BACKGROUND

Before starting Nova, Bud and his father Steve had worked at a number of music distributors and retailers that went out of business because they had no grip on their inventory. The pair began working together in the one-stop business in 1977 at Southland Records in Atlanta, which later failed. Bud worked for two other one-stops from 1978 to 1980, both of which went bankrupt.

Steve, meanwhile, became Musicland's director of advertising in the Southeast, but Bud said his father was not happy there. A Brooklyn native who began in the business as a music buyer for the now-defunct Korvette's department store chain in the '50s, Steve Libman decided, after watching several one-stops go belly up, to start his own.

Bud, who got his start in the music business bolting shelves and racks in the warehouse at Southland, said, "All the companies that went out of business had inventory problems. The buyers were too lazy and the owners were too blind."

Steve Libman started Nova in 1981 with a \$250,000 investment, which his son said was recouped after a couple of years. Last year Nova had sales of nearly \$22 million, up from \$18 million the year before. This year, Bud Libman projects sales of \$25 million-\$26 million.

But profits are not easy to come by. Nova's gross margin is about 12%, "if lucky," according to Bud Libman, but with competition increasing and pressure from the major record labels on the rise, that margin is tough to maintain.

Bud Libman said the purpose of the convention is to get the labels
(Continued on page 97)

Atlanta's Wax 'n' Facts Is Hip—And Hot

ATLANTA—The store's manager calls the area it's located in "a very, very small Haight Ashbury" and the images that legendary San Francisco hippie neighborhood conjure fit the Wax 'n' Facts record shop and the tiny but hip

Beard and Harry De Mille, created out of a love of music and books. They met in the late '70s when they shared a big Victorian house in the city's oldest neighborhood, Inman Park, which is not far from the store.

Beard, 39, had been a disc jockey at a Decatur radio station that played big-band music. De Mille, 42, had been a janitor at a theater and a budding retailer, operating the minuscule De Mille's Garret, which sold used paperbacks, incense, and a crate of old records.

They started their store in June 1976 with their own record collections and \$600-\$700 worth of albums they bought at flea markets. They also sold books—which is where the word "facts" in the store's logo comes in. "The books disappeared pretty early on," admits De Mille.

But Beard adds, "The used business was there immediately. There hadn't been any [stores carrying used records] for three or four years since Mother's Music closed." Mother's was a local leg-



end, located in what was then Atlanta's "hippie zone."

Over the years Beard also started a label, DB Records, which released the B-52's first single and, according to Beard, has nurtured eight acts that went on to major labels. But Wax 'n' Facts is a separate business from the label, which is headquartered across Moreland Avenue.

On a typical day, 200-300 customers come into the shop for two purposes: to buy records and to sell them. Sean Bourne, the manager, who has worked at Wax for 15 years, says on one recent day he bought \$3,000 worth of used CDs. Most often the store pays from \$1 to \$2.50 for a title.

Most of the merchandise carries relatively low prices. The owners
(Continued on page 95)



BEARD



DE MILLE

Little 5 Points section of Atlanta.

Record store is an apt description for 17-year-old Wax 'n' Facts, for at least 45% of the outlet's unit sales are of the bulky but still beloved vinyl. Throughout the cramped 1,600 square feet of selling space within this emporium are boxes and crates filled with used jazz, R&B, rock, Broadway, and classical records.

Wax 'n' Facts is the business that two native Atlantans, Danny

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Galaxy In New Territory; Track On Travel; Box Buys

THROUGHOUT THE GALAXY: Galaxy Music Distributors, a 9-year-old Pittsburgh-based one-stop housed in a 25,000-square-foot space, has caught the expansion fever so prevalent in that sector of the account base. In August, Galaxy will open a full-line one-stop in Cleveland, according to its owner, Eugene Jakiela. Like other one-stops that have expanded by opening a sales office, Jakiela says his company started with a salesman stationed in Cleveland, and, based on the results from that initiative, decided to take the plunge and open a full-line one-stop in a 10,600-square-foot Cleveland facility. "Through our Pittsburgh location, we already service a number of accounts in the Ohio market. By opening a full-line one-stop in Cleveland, we will go after the will-call business."

CONVENTION SEASON: Retail Track tries to be everywhere but sometimes comes up short. Recently, Track missed the Uni-

versal One Stop convention, held June 24 in Philadelphia. This marked the second meeting for the company, and if 1992's confab, which Track attended, is any indication, then it was a humdinger of a meet. This year, according to Frank Lipsius, 760 people attended the meeting, including retailers from Virginia and Massachusetts. Lipsius reports that among the artists performing were V, Art Porter, Rodney Mannsfield, Vertical Hold, Young Black Teenagers, Force MCs, C.E.B., Ultra-magnetic MCs, Sam-N-the Swing, Nerissa, UNV, and Cheryl "Pepsi" Riley. Other highlights, according to Lipsius, were an appearance by Teddy Pendergrass and a promotion for "Tommy" in which RCA Classics gave away a trip and tickets to the musical, which currently is playing in New York. . . . Another meeting that suffered—or was enhanced—due to the lack of Track's presence was the Dart Distributing sales convention, in which the Chaska, Minn.-based company celebrated its 30th anniversary. At that meeting, the company presented awards to its employees. The "rep of the year" award, a tie, was split between Terry Tauchen and Roger Hingst. Also, Greg Perrill was selected for "special recognition for outstanding customer service." And a special honor, "the big cheese award," was given to Lee Nelson.

The story behind that award, according to Merrill Kirsch, president of the rackjobber, is that a friend of his literally had invented a better mousetrap but didn't know how to market it or get it into stores that could sell it. So Dart took on the product and sold it to its grocery and drugstore accounts. Apparently, Nelson racked up the most sales for that product, so he was named "the big cheese."

CONVENTION AHOY: With the account-base convention season now in full swing, the National Assn. of Recording Merchandisers checked in recently with a subtle reminder that it will

hold its 36th annual convention March 19-22 next year in San Francisco. In preparation for that event, it has named Rachelle Friedman, an owner of New York-based J&R Music World, as chairman for the convention.

ON THE MOVE: Look for David Fitch, VP of sales/national accounts at PGD, to jump to RCA as VP of field marketing in August. . . . J. Markham Green, a limited partner at New York-based Goldman Sachs & Co., has been elected to the board of directors of Albany, N.Y.-based Trans World Music Corp.

FOR THOSE OF YOU involved in the product diversification being undertaken by what the industry formerly called record stores, note that Great Entertainment Merchandise Inc./Great Southern, the merchandising arm of PolyGram Diversified Entertainment, is

enhancing its merchandising offerings through new signings (see The Beat, page 11). In addition to newly signed artists, the company also is producing for the retail marketplace a line of lifestyle garments called Nature's Finest, which feature graphics with streetwise sensibility and styling originated and designed by Danny Boy from House Of Pain. Another line, referred to as the Jump Line, features hip-hop graphics on hats and shirts.

IN THE BOX: Rich Weinman of Retail Data Systems is out reworking the Best Box, a concept he came up with at his old company, Best Performances. The Best Box, which holds 12 CDs and 12 cassettes, is a counter display designed to attract the impulse buyer at the record stores. Product featured in the Best Box is sales priced.

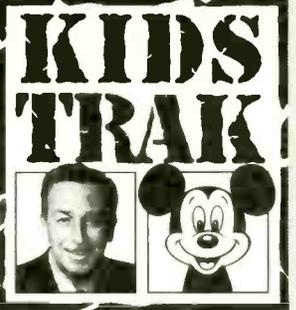
Currently, Weinman reports he has the Best Box on the counter of 103 independent retailers specializing in rap and R&B; 55 hitmakers/alternative stores; and in 62 independent dance/crossover stores. "It is guaranteed real estate," says Weinman, who adds that every week the box is tracked for volume vs. stack data as well as overall store ranking.

RCA, Arista, and Motown are using the box to work some of their projects. Among the titles participating in the three programs, according to Weinman, are Foley, Straitjacket Fits, Y'All So Stupid, Taylor Dayne, Legacy Of Sound, Toni Braxton, Whitney Houston, Kenny G, LA Style, and Dr. Alban. Kirk Bonin, Arista's senior director of national sales and marketing, endorses the Best Box. "So far the most successful Best Box programs are for dance and alternative accounts," he says.

Bonin adds, "I am so pleased with the program that we have got a dance compilation out called 'House Of Groove,' and I will use [Retail Data Systems] to sales price it and run a display contest, almost as a total marketing entity, around the Best Box."



ADVERTISEMENT



Whodunnit?

IT WAS A DARK AND stormy night — the kind of night when anything can happen. Mr. Sales R. Mylife, the store manager, was closing up at the end of a busy day when he discovered something missing in the store! "That full display of the new Mickey Mystery Audio Kits," he declared. "I just set it up and placed it in the children's audio section way in the back of the store, and now it's gone!" Whodunnit?

Was it Clerk A? She had been with the store for only 6 months. And she was fascinated with the fact that this innovative new audio kit allowed kids to solve a fun mystery using a colorful 36-page picture book, audio cassette, and secret clue decoder.

Or was it Clerk B? He was a trusted old-timer who never paid much attention to "that children's audio stuff" anyway. But even he was heard to say that he couldn't wait to take both kits — *Portrait of a Crime* and *Robbery on the Overland Express* — home to play with his kids that night.

Will Mr. Mylife find the missing Mickey Mystery Audio Kits and identify the culprit? Check next week's *Kids Trak* for more information to help you determine Whodunnit!



ATLANTA'S WAX 'N' FACTS IS HIP—AND HOT

(Continued from page 93)

say emphatically that they are not running a shop for collectors. They do stock imports, but they say they mark them up only 30%-40%, less than many specialty retailers do. "One of our early successes was selling imported records that weren't anywhere else," says De Mille. "But the focus is more on turnover, not on getting top dollar."

Used recordings, however, are not the only kind of wares in the store. The owners estimate new releases account for 50%. The sales mix is 35% R&B, 15% jazz, 20% alternative rock, 25% other rock, and 5% other merchandise, which includes T-shirts, books, magazines, and blank tapes.

The customer counts at Wax have certainly not been stimulated by advertising. Beard says he spent all of \$2,500 last year on that form of marketing. Word of mouth is what drives business.

It also does not hurt that the store is located in a three-block area in which at least six music clubs have sprouted in the past few years. "There's a club right next to us that has a lot of local bands," says Beard. "World Party played there the other night."

Although operating a single store is always a struggle, the owners say their revenues are growing. Two years ago they initiated the use of credit cards, which helped; and last year they

started opening the doors on Sundays, which, to judge from a recent visit to the busy shop, has proved a good move.

Besides all the boxes and crates of vinyl, the high-ceilinged store displays cassettes in locked wood and wire mesh cabinets and CDs in bins and under glass at the counter. Posters and tie-dyed T-shirts decorate the walls. Upstairs is a storage space at least as large as the selling area; it contains, among other things, shelves and shelves of alphabetically arranged vinyl albums. Although there is no computerized inventory system, Bourne says it does not take more than five minutes to discover whether a requested title is on the premises. Wax has 12 employees, including De Mille's wife, Alice, who handles accounting.

The owners tried opening a second store, in the university town of Athens, Ga., but closed it after two years, despite the presence of so many college-age music lovers. Beard says, "All the students had was \$2. They hung out but there were no sales."

So they staked their claim on Little 5 Points, which over the years turned into one of the hippest parts of the city. Half a block from the store is a small plaza along which are several boutiques, bars, and restaurants that attract



The Wax 'n' Facts record store offers a wide array of product, merchandised in a fun and hip way. (Billboard photo)



The Wax 'n' Facts record store is located in a funky commercial district of downtown Atlanta known as Little Five Points. (Billboard photo)

out-of-towners as well as locals, who mingle with the musicians strumming guitars, the panhandlers asking for handouts, and the Harley-Davidson crowd looking for beers and a game of pool.

De Mille says one of his biggest thrills as a record-store owner came the day that John Hiatt showed up. De Mille had been giving a lot of in-store play to a Hiatt album, "Two Bit Monster," that someone had recently brought to the shop to sell. "He was wearing

this ancient old overcoat that I recognized," says De Mille. Hiatt asked for a particular album that, alas, Wax didn't have in stock.

As for their own musical tastes, De Mille fondly recalls Procol Harum and sadly mentions two musicians who recently died, Arthur Alexander and John Campbell, while Beard says he likes "all kinds of stuff but Otis Redding is probably my favorite."

DON JEFFREY

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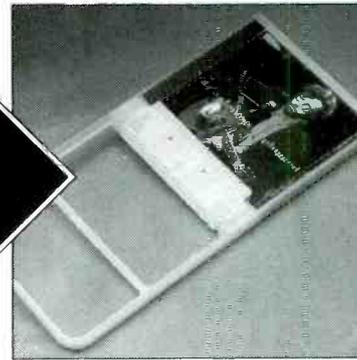


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Retail, Radio Star In Loews Summer Promo Stores Across Country Distributing Game Cards

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Approximately 100 radio stations and 123 music stores are participating in the summer promotion for Loews Theatres chain.

At music stores and restaurants, New York-based Loews is distributing 1 million "Everyone Wins" scratch-off cards. Each card entitles the bearer to a prize. Prizes include \$2 discounts on movie concessions, a Sony CD sampler, a Creem magazine subscription, a Loews Theatres T-shirt, and a season pass for two to Loews Theatres.

Chains acting as distributors for the contest include 39 stores in the Chicago market of Palentine, Ill.-based Rose Records; 38 stores in the Boston market and 30 stores in the Washington/Baltimore market of Milford, Mass.-based Strawberries Inc.; six stores in the greater New York area of West Sacramento, Calif.-based Tower Records; and five stores each in the Cincinnati and Indianapolis markets of North Canton, Ohio-based Camelot Records.

Loews also is running ads on radio stations in 10 markets—New York, Boston, Chicago, Washington, D.C., Houston, Baltimore, Cincinnati, Indianapolis, Dallas/Fort Worth, and southern New Jersey. The ads will run on approximately 10 stations in each market and will identify locations offering scratch-off cards.

Loews has spent about \$500,000 on the campaign, but the promotions translate to an additional \$1 million of airtime, says Pamela Henning, director of publicity and promotions. Loews plans a similar promotion for the Christmas season.

The ads began in mid-June and will run through mid-July. Following that, Loews will run promotions at local theaters with many of the stations. For example, WRKS New York will run a "Movie Marathon." To participate, people will fill out a coupon in the Daily News and mail it in. Ninety-eight participants will be selected at random, and will attempt watch 36 hours of movies in a theater watching without sleeping or talking. The winner receives a season's pass to Loews Theatres.

In Boston, radio station WZOU is planning a "Hollywood Comes To Boston" promotion, in which people must

dress as a current celebrity from films playing this summer. The grand-prize winner gets a trip to Hollywood and a visit to a movie set. In Chicago, WLUP-AM morning personality Kevin Matthews will host a "Movie Olympics," with such events as the Popcorn Shot Put and

the Mint Toss. In Dallas, KYNG will do a promotion called "A.W. McVey Made Me Do It," in which morning personality McVey will ask callers to perform various stunts in order to receive a Loews season pass.

Hearos Aim To Protect The Ears Of America

NEW YORK—"Turn that music down, you'll go deaf," scolded a generation of mothers, and now that the kids have grown up—and seen rock idols like Pete Townshend suffer hearing loss—they've taken that message to heart. Many fans now show up at concerts wearing earplugs or improvise by rolling a piece of tissue up into a small ball to place into their ears.

Noting this trend, DAP Enterprises of Studio City, Calif., is marketing its "Hearos" brand of ear pro-

tectors directly to rock fans, with counter displays in Tower Records; Virgin Megastore; Cats; Michigan Warehouse; Dearborn Music and Crazy Benzy's, both in Michigan; Utah's Wagstaff Music; and Florida's Sensuous Sounds and Music Revolution. Hearos are also being sold through distributors Bassin Distributors, Abbey Road Distributors, and Pacific Coast One Stop, and in musical instrument stores. Additionally, the line is carried by several book-

(Continued on page 100)



Hearos, a brand of foam ear plugs, is targeting concert-goers via distribution to record stores.

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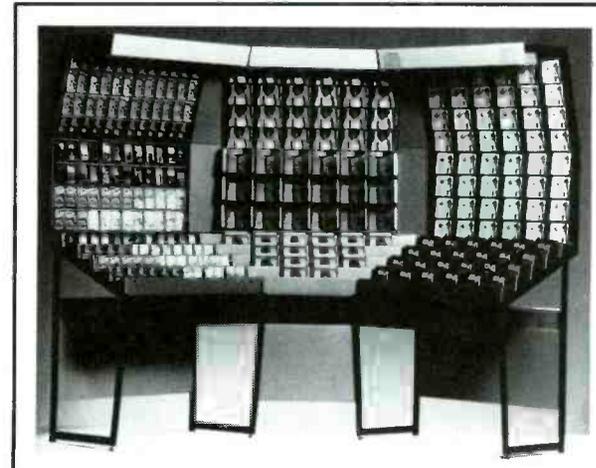
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Bud Libman is president of Nova Distributing Corp., a one-stop based in Norcross, Ga.

NOVA EXPANDS

(Continued from page 93)

to meet the independent retailers who are the lifeblood of Nova's business (80%-85% of its volume) and to listen to the music sellers' gripes. Those complaints include such matters as the labels' cutting off advertising support to accounts that sell used CDs, and some record companies' refusal to take back defective CDs.

"According to surveys, only 8%-10% of the record business is independent retail," said Bud Libman. They're the last retailers considered when labels are formulating policies."

CHAIN LINKS

The other 15%-20% of Nova's business comes from small retail chains and some big chains, such as Camelot or Peaches, that rely on a one-stop to fill in orders to meet unexpected demand.

Of Nova's approximately 1,000 accounts, Bud Libman estimates that 500 use Nova as primary distributor, 300 use it as a secondary wholesaler, and 200 call up for occasional orders.

Bud Libman believes that once a retailer uses Nova he will become a long-term customer. He said, "We're waiting to hit him on the day that the supplier pisses him off. Once we get our foot in the door, our service is so good, we will continue to get orders from him."

The trick is managing the inventory, Bud Libman stresses. "There are 40-100 new releases every week. As long as all that product comes out, there'll always be a need for independent outlets. We buy everything that comes out and then watch the product move out."

The passing of the torch from father to 34-year-old son was brought about in part by matters of health. Steve has had surgery and, according to Bud, is "finally convinced he needs to slow down." But Nova, 100%-owned by the Libmans, is still very much a family affair. Bud's mother is on the board, one of his sisters is Steve's personal secretary, and his wife, Kay, runs the accounting department.

Nova employs 75 people and the Libmans are proud of their employee relations. Bud said they use only permanent workers who, after 60 days, are eligible to participate in a bonus system tied to sales. "The commission dollars are spread out to the warehouse," said Bud.

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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► TED NUGENT

Out Of Control
COMPILED PRODUCER: Bob Irwin
Epic/Legacy 47039

The Motor City Madman's maddest moments during his stints at Epic and Atco are compiled in this two-disc Nuge-deluge. All of the hits are included, of course, starting with "Cat Scratch Fever" and moving right on through guitar-rock monstrosities such as "Dog Eat Dog," "Homebound," "Little Miss Dangerous," and "Wango Tango." Some of the live material is culled from Nugent's "Double Live Gonzo" set, while other cuts are from previously unavailable recordings. Also includes cover of Van Morrison's "Gloria" with the Amboy Dukes.

★ CARLENE CARTER

Little Love Letters
PRODUCER: Howie Epstein
Giant 24499

Thrush cuts niftily across country and pop borders on latest disc, marshaled handily in the studio by Epstein, her own personal Heartbreaker. Primo players here include John Jorgenson, Albert Lee, David Lindley, and Benmont Tench; all lend crackle to well-penned material. Terrific radio choices include "Every Little Thing," strong Tench-authored ballad "Unbreakable Heart," "Wastin' Time With You," and all-star yell-along "I Love You 'Cause I Want To." Carter's best in many a moon.

LIFE IN A BLENDER

It Likes Me
PRODUCER: Life In A Blender
Fang 25

Prolific New York pop/folk/rock cult combo retains its satirical bent on this newest 22-cut release. Pervasive jokery runs alongside some well-crafted songs, including the sitar-tinged "Cranial Mudslaw," the manic rocker "Shirtless Bob," the sardonic folk number "Guns," and the tribal beats of "Oily Bird," not to mention hook-laden pop beauties such as "Kitten Packs A Rod," "Pulse Machine," "Love Is Hard," and "Vertical Hold." Contact: 212-529-1016.

★ R. STEVIE MOORE

Contact Risk
PRODUCER: none listed
Fruit Of The Tune 888

New Jersey-based screwball whose home recordings have spawned a cottage industry of cassette collectors compiles his first CD release. The sponge-like artist absorbs styles from A to Z and squeezes them into a lunatic musical stock that veers from avant-garde sonic experiments to three-minute songs that, in a parallel universe, are classics. On this planet, though, Moore's music remains attainable only to those with a taste for the zany, unpredictable, and unclassifiable. Contact: 201-746-0531.

DEBBIE DAVIES

Picture This
PRODUCERS: Edward Chmielewski & Debbie Davies
Blind Pig 5004

Albert Collins' former right-hand woman has long distinguished herself among blues guitarists; solo album shows off her consummate picking strengths. While Davies' voice isn't always a commanding instrument, she's got chops to spare, and they stand her in good stead on originals such as title cut and "24 Hour Fool," and showpieces including Freddie King's "Sidetracked" and "San-Ho-Zay."

CRANES

Forever
PRODUCERS: Cranes
Dedicated/RCA 66212

U.K. group again asserts a distinctive atmospheric sound hinging on washes of guitar noise, string-laden arrangements, and out-of-the-crib female vocals. As elusive and affecting at times as Cocteau Twins, Cranes lob some interesting modern-rock radio tracks here, with "Far Away" and

"Adrift" most engrossing choices.

TRACY NELSON

In The Here And Now
PRODUCER: Tommy Goldsmith
Rounder 3123

Gutsy blues vocalist whose early work with San Francisco's Mother Earth drew favorable comparisons to Janis Joplin reappears with a blues-drenched new offering after several years off the label route. Bolstered by studio units featuring guitarist Michael Henderson, keyboardist Reese Wynans, harp player Charlie Musselwhite, and the Uptown Horns, Nelson stomps her way through a solidly programmed set of mostly familiar blues tunes that will serve as a forceful reintroduction to this woefully neglected talent.

THE PALACE BROTHERS

There Is No One What Will Take Care Of You
PRODUCER: none listed
Drag City 34

Somewhat contorted title gives game away: Louisville, Ky.-based band fronted by Will Odom aspires to forge "country music" with a traditional twang and a modernist bent. Dark, fiddle-soaked tunes may appeal to same audience that digs the Bad Livers' thrashing bluegrass (although the Brothers' material lacks any suggestion of humorous or parodic intent). Somewhat disquieting, and altogether unique modern rock.

QUEEN BEE & THE BLUE HORNET BAND

Dealin' The Blues
PRODUCERS: Mark Wenner; Queen Bee & The Blue Hornet Band
Shark's Tooth 1212

Ace Pennsylvania blues quintet returns with another house-rocking set commanded by the vibrant vocals of Ms. Bee, Tonya Brown. Highlights of an impressive effort include the chugging roadhouse rhythms of "Turn Your Love On High," the sharp, slashing "You Got Me Where You Want Me," the hot up-tempo raver "90 M.P.H.," and "That's When It Started," a fine vocal duet with drummer Jack Wilkinson. Contact: 717-374-0696.

GREG GINN

Getting Even
PRODUCER: Greg Ginn
Cruz 029

Former Black Flag axeman and SST/Cruz overlord Ginn re-enters the hard rock arena after brief parodic turn with Poindexter Stewart. Music here can't really be considered songs—contents may be best described as riffs with screaming attached. But raw double-burners like "I've Changed" and "You Drive Me Crazy," which feature Ginn's vocals, guitars, and bass overdubbed on David Raven's drumming, could roar modern rockers.

THE HELLECASTERS

The Hellecasters
PRODUCERS: The Hellecasters
Pacific Arts Audio 5055

John Jorgensen, Will Ray, and Jerry Donahue, three masters of the Fender Telecaster, pay tribute and do justice to a few of their heroes, from Roy Buchanan ("Sweet Dreams") to Duane Eddy ("Peter Gunn") to Jeff Beck ("Passion") on this twanging, bending, highly musical treble-fest. An encyclopedic, vocal-less look at the wild possibilities of Leo Fender's creation, this one is not for the instrumentally faint of heart. But if stinging guitar pyrotechnics are your thang, the Hellecasters will send you straight to Tele heaven.

RAP

► YO YO

You Better Ask Somebody
PRODUCERS: Various
Eastwest 92252

Femme rapper's new set, largely a collaboration with West Coast homeboy Ice Cube, already has caught chart fire on the strength of the two artists' duet, "The Bonnie And Clyde Theme," and its B side,

SPOTLIGHT



BILLY IDOL

Cyberpunk
PRODUCER: Robin Hancock
Chrysalis 9463 26000

With this release, the British hitmaker completes his metamorphosis from punk icon to postpunk rebel to cyberpunk auteur. Like most concept albums, this one is at times brilliant, at times boring. Robust album-oriented rockers like "Shock To The System," "Wasteland," "Power Junkie," and cover of Lou Reed's "Heroin" mitigate the overindulgence of other tracks, creating a record that—if a little uneven—seals Idol's stature as a creative force without compromising his commercial prospects.

"IBWin' Wit My Crewin.'" Other street tales that serve up equally potent rhymes include "West Side Story" and the title track, as well as gangsta cuts "Girls Got A Gun," "20 Sack," and "Letter To The Pen," which features Martin Lawrence. Destined to stay high on the hit list among Yo Yo's and Ice Cube's legions.

MC LYTE

Ain't No Other
PRODUCERS: Various
First Priority 92230

During album's opening moments, KRS-One announces this set "will bring nothing but lyrical terrorism and hardcore beats." What follows are tracks that mostly live up to the promise. Lyte roars through funk, new-jack, and jazzy surroundings, bragging, teaching, and just standing tough, flexing her husky vocal muscle. The choicest cuts here are "What's My Name, Yo," "Brooklyn," "Can I Get Some Dap?" and the title track. First single is the not-completely-inspired "Ruffneck," about the type of guys that turn the rapper on. Distributed by Atlantic.

INTELLIGENT HOODLUM

Tragedy: Saga Of A Hoodlum
PRODUCERS: Various
Tough Break 75021 5389 2

From his fond reminiscing about stolen souls on laid-back first single "Grand Groove" to the lesson about black cowboys in "Posse (Shoot 'Em Up)" (from the Mario Van Peebles flick) to the outline of the ills ravaging urban America in "Life" and "Role Model," it's clear the artist has matured since his last set two years ago. He still displays anger at the system in cuts such as "At Large" and "Death Row," but he exercises his right to roll the lyrical dice more. The tracks here are more intricate and jazzy, making them accessible to a wide audience.

JAZZ

DAVE BRUBECK

Trio Brubeck
PRODUCER: Dan Brubeck
MusicMasters 65102

Joined by sons Dan on drums and Chris on bass guitar and bass trombone, this relaxed two-generation Brubeck set includes excellent originals from Papa Dave, including the lightly swinging "Broadway

Bossa Nova," the sassy, bluesy "King For A Day," the lovely down-tempo "Autumn," and one of his earlier world-music crossovers, "Calcutta Blues." Standards include a gently trombonc "Over The Rainbow" and a clever treatment of "Someday My Prince Will Come."

★ IRAKERE

Live At Ronnie Scott's
PRODUCERS: Pete King & Chris Lewis
World Pacific 80598

Top-flight 11-piece Cuban jazz combo rattles the timbers of the venerable British boîte, featuring enjoyable, elaborate arrangements by pianist/director Chucho Valdes. Best of a smokin' set includes the breezy, tuneful "Neurosis," the compact funk theme of "Mirando Arriba," the lovely midtempo "Cuando Canta El Corazon," and "Mr. Bruce," which expertly blends elements of gospel and rumba.

REGGAE

► ZIGGY MARLEY & THE MELODY MAKERS

Joy And Blues
PRODUCERS: Ziggy Marley & the Melody Makers
Virgin 87961

Latest endeavor from the First Family of reggae delivers on many levels. It functions as a flawless roots work, particularly on the title track and on unity anthem "Brothers And Sisters." It probes the edges of the genre on cuts like "Talk" (which includes a reading of a Psalm amended to fit the family's Rastafarian ethic) and Stephen Marley's trombone-spiced "Rebel In Disguise." And, as a document to the Marleys' position as Jamaica's preeminent musical family, it offers "Mama," "This One," and "Head Top," all potent tracks with autobiographical overtones. The album also includes performances of Bob Marley's "There She Goes" and Richie Havens' "African Herbsman."

LATIN

► LOS CARLOS

Pideme La Luna
PRODUCERS: Abel de Luna, Carlos Peña
Luna/Fonovisa 1247

Powered by the hit title track, a cumbia-flavored cover of Leo Dan's tender evergreen, this hipper-than-ever Los

VITAL REISSUES™

SONNY BOY WILLIAMSON/WILLIE LOVE
Clownin' With The World
REISSUE PRODUCER: Marc Ryan
Alligator 2700

Jewels from the vaults of Lillian McMurry's Trumpet label reach a wider audience via Alligator reissues. Cream of the first four Trumpet sets out now is this nifty package comprising eight previously unissued selections by Rice "Sonny Boy II" Miller and funky tracks by the overlooked but excellent pianist/vocalist Love. Other new compilations feature jump blues by Tiny Kennedy, tremendous solo and duo selections by Big Joe Williams, and a cappella gospel from the Southern Sons.

JOSEPH SPENCE

Happy All The Time
PRODUCERS: Paul Rothchild & Fritz Richmond
Rykodisc 4419

Idiosyncratic Bahamian singer/guitarist is heard at his unpredictable best on 1964 set originally released by Elektra. On-site recordings are casual (friends and neighbors chime in without prompting) and dazzling; Spence's guttural vocals and percussive, rhythmically elusive picking are applied to a delectable variety of gospel songs and Caribbean folk tunes. As Ry Cooder and other fans will attest, there was never anyone quite like Spence.

Angeles grupo should begin approach toward upper chart echelon long occupied by like-minded outfits such as Los Bukis or label mates Los Caminantes. Peña, the sextet's marvelous singer/songwriter, once again displays his fabulous, husky baritone on romantic, slower-paced entries "Te He Mirado," "Mi Nuevo Amor," and "Ven Y Dime," as well as the perky, banda-glazed rock number "No Nos Hagamos Tontos."

SUPER GRUPO ASTUZIA

No Bailes De Caballito
PRODUCER: Rafael Guadarrama L.
Balboa 880

Though fine Mexican septet already is securing initial radio airplay on West Coast regional Mexican stations via leadoff single "Magdalena," bigger hits await, including cheeky cumbias "Enciende El Foco" and "Malo Por Conocido," plus album's wonderfully weepy love narrative "Señora Enamorada."

GOSPEL

★ BOB CARLISLE

PRODUCERS: Bill Deaton, Charlie Peacock
Sparrow 1370

Big-voiced Carlisle—late of the contemporary Christian rock band Allies—proves himself to be a "blue-eyed soul" belter of the first order with this debut solo release. The best cuts are the horn-driven "Mind, Body, Heart And Soul" and the Peacock-produced "Bridge Between Two Hearts." No other tracks are as immediately compelling, but there are no flops, either.

★ JAN KRIST

Decapitated Society
PRODUCERS: Ron Moore & Jan Krist
Storyville/R.E.X. 7901429216

This is an incredibly powerful debut, one of the strongest releases of any kind in '93. Krist is an evocative "new folk" singer/songwriter with an arresting multi-octave voice and an ear for dramatic arrangements. "Someone" has all the earmarks of a hit in any format; "Shine" is the best female angst song since Janis Ian's "17." The album falls somewhere between Joni Mitchell and Kate Bush—but it is all Jan Krist. Unreservedly recommended.

CLASSICAL

► RACHMANINOFF: PIANO CONCERTO NO.3
Evgeny Kissin, Piano, Boston Symphony Orchestra,
Osawa
RCA Victor Red Seal 61548

Kissin eases into what promises to be a relaxed and almost languorous reading of the popular work. Or so it seems—he turns up the throttle in a dazzling display of technical virtuosity and tonal control. Fact is, the young pianist views the concerto in a very personal way, and sometimes offers unexpected contrasts in tempo and expression. But they're carried out with style and to the obvious pleasure of the audience on hand at this live recording. Two short solo pieces by Rachmaninoff serve as welcome encores.

★ SIBELIUS: VIOLIN CONCERTO

TCHAIKOVSKY: VIOLIN CONCERTO
Gil Shaham, Violin, Philharmonia Orchestra,
Sinopoli
Deutsche Grammophon 437 540

In addition to superb fiddling, there's added interest here in the first U.S. release of a CD featuring DG's new "4D" recording technology. It must be said right off that the recorded sound of Shaham's instrument is indeed magnificent. But label engineers had something special to work with in the first instance. The performances? Outstanding, reinforcing the young artist's eminence in a crowded field of talented newcomers.

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 artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

L.A. Bands Together; It's In The Cards For Seattle

D.I.Y., DAMMIT: Sometimes working musicians realize they have to band together and work for their own mutual benefit in a marketplace crowded with competition and short on opportunity. Such thinking resulted in the formation of **Alternative Power Source** in Los Angeles a year and a half ago.

A sort of loosely knit collective forged by local club acts, APS brought together some good, hard-working rock bands that weren't getting the kind of industry attention they deserved on their own.

"It started off as kinda like a support group," says **Jim Cushinery**, lead vocalist for APS band the **Braves**. "We networked and used each other's resources."

APS also mounted its own shows at L.A. venues such as Club Lingerie and the Coconut Teaszer. Says Cushinery, "We were organized to the point where, if everybody showed up to one of these shows, you'd have 50 people in the room. It was also a place for people to see each other and hang out."

But, adds Cushinery, "you can only promote club shows so much." So the vocalist's production company, **Otherworld**, recorded a compilation of APS bands, tentatively called "Smells Like L.A."

"The original working title was 'Fuck Seattle,'" Cushinery says. "The thing was, 'Here we are in L.A., the music capital of the world, and we're getting ignored by the entire music industry.'"

The album features 16 bands: the **Braves**, the **Jigsaw Seen**, **Boys Named Sue**, the **Clowns**, **Darcy's Kiss**, the **Devics**, the **Leonards**, **Let's Talk About Girls**, **Mini Skirt Mob**, **Nag Nag Nag**, the **Shatners**, **Spindle**, **Trouble Dolls**, **Ultraviolet Eye**, the **Visionaries**, and **Quasi Mofa**. A few of the groups have been represented on independently released singles.

Cushinery says "Smells Like L.A." is tentatively set for late August or early September release by **Mark Nathanson's** L.A.-based indie label **Wrecking Ball Records**, which has issued a single by

the **Visionaries**.

"Every one of these bands is a good band, and every one of them put their best foot forward on the record," says Cushinery. DI has to agree—if the L.A. APS shows are any indication, there's a lot of



by *Chris Morris*

untapped talent in the organization.

Cushinery says that beyond the album, APS has been talking to bands in Chicago and San Francisco about starting chapters there. "It would be a great way for a band in another city to come onto an APS show in L.A., and vice versa," he says.

Cushinery is eager to talk to independent distributors about the APS album; he can be contacted at 818-972-4903.

BATTER UP: Trading card sets have been the rage since underground cartoonist **R. Crumb** produced his "Heroes Of The Blues" box years ago to promote indie re-issue label **Yazoo Records'** magnificent catalog.

Now a Seattle-based company, **NorthWest Trading Card Co.**, has put together Volume Two of its "Northwest Bands And Labels" collector cards, which stokes bands and labels on the highly active Washington-Oregon indie music scene.

Boxed in a clear plastic protector, the 48-card set features color and black-and-white shots of various local heroes both noted and obscure, plus cards devoted to such indie labels as **eMpTy** and **C/Z**. Sub Pop grad **Mudhoney** and Seattle-born legend **Jimi Hendrix** are the nonindie names in the pack.

Hey, trade ya a **Supersuckers** for a **Gnome** and a **Mona Lisa Overdrive!**

FLAG WAVING: **Bad Religion** lead singer **Greg Graffin** has a bone to pick.

"The fact that we sell out venues and can play major venues in any big city in the country and not even get covered by the local papers is something that's always been kinda like a thorn in our ass," says the front man of the 13-year-old L.A. punk band. "We keep our edge because of the lack of recognition."

That lack of recognition may be ending. The group's new **Epitaph** album, "Recipe For Hate," which features a brace of tough new songs and appearances by **Eddie Vedder** of **Pearl Jam** and **Johanne Napolitano** of **Concrete Blonde**, has sold 130,000 units out of the box. It has climbed as high as No. 14 on **Billboard's** **Heatseekers** chart.

The group is especially pleased about its current hit release (and biggest-selling album yet), for **Epitaph** is owned and operated by **Bad Religion** guitarist **Brett Gurewitz**.

Wearing hats as musician and mogul can be a problem for **Gurewitz**, explains **Graffin**: "He has conflict all the time, as to when he should tour and when he should run the business, but he's doing a good job of it, and he also never

loses touch with his office, 'cause he's got a laptop computer he can punch into his mainframe at **Epitaph**. So he keeps on top of the business pretty much, even when he's on tour."

The group—which also includes ex-**Circle Jerks** guitarist **Greg Hetson**, bassist **Jay Bentley**, and drummer **Bobby Schayer**—is sticking by its indie guns, although the members considered moving to a major for the release of "Recipe."

Says **Graffin**, "Our lawyer made a couple of phone calls. And you'd be amazed—nobody [at the majors] had ever heard of us. We said, 'Fuck it, we're not gonna sell our souls. If we're gonna go on a major label, they're gonna have to show that they're committed to us.' And not only could we not get a commitment, they didn't even know who the hell we were."

Always a hard-touring outfit, **Bad Religion** is in the middle of a six-week, 42-show European tour (its fifth continental jaunt); after a month off in August, it will embark on a six-week U.S. tour that will take the band into 1,500-2,000-seat theaters and clubs.

Don't expect many empty seats; as **Graffin** notes very accurately, "Our fans are pretty rabid fans."

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DISTRIBUTORS



BMG Hoedown. At BMG Distribution's recent sales meeting in Nashville, BMG executives and RCA Nashville executives mingle with label artists. Shown in left photo, from left, are RCA Nashville artist Jamie O'Hara; BMG Distribution president Pete Jones; RCA Nashville artist Clint Black; RCA Nashville VP Thom Schuler; and RCA Nashville VP of A&R Garth Fundis. In right photo, Jones chats with RCA Nashville artist Lori White.



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HEAROS

(Continued from page 96)

stores, college stores, sporting goods stores, and health food chains.

"About a year and a half ago I noticed that at concerts, people were sticking their fingers in their ears, rolling up napkins, asking ushers if they had hearing protection," says DAP Enterprises president Douglas Pick. "I saw that there weren't a whole lot of options available. The few ear protectors on the market were poor quality, in terms of packaging as well as the product itself."

Pick began a search for the ideal ear protector. After extensive research, he came up with a style with a high noise-reduction rating (30), "made of comfortable foam, tapered at one end, and with foam handles that make it easy to insert and remove," says Pick. He named them Hearos and devised a campaign with innovative packaging, promotion, and publicity.

The ear protectors are available in a package of two pairs, called Hearos, for \$2.99 or in a package of four pairs with a holder/keychain, called Superhears, for \$4.99.

DAP is promoting the ear filters in a variety of ways. According to Pick, Hearos will be the first hearing protectors sold at Lollapalooza this summer; Los Angeles radio stations KNAC and KLSX have given away Hearos with concert tickets over the air and at concerts; A&M Records is providing Hearos to its employees; and DAP recently donated 200 packages of Hearos to the T.J. Martell Foundation to give to contributors to the charity. Hearos also were cited as the best ear filter by MTV News, he says.

TRUDI MILLER ROSENBLUM

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*PLG (9.98/16.98)	LEGEND 9 weeks at No. 1	102
2	3	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	113
3	2	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	113
4	5	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	113
5	8	THE EAGLES ▲ ¹² ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	113
6	4	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	90
7	6	AEROSMITH ▲ ⁶ COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	111
8	7	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	113
9	9	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	113
10	11	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	111
11	10	PINK FLOYD ▲ ¹² CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	113
12	13	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	104
13	12	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	113
14	16	CREEDENCE CLEARWATER REVIVAL FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	25
15	14	ELTON JOHN ● POLYDOR 512532*PLG (7.98/11.98)	GREATEST HITS	107
16	15	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	113
17	18	GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	113
18	23	U2 ▲ ⁵ ISLAND 842298*/PLG (9.98/16.98)	THE JOSHUA TREE	81
19	19	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	72
20	20	METALLICA ▲ ² ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	99
21	21	THE DOORS ▲ ⁷ ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	102
22	17	METALLICA ▲ ² ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	98
23	24	GRATEFUL DEAD ▲ THE BEST OF SKELETONS FROM THE CLOSET WARNER BROS. 2764 (7.98/11.98)		31
24	22	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	104
25	35	MICHAEL JACKSON ▲ ²¹ EPIC 38112 (9.98 EQ/15.98)	THRILLER	25
26	27	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	113
27	26	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	51
28	28	PETER GABRIEL ▲ ³ Geffen 24088 (9.98/13.98)	SO	15
29	34	DEF LEPPARD ▲ ¹⁰ MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	103
30	25	THE BEATLES ▲ ⁸ CAPITOL 46442* (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	46
31	40	THE EAGLES ▲ ⁹ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	40
32	30	RIGHTEOUS BROTHERS ▲ CURB 77381 (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	110
33	37	BON JOVI ▲ ⁹ MERCURY 830264 (7.98 EQ/11.98)	SLIPPERY WHEN WET	52
34	—	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	46
35	31	ENYA ● ATLANTIC 81842/AG (7.98/11.98)	ENYA	68
36	29	PATSY CLINE ▲ ⁴ MCA 12* (4.98/10.98)	GREATEST HITS	113
37	32	THE POLICE ▲ ³ A&M 3902 (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	92
38	50	LED ZEPPELIN ▲ ⁶ ATLANTIC 19127/AG (7.98/11.98)	LED ZEPPELIN 2	57
39	—	MICHAEL JACKSON ▲ ⁶ EPIC 40600* (9.98 EQ/15.98)	BAD	16
40	33	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	92
41	38	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	109
42	49	METALLICA ▲ ELEKTRA 60766 (9.98/13.98)	KILL 'EM ALL	68
43	36	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	29
44	—	NEIL YOUNG ▲ ³ WARNER BROS. 2277 (7.98/11.98)	HARVEST	5
45	48	U2 ▲ ISLAND 81148 (7.98 EQ/11.98)	WAR	29
46	—	REO SPEEDWAGON ▲ EPIC 44202 (9.98 EQ/15.98)	HITS	30
47	39	ELTON JOHN MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	32
48	47	SOUNDTRACK ▲ ⁵ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	30
49	—	BOSTON ▲ ¹¹ COLUMBIA 34188* (9.98 EQ/15.98)	BOSTON	21
50	43	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182 (12.98/15.98)	NINE TONIGHT	71

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.

WARNER, RESTLESS FORM ALTERNATIVE DISTRIBUTION ALLIANCE*(Continued from page 8)*

board, April 10). Clark Staub, formerly head of sales at Restless, has been tapped as the managing director. Other key personnel include national label manager Natalie Carlson; West Coast sales director Suki Sir, formerly with Rock The Vote; and East Coast sales director Michael Black, formerly with Rough Trade.

In all, a 14-person sales staff has been assembled, with headquarters in Burbank, Calif., and a sales office in New York. In addition, sales personnel are based in Austin, Texas; Seattle; and San Francisco, with Atlanta slated to come on board.

CONTINUING A TREND

Warner Music's formation of ADA continues a trend of major record companies seeking affiliations with independent distribution. Other notable deals include Sony Music's 50% acquisition of Hollis, N.Y.-based Relativity Entertainment Distribution and the Relativity label; PGD's formation of ILS, or Independent Label Sales; and BMG Distribution's formation of BIG, or BMG Independent Group.

Prior to ADA, the labels in the Warner Music Group, on an individual basis, had been aggressively involved with independent labels and distribution; ADA places those efforts mainly under one umbrella.

The Warner Music Group and its labels benefit from ADA on several levels, according to Jerry Gold, executive VP and chief financial officer for Warner Music Group. "I think the bottom line here is that ADA gives us an opportunity to focus more closely on this kind of music—which today is the third-largest-selling genre—with a sales organization that is enthusiastic and knowledgeable about the music in a way that a bigger organization can't be."

Jordan Rost, VP of marketing at the Warner Music Group, states, "There are some areas where size gives benefits from economies of scale, but marketing music at the grass-roots level is not one of

them."

Initially, WEA and some of the labels under its umbrella were said to have responded coolly to the idea of ADA, but now they are excited about the new distribution company, according to label executives in the Warner Music camp.

For its part, ADA won't limit itself to distributing labels in the Warner Music Group. In addition to Restless, ADA wants to expand its roster of independent labels. But so far, according to sources, indie alternative-rock labels are taking a wait-and-see approach toward ADA.

Gold and Staub decline comment

'ADA has a key difference with other distribs; it's run by labels it distributes'

on other labels in which they might be interested. But it is clear from ADA's structure that it intends to pursue other labels. Indeed, sources say that ADA's equity is structured so that the three major Warner Music Group labels equally divide 50% of ADA and Restless has a 20% stake; the remainder will be allocated as a lure to bring important indie labels into the fold.

Gold declines to comment on the ownership stakes, but does acknowledge that ADA "has been built so that we can give equity to labels" should it need to.

'NO TOLL FOR ADMISSION'

A&R resources are another benefit that ADA offers Warner Music Group, Gold says. ADA provides a vehicle for the Warner Music Group to become aware of an act or a label that it might not otherwise come into contact with until later in its development, Gold notes. But he stresses that there is "no toll for admission" into ADA. Many labels may not want to have any "obligation to Warner Music Group," he states. By signing with ADA, they can have the opportuni-

ty to be in a company backed by the Warner Music Group, but without any obligation to it, he adds.

However, Staub and Gold say that talk about signing other labels is premature since the company is concentrating on getting up to speed with the product it is already handling. "Besides," adds Staub, "the biggest asset we have is the Warner Music Group; it is the largest and best collection of labels around."

In addition to new releases, ADA will handle classic alternative titles sifted from the entire Warner Music Group catalog. Among the recording acts that will have albums distributed by ADA are Tim Buckley, the Hoodoo Gurus, MC5, Love, Nico, the Stooges, Television, Tom Waits, Public Image Ltd., the Sparks, Gang Of Four, Hüsker Dü, Captain Beefheart, the Dead Boys, Johnny Thunders, the Rezillos, the Flamin' Groovies, and Richard Hell & the Voidoids.

Labels inside the Warner Music Group say they are eager to work with ADA. Sylvia Rhone, CEO/chairman of EastWest, says she will use ADA because it provides her label with "a tremendous amount of latitude on the type of alternative acts that we sign. By putting them through ADA, it will provide a special focus instead of being potentially lost among many of the large-tonnage acts that WEA handles."

She adds that ADA is "an innovative answer that the Warner Music Group has constructed for the challenges of the '90s, when the fragmentation of lifestyles really calls for micromarketing."

LABEL INPUT KEY

In setting up ADA, a key goal was to make sure it is sensitive to the needs of the distributed labels. Consequently, the company has set up a label advisory committee that allows distributed labels to have a say in the company's strategic and tactical decision-making process. "That advisory board allows them inclusive involvement in how ADA will sell [its] records," Staub states.

The board is a key ingredient, according to Restless president Joe Regis, a catalyst in starting ADA. "With the formation of ADA, the game has changed," Regis says. "ADA doesn't have its own captive label that can distract it, which I think is really important. ADA has a key philosophical difference with other distributors; it's run by the labels it distributes."

Staub adds that the label input has already paid off in the formation of the company.

"Although we had help in the kitchen, we have started ADA from scratch," he states. "It is very exciting to build a company that is devoted to developing artists. Of course, along the way, we will burp a few times. At this point, our biggest weakness and asset is that we are a new company."

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Warren Is Top Of The Pops At ASCAP Awards

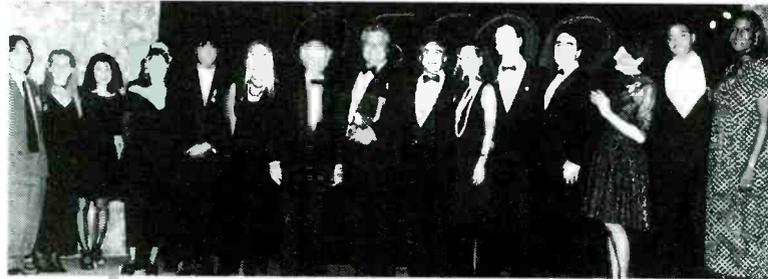
LOS ANGELES—Diane Warren was named ASCAP songwriter of the year for the third time at the 10th Annual ASCAP Pop Awards dinner, which was held May 24 at the Beverly Hilton Hotel here. The songwriting team of Jimmy Jam and Terry Lewis hosted the black-tie event, which honored the writers and publishers of the most-performed ASCAP songs during the 1992 survey year (Oct. 1, 1991, to Sept. 10, 1992).



Diane Warren is named ASCAP songwriter of the year for her five award-winning songs: "If You Asked Me To," "Live For Loving You," "Missing You Now," "Set The Night To Music," and "Time, Love & Tenderness." Shown, from left, are ASCAP president Morton Gould; Warren; singer Chaka Khan, who presented the award; and ASCAP managing director Gloria Messinger.



Jimmy Jam and Terry Lewis, who hosted ASCAP's Pop Awards, picked up awards for their song "Romantic." Shown, from left, are Mercury Records president Ed Eckstine, who was a guest presenter; songwriter Diane Warren; Lewis; Narada Michael Walden, who received a pop award for "Tell Me What You Want Me To Do"; and Jam.



Peter Lord and Paula Abdul accept their ASCAP pop award for "The Promise Of A New Day."



Singer Dionne Warwick, center, congratulates the songwriting team of Burt Bacharach, left, and Hal David, who were given ASCAP's Founders Award. At the awards ceremonies, Warwick performed songs of Bacharach and David.

EMI Music Publishing is named ASCAP publisher of the year with 12 award-winning songs. Shown, from left, are EMI Music Publishing's Kaz Utsumomiya, Susan Collins, Sharona Sabbag, Stacy Leib, Ron Handler, and Rhonda Call; ASCAP president Morton Gould; EMI Music Publishing chairman/CEO Martin Bandier; EMI's Bob Flax, Jody Gerson, John Sykes, and Evan Lamberg; ASCAP managing director Gloria Messinger; and EMI's Steve Prudholme and Ronnie Sutton.



ASCAP president Morton Gould, right, congratulates the Scorpions' Klaus Meine (GEMA), who received an award for the song "Wind Of Change."



Phil Galdston thanks the Society for his ASCAP song-of-the-year award for "Save The Best For Last," recorded by Vanessa Williams and published by Kazzoom Music and PolyGram International Publishing Inc.



Walter Afanasieff and Warner/Chappell Music Inc. staff members accept a pop award for "Can't Let Go." Afanasieff also picked up an award for "Missing You Now." Shown, from left, are Warner/Chappell executives Ira Pianko, Rick Shoemaker, and chairman/CEO Les Bider; Afanasieff; Warner/Chappell executives Judy Stakee and Jay Morgenstern; and ASCAP director of membership Todd Brabec.

CeCe Peniston accepts an award for the song "Finally," along with members of the PolyGram International Publishing Inc. staff. Shown, from left, are award presenter Don Was; PolyGram's Mike Sandoval and Jim Marino; Manny Lehman, VP of A&R at A&M Records; Peniston; and Kevin Hall, John Baldi, former PolyGram president Colin Cornish, and Danny Benair.



Bonnie Raitt presents ASCAP pop awards to Mike Reid and Allen Shamblin for their song "I Can't Make You Love Me," which she recorded. Shown, from left, are Don Was, who produced the track and was also a guest presenter at the ASCAP Pop Awards; Shamblin; Raitt; and Reid.



Cathy Dennis (PRS), who won an ASCAP pop award for "Too Many Walls," chats with EMI chairman/CEO Martin Bandier, who accepted the award for ASCAP publisher of the year.



Glen Ballard, second from right, and his wife, Liz, second from left, socialize with Loretta Munoz, senior director, member relations, ASCAP and ASCAP director of membership Todd Brabec. Glen Ballard received an ASCAP pop award for "I Wonder Why."



An Apple Today. Seattle band Green Apple Quick Step picked Band Animals/Seattle for the recording of its debut release on Medicine/Reprise Records. Daniel Rey produced, with Ed Brooks engineering and John Smersh and Gregor Visconty assisting. Pictured in Studio X in front of the SSL 4064G, back row, from left, are Daniel A. Kempthorne, MariAnne Braeden, Brooks, Bob Martin, and Smersh. In front, from left, are Steve Ross, Rey, and Ty Willman.

AUDIO TRACK

NEW YORK

POLYGRAM RECORDING artist Shirley Horn was recently in Clinton Recording working on her latest, a tribute to Ray Charles. Horn acted as producer, recording through the Neve 8078 and onto a Studer A800 24-track with Dolby SR. Assistant engineer on the project was Robert Friedrich.

At Looking Glass studios, producers Kurt Munkaszi and Michael Riesman have been working on overdubs for "Hydrogen Jukebox," a collaboration between Philip Glass and Allen Ginsberg. Engineer on the project, which will be released on the Elektra/Nonesuch label, is Anne Pope, with assistants James Law and Skoti Elliott.

Giant Studios has added an EMT 240 goldfoil plate reverb in its SSL room. It also recently rebuilt its SSL 4056 console.

Booker T has been working on a new record for Sony Music over at Quad Studios. The organist is co-producing the project with drummer Steve Jordan. Engineering is Michael Brauer, using the SSL 6000 series 64-input console.

LOS ANGELES

AT SOUND CITY STUDIOS, Chameleon act Kyuss has been recording new material with producer Chris Goss, of Masters Of Reality. Joe Barresi handled engineering chores, with Jeff Sheehan assisting behind the Neve 8028.

Alpha Studios has added an SSL G Series computer to the AMS/Calrec console. Recent clients include A&M act Extreme, which was in working on a remix of its "Cry No More."

Warner Bros. recording artist Michael McDonald has been in Westlake Studios, working with producer Ted Templeman on an upcoming project. Engineers Mark Linett and Bruce Barris, and assistant Chris Fogel, worked on the Neve V-60 and VR72 and the Sony 3348 Digital.

At Brooklyn Recording, RCA recording artist Danny Peck has been recording an upcoming project with producer Desmond Child. Engineer Matthew Gruber sat behind the Neve 8078 console with GML automation.

Meanwhile, at Trax Recording, television actress Becky Bush ("Lake Success," "Sydney") recently completed preproduction on her country music debut. Producer David Scheibner worked behind the Soundcraft 2400 console.

NASHVILLE

MCA RECORDING ACT the Mavericks have been working on an upcoming project with producer Don Cook at the Soundshop. Engineer Mike Bradley worked on the Trident Vector 432 console, recording onto a Sony 3348 digital multitrack machine.

Mercury/PolyGram recording artist Billy Falcon has been at the Sound Emporium, working with producer James Stroud on an upcoming album. Engineer Steve Marcantonio and assistant engineer John Hurley worked behind the Neve 8128 console with Necam 96 automation.

Southern Productions has changed its name to Stagepost. The company has undergone a conversion from a full-service production house operation to a "facilities only" business, and will henceforth focus on stage rental and postproduction work.

Producer Norro Wilson and co-producer Dave Mack recently recorded sides at Fireside Recording Studio with new country artist Greg Moore.

Sparrow recording artist Bob Carlisle has been working with producer Charlie Peacock and producer/engineer Bill Deaton at 16th Avenue Sound. Darren Smith was assistant engineer on the project, which was mixed on the 56-input SSL.

APRS Exhibits Take Visual Direction Audio Product Aimed At B'cast, Video Biz

■ BY ZENON SCHOEPE

LONDON—Despite the absence of such luminaries as SSL and Akai, the APRS exhibition June 23-25 here managed to attract about 5,000 visitors, which is in line with last year's attendance. APRS chief executive Philip Vaughan said the mood among the 160-some exhibitors was "bullish" and "encouraging," with visitors treated to some interesting although not altogether surprising product developments.

The exhibition kicked off with a call to the industry from APRS chairman Dave Harries to rally and see itself through what he described as the "difficult phase of incorporating itself truly into the world of audio for video and broadcast." The change, he said, was reflected in 80% of exhibitors now having product aimed at the aforementioned product sectors, and this, he added, was reflected in the organization's attitude toward audio.

Avid's presence from its picture-oriented origins was perhaps most indicative of the exhibition's shift in emphasis, with the AudioVision hard-disc recorder editor attracting

Masterfonics Is DISQ's 1st Home

NEW YORK—The AT&T DISQ Digital Mixer Core has found its first customer in Nashville.

Masterfonics Studios says it will install the system this month to work in conjunction with a Solid State Logic console. The studio had been a test site for the SSL E and G Series interface during April (Billboard, April 24). Other AT&T DISQ systems interface with Neve VR consoles equipped with GML Series 2000 automation and Neve VRs with Flying Faders.

A software-based system, DISQ is designed to operate as a digital mixing and postproduction system in conjunction with existing analog consoles, effectively expanding their capability into the digital realm. Once connected to a console, the board's knobs, faders, and switches become encoders that generate signals to control the digital processing. The signal completely bypasses the console's analog circuitry but maintains the familiar work surface.

The price range for the systems is pegged by AT&T Digital Systems, Greensboro, N.C., at \$375,000-\$475,000.

The DISQ system was co-developed by AT&T Bell Laboratories, Whippany, N.J., engineer Russ Hamm, and George Massenburg Labs of Van Nuys, Calif. It was introduced at the Audio Engineering Society Convention last October. The SSL interface had its official coming out at last month's APRS '93, held June 23-25 in London.

"We're looking forward to installing the DISQ system in July and setting the new world standard for mixing quality," said Glenn Meadows, president and CEO of Masterfonics.

MARILYN A. GILLEN

healthy interest. The four- or eight-track system, for less than 50,000 pounds, features digitized random-access picture and was being used alongside a Yamaha DMC1000 digital console to give an equivalent to SSL's Scenaria and AMS' Logic/AudioFile/Pioneer laserdisc packages. It made its first sale in the U.K. to postproduction outfit John Wood Sound in Manchester.

Digidesign, meanwhile, previewed digitized video capability for the 2.0 version of its ProTools affordable system—a development that is likely to throw down the gauntlet to manufacturers who have not addressed this area so far with their hard-disc products.

AT&T, in line with its position as the occupier of the largest stand at the show, ran regular and well-attended demonstrations of its DISQ Core mixing system operated from the Total Recall and G Series automation of an SSL 4000 console. It also announced the first sale of a system (see story, this page).

Soundtracs' Solitaire moving fader challenger to Soundcraft's DC2000 was revealed with an uncharacteristically racy color scheme. Available later this year, points of note are that it is available with moving fader, VCA or no automation, and has a patchbay option and an assignable dynamics option that is a development of that

found on the company's Jade desk.

Meanwhile, Yamaha unveiled the DMP9 digital mixer to continue the tradition started by its DMP7 and DMP11. Presented as a 3u rackmount and available in eight- and 16-channel variants, the latter has two sets of inputs configurable individually or as a stereo pair per module, rotary level pots, channel on buttons, input trim, and pad. Assignable parameters include two-band sweepable EQ, phase, panning, width, and four aux sends—two of which address internal effects processing. Operation centers on a large LCD, and the DMP9 additionally has 50 snapshot memories and full dynamic MIDI control.

Monitor desks were out in numbers, starting with Soundcraft's SM16 sidekick to the Vienna FOH. It comes with 16 discrete mono sends and one stereo, a logic-controlled solo system, output insert switching, and up to 48 input versions available in a reduced frame size. DDA's Forum Monitor has 12 sends and a stereo mix, with five-segment LED metering on each input with sizes up to 38 channels. Finally, Soundtracs' Sequel 2 is essentially an FOH board but can be turned into a monitoring desk using a Buss Reverse feature. Assignable dynamics are included along with the FdB equalizer circuitry of the Jade studio console.

In The Studio With The Who's 'Tommy'

■ BY MARILYN A. GILLEN

NEW YORK—"Tommy," you can hear it soon.

The Broadway version of the Who's classic rock opera, the one director Des McAnuff calls "the fully realized 'Tommy,'" was committed to disc May 9-10 at the factory-new Hit Factory here, for release Tuesday (13) on RCA/Victor.

At the controls? None other than George Martin.

And keeping an eye on things was Pete Townshend.

"I actually feel very comfortable

with this," Townshend, who had wandered into the control room, assured, insisting he was not overtaken by any overwhelming desire to take up an instrument during a runthrough of "Pinball Wizard." (There was a bit of air guitar played.)

"I've just spent three fucking years in the studio working on my own album," he said, referring to "Psychoderelict," which bowed June 15 on Atlantic (Billboard, April 17). "I'm happy not to have to do anything."

On the other side of the glass, in
(Continued on next page)



Pete Townshend, right, and producer George Martin take a break from work on the cast recording for Townshend's "Tommy" at the Hit Factory.

Ed Rak

DEMANDS
DOLBY SR



Vincent Marchese

Ed Rak in Control Room B of Clinton Recording Studios

Digital was my first choice for ten years. So why am I recording analog again?"

Occupation

Engineer, producer, and owner of Clinton Recording Studios, NYC

Recent credits

Juan Luis Guerra, Patti LaBelle, Roy Hargrove, Cleo Laine, Liza Minnelli, John Pizzarelli, Michel Camilo

Artists: Karen Carpenter, Steely Dan, Dave Grusin, NY Philharmonic, Diana Ross, Frank Sinatra

Career credits

Films: "Manhattan," "Reds," "Peggy Sue Got Married," "Tequila Sunrise," "A Stranger Among Us"

Career direction

"Recording great film scores in one of New York's few remaining large orchestral recording spaces is a fabulous job, and I look forward to doing lots more."

On his technique

"I capture the *sense* of each soloist and section, lock them together in perspective, and apply the glue when I mix."

On Dolby SR

"Dolby SR hears it my way—everything I record sounds like I want it to, from start to finish. Plus Dolby SR has insured my investment in analog equipment for years and years to come."



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Pro Audio

RCA READY TO ROLL WITH 'TOMMY'

(Continued from preceding page)

the Studio 1 soundstage, an almost intimidatingly clean, well-lighted space with a towering ceiling, cityscape view, and wood floors with nary a scuff yet on them, the musicians were tuning up under the gaze of musical director Joe Church. The orchestra, with the exception of four additional strings, is the same one that plays together nightly (plus matinees) in the pit on West 44th Street, so there was in fact little need to practice.

Or time to. Two days were booked for the initial recording sessions, and the pace could best be described as a gallop.

With only the isolated misstep. "OK, that was a rough one," Martin coolly understated on occasion, eliciting a laugh from McAnuff, less prone to reserve.

The director, though hands-off the **Billboard.**

Neve VR, was a clear presence in the control room, weighing the takes against his vision of them as has been translated to the stage.

"Pinball Wizard," for instance, was judged too clean in the manicured studio environs. "Maybe on stage we crank it up so high that we get speaker hum," McAnuff offered. It was mucked.

Sometime around midafternoon (post-coffee and pre-sandwiches, in the universal language of breaks) Cheryl Freeman, aka The Acid Queen, dropped her vocals onto a musical track recorded earlier that morning ("It's not fair to ask anyone to sing 'Acid Queen' at 11 a.m."). One take. Next up. Ride on.

It is hard in hearing the show put through its paces not to flash onto that other recording. Townshend begs to differ. "I don't think this will be compared at all to the original Who album, or

should be," he said. "I think it is really for people who have seen the show."

That show's success (including a 1993 Tony Award for best score in a tie with "Kiss Of The Spider Woman," and best-director nod for McAnuff) may yet breed a new breed of musical theater.

"I feel that this has opened a door for me and other artists like me," Townshend said. "I am urging people like Lou Reed, people like Billy Joel and Bruce Springsteen to try something like this, to tell us where they are *now*, at this point in their lives, and not on Thunder Road. There are a lot of people Des and I hope will be encouraged to write for the stage without feeling they are being pretentious—something the Who have always been saddled with."

Added McAnuff, "Rock music is on Broadway, and it's high time it occupied center stage."

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 10, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	WEAK SMV/ B.A.Morgan (RCA)	WEAK SMV/ B.A.Morgan (RCA)	MONEY IN THE BANK John Anderson/ J.Stroud J.Anderson (BNA)	PETS Porno For Pyros/ P.Farrell M.Hyde (Warner Bros.)	MORE AND MORE Captain Hollywood Project/ M.Eisele D.Stehle (Imago)
RECORDING STUDIO(S) Engineer(s)	BAM JAM (Sacramento,CA) Larry Funk	BAM JAM (Sacramento,CA) Larry Funk	SOUNDSTAGE (Nashville) Lynn Peterzell Julian King	CRYSTAL (Los Angeles) Matt Hyde Rob Seifert	DMP (Hamburg, GERMANY) Dietmar Stehle
RECORDING CONSOLE(S)	Soundcraft	Soundcraft	SSL 4000E	Neve 8248	Soundtracks 3L 3632
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH 24	MCI JH 24	Mitsubishi X-850 W/ Apogee Filters	Sony APR 24	Tascam 16
STUDIO MONITOR(S)	Tannoy	Tannoy	Hidley/Kinoshita	Custom UREI 813	JBL Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	
MIXDOWN STUDIO(S) Engineer(s)	AMERAYCAN (Los Angeles) Larry Funk	AMERAYCAN (Los Angeles) Larry Funk	LARRABEE NORTH (Los Angeles) Lynn Peterzell	CRYSTAL (Los Angeles) Matt Hyde Rob Seifert	UNIQUE (New York) Tony Garcia Guido Osorio
CONSOLE(S)	SSL 6000G	SSL 6000G	SSL 4000E	Custom Andrew Berliner	Trident 24
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A827 Mitsubishi X-850	Studer A827 Mitsubishi X-850	Mitsubishi X-850	Studer A827	Otari MTR80
STUDIO MONITOR(S)	TAD	TAD	Yamaha NS10	JBL	UREI 813 Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	HIT FACTORY Herb Powers	HIT FACTORY Herb Powers	MASTERFONICS Glenn Meadows	BERNIE GRUNDMAN Chris Belman	FRANFORD WAYNE Rick Essig
PRIMARY CD REPLICATOR (ALBUM)	DMI	DMI	JVC Disc America	WEA Manufacturing	DMI
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sonopress	Sonopress	WEA Manufacturing	Sonopress

© 1993, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

CES Eliminates Public Day From Summer Show

■ BY MARILYN A. GILLEN

NEW YORK—Scratch “consumer” from the Summer Consumer Electronics Show.

After two years of inviting the public in for a peek, the Electronics Industries Assn.’s Consumer Electronics Group, which stages both the summer event in Chicago and its larger winter counterpart in Las Vegas, says the conference no longer will feature the highly publicized Consumer Day.

The move was one of several sweeping changes announced by the EIA/CEG in the wake of the June 3-6 staging of the show, a production given harsh reviews by a number of exhibitors and attendees. The absence of traditional audio/visual exhibitors—or their location well off-site—had attendees re-evaluating the continued viability of the summer show and its value to them.

Beginning with the 1994 event, June 23-25, the summer conference will run for only three days, the EIA/CEG said, and be open only to the trade. The high-end audio exhibition, mounted in the the Chicago Hilton, may continue to be open to the public, the EIA/CEG added, if exhibitors express a desire to have it be.

The scrapping of the consumer days was prompted by a survey of buyers and exhibitors, according to an EIA/CEG spokesperson, and comes despite what EIA/CEG group VP Gary J. Shapiro calls “fantastic” response by consumers to the 1992 and 1993 events. “Out first priority is to serve the needs of our trade customers,” he says. Cost was “a portion, but a small portion, of the decision,” the spokesperson says.

The 1994 event, largely reflecting the reality of the 1993 show, “will comprise a collection of related shows, focusing on new, emerging technologies and services,” such as personal communications, desktop video, multimedia, business productivity software, high-end audio, and video games, the EIA/CEG said.

“The mission of the EIA/CEG is to stimulate the growth of the consumer electronics industry,” said Jerry Kavlov, president/CEO of Cobra Electronics Corp. and chairman of the CEG board of directors, in an EIA/CEG release. “To do this, the Winter CES will continue to serve the needs of the industry’s trade customers while the summer show focus will shift toward new technologies and services.”

Looking beyond 1994, the EIA/CEG said it will re-evaluate the timing of the summer event, with an earlier date likely, the spokesperson says. A new “marketing tag” for the show, reflecting its shift from audio/video and differentiating it from the Winter CES, also is being considered.

Additionally, the EIA/CEG says there will be a new CES event in South America this year. Trade paper Audio Week reports it will be held Aug. 6-10 in Sao Paulo, Brazil, but an EIA/CEG spokesperson would not confirm the location and dates.

The Future of Music Mixing is here...



CS2000

Digital Control Studio System

The new CS2000 digital control studio system from Euphonix leads the industry in computer aided mix management. With the powerful Version 2.0 software the CS2000 incorporates features that take it beyond any other system on the market.

Screen based interactive graphics supplement the controls and indication on the console surface. Intuitive displays provide the engineer with instant feedback on session and mix status.

The system includes SnapShot Recall™, for instantly resetting everything on the console, and an updated Total Automation™ mixing package.

Total Automation has many new and innovative features. Play back a mix and all console settings are instantly recalled together with the dynamic automation. Over 99 levels of Undo are instantly available to the engineer in the form of mix passes.

The new template software allows the engineer to pre-set the level of automation for every control on the console. These familiar with conventional systems can simply start by automating lower faders and mutes, moving on to upper fader, pan, aux send, and input gain automation when the session demands it.

For total control and creative flexibility, no other system competes with the CS2000.

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Single Reviews

EDITED BY LARRY FLICK

POP

► JANET JACKSON If (3:49)

PRODUCERS: Jimmy Jam, Terry Lewis, Janet Jackson
WRITERS: J. Jackson, J. Harris III, T. Lewis
PUBLISHERS: Black Ice/Stone Agate, BMI; Flyte Tyme/
Jobete, ASCAP
REMIXERS: Brothers In Rhythm, Todd Terry, David
Anthony, Darryl James
Virgin 12800 (c/o CEMA) (cassette single)

Second single from the latest album by Miss Jackson (if you're nasty) is moist, seductive teaser, wrapped in an equally sexy pop/hip-hop groove. Her honey-sweet voice bounces off cyborg guitar riffing, taking the rhythm-rock vibe of her "Rhythm Nation" hit "Black Cat" to a more intense level. Tucked beneath the pleasingly crowded production is an infectious chorus and a nifty funk bass line. Numerous remixes take aim at every format imaginable, though the best moments are provided by Brothers In Rhythm, whose house and "Swing Yo Pants" mixes are a dream.

► ENIGMA Carty's Song (3:47)

PRODUCER: Michael Cretu
WRITER: M. Cretu
PUBLISHERS: Amambo/Ensign, BMI
Virgin 12796 (c/o CEMA) (cassette single)

Act that left many panting with "Sadness" returns with hypnotic down-tempo gem, layered with an insinuating, shuffling hip-hop beat, and primal female chanting. Track gets its movement and color from a subtle use of African percussion and unusual keyboard effects. Requisite heavy breathing adds to its sensual ambience. Single from the soundtrack to "Sliver" is prime for instant top 40 and club play. Don't miss the heavily twiggled Sharon Stone in the videoclip!

★ AEROSMITH Cryin' (4:14)

PRODUCER: Bruce Fairbairn
WRITERS: S. Tyler, J. Perry, T. Rhodes
PUBLISHERS: Swag Songs/MCA/Taylor Rhodes, ASCAP
Geffen 19256 (c/o Uni) (cassette single)

Follow-up to "Living On The Edge" is big and ballsy rock ballad that is sharpened by Steven Tyler's inimitable vocal delivery and Joe Perry's equally distinguished guitar work. Track is etched with a smokin' blues flavor that will win the hearts of adult-rock programmers, but is raucous enough to possibly move into the top 40 arena. One of many solid cuts on the band's "Get A Grip" set.

10,000 MANIACS Few & Far Between (3:13)

PRODUCER: Paul Fox
WRITER: Merchant
PUBLISHER: Christian Burial, ASCAP
Elektra 66296 (CD single)

Latest single from the band's much-lauded album, "Our Time In Eden," pops with loads of Stax and Motown influence—balanced, of course, by Natalie Merchant's own distinctive style. However, the tune will be obscured by the inclusion of four fine live recordings from MTV's "Unplugged" and "Rock'n'Roll Inaugural Ball" programs. R.E.M.'s Michael Stipe guests on "Candy Everybody Wants" and "To Sir With Love," while David Byrne duets on "Let The Mystery Be." Proceeds from the single will benefit "Rock The Vote."

★ ENUFF Z'NUFF Innocence (no timing listed)

PRODUCER: Ritchie Zito
WRITER: Vie
PUBLISHER: Roving Gypsies, ASCAP
Arista 2569 (c/o BMG) (cassette single)

Rock trio deserves a chance at long-denied top 40 acceptance with this nicely constructed pop ballad. Crisp production keeps the focus on Donnie Vie's surprisingly smooth voice, and the song's chanted chorus. Surrender to the band's unflinching Beatles influence, and let them take you on a pleasant journey.

★ HIS BOY ELROY Chains (4:11)

PRODUCER: Karl Stephenson
WRITERS: J. Stevens, K. Stephenson
PUBLISHERS: Sony Tunes/Johnny Fly/BMG Songs/Nuthin' Fluxin', ASCAP
REMIXERS: Phil Harding, Ian Cumow
Immortal/Epic 5139 (c/o Sony) (cassette single)

As it turns out, the previous "Fate To Black" was merely planned to pave the way at radio for this first official top-40-aimed

entry from the band's excellent eponymous debut. Once again, bright, hand-clapping beats are coupled with jiggly guitars and a toothy vocal. Relentlessly catchy tune (fueled by quirky and fun lyrics) deserves all of the promotional blitzing Epic can muster. After all, how often does an act emerge with a record so good you are whistling it all day?

★ CRUSH She Came Down (3:56)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXERS: P.M. Dawn
EastWest 5150 (c/o Atlantic) (cassette single)

Now here's an inspired pairing. Way-hip alternative-pop band meets one of the red-hot (and truly talented) pop/hip-hop darlings of top 40 during a remix session. The result is a kinetic down-tempo jewel that skips along with head-bobbin' beats and scratchy guitars. The dudes who compose P.M. Dawn have uncovered a tasty hook and melody, placing it in an irresistible context. An adventurous effort that works extremely well. Give it a fair shake.

JAYA When I'm Available (3:46)

PRODUCER: Valentino McDowell
WRITER: F.A. Del
PUBLISHER: not listed
REMIXER: Derek Houston
LMR Street 1201 (cassette single)

Elements of hip-hop, freestyle, and funk are blended into a kinetic pop/dance track that is bolstered by throaty, energetic vocals. Sassy, assertive lyrics and a kicky backbeat give the record a fun, party feel. When Jaya belts, "You might say that I'm a high-class diva," you know that you are playing in the big leagues. Cool for crossover radio.

SOUND FACTORY 2 The Rhythm (3:54)

PRODUCER: Rob Below
WRITERS: Below, Ingrassio, St. James
PUBLISHER: not listed
REMIXERS: Deniz Pop, Emil Hellman, Rob Below
Logic/RCA 62569 (c/o BMG) (cassette single)

Act that asked you to "understand the groove" now wants you to move to the rhythm. OK, so this isn't brain surgery; it's not even tough enough to be street. But the house-inflected bass line here does have several insinuating moments. There is lots of potential (especially in the gravely uncredited vocal) . . . just come up with punchier material, please.

R & B

► TONI BRAXTON Another Sad Love Song (4:11)

PRODUCERS: L.A. Reid, Babyface, Daryl Simmons
WRITERS: Babyface, D. Simmons
PUBLISHER: not listed
LaFace/Arista 4047 (c/o BMG) (cassette single)

Braxton cleanly proves herself as a future diva on this slow and rhythmic urban ballad from her much-touted debut album. The cool thing about Toni is that she's clearly not afraid to get vocally raw and raspy, even when the instrumentation is as smooth as it is here. That kind of edge places this already delicious jam head-and-shoulders above the ever-crowded

NEW & NOTEWORTHY

EDEN Do U Feel 4 Me (5:20)

PRODUCERS: Lovestation
WRITERS: Morgan, Aspinall, Gill
PUBLISHERS: Fresh Songs/Chrysalis Songs, BMI
Logic/Image 25031 (c/o BMG) (cassette single)

European dance act has already scored a major hit overseas with this twitching pop/rave anthem. Caustic synth lines crash against perky dance beats and random diva chants. Four fresh mixes are designed to keep early U.S. club supporters on line, while bringing crossover and top 40 pundits aboard. The "Garden Of Eden" mix is the best radio bet, though any of 'em will easily keep dancefloors full.

competitive ranks. The story will begin at her urban radio base, but pop radio will likely join in within moments. Heavy sigh.

SWEET'N'LOW 40 Dog (3:56)

PRODUCER: Greg Lawson
WRITERS: G. Franklin, L. Esteen, G. Lawson, J. Munroe
PUBLISHERS: WB/Third Stone From The Middle/Sweetie Y/Axshun, ASCAP; Warner-Tamerlane/Playball/G.G. Romeo, BMI
Third Stone/Atlantic 5118 (cassette single)

Oh boy, another pair of new-jill swingers! Although it is getting increasingly difficult to tell these acts apart, this duo benefits from a slammin' down-tempo rhythm base, constructed by Greg Lawson. Comparisons to TLC, in particular, are in the offing, even though the vocals here dig a little deeper and darker. Formulaic rapping at the break is disposable, but not detrimental to the track on the whole. Expect heated action at urban and pop levels.

TONY REBEL Vibes Of The Time (5:00)

PRODUCER: Delroy Collins, Barry "O" Hare
WRITERS: P. Barrett, D. Collins, T.T. Hall
PUBLISHERS: Rebellious Vibes/Unichappell, BMI
REMIXERS: Peter "Ski" Schwartz, Sly Dunbar, Robbie Shakespeare
Chaos 5077 (c/o Sony) (cassette single)

The reggae revolution rages on as Rebel goes for his piece of the commercial pie with a hip-hop-rooted romp. Actually, track has only light dancehall seasoning, with primary focus placed on slick funk nuances and slick pop keyboards. Tony's pleasant quasi-toast vocal keeps it from sliding into bland urban territory. Best programming choice is Sly & Robbie's chunky, tribal-esque remix.

COUNTRY

SHAWN CAMP Fallin' Never Felt So Good (3:40)

PRODUCER: Mark Wright
WRITERS: S. Camp, W. Smith
PUBLISHERS: Patix Janus/WB, ASCAP
Reprise 6280 (c/o Warner Bros.) (CD promo)

With looks and hooks to spare, Camp comes on real strong with this debut single. No beginner, Camp has already lent his formidable fiddle chops to some of country music's best. But, with this utterly irresistible song as his jumping-off point, this kid's bound to be a country star.

AARON NEVILLE The Grand Tour (3:17)

PRODUCER: Steve Lindsey
WRITERS: G. Ritchey, C. Taylor, N. Wilson
PUBLISHERS: Al Gallico/Algee, BMI
A&M 8170 (c/o PGD) (cassette single)

One of the premier interpreters of song steps right up and makes this George Jones classic his own. Neville swims in and out of the melody with his warm, swooping voice, and keeps things country with an arrangement copped directly from Billy Sherrill's timeless original.

TWISTER ALLEY Dance (3:19)

PRODUCERS: Mike Lawler, Harold Shedd
WRITERS: M. Lawler, T. Nichols, Z. Turner
PUBLISHER: not listed
Mercury 954 (c/o PolyGram) (CD promo)

The title says it all. This techno-hoedown of a record, complete with sampled whip cracks and bottles breaking, is aimed squarely at the country dance boom. As a dance floor novelty, this works just fine. As a song, well, it sounds like it was written by the marketing department.

TIM MCGRAW Two Steppin' Mind (2:59)

PRODUCERS: James Stroud, Byron Gallimore
WRITERS: B. Brock, J. Northrup
PUBLISHERS: Acuff-Rose/Mitene, BMI/ASCAP
Curb 1051 (7-inch single)

How many more vapid dance tunes can the human mind absorb before turning vicious? This may be the breaker. It's not that McGraw performs the tune badly—it's just that this one is a time-capsule of dance cliches.

CLAY WALKER What's It To You (3:46)

PRODUCER: James Stroud
WRITERS: C. Wright, R.E. Orrall
PUBLISHERS: Stroudavarious/BMG Songs/2Kids, ASCAP
Giant 6315 (c/o Warner Bros.) (CD promo)

Walker makes a memorable debut with this slightly taunting challenge to his

partner to be serious about love.

DANCE

LaTOUR Craziaslowboi (6:08)

PRODUCER: Mark Picchiotti
WRITER: LaTour
PUBLISHER: Take-2, BMI
REMIXERS: Mark Picchiotti, Maurice Joshua, Teri Bristol, Howie & Critter
Smash 009 (c/o Island) (12-inch single)

Chicago-based dude previews his new "Home On The Range" collection with peppy pop/raver that often harks back to the '80s power-pop/new-wave era. Garden variety of remixes move from disco to techno, with a brief stop in rock-industrial territory. Good for clubs, though alternative radio programmers should have a close listen, too.

CITIZEN KANE Excuse Me (5:40)

PRODUCER: Ruben D. Martinez
WRITERS: D. Kane, R. Martinez
PUBLISHERS: 6 Bad Boyz/Wee Jam/It's Nene's Musik, ASCAP
REMIXERS: Andre L. Prioleau, Anthony Navarez, Jean Claude Ho
International Bad Boyz 0057 (12-inch single)

A soft and pillowy deep-house beat is the foundation for Kane's sex-kitten musings. She writhes and preens admirably, while four fairly interesting mixes carry her through different underground moods. Despite portions that are a little too familiar, track is a credible effort meriting a few spins. Contact: 212-685-6161.

VIOLA WILLS I Can See Clearly Now (no timing listed)

PRODUCER: Jorge Garcia
WRITER: J. Nash
PUBLISHERS: Donzee, ASCAP; Tryx, BMI
VW 01 (12-inch single)

Enduring hi-NRG siren twirls with vigor on this spirited cover of Johnny Nash's pop classic. Her voice is in top form, and she's surrounded by tinkly keyboards, reedy faux-horns, and jangly funk guitars. It would be lovely to hear her take on more challenging, original fare, though any opportunity to her Viola is well worth taking. Contact: 25 East 9 Court, Hialeah, Fla. 33010.

A C

★ DAVID CROSBY Through Your Hands (4:33)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic 5179 (cassette single)

It's so good to have ol' David back on the boards. His legendary tenor and clever way with words are in top form on this sweet acoustic-pop ditty. An undercurrent of fluid electric guitars keeps the song from getting too soft. Meanwhile, Crosby's pensive performance is complemented by cushiony harmonies. A lovely entry for AC, album-rock, and older-skewed top 40 playlists.

PAUL McCARTNEY C'Mon People (4:00)

PRODUCERS: Paul McCartney, Julian Mendelsohn
WRITER: P. McCartney
PUBLISHER: MPL Communications, ASCAP
Capitol 79743 (c/o CEMA) (cassette single)

McCartney dips once again into his current "Off The Ground" set, and emerges with this stately pop ballad. He has mastered the art of packing volumes of heart and emotion into a single, simply phrased line. This time, he dresses his words into a melody that builds from a ballad into a textured, midtempo anthem. Echoed vocals and pounds of strings create a necessary dramatic vibe. Should start at AC and adult-alternative formats before moving over to album rock.

ROCK TRACKS

► JOHN MELLENCAMP What If I Came Knocking (4:12)

PRODUCERS: John Mellencamp, Malcolm Burn, David Leonard, Michael Wanchic
WRITER: J. Mellencamp
PUBLISHER: not listed
Mercury 965 (c/o PolyGram) (CD promo)

Mellencamp's unique, radio-only advance

salvo (Billboard, July 3) from September's "Human Wheels" album is a fierce, steadily building tour de force about love's uncertain outcome. Eerie elements such as the dirty electric and acoustic guitar sounds, spooky vocal backing, and atmospheric percussion grow more intense as Mellencamp's singing rises from a growl to a soaring tenor guaranteed to lift listeners out of their shoes. Marvelously potent stuff, and a format smash sure to whet appetites for the main event.

► U2 Numb (3:57)

PRODUCERS: Flood, Brian Eno, The Edge
WRITER: The Edge
PUBLISHER: PolyGram International, ASCAP
Island 6785 (c/o PGD) (CD promo)

Don't be startled . . . that's the Edge's lead vocal on this first cut lifted from the chameleon-like band's new "Zooropa" album. A dense, Euro-pop groove percolates underneath understated, but slicing guitar riffs and a carnival-style keyboard line. Bono's falsetto musings can be caught swirling in the background, while the Edge's delivery is more akin to synth chords than proper singing. Wonderfully adventurous as a splash of cold, refreshing water on blah-blah album-rock and alternative formats. Aaah!

★ MIDNIGHT OIL Outbreak Of Love (4:10)

PRODUCERS: Nick Launay, Midnight Oil
WRITER: Hirst
PUBLISHERS: Sprint/Warner-Chappell/Warner-Tamerlane, BMI
Columbia 5257 (c/o Sony) (CD promo)

Aussie band continues to work its excellent "Earth & Sun & Moon" album with this moody, midtempo rocker. Spare but poetic lyrics manage to almost perfectly capture the emotional intensity of romance. All the while, a chugging beat and nimble guitar doodling ricochet off meaty organ lines. An essential album-rock programming choice.

SUZANNE VEGA In Liverpool 4:41

PRODUCER: Ronald K. Fierstein
WRITER: not listed
PUBLISHERS: WB Music Corp./Wairfongs Ltd., ASCAP
A&M 8140 (c/o PGD) (cassette single)

Airy, nothing-to-'em verses alternate with harmony-rich, busy chorus. Both are saddled with poetic lyrics. Pretty enough that it might catch ears at modern-rock, but single is unlikely to drum up more interest in "99.9F" album at this late date.

DOG SOCIETY When You're Dead (2:43)

PRODUCERS: Tom Rothrock, Rob Schnapf
WRITER: Dog Society
PUBLISHERS: DogSongs/Moter Jam Music, ASCAP
EastWest 5089 (c/o Atlantic) (CD promo)

Straightforward alternative rocker borrows danceable drumbeats from British rockers Stone Roses, Happy Mondays, and piles on tuneful, semi-heavy guitar lines and laidback harmonies. Fun and catchy add for modern-rock.

CRANES Everywhere (3:39)

PRODUCERS: Cranes
WRITERS: A. Shaw, J. Shaw
PUBLISHER: not listed
Dedicated/RCA (c/o BMG) (cassette single)

Affected little-girl vocal detracts from nicely put-together, tuneful, acoustic based-music. May be of interest to fans at college radio outlets.

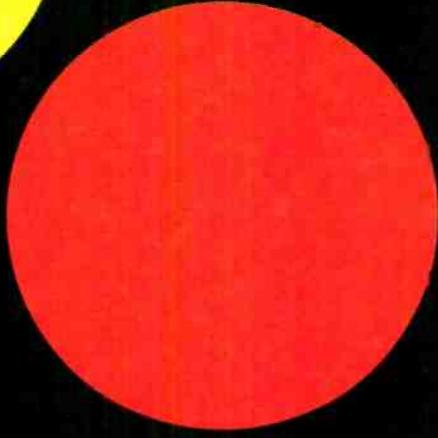
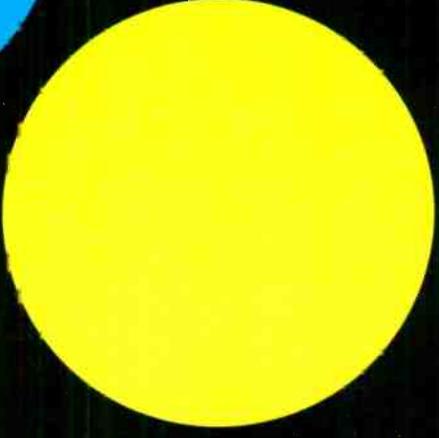
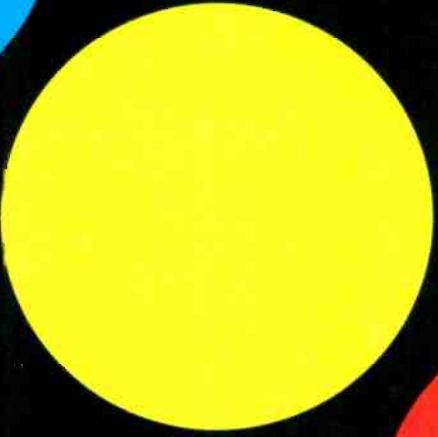
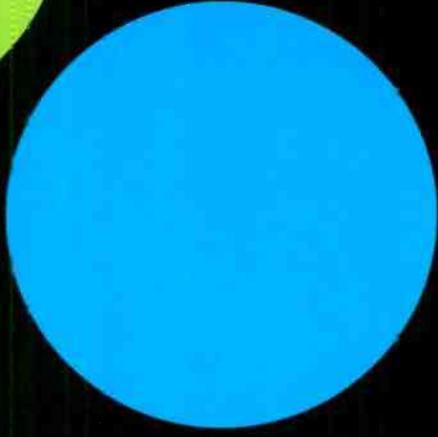
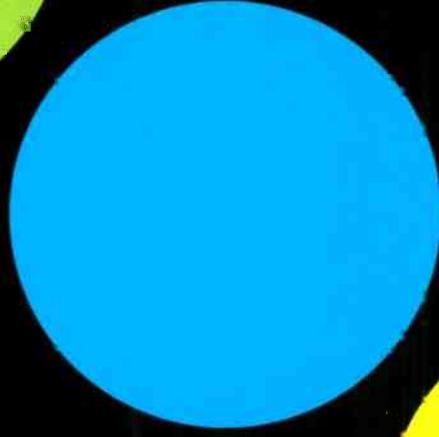
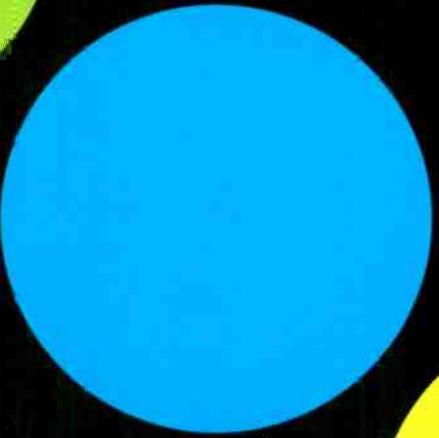
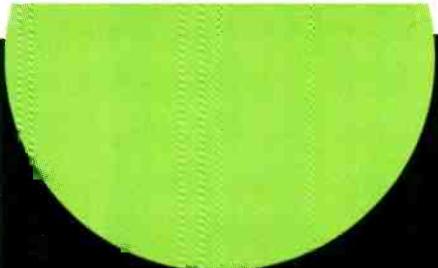
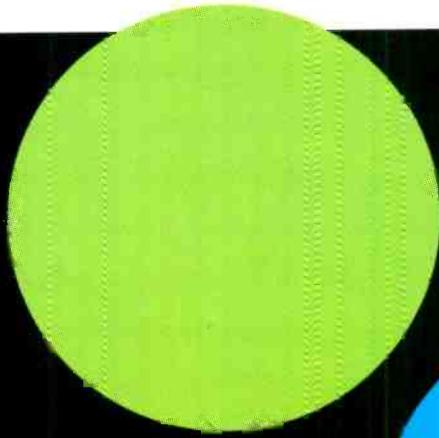
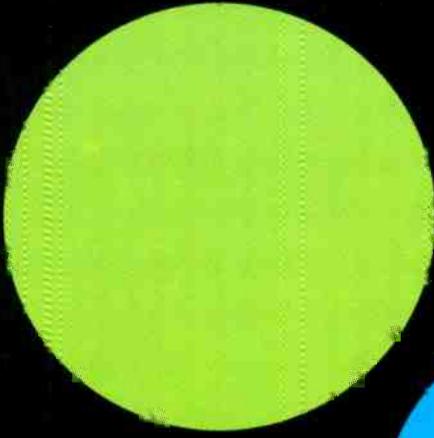
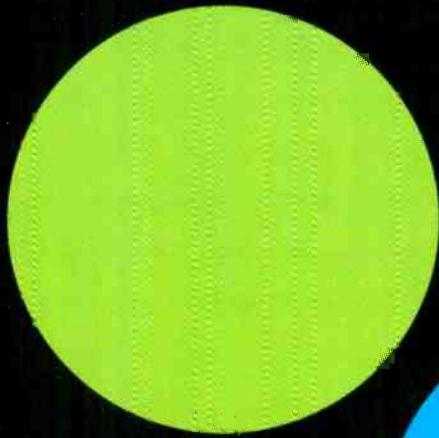
RAP

ULTRAMAGNETIC MC's Two Brothers With Checks (San Francisco, Harvey) (4:43)

PRODUCERS: Ultramagnetic MC's
WRITERS: C. Miller, K. Thornton, M. Smith, T. Randolph
PUBLISHERS: Beats G./Frozen Soap, ASCAP
Wild Pitch 56278 (c/o CEMA) (cassette single)

Oakland quartet holds few verbal punches on this butt-swingin' ditty. Sax samples dart in and out of hard-bottomed beats and limber scratching by DJ Pam. Playful phrasing and air-punching chants are steeped in raw masculinity. Ardent followers are already primed to embrace this amusing workout, which also has the juice to convert a few novices. From the current "Kill My Landlord" collection.

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.



*Audio
and
Video
Tape*

DUPLICATION

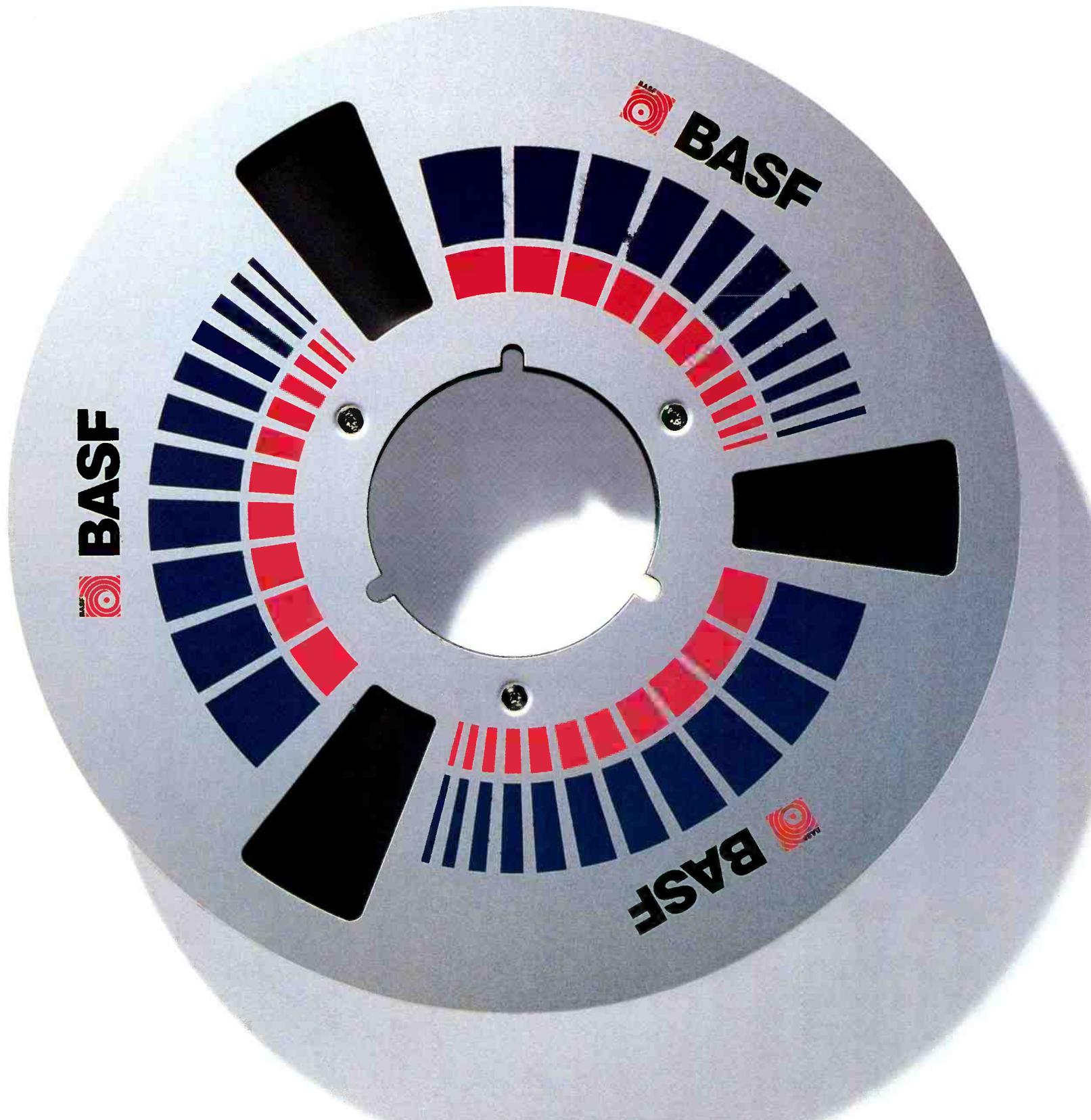
*Big
Business
in
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Duping*

*The
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of the
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The Diversification Of Tape Duplication

New audio formats affect music duping, but plenty of business is left on spoken.



By MARILYN A. GILLEN

The times they are a-changing, and savvy audiotape duplicators are doing the same.

With the compact disc continuing to expand its reach in the music arena and two new audio formats angling for acceptance, duplicators agree it is vital to adapt to the evolving scene. The fittest route to survival, however, is something each company is mapping for itself.

Expanded customer services, diversification, an ever-increasing emphasis on quality and, most notably, the spoken-word category are some of the various avenues currently being explored by duplicators across the country, most of whom say they are holding their own—and even growing—in less than boom times for the audiocassette.

"The spoken-word market has existed for a long time, but not too many duplicators had focused on it because there was enough music business out there to keep everybody happy," notes Dieter Baier, VP of sales and marketing for Weaverville, N.C.'s Sonopress, which Baier says does a substantial portion of its business in that arena. "But now that there is not as much music product, you have more people focused on spoken word."

Indeed, talk with most any duplicator about business this year, and the conversation inevitably will alight on the subject as a shining example of a growth area.

Bob Hively, president of Custom Duplication Inc. in Inglewood, Calif., puts his company's growth rate this year at a pretty healthy 10 percent, something he attributes in part to Custom Duplication's long experience in the spoken-word market, which takes in everything from audio books to promotional items.

"That category has been less hindered as a market in total than has the music side," he says. "I think as duplicators we have to find business anywhere we can find it, and I don't think any of us can afford to ignore whatever markets exist."

Jim Bosken, president of QCA, Cincinnati, with a capacity of about 3 million and an estimated business bump of 3 to 5 percent this year, agrees: "Unlike music, there is still some growth left there."

With more duplicators looking to supplement their music business, though, that market too may feel the pinch.

"Yes, that is growing, that is a bright spot, but competition is fierce," says Baier, "and will only get fiercer."

There are also trade-offs in the move

to spoken word, which puts different demands on dupers in terms of price and production. Says Hively, "There are some requirements from a packaging standpoint, a fulfillment standpoint and a logistics standpoint that are a bit different and a bit more complex than the music side."

David H. Porter, president of Music Annex Duplication in Fremont, Calif., which has a capacity of 400,000 units a month, adds, "It's a huge market. For instance, the books-on-tape market is



JIM BOSKEN OF QCA

growing by about 10 percent a year. But, because it's less critical technically than music, there are a lot of what I call B-grade duplicators in that market—real down-and-dirty, real cheap. So when a music duplicator, like us, who's been accustomed to kind of high-end, tweaky audiophile music



DAVID PORTER OF MUSIC ANNEX

clients, gets into it, it's kind of overkill for clients and generally kind of expensive to them in some ways, too.

"So we then have to drop prices and change the kind of materials we use," he adds, "make some changes to streamline our whole operation to do spoken word, because instead of getting 75 or 80 cents a cassette, you're down to 60 or so."

The price squeeze isn't limited to spoken-word, duplicators say; a strong downward pressure on duplication prices is an industry trend that has only tightened its grip this year. "It's sim-

ple Economics 101—supply and demand," Baier says. "The industry requires fewer cassettes today than it did, say, three or four years ago, so you have overcapacities in the market and that's usually advantageous to the customer."

Adds Hively, "As CDs have taken some portion of the market, all the duplicators are competing for the portion that remains. So there has been price erosion among us for the business that remains."

The impact of the CD, which surpassed the cassette in both unit shipment and dollar value for the first time in 1992, has been many-fold. If it has forced prices down by eating into cassette demand, it also has forced quality standards up for music cassettes, a trend that shows few signs of abating soon.

"To remain competitive, you simply have to keep a very careful eye on quality," says Carl Rowatti, the president of Trutone, which he describes as a smaller duplicator in Hackensack, N.J. "You just can't survive today otherwise."

A rash of quality improvements has run the gamut from hardware changes—including the new digital loop bin systems—to superior tape formulations from the likes of BASF, TDK, 3M, Ampex and Sunkyong, the rise of Dolby-S noise reduction and stricter standards in production.

While many larger duplicators are moving toward digital loop bins, smaller companies cite economies of scale for their decisions to hold off on the capital investment. "For a small duplicator, it's a much more difficult thing to cost-justify," Bosken says. "And of course, it's also tied in with the wait-and-see for DCC. Because if DCC takes off, then there would be a real incentive there to go to a digital bin."

Dupers also note an increased industry emphasis on more attractive packages, which has been reflected in clear components and clear housing.

"This business has moved upward straight across the board," says Bosken. "We now have better materials, better tape, better shells, you name it. We make a better product than ever before—and one that can compare with the CD."

Where that sharpened customer demand for quality becomes a sticky issue for some is the point at which it intersects with the other trend toward price erosion.

"Everybody wants it better just so long as it doesn't cost them any more," says James Shelton, president of

Continued on page TD-4

Videotape Duplication: The Big Picture

As sell-through audience widens and profit margin narrows, video dupers pump up the volume.



By DON JEFFREY

For videotape duplicators, the good news is that rapid growth of video sell-through is driving the business—not just Hollywood movies and music video, but also such less glamorous fare as corporate training films and new-product advertisements.

The bad news is that prices keep going down, down, down, forcing duplicators to scramble to find ways to reduce their costs. "Prices are down significantly from last year," says Mary Ann Fialkowski, VP, business development, for Rank Video Services America, Deerfield, Ill., which is one of the top two duplicators.

Everyone agrees that tape duplication is a low-margin, penny-profit business and that volume drives the industry.

For many of the companies, the margins on tape duplication itself are so low that they must make their money by performing an array of other activities, which are collectively known as fulfillment. These services can include order-taking for clients, graphic design and packaging, bulk mailings and shippings, warehousing and bill collection. "The real need is the one-stop shop, where you can call up the duplicator and have him do it all for you," says Rick Hively, VP sales, Custom Duplication, in Inglewood, Calif.

The other part of the profit equation is cost, and all dupers are looking for ways to contain it. Costs of materials represent about 60 to 65 percent of the selling price, says one executive.

What has enabled the duplicators to put out a product that retailers can sell to consumers for \$9.95 or less is the high-speed, extended-play mode of duplication. In extended play (EP), the duplicating tape is slowed down to about one-third of normal speed so that more information can be squeezed onto a smaller portion of tape.

For many users, the problem with EP was quality. Most movie studios and

music video producers refused to have their titles released any way but standard play (SP). But now, with so much cheap product on the market—including many budget movies—EP is gaining proponents.

Expensive high-speed duplicating machines—priced from \$245,000 to \$290,000 each—put out 150 times as much product as do real-time machines in the same amount of time. Herb Fischer, president, West Coast Video Duplication Inc., of Marina Del

Rey, Calif., says, "As our industry changes, high speed will give us the opportunity to get more cassettes in the hands of consumers. The object is to get the consumer to collect."

Although the question of quality still nags the high-speed market, some duplication

executives say it is time to conduct a kind of "taste test," to see if people really can tell the difference in quality between a high-speed and a real-time tape.

The two biggest manufacturers of high-speed machines are Sony and Otari. With Sony's Sprinter, the negative image of the master tape comes under pressurized contact with the blank. Michael McCausland, director of duplication products at Sony Corp. of America, says the magnetic particles are "tantalized" by this pressure and transfer to the blank tape.

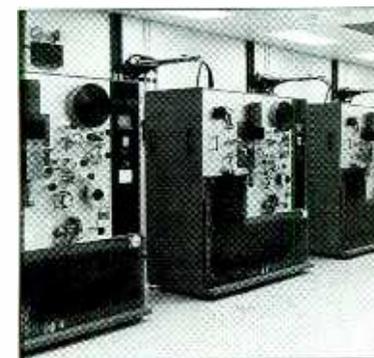
Walt Bremer, industrial sales manager of Otari, explains how his machine works: A laser heats the chrome particles in the "virgin" copy tape until they lose their magnetic orientation. The copy comes into contact with the metal particles of the master tape. When the copy tape cools, it accepts the image from the master. Twenty-two-hour programs can be duplicated in 15 minutes.

Sometimes these big pricey machines have unexpected cost benefits. William Schubart, president of Resolution Inc., reports that he can

Continued on page TD-6



JEFF PIETRZYK OF TECHNICOLOR



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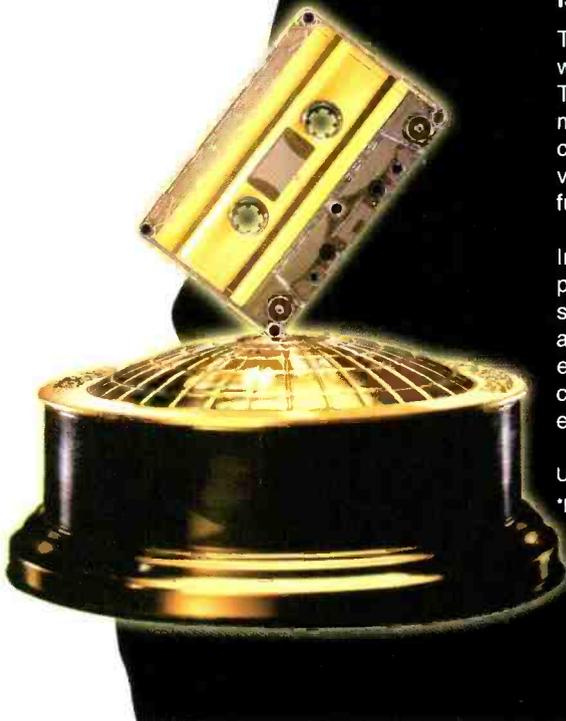
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DIVERSIFICATION
Continued from page TD-3

Europadisk, a New York facility with a capacity of about 5 million units. "It's an unpleasant fact of life these days."

Another fact of life is change—seen in the near-simultaneous debut of two new audio formats last year. The arrival of digital compact cassette would seem to promise to rev up the audio-tape business, but many duplicators

The impact of the CD, which surpassed the cassette in both unit shipment and dollar value for the first time in 1992, forced cassette prices down and quality standards up.

are skeptical.

"I don't think MD and DCC have had any significant effect on the industry so far," says Bosken, echoing his colleagues on the still-new formats. "And I don't think the coming of DCC is going to become a significant consumer product or do much to extend the life of tape. So I'm not an optimist in terms of its impact on tape-based products."

Others acknowledge that potential does exist for a sea change. Notes Baier, "If one of these formats takes off, I think it will have an impact on the others. But the question still is, will either one of them take off? That's still up in the air. Right now, it hasn't made any difference in our industry."

Even absent the serendipitous arrival of a new tape format, duplicators generally are optimistic about tape's future, and their own.

After a big drop-off in units in 1991 (down to 360 million from 442 million in 1990), cassette shipments rebounded to 366.4 million last year, according to the Recording Industry Assn. of America, and seem to be staying the course this year.

"I think people thought that the cassette would decline as quickly and rapidly as the record, and I think what we are seeing is that does not appear to be true," says Baier.

The sheer number of cassette players currently installed in the market-

The sheer number of cassette players currently installed in the marketplace is the chief factor fueling duplicator optimism.

place is the chief factor fueling duplicator optimism. "Certainly I don't think anybody can dispute that CDs have already started to have an effect on the standard tape audiocassette," Hively says. "It will continue to have an effect. It will continue to erode the market. But there are at least 300 million audiocassette players in the U.S. marketplace, and people are not going to throw those in the trash. So tape will remain a significant product for a long period of time. And maybe that's 10 years—I think it's something between five and 10. But in the meantime, what's going to happen is that the market in total is going to suffer some erosion, which means we all will compete for whatever business is left. Which means prices will continue to be a very aggressive and intense part of the duplication industry." ■



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VIDEO
Continued from page TD-3

heat a 30,000-square-foot building in chilly South Burlington, Vt., with the B.T.U. output of his Otari thermal-magnetic duplicator.

Meanwhile, the fast-moving arm of technology continues to make new tools, supplies and machines to help the duplicators keep up their volumes and keep down their costs.

Technicolor Video Services of Camarillo, Calif., which, along with Rank, is the industry leader in market



TECHNICOLOR'S CONTROL ROOM

What has enabled the duplicators to put out a product that retailers can sell to consumers for \$9.95 or less is the high-speed, extended-play mode of duplication.



PANASONIC'S DOUBLE-SPEED DUPLICATING SYSTEM

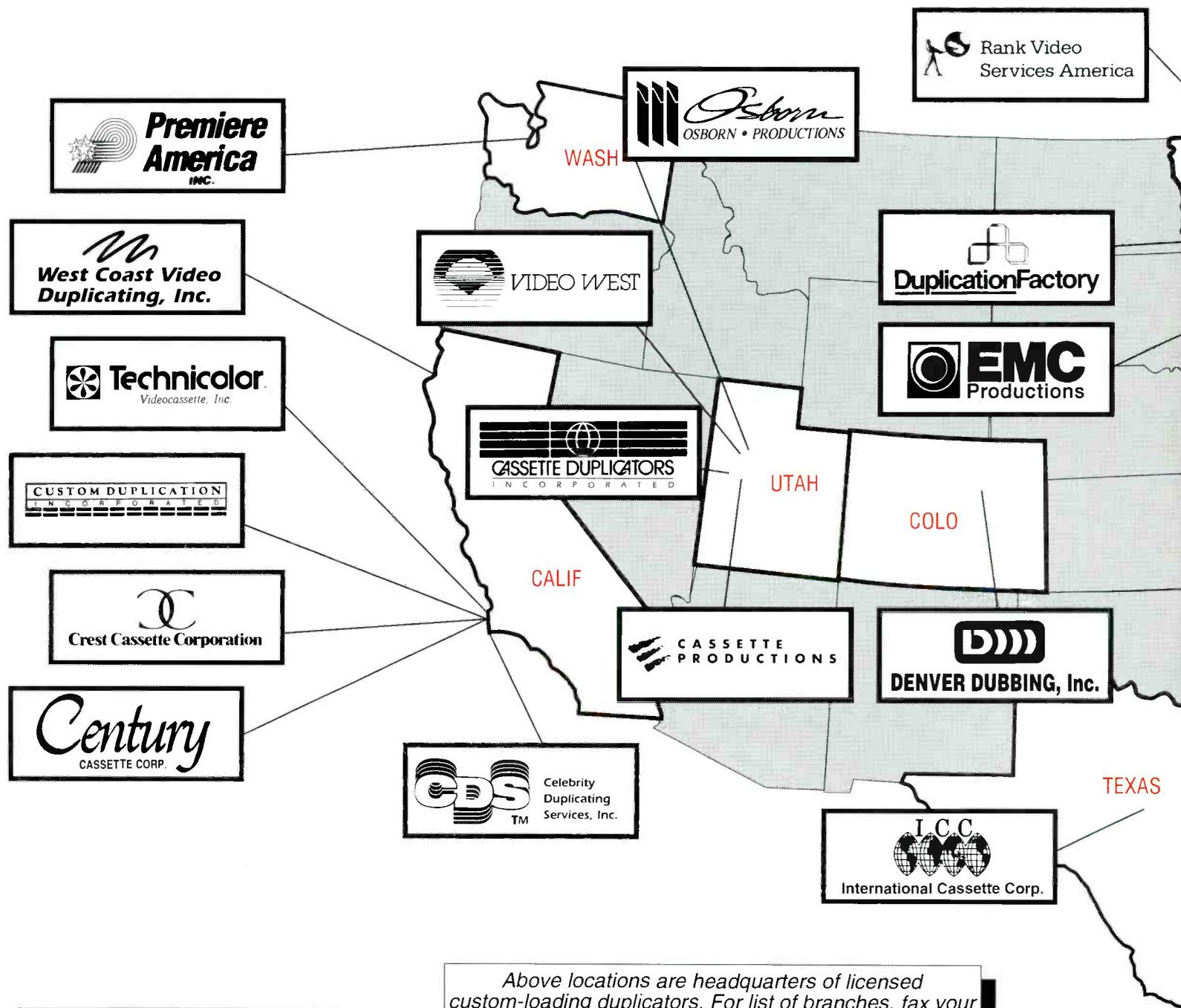
share, is introducing later this year a new kind of tape that promises lower costs and an "enhancement" like laminated graphics on the cassette shell. Jeff Pietrzyk, VP sales, says this will provide piracy protection as well as a way for producers to differentiate their product for various markets. He says Technicolor plans a "selective, very visible kind of launch" of the new tape.

In another development, a company called Global Zero is marketing a tape shell that is environmentally sound (it's

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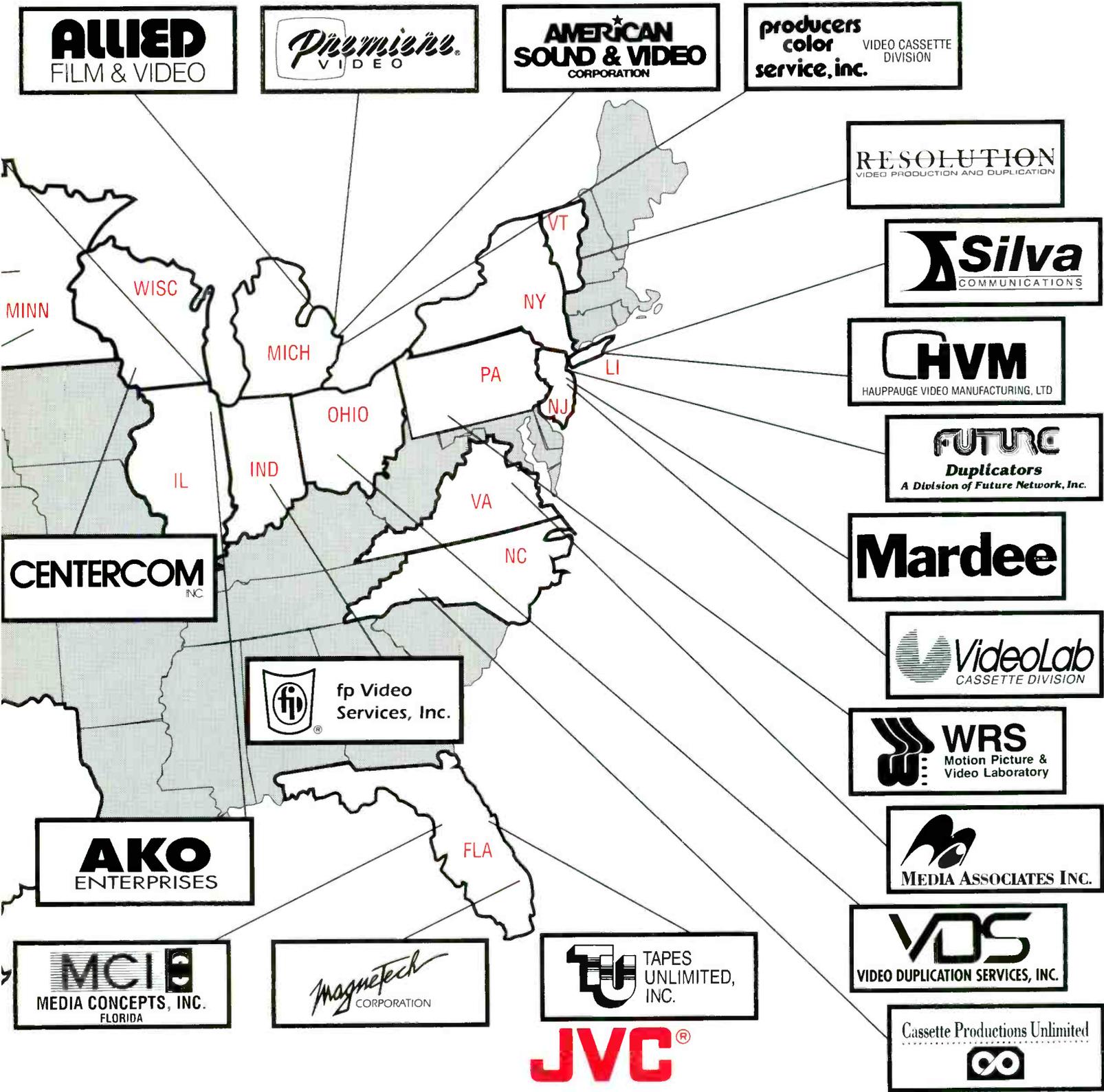


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made of recyclable plastic) and lighter than ordinary shells, which could yield lower shipping costs.

And the duplicator manufacturers are moving new machines onto the market. Panasonic has a double-speed duplicator that replicates a two-hour movie in one hour. Sony is debuting a new line of real-time dupers, including one with four-channel audio, and another, less expensive, model that records but does not play back. Real-time machines are priced at \$1,450 to \$1,650 each.



MICHAEL McCAUSLAND OF SONY

Global Zero is marketing a tape shell that is environmentally sound (it's made of recyclable plastic) and lighter than ordinary shells, which could yield lower shipping costs.



TECHNICOLOR'S PACKAGING ROOM

But the biggest technological change of all—the one that is looming ominously on the horizon and causing dread among duplicators—is the projected shift of video product from tape to disc.

Some dupers are preparing for the possible changeover. Brian Wilson, VP sales and marketing of Hauppauge Manufacturing Group of Hauppauge, N.Y., says the company is installing CD-manufacturing facilities that are expected to be operating by September. His goal is 30 million CD units replicated in 1994. This is a natural evolution for Hauppauge, which was a

Continued on page TD-8



ODME PRESENTS THE TURN OF AN ERA: THE MONOLINER MK IV!

CD manufacturers with an eye for price/performance ratios just cannot ignore the Monoliner MK IV from market leader ODME. As a result of a completely new design this system is superior in speed, flexibility, reliability and user-friendliness, and -just as important-

profitability. The Monoliner MK IV is state-of-the-art in terms of speed. But the concept also excels in yield, utilization, uptime (>95%), capacity (output >6 million CDs a year), and floor space requirements (footprint 9.5 sq. mtrs.). Flexibility is another of the key benefits of the Monoliner MK IV. The system is available with a variety of injection moulding equipment. When used with a vertical injection moulder, ODME can also supply a rapid-action sliding mould, to speed up stamper changes considerably. The flexibility of the Monoliner MK IV also allows the

A NEW TURNING POINT IN CD-MANUFACTURING

customer a choice in printing and packaging systems. Thanks to the easily accessible construction, the equipment ensures easy servicing and maintenance. But the main feature is profitability. The Monoliner MK IV is the absolute winner in terms of the lowest price per manufactured CD. This applies to large series as well as to smaller ones (e.g. 200 discs). Stamper exchange is literally a matter of seconds with the Monoliner MK IV. There is no exaggeration in calling ODME's Monoliner MK IV the secret of successful CD manufacturing! ODME supplies all necessary equipment for mastering, electroforming, quality control, printing, and packaging. It is therefore clear that the combined force of market leader ODME and its Monoliner MK IV means a real "turnaround" for the entire CD manufacturing arena.

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VIDEO
Continued from page TD-7

major audiotape duplicator before it went into the video business. With its background in audio, it made sense that its video unit, HVM, would concentrate on duplicating music video. Wilson estimates that HVM has 60 to 65 percent of the music video market, which is done in standard-play, real-time only.

Most dupers, however, are not



MARY ANN FIALKOWSKI OF RANK

The technological change that is looming ominously on the horizon and causing dread among duplicators is the projected shift of video product from tape to disc.



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sounding the death knell for tape. Optimistic executives point to one unimpeachable statistic: The videocassette recorder is in more than 75 million U.S. homes, many of which have more than one player. With a market penetration that high, nobody is counting out VHS videotape. Henry Brief, executive VP of the trade organization ITA, says the fact that there are multiple VCRs in the home means that different age groups are probably using the machines—which means increased demand for many

Continued on page TD-12

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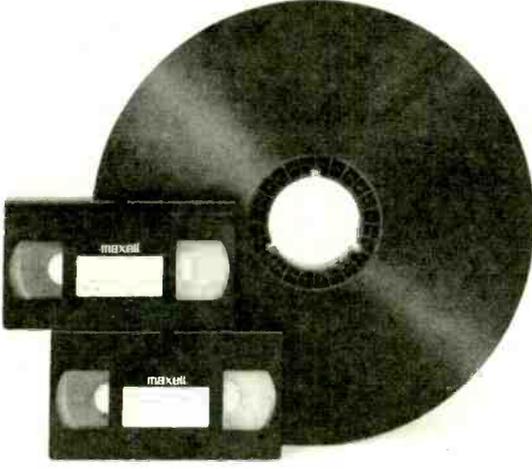
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Fair Lawn - The Maxell Corporation announced today the development of an Epitaxial oxide formula that offers increased durability and lower cost per reel. A spokesman from Maxell said that the new formula's distribution is set for the later part of this month and the Maxell sales force has been given advanced information about this exciting new product.



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Audio dupers ready to supply increased demand for digital compact cassette.

By DEBBIE GALANTE BLOCK

With some positive announcements to come at RePlitech this month, Philips is still enthusiastic about digital compact cassette (DCC) despite a lack of interest, thus far, on the consumer front. "Philips wants to bring all aspects of the music industry into a DCC partnership that will further broaden the support for this format," according to Hoss Bozorgzad, VP of marketing at Philips Key Modules in San Jose, Calif. "This means artists, record labels, prerecorded music duplication facilities, shell and tape manufacturers and mastering professionals."

Although Bozorgzad, could not share details at the time of this interview, he says five mastering houses in the U.S. will install DCC equipment: Ocean View and Future Disk in California, Master Disk in New York, and Georgetown Masters and Masterfonics in Nashville. Does this mean DCC may soon replace R-DAT in the professional arena? The word on that is mixed.

"The text feature in DCC allows artists an additional vehicle to be creative with their music, via text and graphics," says Bozorgzad. "This feature will also lead

Continued on page TD-12

Dolby S may be the answer to the classical question of noise reduction.

By MOIRA McCORMICK

While few major record companies have so far committed to releasing analog cassettes with Dolby S-type noise reduction, Dolby is confident that acceptance of its newest consumer technology will pick up considerably. Dolby S, the consumer application of Dolby's professional Spectral Recording process, is said to offer digital sound quality on analog cassettes. At present, only WEA Distribution has committed to release all its new cassette product encoded with Dolby S, which the company began doing in

May. RCA Classics began releasing classical cassettes with Dolby S over a year ago, though it is the only BMG label to do so as yet.

Dieter Baier of Sonopress, BMG's manufacturing arm, says Arista also has expressed interest in Dolby S, though no decisions have been reached. "RCA Classics is happy with Dolby S," says Baier, "but it's not possible to determine if customers are buying RCA Classics cassettes simply because of the noise reduction." According to Baier, cassettes encoded with Dolby S "do sound a little bit more brilliant, with a little less noise" than those encoded with Dolby B.

An important catalyst in Dolby S's growth, predicts Dolby licensing engineer William Barnes, is Sony's recent debut of two new Dolby S-type decks in the \$250 to \$350 range. "Up till now, Dolby S-type has been an audiophile format and expensive to build," he says. "The first generation of decks [from Harmon Kardon, Pioneer, Aiwa, TEAC, Archam and Kenwood] cost between \$700 and \$1,200. Now, there is a Sony three-head deck for \$329 and a dubbing deck for \$249. Last year, that dubbing deck, which was Sony's most popular deck, was \$199 with Dolby B and C." That model is still available, says Barnes, "but for \$50 more, you can get S-type noise reduction. These two decks represent the first products that are real to the ordinary consumer."

Barnes estimates that more than 50,000 S-type decks have been sold in the U.S. since the beginning of 1992.

Still, the relative scarcity of these decks in the consumer marketplace is a major reason cited by record company executives regarding their decision not to go with the new technology just yet. "We are not intending to release any prerecorded Uni or MCA product with Dolby S, based on the hardware population of the Dolby S decks out on the market at this time," says Paul West of MCA's Music Media Studio.

"There aren't that many decks out there right now with Dolby S," concurs Lou Vaccarelli, VP of production for RCA Records. Although RCA Classics has been issuing cassettes with Dolby S, he says there are no plans for the

The relative scarcity of S-type decks in the consumer marketplace is a major reason cited by record company executives regarding their decision not to go with the new technology just yet.

label's pop product to be encoded with the new noise-reduction format.

"There is also some concern whether Dolby S is better than Dolby B," continues Vaccarelli. "We're leaving that up to the A&R people, and they haven't reached any conclusions; a decision will probably be reached by summer's end. We've had Sonopress do some tests, running cassettes with the same repertoire with and without Dolby S and B.

"Most of our acts release cassettes with Dolby B, and we've found that most people play them with the Dolby off, to get more high end. "There's concern whether Dolby S-encoded cassettes will sound better or worse on a non-Dolby deck than will cassettes with Dolby B."

"The compatibility of Dolby S cassettes in Dolby B decks is quite good," says Barnes. "That was one of the original design goals. You do hear an overall compression when playing a Dolby S tape on a B deck, but lower-level material is brought up. It's similar to an FM radio effect."

Barnes notes that B-type decks playing S-type cassettes only expand half of the compression, but that the loss of high end can be compensated for by boosting the treble.

"Based on our research, we've found that 80 percent of cassettes are listened to in cars and boom boxes, in high-noise environments. So compression is not a bad thing—you hear more music. S-type is a more powerful noise reduction format than B-type. It compresses during recording and expands in playback to 100 percent of its dynamic range. It does a much better job of preserving high end than does B-type, and it also protects low frequencies. Kick drums retain their punch, and bass frequencies are more solid—more like the low end on a compact disc." ■

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TAPE DUPLICATION TAPE DUPLICATION

DCC
Continued from page TD-10

DCC into recording studios."

Jim Hoskins, market development manager at 3M Co., St. Paul, Minn., says, "Right now, R-DAT is better for professionals. Our customers are used to it. However, DCC offers instant access. Other digital formats take a

while to cue up. DCC also offers a longitudinal scan, which is a positive."

BASF Corp. is the original DCC tape supplier. From his office in Bedford, Mass., BASF's director of sales Terry O'Kelly says he does not foresee DCC in the professional arena, because professionals are concerned with data compression—although that compression is not audible to human ears. "Pro-

fessionals would rather have all data available. The reason mastering houses need DCC equipment has to do with attributes such as word information, which scans on the cassette," he says. But that is not to say O'Kelly is negative about DCC. In fact, he is bullish and points out that no new format catches on immediately. "Business is slow, but we are already creating the second generation of tape at least. Its quality is getting better and better."

As for the shells (DOs), Philips was still

portable units expected this summer. I think interest would have been higher if Philips had introduced portables initially instead of just the home decks," says Philosophe, who also points out that "CDs were not an immediate success either when they were introduced in 1983. New formats take time to catch on."

Although WEA Manufacturing, Oliphant, Penn., was initially supposed to be a pilot plant, the company withdrew because there was a lack of interest in the format, according to company sources. However, Capitol/EMI has been producing DCC at its plant in Jacksonville, Ill., since the end of 1992. Ralph Cousino, VP of technology at EMI Music, Hollywood, Calif., agrees with

VIDEO
Continued from page TD-8

different kinds of tapes. But operators see how the nature of the market may change. Figures supplied by Allied Film and Video of Detroit show that 445 million videocassettes were duped in 1992, of which feature films represented 37 percent, or 165 million tapes; special interest, 20 percent, or 89 million; and corporate/promotional product, 21 percent, or 94 mil-

Figures project that, by 1996, feature films will account for 24 percent of all videotape duplication while corporate/promotionals will surge to 30 percent.

lion. The figures project that by 1996, feature films' share will decrease to 24 percent while corporate/promotional's will surge to 30 percent.

Technicolor's Pietrzyk says the economics of corporate video make sense: It costs a client less than \$1.50 for each tape, the mailing is targeted toward the consumers the client most wants to reach, and in-house research



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JIM WILLIAMS AND GAUSS' MODEL 2440 DCC RECORDER

the only manufacturer at press time, although Cinram Ltd., Scarborough, Ontario, was expected to get an okay from Philips anytime, according to president Isadore Philosophe. Lenco Co., Waverly, Neb., is also expected to have DOs available soon, although director of marketing and sales Daryl Chapelle admits approval has been slow in coming.

Sonopress, in Weaverville, N.C., was also a DCC pilot manufacturing plant. Dean Wilson, electronic development engineer, says, "We've produced about 50,000 units since November. Our average order is 586 pieces, and we ran about eight orders for companies such as Arista, BMG and RCA. Although manufacturing is getting smoother and smoother, interest in the format seems to be running less and less."

Bozorgzad says he expects consumer demand to increase tremendously when portable and car stereo models are introduced, because they traditionally have been high-demand markets for prerecorded music.

Cinram's Philosophe agrees. In addition to manufacturing DOs, Cinram has been producing DCC units in limited quantities since December. "We are very hopeful about the format, especially with



TERRY O'KELLY OF BASF

Philosophe that it will be a while before any conclusion is drawn regarding product demand. "We had the usual start-up problems, but now things are going smoothly. We seem to have a steady stream of work. We not only are handling our own titles, but are also doing third-party work," he says.

Also optimistic about DCC are equipment manufacturers Lyrec and Gauss.



RALPH COUSINO OF EMI MUSIC

Although Lyrec could not be reached for comment at press time, Gauss' president Jim Williams, based in Sun Valley, Calif., says the company is launching a high-speed cassette duplicating Model 2440 DCC slave recorder. The recorder is designed, engineered and built using the Gauss 2400 cassette high-speed transport and dual capstan tape drive system.

According to Williams, one thing that should give DCC interest a boost is a forthcoming announcement from Philips, which will allow any interested company to be involved in the DCC business. Up to this point, any products that have to do with DCC have had to be funneled through Philips. "It is much too early to tell what consumer acceptance of this product will be. We should have a better handle on that by January or February of 1994," says Williams. ■



WILLIAM SCHUBART OF RESOLUTION

says 92 percent of those who receive a promo video actually watch it.

Already, many big consumer-product companies are eschewing brochures and newsletters in favor of the visually friendly promotional tape. Allied's director of sales and marketing Jack Spring says his company recently duplicated and mailed 2.5 million video-

Many big consumer-product companies are eschewing brochures and newsletters in favor of the visually friendly promotional tape.

cassettes for Chrysler Corp. promoting one of the automaker's new vehicles.

In addition, because a company like Chrysler is not in the videotape business, the duplicators who have a head start in fulfillment services have a chance to grab another stream of revenues from this kind of work.

So, even though the duplicators continue to grouse about their profit margins and pray that digital delivery of video is far into the future, they are not crying poverty. Their industry is growing and should continue to, so long as consumers, as well as the Chryslers of the world, find the prices and the products attractive. ■

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Country 'Dominators' Hit Big Numbers For Some, A 20 Share Is Not A Dream

BY ERIC BOEHLERT

NEW YORK—For most PDs, bringing in a 20 share of the 12-plus audience is an elusive dream. After all, with the proliferation of radio signals during the '80s that effectively choked markets and reduced significant ratings gains to fraction increases, those types of gargantuan numbers have, for the most part, been relegated to broadcasting history.

Yet there are still some stations in



the top 100 markets that are able to retain nearly one-fifth of the total audience on a regular basis. The majority spin country records and their strength reflects the current country boom.

The following is a look at the various country "dominators," complete with their most recent 12-plus Arbitron numbers.

- **KIIM** Tucson, Ariz.; 17.9. The station's been country since its beginning in 1984 and has always done well. It really took off, says PD Erik Foxx, when consultant Rusty Walker was brought in and tightened up the playlist. Consequently, the station, which had wavered among the top three in the market, shot ahead of the competition. In the winter 1993 book, KIIM more than doubled the share of the market's No. 2 station, oldies KWFM-AM-FM. Coincidentally, KIIM replaced its AM sister station, KCUB, which for years had been Tucson's country leader.
- **KSSN** Little Rock, Ark.; 18.4. The station went on the air 15 years ago as the area's only country FM, according to PD Joe Logan. Since then, it has soared to the 20-plus ratings range. Lately some new competition has cut into KSSN's share, notably KDDK (8.2 in the winter book). KSSN itself just recently debuted its own hot country sister outlet, KMVK, which means in the last 15 months the market has gone from one to three FM country outlets. As for station fixtures, Logan points to morning man Bob Robbins: "He's been here since dirt."
- **KTEX** McAllen, Texas; 15.1. In fall 1991 the station peaked with a 20.9. Since then, crosstown hot country KFRQ (8.6) came to town and has caused a split in the market. Morning man Sonny Laguna has been on the air since day one (1981) and notes the station still spins some occasional George Jones songs. The PD is Kenny Garcia.
- **KUZZ** Bakersfield, Calif.; 15.9. When an FM competitor came into the market in 1988, Buck Owens moved his then-No. 1 AM flagship over to the FM, where it's continued to cruise. PD K.C. Adams says Owens, commitment, and deep pockets are what's helped make the difference (e.g., the station, located in mar-

ket No. 89, employs a five-person research staff that makes 500 calls a week).

- **KWEN** Tulsa, Okla.; 16.2. Where five stations split nearly 30 country shares among them, KWEN is able to grab more than half the listeners for itself. David Block just took over as PD.
- **KXXY** Oklahoma City; 19.5. KXXY has nearly doubled its ratings in the last five years, as it surpassed former country leader KEBC (10.8). PD Jay Phillips says the morning team of Dave Murray and Dan Stroud have been key to KXXY's success.
- **WAMZ** Louisville, Ky.; 17.1. The station started out automated and stayed that way until 1980, when it became the market's first FM country signal. Newcomer WHKW (1.8) arrived last year, which PD Coyote Calhoun says came as no surprise, adding, "As long as you have your guns loaded and keep good research," a direct competitor should not pose a threat.
- **WFMS** Indianapolis; 15.8. Before being purchased by Susquehanna Radio in 1976, WFMS was home to beautiful music. By the early '80s, WFMS had dethroned the market's then-



- reigning country king, AM WIRE. Five years ago, though, WFMS was still in the 8 range. "Over the last two years, we've really been able to take things over," says PD Kevin Mason.
- **WITL**-FM Lansing, Mich.; 17.8. Country since 1966, WITL reached the No. 1 spot in the market three years ago. PD Jay J. McCrae points to the station's consistency over the years as its key. The station mainstay is its popular Sunday-morning country oldies show. A direct competitor, WILS-FM, recently appeared on the scene.
- **WIVK**-FM Knoxville, Tenn.; 31.9. The original Frog station, WIVK "has pretty much always been dominant," says PD Les Acree, who points to several key factors over the years, including a strong community commitment (last spring when a freak blizzard hit, the station did not spin a single record for 12 hours in order to cover the disaster); consistency (Ed Brantley's been hosting afternoons since 1967); and the fact that the station is still owned by the same family that put it on the air.
- **WRNS** Coastal N.C.; 23.9. Now in its second quarter-century, WRNS has been country since its inception, says PD Mark Reed. In the last two years the station has added seven shares to its impressive ratings. Morning man Wayne Carlyle's numbers bounce into the low 30s, as does Reed's afternoon shift. Both rank among the highest in the country, as

does the market share of the station as a whole. Yes, there are other country stations in the market, but none are able to grab more than a 3 share.

- **WSSL** Greenville, S.C.; 16.2. This station has perhaps the most unusual of all the dominator histories. On its way to the top, WSSL did the impossible: It knocked off the market FM heritage country station WESC. The battle began in earnest in 1987 and by 1991 WSSL had passed its competitor and become No. 1 12-plus. PD Loyd Ford credits, among others, Rusty Walker. "Promotion is our philosophy of life," adds Ford.
- **WTQR** Greensboro, N.C.; 18.1. The station has been No. 1 in the market since 1978, even back when it programmed the automated Drake-Chenault country format. It went live in 1984. Dale Mitchell is PD.
- **WUSY** Chattanooga, Tenn.; 26.6. Celebrating its 10th anniversary this year, WUSY didn't hit the ratings stratosphere until relatively recently. (In winter 1988, the station had a 14.2 share.) PD Bob Sterling says it was the station's move to a hot current/recurrent rotation that fired things up.
- **WXBQ**-FM Bristol, Va.; 27.6 (in the fall book, not rated in winter). Prior to its country debut in 1978, the station used to simulcast the popular AM top 40 sounds of then-WFHG. Slowly, country WXBQ began plugging in live jocks to replace its automation and "we realized what we had," says OM Bill Hagy, who has been with the station from the beginning. So, too, has the first live jock, Reggie Neel. In the early '90s the station jumped in ratings out of the teens and into the 20s. Hagy attributes the increase to studies done with Paragon Research.
- **WYNK**-FM Baton Rouge, La.; 17.8. When the station's ownership changed hands six years ago and competitor WKJN signed on, WYNK dropped its B-sides, implemented research, played up its music image, and took off toward dominance. PD Brian King says Kenny Hazelette and his 25-share morning show helped solidify the station's slot at the top.
- **WYYD** Roanoke, Va.; 16.2 (in the fall, not rated in winter). On the air since 1981, using the WYYD calls since 1985 (WCNV prior to that), and No. 1 in the market since 1991, the station ousted top 40 WXLK, which had been on top for 10 straight years, reports WYYD PD Kenny Sheldon. He says the goal all along had been to reach No. 1; it just happened quicker than planned due to the perceived decline of top 40 music combined with the sudden growth in country.
- **WZZK** Birmingham, Ala.; 18.4.

(Continued on page 109)



Making Waves. During a reception before his show at the Greek Theatre in Los Angeles, Yanni, representing KTWW (The Wave) Los Angeles, presented actor Richard Gere with a \$200,000 check from the proceeds of the station's "Wave AID 6" album. Gere is a member of the American Foundation for AIDS Research (AmFAR) national council. Pictured, from left, are KRWW VP/GM Christopher Claus; AmFAR president Dr. Mervyn Silverman; Gere; actress Linda Evans; and Yanni.

New 'BLS Consultant Clifton Is No Fan Of Format Labels

BY PHYLLIS STARK

NEW YORK—The hiring of consultant Jerry Clifton at urban WBLS New York two weeks ago, and the subsequent exit of night jock Vaughn Harper, has caused the urban label community to closely scrutinize the heritage station's recent activities.

Its decision to hire a PD who specializes in the top 40/rhythm format has sparked particular interest in the urban community, particularly among those who are unfamiliar with Clifton and his work (see *The Rhythm and the Blues*, page 18).

The more-volatile Harper situation seemed close to being resolved at press time, although neither WBLS GM David Lampel nor PD Mike Love could be reached for comment. Clifton refuses to speak on the record about that situation, although he was apparently not involved.

"It's become such a political issue in the New York market, I don't want to send any messages to anyone about it," he says. "Vaughn knows the truth [and] it will become apparent very quickly what's going on."

The consultant also refuses, for competitive reasons, to speak about his plans for WBLS, but he claims to be unconcerned about the reaction his hiring has caused, preferring instead to let his work and reputation speak for themselves.

He does note, however, that "anybody who knows me knows that I don't have a racial bone in my body . . . People can and will say whatever they want and that doesn't particularly bother me because I know the truth."

"I've had the opportunity to help many people of all different races to learn how to do competitive radio . . . I feel like I have done an awful lot for the black community as well as the Hispanic community and the Anglo community," he adds.

Clifton began his radio career in 1963, and programmed several suc-

cessful stations, including KSEA San Diego, WDRQ Detroit, and WXLO (99X) New York before launching his consultancy, New World Communications, in 1978.

His current client list of more than two dozen stations in several formats includes top 40/rhythm stations KSOL (Wild 107) San Francisco, WIOQ (Q102) Philadelphia, WPGC Washington, D.C., WPOW (Power 96) Miami, KUBE Seattle, and WJMH Greensboro, N.C., and urban stations KJMZ Dallas and WJHM Orlando, Fla.

He is perhaps best known for the annual "Stop The Violence"

campaign he initiated with his client stations five years ago. That campaign, aimed at both curbing urban violence and bringing attention to it, has since moved beyond client stations. Last fall's campaign involved an estimated 80 stations, most of them urban, top 40/rhythm, and top 40 stations.

"Unfortunately, we haven't solved the problem," says Clifton. "We have drawn attention to the problem and gotten the politicians in the markets to focus on [it]."

Clifton sees his consultant role as that of a teacher. "I find myself being a paid mentor for the people in the radio station, particularly the PD," he says. "My job is to teach people how to be great program directors, not to tell them what records to play."

Because most of his client stations attract multiracial audiences, Clifton is resistant to format labels. "I think that's the biggest disease of radio, trying to fit into a predetermined cubbyhole," he says. "The great stations always step out into some unknown territory. I always think of my sta-

(Continued on page 109)

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1	1	2	21	*** NO. 1 *** I'LL NEVER GET OVER YOU (GETTING OVER ME) ◆ EXPOSE ARISTA 1-2518 2 weeks at No. 1	
2	5	6	10	I DON'T WANNA FIGHT ◆ TINA TURNER VIRGIN 12652	
3	3	5	10	BY THE TIME THIS NIGHT IS OVER ◆ KENNY G/P. BRYSON ARISTA 1-2565	
4	2	1	29	HAVE I TOLD YOU LATELY ◆ ROD STEWART WARNER BROS. 18511	
5	4	4	13	HERO ◆ DAVID CROSBY & PHIL COLLINS ATLANTIC 87360	
6	6	3	24	LOVE IS ◆ VANESSA WILLIAMS & BRIAN MCKNIGHT GIANT 18630	
7	7	8	12	DON'T TAKE AWAY MY HEAVEN ◆ AARON NEVILLE A&M 0240	
8	11	16	7	FIELDS OF GOLD ◆ STING A&M 0259	
9	10	11	13	EVEN A FOOL CAN SEE PETER CETERA WARNER BROS. 18561	
10	8	7	24	I SEE YOUR SMILE ◆ GLORIA ESTEFAN EPIC 74847	
11	15	21	5	RUN TO YOU ◆ WHITNEY HOUSTON ARISTA 1-2570	
12	9	9	22	IF I EVER LOSE MY FAITH IN YOU ◆ STING A&M 0111	
13	16	32	5	I'M FREE ◆ JON SECADA SBK 50434/ERG	
14	12	10	21	TELL ME WHAT YOU DREAM ◆ RESTLESS HEART/W. HILL NOVUS 62468/RCA	
15	13	12	26	ANGEL ◆ JON SECADA SBK 50406/ERG	
16	17	18	11	THAT'S THE WAY LOVE GOES ◆ JANET JACKSON VIRGIN 12650	
17	14	14	24	SIMPLE LIFE ◆ ELTON JOHN MCA 54581	
18	19	20	7	CAN'T GET ENOUGH OF YOUR LOVE ◆ TAYLOR DAYNE ARISTA 1-2582	
19	23	29	7	COME UNDONE ◆ DURAN DURAN CAPITOL 44918	
20	21	27	14	CAN'T DO A THING (TO STOP ME) ◆ CHRIS ISAAK REPRISE 18604	
21	24	26	18	THAT'S WHAT LOVE CAN DO ◆ BOY KRAZY NEXT PLATEAU/LONDON 857 024/PLG	
22	25	28	12	MOMENTS OF LOVE CATHY DENNIS POLYDOR 859 054/PLG	
23	32	—	2	CAN'T HELP FALLING IN LOVE ◆ UB40 VIRGIN 12653	
24	20	19	20	WHAT YOU WON'T DO FOR LOVE ◆ GO WEST EMI 50428/ERG	
25	22	22	12	SLEEPING SATELLITE ◆ TASMIN ARCHER EMI 50426/ERG	
26	31	40	3	TWO PRINCES ◆ SPIN DOCTORS EPIC 74804	
27	33	—	2	WIDE RIVER ◆ STEVE MILLER BAND SAILOR 859 194/POLYDOR	
28	30	34	4	RUNNING ON FAITH ◆ ERIC CLAPTON DUCK ALBUM CUT/REPRISE	
29	29	26	16	A SONG FOR YOU ◆ RAY CHARLES WARNER BROS. 18611	
30	NEW ▶	1		WHEN I FALL IN LOVE ◆ CELINE DION & CLIVE GRIFFIN EPIC SOUNDTRAX 77021	
31	26	31	9	WALK THROUGH THE WORLD ◆ MARC COHN ATLANTIC 87350	
32	34	36	18	WATER FROM THE MOON ◆ CELINE DION EPIC 74809	
33	28	23	14	HARBOR LIGHTS ◆ BRUCE HORNSBY RCA 62487	
34	35	—	2	LITTLE MIRACLES ◆ LUTHER VANDROSS EPIC 74945	
35	37	38	16	IF I COULD ◆ REGINA BELLE COLUMBIA 74864	
36	39	—	2	LOOKING THROUGH PATIENT EYES ◆ P.M. DAWN GEE STREET/ISLAND 862 024/PLG	
37	38	40	3	WORLDS APART ◆ JUDE COLE REPRISE ALBUM CUT	
38	NEW ▶	1		WILL YOU BE THERE ◆ MICHAEL JACKSON MJJ/EPIC SOUNDTRAX 77060/EPIC	
39	NEW ▶	1		COLORS OF LOVE LISA FISCHER ELEKTRA 61498	
40	NEW ▶	1		ONE LAST CRY ◆ BRIAN MCKNIGHT MERCURY 862 404	

Tracts 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	DO YOU BELIEVE IN US ◆ JON SECADA SBK 50408/ERG
2	—	—	1	I HAVE NOTHING ◆ WHITNEY HOUSTON ARISTA 1-2527
3	—	—	1	WHEN SHE CRIES ◆ RESTLESS HEART RCA 62412
4	—	—	1	FAITHFUL ◆ GO WEST EMI 50411/ERG
5	—	—	1	NEVER A TIME GENESIS ATLANTIC 87411
6	—	—	1	JUST ANOTHER DAY ◆ JON SECADA SBK 07383/ERG
7	—	—	1	WALKING ON BROKEN GLASS ◆ ANNIE LENNOX ARISTA 1-2452
8	—	—	1	ORDINARY WORLD ◆ DURAN DURAN CAPITOL 44908
9	—	—	1	LAYLA ◆ ERIC CLAPTON REPRISE 18787
10	—	—	1	TAKE THIS HEART ◆ RICHARD MARX CAPITOL 44782

Recurrents are titles which have appeared on the Adult 40 Singles & Tracks chart for 20 weeks and have dropped below the top 20.

Billboard's **PD of the week™**

Bob Neumann
WLVQ Columbus, Ohio



IN A MARKET with four album-rock stations, there can be only one winner. In Columbus, Ohio, the leader of the pack is WLVQ.

In the winter Arbitron book, the station was No. 4 in the market and jumped to an 8.2 share of the 12-plus audience after three straight books at a 6.7 share.

PD Bob Neumann says part of the reason for the jump is that the audience finally realized that rival classic rocker WMGG (Magic 99) had changed format, even though the station actually shifted to hard-rocking WBZX (The Blitz) a year ago. According to Neumann, whenever a station changes format, it always takes the audience a while to react to it.

"Listeners finally woke up and realized that The Blitz is playing Testament at 6 in the morning. They're saying, 'I'm 34 years old, and I don't want to hear that,' so they came over to us."

WLVQ is marketed with year-round billboards and occasional television campaigns. Promotionally, Neumann says he prefers "innovative" over ordinary. Last fall, for example, the station had some cash and a car to give away and turned it into "the ultimate rock'n'roll job" promotion. The winner got the cash as a monthly salary, the car as the "company car," and an "expense account" with Domino's Pizza.

During the winter book, the station programmed an A-to-Z records feature that lasted nine days and gave away the station's library of approximately 4,500 records as a contest prize.

The station also relies on topical news events to generate promotions. For example, when presidential candidate Ross Perot dropped out, then re-entered the race, the station ran a "Ross Perot-ler Coaster Weekend" and gave away trips to a local amusement park.

WLVQ's 16-year heritage has been an advantage for the station, but when The Blitz signed on it proved to be a bit of a disadvantage. "When there is something new and different people always go and check that out, but hopefully they come back to you," Neumann says. That theory seems to be borne out in the winter ratings, in which The Blitz dipped 6.5-6.0.

As for rival WWCD, which just lost PD Tom Teuber and replaced him with MD Jane Wang, Neumann says, "I don't consider them a factor in this market at all. That station was so wacked out that having [Teuber] out of there will be good for them."

Neumann does not dismiss market powerhouse WNCI as easily, but says of the station, "they are an AC radio station that tries to tell the industry they are a top 40."

Despite the lack of a true classic rocker in the market,

Neumann says WLVQ is considered by many to be filling that niche. "In the case of a lot of good mainstream rock'n'roll stations . . . If you are able to move over and sit on your classic-rock competitor as the mainstream station and make them go away, you can get the perception as being the classic-rock station in the market. We have some of that perception."

Positioned as "The Total Rock'n'Roll Experience," the Dwight Douglas-consulted station also earns the classic-rock position by being just 33% current. Although he can't specifically define it, Neumann says there is a certain type of music that doesn't fit his station. "There is a sound that I just don't deal with [like] Alice In Chains and Megadeth . . . I don't have a problem with records that are hard, but . . . I look for melodic songs, whether they be hard or not," he says.

Here's a recent afternoon hour: Black Sabbath, "Paranoid"; Lenny Kravitz, "Are You Gonna Go My Way"; Rush, "Working Man"; Def Leppard, "Rock of Ages"; Joe Walsh, "Rocky Mountain Way"; Soul Asylum, "Runaway Train"; Steve Miller, "Swingtown"; Steve Winwood, "While You See A Chance"; R.E.M., "The Sidewinder Sleeps Tonite"; and Jethro Tull, "Locomotive Breath."

Neumann began his radio career in 1980 when he was hired at WECQ Geneva, N.Y. After stops at KDWZ Grand Forks, N.D., and WNDR Syracuse, N.Y., he landed his first PD gig at top 40 WVBS Wilmington, N.C. From there, he moved on to WMJY Monmouth, N.J., then landed the promotion director and jock position at country WXTU Philadelphia. In a completely different format move, he next landed the PD gig at oldies KZFS Albuquerque, N.M. After a four-year stint programming WRXL Richmond, Va., he joined WLVQ in April 1991.

Parent company Great American TV & Radio also operates album-rock stations in Atlanta; Denver; Detroit; Kansas City, Mo.; Milwaukee; and Tampa, Fla.; and a classic rocker in Phoenix, which is part of the reason Neumann joined the company.

"It's a company that understands the format," Neumann says. "Coming from a situation before this with Capitol Broadcasting in Richmond, we were the only AOR and we were the black sheep of the group. The guy who owned it hated our radio station, he was offended by it."

For a time in the early '80s, when there was no competition, WLVQ was a 16-share radio station. And while those kinds of figures are almost impossible to achieve today, Neumann says the station does have the potential to be No. 1 in the market, which is his goal. "I think we are at the beginning of rebuilding a dynasty in this market," he says.

PHYLIS STARK

Hot AC Chart Is Converted To BDS

NEW YORK—Effective with this issue, Billboard has converted its Hot Adult Contemporary chart to Broadcast Data Systems, the Billboard sister company that monitors actual radio airplay. The AC panel now consists of 52 reporting stations, all monitored by BDS.

This is the sixth Billboard chart to make the conversion to BDS data. In January 1990 the Hot Country Singles & Tracks chart was the first to convert. The Hot 100 and the Album Rock Tracks charts made the conversion in November 1991. Hot R&B Singles followed in December 1992. Modern Rock Tracks was partially converted last month. The only remaining airplay chart that has not made the transition to BDS is Hot Latin Tracks, which is expected to be

converted to BDS later this year.

Because they tend to be slow on records, some AC stations are not appropriate reporters for a current-based chart. The stations selected for this panel represent those on the more current-based end of the AC spectrum. They also meet certain minimum reporting criteria by playing at least 15 currents and rotating records reasonably fast.

The chart now represents the most-played current records on these 52 stations, based on actual number of plays.

Some of the stations on this list are former top 40 reporters. They are being combined with the hot AC stations that already reported to this chart to make up the new panel.

Beginning this week, the AC chart

consists of 40 current positions and 10 recurrent positions. After a record has been on the chart for 20 weeks and has dropped out of the top 20 positions, it will move to the recurrent portion of the chart.

In order to be more consistent in the transition, the chart positions printed in the "last week" and "two weeks ago" slots this week are based on test charts from the last two weeks that used BDS data.

Also effective with this issue, the entire AC panel also will report to the Hot 100 chart. (See Hot 100 Singles Spotlight on page 113 for more details.)

The Hot Adult Contemporary chart will be reprinted in Billboard's sister publication, Top 40 Airplay

(Continued on page 109)

Radio

Boston Marketing Firm Makes An Impact; Wanted: Ugly Men (& Women Who Love 'Em)

LOS ANGELES—Boston-based **Impact Target Marketing** has found a way to really get results from advertising a station on television. Its "Get On The Phone Campaign" for WSTR (Star 94) Atlanta proved to be a huge ratings winner.

WSTR's 12-plus Arbitron numbers jumped from 12th to sixth place in the winter book with a 3.6-5.9 gain, thanks in part to the promotion.

Impact is currently in negotiations with other stations to do a similar campaign on a market-exclusive basis.

Here's how it works: A television spot invites viewers to call an 800 number to win instant cash and enter to win a grand prize by listening to the station. The spot runs Monday through Wednesday, with grand prizes given out on Thursdays, for four to six weeks.

When a viewer calls, he gives his name, address, telephone number, and birth date to an automated service. Random callers win a cash prize instantly. If the caller isn't an instant winner, he is registered to win a larger cash prize or lifestyle prize on Thursday if he hears his name on the air.

When WSTR did the promotion, the station gave away \$50 instant cash prizes, \$5,000 grand prizes on Thursdays at 7:20 a.m., and various other cash prizes seven to 10 times on Thursdays.

Impact then compiles a database of all the callers and supplies it to the station. In addition, the firm sends a personalized follow-up letter to all entrants. "It creates station and promotional awareness and immediate call to action," says Impact Target Marketing owner/president **Eric Corwin**. "No other spot does that."

Corwin is working on an interactive TV campaign with an 800 number for radio that is more station positioning- and community involvement-oriented than contest-oriented.

The new campaign, to be known as "Make An Impact," will involve a spot with a GM talking about the station and what it plays, and inviting viewers to call the station to comment on its programming. As an incentive to call, the station makes a donation to a charity in the name of the caller, and the caller is entered to win a prize the next day if his name is mentioned on the air. A follow-up mailing that can include client sponsor mentions is also done.

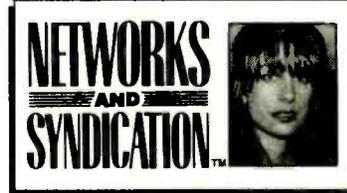
Another kind of marketing Impact has done is a telemarketing campaign with KIOI San Francisco.

In this promotion, the firm called businesses and asked them to listen to the station at work. As an incentive for listening, cash was given out during the day if the person's name, or the name of a co-worker, was called. A follow-up letter was also sent with a reply card that registered the person to win an additional prize.

Impact charges approximately \$10,000 to \$150,000 for its telemarketing services and \$20,000 to \$350,000 for a TV campaign. The prices vary by market size.

IDEA MILL: BEAUTY/BEAST CONTEST

In response to the recent marriage of **Lyle Lovett** and **Julia Roberts**, **KROQ** Los Angeles morning men **Kevin & Bean** are searching for ugly men mar-



by Carrie Borzillo

ried to beautiful women. Contest winners receive tickets to an upcoming Lovett concert in town.

WMJI Cleveland launched an "Ultra-violet Index" feature to help Clevelanders make informed decisions about the amount of time they should spend in the sun. The UV ratings are given each day at 20 and 50 minutes past the hour.

Thanks to a new marketing partnership, thirty million of the blue plastic bags the New York Times is delivered in will be distributed with **WBRR** New

York's call letters and three rotating messages, such as "If You're Smart Enough To Read The Times, You're Smart Enough To Listen To **WBRR-AM 1130**, Bloomberg News Radio."

CFOX Vancouver, British Columbia, celebrated its 25th anniversary with a "Fox Fest" concert July 3 featuring **Def Leppard**, **Tom Cochrane**, **April Wine**, **Ugly Kid Joe**, **Rockhead**, and **Svengali**. The event was to include carnival rides and helicopter rides.

PRO-MOTIONS

PROMAX International VP **Gregg Balko** is upped to senior VP, while director of marketing and sales **John Lyons** adds VP stripes... **WZPL** Indianapolis promotion director **Kay Feeney-Caito** exits for that position at crosstown **WFMS** and **WAJC**, replacing **Carole Fargo**.

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

I. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	3	5	7	CRYIN' GET A GRIP	◆ AEROSMITH Geffen
2	2	2	18	PLUSH	◆ STONE TEMPLE PILOTS Atlantic
3	1	1	7	BIG GUN "LAST ACTION HERO" SOUNDTRACK	◆ AC/DC Columbia
4	4	3	6	REAL WORLD "LAST ACTION HERO" SOUNDTRACK	◆ QUEENSRYCHE Columbia
5	6	7	6	RUNAWAY TRAIN GRAVE DANGERS UNION	◆ SOUL ASYLUM Columbia
6	9	15	4	29 PALMS FATE OF NATIONS	ROBERT PLANT ES PARANZA/ATLANTIC
7	5	4	8	EVERYBODY LAY DOWN GRAVITY'S RAINBOW	PAT BENATAR CHRYSALIS/ERG
8	7	8	5	SHOCK TO THE SYSTEM CYBERPUNK	◆ BILLY IDOL CHRYSALIS/ERG
9	10	11	5	WIDE RIVER	◆ STEVE MILLER BAND POLYDOR/PLG
10	8	6	18	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ Virgin
11	12	13	7	CHANGES LIVE & LOUD	◆ OZZY OSBOURNE Epic
12	11	12	8	WHEN WILL IT RAIN	◆ JACKYL Geffen
13	13	9	12	EAT THE RICH GET A GRIP	◆ AEROSMITH Geffen
14	15	16	7	GOT NO SHAME BROTHER CANE	◆ BROTHER CANE Virgin
15	16	18	5	TAKE ME FOR A LITTLE WHILE	◆ COVERDALE/PAGE Geffen
16	17	17	11	DOWN INCOGNITO	◆ WINGER Atlantic
17	14	10	15	LIVIN' ON THE EDGE GET A GRIP	◆ AEROSMITH Geffen
★★★ AIRPOWER ★★★					
18	19	24	4	ANGRY AGAIN "LAST ACTION HERO" SOUNDTRACK	◆ MEGADETH Columbia
19	34	—	2	PEACE PIPE BROTHER	◆ CRY OF LOVE Columbia
20	18	—	2	NUMB ZOOROPA	◆ U2 ISLAND/PLG
21	27	31	3	WHAT THE HELL HAVE I "LAST ACTION HERO" SOUNDTRACK	ALICE IN CHAINS Columbia
22	36	—	2	HEY JEALOUSY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
23	23	35	3	I'VE ALWAYS GOT YOU ROBIN ZANDER	◆ ROBIN ZANDER Interscope
24	26	26	6	FIELDS OF GOLD TEN SUMMONER'S TALES	◆ STING A&M
25	28	32	3	BELIEVE ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ Virgin
26	30	—	2	PETS PORNO FOR PYROS	◆ PORNO FOR PYROS Warner Bros.
27	32	21	19	ROOSTER DIRT	◆ ALICE IN CHAINS Columbia
28	33	37	3	DREAM ALL DAY FROSTING ON THE BEATER	◆ THE POSIES DGC/Geffen
29	35	—	2	I'LL SLEEP WHEN I'M DEAD KEEP THE FAITH	◆ BON JOVI J&M/Mercury
30	25	22	5	ANOTHER DAY IMAGES AND WORDS	◆ DREAM THEATER ATCO/EASTWEST
31	31	27	18	BROKEN HEARTED SAVIOR	◆ BIG HEAD TODD/MONSTERS Giant
32	22	20	7	TOMORROW'S GIRLS KAMAKIRIAD	◆ DONALD FAGEN Reprise
33	24	25	18	BLACK GOLD GRAVE DANGERS UNION	◆ SOUL ASYLUM Columbia
34	38	39	3	LONG MAY YOU RUN UNPLUGGED	◆ NEIL YOUNG Reprise
★★★ FLASHMAKER ★★★					
35	NEW ▶	1	1	SECRET WORLD US	PETER GABRIEL Geffen
36	29	28	9	ONLY SOUND OF WHITE NOISE	◆ ANTHRAX Elektra
37	21	14	10	CALLING TO YOU FATE OF NATIONS	◆ ROBERT PLANT ES PARANZA/ATLANTIC
38	RE-ENTRY	13	13	AM I EVER GONNA CHANGE III SIDES TO EVERY STORY	EXTREME A&M
39	39	30	17	SHAKE MY TREE COVERDALE/PAGE	COVERDALE/PAGE Geffen
40	40	36	5	GLORIA TOO LONG IN EXILE	VAN MORRISON Polydor/PLG

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	2	1	5	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS Epic
2	1	2	5	BLACK TEN	PEARL JAM Epic
3	7	6	23	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EMI/ERG
4	6	4	40	EVEN FLOW TEN	◆ PEARL JAM Epic
5	3	5	26	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS Epic
6	9	9	11	DREAM ON AEROSMITH	AEROSMITH Columbia
7	4	3	3	DOWN ON ME JACKYL	◆ JACKYL Geffen
8	—	10	20	ALIVE TEN	◆ PEARL JAM Epic
9	5	8	28	JEREMY TEN	◆ PEARL JAM Epic
10	8	—	6	ENTER SANDMAN METALLICA	◆ METALLICA Elektra

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Modern Rock Tracks™

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE & RADIO PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	9	PETS PORNO FOR PYROS	◆ PORNO FOR PYROS Warner Bros.
2	2	2	7	BREAK IT DOWN AGAIN	◆ TEARS FOR FEARS Mercury
3	3	—	2	NUMB ZOOROPA	◆ U2 ISLAND/PLG
4	7	7	9	DREAM ALL DAY FROSTING ON THE BEATER	◆ THE POSIES DGC
5	4	4	14	REGRET REPUBLIC	◆ NEW ORDER QWEST/WARNER BROS.
6	5	3	14	CREEP PABLO HONEY	◆ RADIOHEAD Capitol
7	8	14	5	WORLD CLASS FAD 14 SONGS	◆ PAUL WESTERBERG SIRE/REPRISE
8	10	13	6	STAND ABOVE ME	O. M. D. Virgin
9	9	9	15	PLUSH CORE	◆ STONE TEMPLE PILOTS Atlantic
10	13	10	7	BELIEVE ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ Virgin
11	11	8	12	I'M GONNA BE (500 MILES)	◆ THE CHLAIMERS CHRYSALIS/ERG
12	19	30	3	THE UGLY TRUTH ALTERED BEAST	◆ MATTHEW SWEET Zoo
13	15	22	10	RUNAWAY TRAIN GRAVE DANGERS UNION	◆ SOUL ASYLUM Columbia
14	14	11	8	HAYFEVER I'VE SEEN EVERYTHING	◆ THE TRASH CAN SINATRAS GODISCS/LONDON/PLG
15	20	16	3	WORK FOR FOOD HI-FI SCI-FI	◆ DRAMARAMA Chameleon
16	6	6	13	WALKING IN MY SHOES SONGS OF FAITH AND DEVOTION	◆ DEPECHE MODE MUTE/SIRE/REPRISE
17	16	15	5	RAIN JUNK PUPPETS	◆ AN EMOTIONAL FISH Atlantic
18	17	21	8	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	◆ THE CRANBERRIES Island
19	21	28	3	BROTHER AND SISTERS JOY AND BLUES	◆ ZIGGY MARLEY Virgin
20	18	18	8	I SHOULD'VE KNOWN WHATEVER	◆ AIMEE MANN Imago
21	12	5	11	SHE KISSED ME SYMPHONY OR DAMN	◆ TERENCE TRENT D'ARBY Columbia
22	NEW ▶	1	1	SWEET LULLABY DEEP FOREST	◆ DEEP FOREST Epic
23	22	17	12	CAN'T HELP FALLING IN LOVE "SILVER" SOUNDTRACK	◆ UB40 Virgin
24	25	20	9	HANG ON TO YOUR EGO	◆ FRANK BLACK Elektra
25	29	—	2	SISTER HAVANA SATURATION	◆ URGE OVERKILL Geffen
26	NEW ▶	1	1	HUMAN BEHAVIOUR DEBUT	◆ BJORK Elektra
27	NEW ▶	1	1	YOUR TOWN WHATEVER YOU SAY, SAY NOTHING	◆ DEACON BLUE CHAOS/COLUMBIA
28	23	27	5	SHOCK TO THE SYSTEM CYBERPUNK	◆ BILLY IDOL CHRYSALIS/ERG
29	NEW ▶	1	1	MARY XMESS ONLY	SUN 60 Epic
30	NEW ▶	1	1	RUINED IN A DAY	NEW ORDER QWEST/WARNER BROS.

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

NAB Making Voice Heard On Performance-Right Bill

■ BY BILL HOLLAND

WASHINGTON, D.C.—Although one of the broadcasting industry's worst legislative nightmares has come true—the introduction July 2 of the recording industry's performance right bill—there are indications on Capitol Hill that some members might listen to the opposition complaints by the National Assn. of Broadcasters, or at least suggest compromise wording in the bill.

Rep. Carlos Moorehead, R-Calif., the ranking minority member, made a point upon the bill's introduction of saying he had not become a co-sponsor and that, while he believed a performance right might be warranted to "keep pace with advancing technology," he said he would encourage "the affected parties to work with the subcommittee and each other to reach a solution."

Spokespersons for Moorehead were not available for comment.

Although the bill specifically exempts analog AM and FM from the licenses and royalty fees the labels would get under the bill, NAB still opposes the legislation, since it does not exclude in-band, on-channel digital audio broadcasting on AM and FM, thus putting it in the same category as any other targeted digital transmission category like pay subscription services.

NAB's president, Eddie Fritts, made clear his feelings in a July 2 reply to bill sponsor William Hughes, D-N.J., chairman of the House Subcommittee on Intellectual Property. Fritts wrote that such an amendment, if it included terrestrial DAB stations (which he said

are not expected until the year 2010), would only add to the \$50,000-plus startup costs for AMs and FMs to go digital.

A performance right royalty, Fritts said, "would relegate domestic radio to a second-class service."

Before the advent of CDs and digital transmission, the recording industry for years had targeted only terrestrial AM and FM as the main potential performance right licensees.

SUPREME COURT DULLS EDGE'S EDGE

A leading player in the Norfolk, Va., market has said last month's Supreme Court decision that radio stations cannot air lottery ads unless they're legal in the state where the station is licensed (Billboard, July 10) could cost Benchmark Broadcasting's WKOC (licensed to Elizabeth City, N.C.) hundreds of thousands of dollars in lost revenue annually.

Also a loser in the decision, which

overturned a District Court and two Appeals Court rulings, is Edge Broadcasting, former owner of the station, then called WMYK, which is stuck with a six-figure legal bill.

The Virginia State Lottery is one

WASHINGTON ROUNDUP™

of the largest advertisers in the state (\$2.8 million last year), and lucrative third-party ads, such as those from 7-Eleven that mention the lottery, also account for significant ad dollars for top-rated stations in that market.

"Over the next license term, or the life of the station, for that matter," says attorney Wayne Souza, a former Edge Broadcasting partner and counsel for Benchmark, "you're talking about a significant chunk of money."

Also coming in for criticism is the Virginia State Assn. of Broadcasters and the NAB. Neither group contacted the former or present licensees or prepared court briefs on the controversial issue, according to Souza.

Thirty-six states and the District of Columbia now have state lotteries, causing broadcasters to complain that the FCC needs to reform its outmoded lottery ad rules. For example, Souza says, the rules allow residents on the Cherokee Indian reservation in North Carolina to broadcast the information, "but not anyone else." He also points out that the state's newspapers give citizens the information, as do TV stations there.

GAMES, LOTTERY VIOLATIONS: FCC FINES

The FCC has fined WTMJ Inc.'s WIFC Wausau, Wis., \$6,250 for two ads connected with the Grand Royale Casino, a Sakaogon Indian tribal (Continued on page 110)

FM Networks Go Head To Head In Japan

■ BY STEVE McCLURE

TOKYO—Things are heating up in the Japanese FM radio industry with the announcement by J-WAVE, Tokyo's No. 1 FM station, that it plans to set up a national network in August to compete with Tokyo FM's existing nationwide grid of 32 affiliates.

J-WAVE's Japan FM League (the name is a takeoff on the recently established J-League in soccer) has

only five affiliate stations, three of which will begin broadcasting later this year. But between them they cover about 70% of the 15-34-year-old target group of listeners nationwide, according to a J-WAVE spokesman.

J-WAVE and Osaka's FM 802 will be joined by newcomers FM North Wave, based in Sapporo, on the northern island of Hokkaido; Cross FM in the southwestern city of Kitakyushu; and ZIP-FM in the central Japanese city of Nagoya. The three new stations will go on the air in August, September, and October, respectively.

J-WAVE says the Japan FM League will differ from Tokyo FM's Japan FM Network (JFN) by emphasizing local programming instead of broadcasting the same shows throughout the country. According to trade paper Nikkei Entertainment, more than half of JFN's programming originates with Tokyo FM, while the plan for the Ja-

pan FM League is to have close to 100% local content.

"We think FM should be more locally oriented," says the J-WAVE spokesman. "So, for example, the format of the weekly Hot 100 chart countdown program will be the same for all five stations, but the content will be different. This is the first time this kind of system has been tried in Japan."

Japan FM League stations hope to attract national sponsors with such common-format programming, but they also believe their emphasis on a strong local identity will make them popular with regional advertisers.

In response to the FM League challenge, JFN stations are trying to win back listeners who've gone over to J-WAVE and FM 802 by playing more of the domestic music favored by younger listeners, increasing local programming content, and promoting spot ad sales to local companies.

BROADCAST DATA SYSTEMS

(Continued from page 107)

Monitor, in the near future as that publication is further expanded.

Following is a complete list of reporting stations:

WKDD Akron, Ohio	WLHT Grand Rapids	KSTP-FM Minneapolis
WWMX Baltimore	WQLH Green Bay, Wis.	WMXZ New Orleans
WBMX Boston	WKZL Greensboro, N.C.	WMXV New York
WMJQ Buffalo, N.Y.	WMAG Greensboro	WPLJ New York
WSSX Charleston, S.C.	WMYI Greenville, S.C.	WMXN Norfolk, Va.
WVAF Charleston, W.V.	WIMX-FM Harrisburg, Pa.	WWDE Norfolk
WBT-FM Charlotte, N.C.	KHMX Houston	KYIS Oklahoma City
WPNT Chicago	WIVY Jacksonville, Fla.	WOMX Orlando, Fla.
WWNK Cincinnati	KMXV Kansas City, Mo.	WYXR Philadelphia
WQAL Cleveland	WBLI Long Island, N.Y.	WCSO Portland, Maine
WNCI Columbus, Ohio	KBIG Los Angeles	KXYQ Portland, Ore.
KWMX-AM-FM Denver	KYSR Los Angeles	WMBX Richmond, Va.
KSTZ Des Moines, Iowa	WMC-FM Memphis	KGBY Sacramento, Calif.
WKQI Detroit	WHYI Miami	KYKY St. Louis
WGRD-FM Grand Rapids, Mich.	WKTI Milwaukee	KISN-FM Salt Lake City
		KFMB-FM San Diego
		KIOI San Francisco
		KEZR San Jose
		WYYY Syracuse, N.Y.
		WMTX Tampa, Fla.
		WRQX Washington, D.C.
		WARM-FM York, Pa.



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BIG NUMBERS

(Continued from page 106A)

Minus the time in 1984 when Michael Jackson rehearsed for his world tour in Birmingham and a top 40 station finished No. 1 in the market, WZZK has been on top every book since the fall of '81, reports PD Jim Tice. But until the station was sold in 1980, it rarely garnered better than single-digit ratings. Tice says the new owners weeded out many old library titles.

CLIFTON NO FAN OF FORMAT LABELS

(Continued from page 106A)

tions as [having] a pathfinder, trail-blazer-type mentality. If some new fad comes along, we will be on top of it."

But there is a reason most of Clifton's stations program a mix that is heavy on urban music. "Black music is what's happening, and not just with black people," explains Clifton. "It's the rock'n'roll of the '90s. We are in an era that is similar to the Motown era, where most of the music is R&B-based and isn't necessarily aimed at a particular race. It's just what's fashionable right now."

For the most part, Clifton's clients are extremely successful in their markets, which Clifton says is due to his strategy of identifying the "movers and shakers of the fashionable group" in the area and "programming what they want to

hear."

Clifton believes that the version of top 40 he programs on most of his stations is, in the truest sense, what the format was designed to be.

"Top 40 was, by its definition, the 40 most popular songs of the day played over and over," he says. "Today, we have a tremendous amount of top 40 stations. Some of them are country and western top 40, some are adult contemporary top 40. The difference is now the focus is on a part of the overall audience."

"A top 40 station that specializes in the best of country and R&B will never happen again," he continues. "Trying to hang on to a sound and call it top 40 is ridiculous because top 40, by its own nature, changed with the times."



Hits! in Tokio

Week of June 27, 1993

- 1 That's The Way Love Goes Janet Jackson
- 2 Tomorrow's Girls Donald Fagen
- 3 Swim Papa's Culture
- 4 Sooky US3
- 5 I Never Felt Like This Before Mica Paris
- 6 Have I Told You Lately Rod Stewart
- 7 Regret New Order
- 8 Missing You Janet Kay
- 9 Dream Sweet Dreams Aztec Camera
- 10 Almost Unreal Roxette
- 11 Coming To Life Michael Franks
- 12 Little Miracles Luther Vandross
- 13 Tribal Dance 2 Unlimited
- 14 Buddy X Neneh Cherry
- 15 Blow Your Mind Jamiroquai
- 16 Daydreaming Penny Ford
- 17 Take A Look Natalie Cole
- 18 They Made The Jazz David Dexter D.
- 19 Informer Snow
- 20 The Floor Johnny Gill
- 21 Wannagirl Jeremy Jordan
- 22 Baby I'm Yours Shai
- 23 Move On Cecilia Ray
- 24 Who Let In The Rain Cyndi Lauper
- 25 Dark Is The Night A Ha
- 26 Guilty Perception
- 27 La Mecanique Elenore
- 28 Really Into You Around The Way
- 29 Ramage Marcus Miller
- 30 Kiss Of Life Sade
- 31 Paradise Sade
- 32 (I Can't Help) Falling In Love With You UB40
- 33 Louvin' Guru
- 34 Dh Carolina Shaggy
- 35 Magic Touch Tatsuro Yamashita
- 36 Sing Vivienne McKone
- 37 Somebody To Love George Michael & Queen
- 38 Go Away Gloria Estefan
- 39 Who Planned It Tiger
- 40 I Wanna Hold On To You Mica Paris
- 41 Something In My Eye Corduroy
- 42 Sunshine Romance Original Love Go West
- 43 What You Won't Do For Love
- 44 Naked With You Monday Michiru
- 45 Give Him A Love He Can Feel Tene Williams
- 46 Can I Get Enough Of Your Love Taylor Dayne
- 47 Pocket ga Niji de Ippai YMD
- 48 Do You Love Me Like You Say? Terence Trent D arby
- 49 I'm Not In Love Pretenders
- 50 Birds Aztec Camera

Selections can be heard on "Pioneer Tokyo Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.



J-WAVE 81.3FM

Keying In To Arbitron's Diary Discs; Viacom, Group W Complete Swap Deal

ARBITRON WILL BEGIN testing a diary comment-review service in approximately six to 10 markets beginning with the release of the spring book this week.

The service, known as **DiaryLink**, will be available on computer disc at a cost of \$350-\$600, depending on market size. Diary comments will be entered into the program verbatim along with some basic information about the diarykeeper, such as age and sex, according to **Jay Guyther**, Arbitron's VP of sales and marketing, radio station services.

Although the new service may save some stations a trip to Arbitron's Laurel, Md., headquarters for a diary review, Guyther says **DiaryLink** will be "call-letter driven" and will not include information about how the station was identified in the diaries.

The test markets had not been determined at press time.

The long-rumored station swap between **Viacom Radio** and **Group W Radio** is now reality. Viacom gets Group W's **WCPT/WCXR** Washington, D.C., and an undisclosed cash sum in exchange for its **KIKK-AM-FM** Houston. Viacom already owns **KILT-AM-FM** Houston. Group W owns **WMZQ-AM-FM** Washington.

In St. Louis, **Evergreen Broadcasting** has once again taken control of **WKBB** following the expiration of **Legend Broadcasting's** local marketing agreement. Former **WERC/WMJJ** Birmingham, Ala., GM **Bill Stoeffhaas** becomes GM at **WKBB**, assuming duties previously handled by **Michael Frischling**, GM of **Legend's** crosstown **KXOK-AM-FM**.

Looking for an influx of cash in order to expand its operations, Nashville-based **American Network Group** has agreed to be purchased by **Las Vegas Entertainment Network**. The new entity will be known as **Las Vegas Entertainment Inc.**, in which **American Network Group** will function as a subsidiary with **Robert Williamson** remaining as its president. **ANG** operates the **South Carolina** and **Tennessee Radio Networks**, owns broadcast rights to several major university football and basketball teams, and runs **WPTN/WGSQ** Cookeville, Tenn. **Las Vegas Entertainment** is a fledgling company awaiting a gaming license in order to close on its first **Las Vegas** hotel, and is interested in future broadcast acquisitions, says **Williamson**.

Great American Communications' common stock is no longer listed on the **NASDAQ** stock index because the company does not meet the financial requirements for the **NASDAQ** quotation system. The company's common stock will continue to trade over-the-counter under the symbol "GACC."

PROGRAMMING: COURT TV ON RADIO

WABC New York and **Courtroom Television Network** will co-produce a 13-week series, "Trial Talk," which will debut Friday (16) at 11:05 p.m. The hourlong live show will be hosted by **WABC's Jay Diamond**, who will be joined by **CTN** staffers to review trials televised on the network's "Court TV" the previous week. The program is being considered for syndication.

Infinity Broadcasting's WZRC New York, which recently switched from **Satellite Music Network's "Z-Rock"** to **Unistar Radio Networks'** country, has flipped again, this time to Korean programming. The station is licensed to **Radio Korea New York**, which has an option to purchase it in one year . . . **Country WYNY** New York has repositioned itself as "Y103.5, Today's Country Hits."

WBAI New York PD **Andrew Phillips** exits. International affairs producer **Samori Marksman** becomes interim PD.

KPSN Phoenix PD **Joel Grey** adds



by *Phyllis Stark*
with *Eric Boehlert*
& *Carrie Borzillo*

VP stripes. He's still looking for a morning person to replace **Charlie Van Dyke**. Send T&Rs to his attention . . . **Fred North** moves from **WOLL** West Palm Beach, Fla., to **WRKA** Louisville, Ky., as PD. **North** replaces **Andy Barber**, now doing mornings at **KAYI** Tulsa, Okla. Back at **WOLL**, **Mark Roberts** is serving as interim PD.

Former **KQMQ** Honolulu OM **Kimo Akane** joins crosstown **KGU/KGUY** as OM. **Alan Zee**, the former PD for **KGU/KGUY**, is now PD of the AM. **Akane** plans to switch the FM from

SMN's rock format to hot AC shortly. **KSMG** San Antonio flips from oldies to AC.

PEOPLE: KDGE UPS LUKE

KDGE Dallas overnight jock **Alex Luke** is upped to MD/middays, replacing former MD/afternoon jock **George Gimarc**, who exits. Midday jock **Jeff K.** moves to afternoons . . . Former **KDGE** night jock **Valerie Knight** is doing afternoons at **XHRM** (The Flash) San Diego for now. No word if the shift will be permanent.

KOY-FM (Y95) Phoenix MD **Jon Zellner** exits. Research director **Julie Gavin** takes his place . . . **KNDD** Seattle morning jock **Brian Jones** joins **XTRA-FM** (91X) San Diego for an undetermined shift.

KTWV Los Angeles morning jock **Randy Thomas** and overnight jock **Wally Wingert** exit. Production director **Michael Sheehy** takes over mornings and night jock **Amy Hiatt** moves to overnights.

KACE Los Angeles/**KAEV** Riverside, Calif., rehires late-night jock **E.Z. Wiggins**. He replaces PD **Rich Guzman**, who is handling afternoons for now.

Rounding out the lineup at the new **WBCS** Boston are new afternoon jock **D.J. McCoy**, a **SMN "Real Country"** vet, and overnight jock **Chuck Monroe**, last at crosstown **WMEX** . . . **Andy Carlson**, last doing P/T at **WOZN** Key West, Fla., is the new night jock at **WCGY** Boston. He replaces **Kristine**, who moved to middays, filling the slot left when PD **Dave Cooper** left the airwaves.

Former **WCDJ** Boston PD **Blake Lawrence** becomes a consultant at the Largo, Fla.-based **Creative Media Management**, a supplier of direct mail and telemarketing campaigns for the broadcast industry. He replaces

newslines...

PAT BRYSON, GM at **KBEZ** Tulsa, Okla., adds GM duties at crosstown **KAYI** following the sale of **KAYI** to **KBEZ** parent company **Renda Broadcasting** (**Billboard**, July 3).

STATION SALES: **KSNM** Dallas, from **Evergreen Media** to **Armadillo Broadcasting**, a subsidiary of **Alliance Broadcasting**, owner of crosstown **KYNG**, for \$11 million (**Armadillo** had been operating the station under a local marketing agreement since last fall); **WGLD/WWWB** Greensboro, N.C., from **Bernard Mann** to **Franklin Communications Partners**, a subsidiary of **WESHAM Broadcasting Co.**, for \$3 million (**Mann** becomes an executive at **WESHAM** and will continue to manage the properties); **WCBG/WGLL** Hagerstown, Md., from **The Pennsylvania Railroad Co.** to **M. Belmont VerStandig Inc.**, owner of crosstown **WAYZ-AM-FM**, for \$1.6 million.

KENT COOPER remains VP/GM at **KRYS** Corpus Christi, Texas, following the station's sale to **Ranger Broadcasting**. **Cooper** reports no staff changes due to the transaction.

SALE CLOSINGS: **KSJL** San Antonio, Texas, from **Inner City Broadcasting** to **Clear Channel Communications** for \$1 million; **WHET** Green Bay, Wis., and **WOZZ** Appleton, Wis., from **Martin Communications** to **Midwest Communications**, for \$3.5 million.

KEN WYKER exits **Greater Media** and moves to **Clear Channel Communications** as VP for legal affairs.

TOM HOYT joins **Unistar Radio Networks** as director, major-market sales and affiliate relations. He was most recently VP/GM of **Intersport** in Chicago and previously managed **WMAQ** Chicago, **KODA** Houston, and **KRBE** Houston.

BETH GLATT joins **American Public Radio** as senior manager of new business development. She was previously with **C-SPAN** in Washington, D.C.

Wayne Martin, who exited in March.

Ira Gordon, who had been handling mornings at **KBCO** Denver since **Dennis Constantine's** departure in April, gets the job permanently. He was previously creative services director at **KBCO**.

Yon Hudson rejoins **KBAC** Las Vegas as MD/evening jock. He left the station in 1992 . . . Milwaukee radio veteran **Joe Dorsey** will retire Sept. 10. He has been at **WOKY** since 1976 and in Milwaukee radio for 47 years.

WBLK Buffalo, N.Y., MD/night jock

Roger Moore moves to afternoons, replacing PD **Eric Faison**, who comes off the air. Former P/T jock **Mike Lewis** takes the night shift . . . Longtime **KTOM** Monterey, Calif., P/T jock **Joyce Montgomery** moves to nights, replacing **Jennifer Marden**.

KMGA Albuquerque, N.M., night jock **Vince Parlante** exits and is replaced by former P/T jock **Dennis Goodnight** . . . New **KSSN** Little Rock, Ark., PD **Joe Logan** will also do afternoons at the station, a shift previously handled by former PD **Don Moore**.

WASHINGTON ROUNDUP

(Continued from preceding page)

operation in **Mole Lake**, Wis. The wording of two ads violated FCC rules concerning ads of gaming conducted in compliance with the **Indian Gaming Regulatory Act**.

The FCC had approved use of the phrase "Vegas-style excitement," but gave thumbs-down to the phrase "Vegas style games."

WTMJ Inc. protested that the two phrases were interchangeable, but the FCC disagreed. The broadcaster's initial response also called the fine too severe for the violation, but the FCC explained it had cut the fine in half, from \$12,500—and reduced it a further 50% "in light of the licensee's good faith."

The commission also fined **JACOR Broadcasting**, licensee of **KOA** Denver, \$3,125 for violations of the commission's licensee-conducted games rules.

At issue was a botched game involving choosing among nonwinning **Colorado** lottery game tickets that were to be picked by station personnel at participating **7-Eleven** stores. Not all entries were picked up, and complaints followed.

The commission lowered the fine amount one-half from the \$6,250 base amount because the violation was an isolated incident.

FCC RESCINDS TWO FINES . . .

The FCC, which has been criticized for using its revised forfeiture schedule to fine stations unnecessarily for small violations of its controversial lottery and games advertising rules, rescinded the fines of two radio stations June 6 that had been appealed to the commission for reconsideration.

Sequoyah Communications Inc., licensee of **WQBB** Knoxville, Tenn., argued that it had made a good faith effort before running the ads last year by consulting with local counsel and taking into account that other media outlets in the market were advertising the neighboring **Kentucky** lottery. (This action took place before last month's Supreme Court decision upholding the FCC rule that prohibits stations in states without lotteries to broadcast ads for states that do.)

Oak Ridge FM Inc., licensee of **WOKI** Knoxville, petitioned that it had been advised by the general counsel of the **Kentucky** State lottery that it was run by a "quasi-government agency" and was therefore not a state-conducted lottery. **Oak Ridge** also told the commission it had suspended the ads once the FCC showed concern over the

1992 violation.

The commission's **Mass Media Bureau** noted that both licensees "made every effort to assess its obligations, and that this assessment was reasonable," and rescinded the two \$6,250 fines assessed last winter.

. . . AND ISSUES TWO OTHERS

The commission was not as lenient in other areas. On July 7 it fined **Dixie Broadcasting Inc.'s WHOS/WDRM** Huntsville, Ala., \$50,000 for equal employment opportunity violations and for failing to file "truthful written statements" to the commission. **Dixie** admitted it had not hired minorities for a three-year period during the mid-'80s.

In addition to the fine, the combo is subject to a short-term renewal to Jan. 1, 1995, and reporting conditions.

On July 2 the FCC came down with a \$25,000 fine for EEO rule violations on **Edens Broadcasting Inc.'s KOY-AM-FM** Phoenix and granted the licensee only a short-term renewal through Oct. 1, 1995, plus reporting conditions, because it found its employment files, EEO program, and recruitment policy inadequate and not uni-

formly followed. It also approved a joint settlement agreement between the **NAACP** and **Edens**.

Commissioner **Andrew Barrett** issued a statement saying the FCC doesn't go far enough in handing down EEO fines to "have some impact."

FCC STUDY: SMALL MINORITY GAINS

A new FCC trend report shows clearly that minority and female employment has increased only slightly in the last five years.

The figures in the 1992 **Broadcast and Cable Employment Report** show that of all full-time broadcast employees (there was no radio/TV breakout), female representation increased from 38.2% to 39.5%, and minority representation increased from 17.3% to 18.2%.

In upper-level broadcast job categories female representation increased from 32.4% to 32.6% and minority representation increased from 15.8% to 16.1%. In contrast, the national labor force includes 45.4% women and 22.5% minorities.

However, total broadcast employment for stations with five or more full-time employees declined from 1991 to 1992 from 108,280 to 106,771.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 161 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top songs like 'THAT'S THE WAY LOVE GOES' and 'WEAK SWV (RCA)'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top songs like 'WHERE ARE YOU NOW' and 'I SEE YOUR SMILE'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs with recurrent airplay.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs with recurrent airplay.

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

Hot 100 Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top songs like 'WHOOPI! (THERE IT IS)' and 'WEAK SWV (RCA)'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top songs like 'PASSIN' ME BY' and 'BIG GUN'.

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

Monitor TOP 40 AIRPLAY

JUNE 28—JULY 4, 1993



DETECTIONS

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

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

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

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 1250 detections (mainstream) or 500 detections (rhythm) for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

GERMAN RELEASES CONDEMN ANTI-FOREIGNER VIOLENCE

(Continued from page 3)

It's a provocative and cynical song about a fictitious neo-Nazi. Its release prompted the right-wing Republican Party to take the band to court, claiming the group was trying to incite public action against them. The case was dismissed.

Meanwhile, the single is approaching gold status in Germany (250,000 units), and the band has donated more than \$195,000 (500,000 German marks) to a youth organization in its hometown of Dusseldorf, with one-third earmarked for efforts to stem right-wing radicalism and violence.

"We decided to release this song because we felt that such provocative

lyrics by a popular band could shake up some of the public and offbeat right-wing extremists," says Udo Lange, managing director of Virgin Records Germany. "Although [neo-Nazis] are in the minority in Germany, they are nevertheless making a lot of noise in our country."

German schlager performers founded the nonprofit group Mut Zur Menschlichkeit (Courage For Humanism) and this spring recorded the single "Wer Die Augen Schliesst (Wird Nie Die Wahrheit Sehen)," meaning "Those Who Close Their Eyes (Will Never See The Truth)."

Released by the Berlin-based Han-

sa Label/BMG Ariola, the project was overseen by TV personality Dieter Thomas Heck and produced by Helmuth Ruessmann. It features numerous German schlager stars signed to various record companies. All have donated fees, royalties, and licenses to the newly founded organization to aid victims of racial violence. Proceeds from the single's sales will benefit victims of racially motivated arson attacks in the cities of Moelin and Solingen. Five Turks were killed and others were injured in the Solingen attack in late May.

Wecker, who frequently has spoken out about political injustice in his

lyrics, has rewritten the words to one of his most powerful and moving blues ballads, "Die Ballade Von Antonio Amadeu Kiowa," to protest the killing of an Angolan refugee.

Wecker included the ballad and a recently released single, "Sage Nein!" (Say No! [to discrimination and hatred]) on his current album, "Uferios" (Boundless). The album was awarded the Deutsche Schallplatten Prize by critics as one of the year's outstanding rock/pop releases.

"The song ['Sage Nein!'] was written as a warning before the reality of current events caught up with it," says Peter Kirsten, owner of

Global Records, Wecker's label. He says Wecker, his producer, Peter Herbolzheimer; and executives at BMG Ariola, which distributes Global, "are all determined anti-Nazi activists. We mutually agreed to donate all proceeds from this single to the medical care and convalescence of the badly burned and injured victims of the recent arson attack in the city of Solingen."

The head of marketing at Hansa Musikproduktin, Christian Wolf, says, "We hope that the release of such records will help to create better understanding, so that attacks of this kind will soon become a thing of the past."



if. janet jackson.

the new single.

produced by jimmy jam & terry lewis and janet jackson

management: trudy green/howard kaufman



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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
JULY 17, 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/HOT SHOT DEBUT ★ ★ ★			
1	NEW		1	BARBRA STREISAND COLUMBIA 44189 (10.98 EQ/16.98)	BACK TO BROADWAY	1	
2	1	1	7	JANET JACKSON VIRGIN 87825 (10.98/16.98)	JANET.	1	
3	6	—	2	BILLY RAY CYRUS MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3	
4	3	3	28	STONE TEMPLE PILOTS ATLANTIC 82418/AG (9.98/15.98)	CORE	3	
5	2	2	6	ROD STEWART WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2	
6	5	4	29	DR. DRE ² DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3	
7	4	5	33	KENNY G ⁴ ARISTA 18646 (10.98/15.98)	BREATHLESS	2	
8	7	9	4	SOUNDTRACK COLUMBIA 57127 (10.98 EQ/16.98)	LAST ACTION HERO	7	
				★ ★ ★ GREATEST GAINER ★ ★ ★			
9	54	—	2	SOUNDTRACK EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	9	
10	10	10	26	SWV [▲] RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8	
11	8	7	33	SOUNDTRACK [▲] ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1	
12	12	12	6	SOUNDTRACK JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	11	
13	9	8	55	SPIN DOCTORS [▲] ³ EPIC 47461 (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	3	
14	11	11	11	AEROSMITH [▲] GEFEN 24455 (10.98/16.98)	GET A GRIP	1	
15	14	13	17	STING [▲] A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2	
16	15	16	16	4 NON BLONDES INTERSCOPE 92112/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	15	
17	21	32	3	TINA TURNER VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17	
18	13	6	5	LUTHER VANDROSS EPIC 53231 (10.98 EQ/16.98)	NEVER LET ME GO	6	
19	17	20	14	ONYX [●] RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	17	
20	18	15	19	DURAN DURAN [▲] CAPITOL 98876 (9.98/13.98)	DURAN DURAN	7	
21	20	19	17	LENNY KRAVITZ [▲] VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12	
22	25	35	35	SOUL ASYLUM [●] COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	22	
23	16	14	45	ERIC CLAPTON [▲] ⁶ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1	
24	23	25	81	PEARL JAM [▲] ⁵ EPIC 47857 (10.98 EQ/15.98)	TEN	2	
25	22	21	24	SNOW [▲] EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	5	
26	38	—	2	TONY! TONI! TONE! WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	26	
27	24	27	28	SILK [▲] KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	7	
28	19	—	2	BELL BIV DEVOE MCA 10682 (10.98/15.98)	HOOTIE MACK	19	
29	34	30	13	H-TOWN [●] LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	16	
30	26	29	3	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	26	
31	37	23	3	NEIL YOUNG REPRISE 45310/WARNER BROS. (10.98/16.98)	UNPLUGGED	23	
32	31	26	35	SADE [▲] ² EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3	
33	27	18	6	DONALD FAGEN REPRISE 45230/WARNER BROS. (10.98/16.98)	KAMAKIRIAD	10	
34	35	24	13	YANNI PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24	
35	28	28	5	SOUNDTRACK VIRGIN 88064 (10.98/15.98)	SLIVER	23	
36	40	40	39	ALAN JACKSON [▲] ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20	
37	33	31	42	GEORGE STRAIT [▲] ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6	
38	30	37	59	BILLY RAY CYRUS [▲] ⁷ MERCURY 510635 (10.98 EQ/15.98)	SOME GAVE ALL	1	
39	29	17	4	JOHNNY GILL MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	14	
40	41	—	2	GLORIA ESTEFAN EPIC 53807 (10.98 EQ/15.98)	MI TIERRA	40	
41	39	38	6	SOUNDTRACK MCA 10859 (10.98/15.98)	JURASSIC PARK	38	
				★ ★ ★ PACESETTER ★ ★ ★			
42	74	—	2	VARIOUS ARTISTS TOMMY BOY 1074 (10.98/16.98)	MTV PARTY TO GO VOLUME 3	42	
43	32	22	3	OZZY OSBOURNE EPIC 48973 (21.98 EQ/29.98)	LIVE & LOUD	22	
44	36	36	19	BROOKS & DUNN [▲] ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9	
45	50	47	59	JON SECADA [▲] ² SBK 98845/ERG (9.98/15.98)	JON SECADA	15	
46	46	34	4	VAN MORRISON POLYDOR 519219/PLG (10.98 EQ/16.98)	TOO LONG IN EXILE	29	
47	67	65	84	MICHAEL JACKSON [▲] ⁵ EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1	
48	NEW		1	BILLY IDOL CHRYSALIS 26000/ERG (10.98/16.98)	CYBERPUNK	48	
49	49	45	26	JOHN MICHAEL MONTGOMERY [●] ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	27	
50	43	33	8	WYONNNA CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5	
51	42	43	10	PORNO FOR PYROS [●] WARNER BROS. 45228* (10.98/15.98)	PORNO FOR PYROS	3	
52	44	41	29	REBA MCENTIRE [▲] ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8	
53	66	71	18	THE PROCLAIMERS CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH	53	
54	52	42	6	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	22	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	48	46	41	GARTH BROOKS [▲] ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
56	45	—	2	TEARS FOR FEARS MERCURY 514275 (10.98/15.98)	ELEMENTAL	45
57	51	48	15	DWIGHT YOAKAM [●] REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
58	47	39	6	ANTHRAX ELEKTRA 61430 (10.98/15.98)	SOUND OF WHITE NOISE	7
59	79	—	2	BETTE MIDLER ATLANTIC 82497/AG (10.98/16.98)	DIVINE COLLECTION	59
60	92	—	2	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/16.98)	MTV PARTY TO GO VOLUME 4	60
61	NEW		1	UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON	61
62	55	55	40	ALICE IN CHAINS [▲] COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
63	NEW		1	SOUNDTRACK EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	63
64	62	74	8	RADIOHEAD CAPITOL 81409 (9.98/15.98)	PABLO HONEY	62
65	53	49	17	TRACY LAWRENCE [●] ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25
66	59	59	28	SHAI [▲] GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
67	60	60	99	METALLICA [▲] ⁶ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
68	76	67	15	LEVERT [●] ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	35
69	72	68	11	PRIMUS INTERSCOPE 92257*/AG (10.98/15.98)	PORK SODA	7
70	68	62	33	ICE CUBE [▲] PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
71	61	56	40	10,000 MANIACS [▲] ELEKTRA 61385 (10.98/15.98)	OUR TIME IN EDEN	28
72	58	52	16	GREEN JELLY [●] ZOO 11038 (9.98/13.98)	CEREAL KILLER SOUNDTRACK	23
73	56	53	8	SOUNDTRACK MILAN 35644 (9.98/13.98)	BENNY & JOON	45
74	65	61	34	SOUNDTRACK [▲] ² WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
75	77	70	14	L.L. COOL J [●] DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	5
76	69	66	19	NAUGHTY BY NATURE [▲] TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	3
77	57	51	8	NEW ORDER QWEST 45250/WARNER BROS. (10.98/15.98)	REPUBLIC	11
78	90	87	20	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	24
79	75	73	15	DEPECHE MODE [▲] SIRE/REPRISE 45243/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1
80	71	57	53	MARY-CHAPIN CARPENTER [▲] COLUMBIA 48881 (9.98 EQ/15.98)	COME ON COME ON	31
81	87	85	10	95 SOUTH WRAP 8117/CHIBAN (9.98/16.98)	QUAD CITY KNOCK	81
82	63	50	15	P.M. DAWN [●] GEE STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...?	30
83	81	93	41	JACKYL [●] GEFEN 24489 (9.98/13.98)	JACKYL	81
84	84	90	24	DUICE TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	84
85	78	72	10	JIMI HENDRIX MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
86	64	64	9	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	64
87	86	54	4	LUKE LUKE 200* (9.98/14.98)	IN THE NUDE	54
88	73	58	12	CHRIS ISAAK REPRISE 45116/WARNER BROS. (10.98/16.98)	SAN FRANCISCO DAYS	35
89	99	—	2	MARK CHESNUTT MCA 10851 (10.98/15.98)	ALMOST GOODBYE	89
90	96	—	2	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	90
91	128	—	2	JOHN ANDERSON BNA 68232 (9.98/15.98)	SOLID GROUND	91
92	91	79	23	PAPERBOY [●] NEXT PLATEAU/FFRR 1012 (9.98/14.98)	NINE YARDS	48
93	80	81	35	BON JOVI [▲] JAMCO 514045/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
94	82	69	6	MARC COHN ATLANTIC 82491/AG (10.98/16.98)	THE RAINY SEASON	63
95	70	63	84	BROOKS & DUNN [▲] ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
96	83	76	6	ROBERT PLANT ES PARANZA 92264/AG (10.98/16.98)	FATE OF NATIONS	34
97	93	80	35	GLORIA ESTEFAN [▲] EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15
98	89	77	66	ARRESTED DEVELOPMENT [▲] ³ CHRYSALIS 21929/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF ...	7
99	111	95	11	AARON NEVILLE A&M 0086 (10.98/16.98)	GRAND TOUR	77
100	106	101	26	JADE [●] GIANT/REPRISE 2466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	56
101	94	86	42	QUEEN [▲] HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
102	113	113	4	STEVE MILLER BAND POLYDOR 51944*/PLG (10.98 EQ/16.98)	WIDE RIVER	102
103	95	88	17	GETO BOYS [●] RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	11
104	85	78	7	KISS MERCURY 514777 (10.98 EQ/15.98)	ALIVE III	9
105	88	75	44	VINCE GILL [▲] MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
106	104	83	85	ENYA [▲] ² REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
107	101	94	16	COVERDALE/PAGE [●] GEFEN 24487 (10.98/15.98)	COVERDALE PAGE	5
108	98	89	148	GARTH BROOKS [▲] ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
109	102	92	38	LORRIE MORGAN [●] BNA 66047 (9.98/15.98)	WATCH ME	65

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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
110	100	84	5	VARIOUS ARTISTS	UPTOWN 10858/MCA (10.98/15.98) UPTOWN MTV UNPLUGGED	71
111	97	82	43	UGLY KID JOE ●	STARDOG 512571/MERCURY (10.98 EQ/15.98) AMERICA'S LEAST WANTED	27
112	107	—	2	YO-YO	EASTWEST 92252/AG (10.98/15.98) YOU BETTER ASK SOMEBODY	107
113	108	96	14	THE PHARCYDE	DELICIOUS VINYL 92222*/AG (9.98/15.98) BIZARRE RIDE II THE PHARCYDE	75
114	120	122	12	GIN BLOSSOMS	A&M 54039 (9.98/13.98) NEW MISERABLE EXPERIENCE	114
115	110	108	33	CONFEDERATE RAILROAD ●	ATLANTIC 82335/AG (9.98/15.98) CONFEDERATE RAILROAD	91
116	124	135	13	THE JERKY BOYS	SELECT 61495*/AG (10.98/15.98) THE JERKY BOYS	116
117	103	91	9	RUN-D.M.C.	PROFILE 1440* (10.98/15.98) DOWN WITH THE KING	7
118	116	102	49*	MARY J. BLIGE ▲ 2	UPTOWN 10681/MCA (9.98/15.98) WHAT'S THE 411?	6
119	114	106	10	TOBY KEITH	MERCURY 514421 (9.98 EQ/13.98) TOBY KEITH	103
120	105	105	19	DOLLY PARTON ●	COLUMBIA 53199 (10.98 EQ/15.98) SLOW DANCING WITH THE MOON	16
121	144	173	7	RAGE AGAINST THE MACHINE	EPIC 52959 (9.98 EQ/13.98) RAGE AGAINST THE MACHINE	121
122	119	107	5	PAT BENATAR	CHRYSALIS 21982/ERG (10.98/15.98) GRAVITY'S RAINBOW	85
123	122	110	67	EN VOGUE ▲ 3	EASTWEST 92121/AG (10.98/16.98) FUNKY DIVAS	8
124	112	97	112	BOYZ II MEN ▲ 5	MOTOWN 6320 (9.98/13.98) COOLEYHIGHARMONY	3
125	118	124	40	PETER GABRIEL ▲	GEFFEN 24473 (10.98/15.98) US	2
126	126	103	176	ORIGINAL LONDON CAST ▲ 2	POLYDOR 831563*/PLG (10.98 EQ/16.98) PHANTOM OF THE OPERA HIGHLIGHTS	46
127	164	190	8	BRIAN MCKNIGHT	MERCURY 848605 (9.98 EQ/13.98) BRIAN MCKNIGHT	127
128	136	149	13	INTRO	ATLANTIC 82463/AG (9.98/15.98) INTRO	111
129	132	148	7	LITTLE TEXAS	WARNER BROS. 45276 (9.98/15.98) BIG TIME	129
130	135	119	6	BIG DADDY KANE	COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98) LOOKS LIKE A JOB FOR...	52
131	115	109	11	PATTY LOVELESS	EPIC 53236 (9.98 EQ/15.98) ONLY WHAT I FEEL	69
132	130	114	7	GURU	CHRYSALIS 21998*/ERG (10.98/15.98) JAZZMATAZZ VOLUME 1	94
133	121	104	11	GEORGE MICHAEL & QUEEN	HOLLYWOOD 61479/ELEKTRA (8.98/10.98) FIVE LIVE	46
134	133	128	164	VAN MORRISON ▲	MERCURY 841970* (9.98 EQ/16.98) THE BEST OF VAN MORRISON	41
135	140	126	125	ENIGMA ▲	CHARISMA 86224/VIRGIN (9.98/13.98) MCMXC A.D.	6
136	143	136	85	U2 ▲ 4	ISLAND 510347*/PLG (10.98 EQ/15.98) ACHTUNG BABY	1
137	131	125	3	CLANNAD	ATLANTIC 82503/AG (10.98/16.98) BANBA	125
138	117	99	11	MIDNIGHT OIL	COLUMBIA 53793 (10.98 EQ/15.98) EARTH & SUN & MOON	49
139	123	139	17	SAMMY KERSHAW	MERCURY 14332 (9.98 EQ/15.98) HAUNTED HEART	57
140	138	129	17	STEREO MC'S	GEE STREET/ISLAND 14061/PLG (9.98 EQ/13.98) CONNECTED	92
141	109	44	3	PAUL WESTERBERG	SIRE/REPRISE 45335/WARNER BROS. (10.98/15.98) 14 SONGS	44
142	153	132	60	ANNIE LENNOX ▲	ARISTA 18704 (10.98/15.98) DIVA	23
143	170	154	7	EXPOSE	ARISTA 18577 (10.98/15.98) EXPOSE	143
144	127	120	10	TANYA TUCKER	LIBERTY 81367 (10.98/15.98) GREATEST HITS 1990-1992	65
145	125	116	40	MICHAEL BOLTON ▲ 3	COLUMBIA 52783 (10.98 EQ/16.98) TIMELESS (THE CLASSICS)	1
146	137	137	25	CHANTE MOORE	SILAS 10605*/MCA (9.98/15.98) PRECIOUS	101
147	139	130	95	GARTH BROOKS ▲ 9	LIBERTY 96330 (10.98/15.98) ROPIN' THE WIND	1
148	165	172	14	LORDS OF THE UNDERGROUND	PENDULUM 61415*/ELEKTRA (10.98/15.98) HERE COME THE LORDS	66
149	129	98	13	BRUCE HORNSBY	RCA 66114 (10.98/15.98) HARBOR LIGHTS	46
150	168	123	36	NEIL YOUNG ▲	REPRISE 45057/WARNER BROS. (10.98/15.98) HARVEST MOON	16
151	152	150	36	AC/DC ▲	EASTWEST 92215/AG (10.98/15.98) LIVE	15
152	145	131	115	MICHAEL BOLTON ▲ 6	COLUMBIA 46771* (10.98 EQ/15.98) TIME, LOVE AND TENDERNESS	1
153	156	127	20	REGINA BELLE	COLUMBIA 48826 (10.98 EQ/15.98) PASSION	63
154	150	145	53	SOUNDTRACK ▲	EPIC SOUNDTRAX 52476/EPIC (10.98 EQ/16.98) SINGLES	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
155	134	121	46	TRAVIS TRITT ▲	WARNER BROS. 45048 (10.98/15.98) T-R-O-U-B-L-E	27
156	151	151	49	HOUSE OF PAIN ▲	TOMMY BOY 1056 (10.98/15.98) HOUSE OF PAIN	14
157	148	140	66	WYNNONNA ▲ 2	CURB 10529/MCA (10.98/15.98) WYNNONNA	4
158	142	115	10	VINCE NEIL	WARNER BROS. 45260 (10.98/15.98) EXPOSED	13
159	141	138	55	AARON TIPPIN ●	RCA 61129 (9.98/13.98) READ BETWEEN THE LINES	50
160	163	153	3	FUGAZI	DISCHORD 70* (6.98/8.98) IN ON THE KILLTAKER	153
161	183	142	4	RUPAUL	TOMMY BOY 1058* (10.98/16.98) SUPERMODEL OF THE WORLD	109
162	155	155	167	GARTH BROOKS ▲ 4	LIBERTY 90897 (9.98/13.98) GARTH BROOKS	13
163	154	147	32	WRECKX-N-EFFECT ▲	MCA 10566 (9.98/15.98) HARD OR SMOOTH	9
164	147	134	47	ALABAMA ▲	RCA 66044 (9.98/15.98) AMERICAN PRIDE	46
165	172	156	17	BIG HEAD TODD & THE MONSTERS	GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98) SISTER SWEETLY	118
166	192	182	20	JOEY LAWRENCE	IMPACT 10659/MCA (9.98/15.98) JOEY LAWRENCE	74
167	159	143	39	R.E.M. ▲ 2	WARNER BROS. 45138 (10.98/15.98) AUTOMATIC FOR THE PEOPLE	2
168	180	195	80	CYPRESS HILL ▲	RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/13.98) CYPRESS HILL	31
169	NEW ►		1	ORCHESTRAL MANOEUVRES IN THE DARK	VIRGIN 88225 (9.98/15.98) LIBERATOR	169
170	187	178	9	MC BREED	WRAP 8120/CHIBAN (9.98/16.98) THE NEW BREED	156
171	NEW ►		1	JEFF BECK AND THE BIG TOWN PLAYBOYS	EPIC 53562 (10.98 EQ/15.98) CRAZY LEGS	171
172	146	111	15	WILLIE NELSON	COLUMBIA 52752 (10.98 EQ/15.98) ACROSS THE BORDERLINE	75
173	158	162	40	PAM TILLIS ●	ARISTA 18649 (9.98/13.98) HOMEWARD LOOKING ANGEL	82
174	161	133	7	DAVID CROSBY	ATLANTIC 82484/AG (10.98/16.98) THOUSAND ROADS	133
175	178	141	18	CLANNAD	ATLANTIC 82409/AG (10.98/15.98) ANAM	46
176	179	157	106	BONNIE RAITT ▲ 4	CAPITOL 96111* (10.98/15.98) LUCK OF THE DRAW	2
177	184	185	37	MADONNA ▲ 2	MAVERICK/SIRE 45031/WARNER BROS. (10.98/16.98) EROTICA	2
178	175	144	37	SOUNDTRACK	MORGAN CREEK 20015 (10.98/15.98) THE LAST OF THE MOHICANS	42
179	NEW ►		1	ZIGGY MARLEY AND THE MELODY MAKERS	VIRGIN 87961 (9.98/15.98) JOY AND BLUES	179
180	174	166	71	TLC ▲ 2	LAFACE 26003/ARISTA (9.98/15.98) OOOOOOHHH... ON THE TLC TIP	14
181	191	181	51	MEGADETH ▲	CAPITOL 98531 (10.98/15.98) COUNTDOWN TO EXTINCTION	2
182	185	174	94	GUNS N' ROSES ▲ 4	GEFFEN 24415* (10.98/15.98) USE YOUR ILLUSION I	2
183	162	158	13	BLUES TRAVELER	A&M 0080 (10.98/15.98) SAVE HIS SOUL	72
184	177	160	19	VAN HALEN ▲	WARNER BROS. 45198 (20.98/27.98) LIVE: RIGHT HERE, RIGHT NOW	5
185	186	165	17	BLOODS & CRIPS	DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98) BANGIN ON WAX	86
186	RE-ENTRY		67	K.D. LANG ▲	SIRE 26840/WARNER BROS. (10.98/15.98) INGENUE	18
187	182	—	2	LUIS MIGUEL	WEA LATINA 92993/WARNER BROS. (9.98/15.98) ARIES	182
188	RE-ENTRY		33	LYLE LOVETT ●	CURB 10475/MCA (9.98/15.98) JOSHUA JUDGES RUTH	57
189	166	169	39	TANYA TUCKER ●	LIBERTY 98987 (10.98/15.98) CAN'T RUN FROM YOURSELF	51
190	NEW ►		1	TOOL	ZOO 11052 (9.98/15.98) UNDERTOW	190
191	RE-ENTRY		70	PANTERA ●	EASTWEST 91758/AG (10.98/15.98) VULGAR DISPLAY OF POWER	44
192	167	167	17	D.J. MAGIC MIKE	MAGIC 9413/CDG (9.98/15.98) BASS: THE FINAL FRONTIER	67
193	160	152	9	FUNKDOOBIEST	IMMORTAL 53212*/EPIC (9.98 EQ/15.98) WHICH DOOBIE U B?	56
194	171	112	3	CYNDI LAUPER	EPIC 52878 (9.98 EQ/15.98) HAT FULL OF STARS	112
195	NEW ►		1	WHITE ZOMBIE	GEFFEN 24460 (9.98/13.98) LA SEXORCISTO: DEVIL MUSIC VOL. 1	195
196	157	117	3	SUICIDAL TENDENCIES	EPIC 46230 (9.98 EQ/15.98) STILL CYCO AFTER ALL THESE YEARS	117
197	RE-ENTRY		4	FISHBONE	COLUMBIA 52764 (9.98EQ/15.98) GIVE A MONKEY A BRAIN AND HE'LL SWEAR HE'S THE...	99
198	RE-ENTRY		65	KRIS KROSS ▲ 4	RUFFHOUSE 48710/COLUMBIA (10.98 EQ/15.98) TOTALLY KROSSED OUT	1
199	173	146	21	DIGABLE PLANETS ●	REACHIN' (A NEW REFUTATION OF TIME AND SPACE) PENDULUM 61414*/ELEKTRA (9.98/15.98)	15
200	NEW ►		1	THE CRANBERRIES	ISLAND 514156/PLG (9.98 EQ/13.98) EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	200

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 78	Mark Chesnutt 89	Funkdoobiest 193	Jade 100	MC Lyte 90	Paperboy 92	Benny & Joon 73	Tool 190
4 Non Blondes 16	Clannad 137, 175	Kenny G 7	The Jerky Boys 116	Megadeth 181	Dolly Parton 120	The Bodyguard 11	Travis Tritt 155
AC/DC 151	Eric Clapton 23	Peter Gabriel 125	Big Daddy Kane 130	Metallica 67	Paul Westerberg 141	Jurassic Park 41	Tanya Tucker 144, 189
Aerosmith 14	Marc Cohn 94	Geto Boys 103	Toby Keith 119	George Michael & Queen 133	Pearl Jam 24	Last Action Hero 8	Tina Turner 17
Alabama 164	Natalie Cole 30	Johnny Gill 39	Sammy Kershaw 139	Bette Midler 59	The Pharcyde 113	The Last Of The Mohicans 178	U2 136
Alice In Chains 62	Confederate Railroad 115	Vince Gill 105	Kiss 104	Midnight Oil 138	Robert Plant 96	Menace II Society 12	Ugly Kid Joe 111
John Anderson 91	Coverdale/Page 107	Green Jelly 72	Lenny Kravitz 21	John Michael Montgomery 49	P.M. Dawn 82	Poetic Justice 63	U.N.V. 61
Anthrax 58	The Cranberries 200	Kris Kross 198	L.L. Cool J 75	Chante Moore 146	Porno For Pyros 51	Sleepless In Seattle 9	Van Halen 184
Arrested Development 98	David Crosby 174	Guns N' Roses 182	k.d. lang 186	Primus 69	The Proclaimers 53	Sliver 35	Luther Vandross 18
Jeff Beck And The Big Town	Cypress Hill 168	Guru 132	Jimi Hendrix 85	The Proclaimers 53	Queen 101	Spin Doctors 13	VARIOUS ARTISTS
Playboys 171	Billy Ray Cyrus 3, 38	Jimi Hendrix 85	Bruce Hornsby 149	Vince Neil 158	R.E.M. 167	Stereo MC's 140	MTV Party To Go Volume 3 42
Bell Biv DeVoe 28	D.J. Magic Mike 192	Bruce Hornsby 149	House Of Pain 156	Willie Nelson 172	Radiohead 64	Steve Miller Band 102	MTV Party To Go Volume 4 60
Regina Belle 153	Duran Duran 20	House Of Pain 156	H-Town 29	Aaron Neville 99	Rage Against The Machine 121	Rod Stewart 5	Uptown MTV Unplugged 110
Pat Benatar 122	En Vogue 123	Ice Cube 70	Little Texas 129	New Order 77	Bonnie Raitt 176	Sting 15	White Zombie 195
Big Head Todd & The Monsters 165	Enigma 135	Billy Idol 48	Lords Of The Underground 148	95 South 81	Run-D.M.C. 117	Stone Temple Pilots 4	Wreckx-N-Effect 163
Mary J. Blige 118	Enya 106	Inner Circle 86	Patty Loveless 131	Onyx 19	RuPaul 161	George Strait 37	Wynonna 50, 157
Blues Traveler 183	Gloria Estefan 40, 97	Intro 128	Lyle Lovett 188	Orchestral Manoeuvres In The	Sade 32	Barbra Streisand 1	Yanni 34
Michael Bolton 145, 152	Expose 143	Chris Isaak 88	Luis Miguel 187	Dark 169	Jon Secada 45	Suicidal Tendencies 196	Dwight Yoakam 57
Bon Jovi 93	Donald Fagen 33	Janet Jackson 2	Madonna 177	ORIGINAL LONDON CAST	Shai 67	SWW 10	Neil Young 31, 150
Boss 54	Fugazi 160	Michael Jackson 47	Reba McEntire 52	Phantom Of The Opera	Silk 27	Snow 25	Yo-Yo 112
Boyz II Men 124		Alan Jackson 36	Brian McKnight 127	Highlights 126	Soul Asylum 22	Tears For Fears 56	Ziggy Marley And The Melody
Brooks & Dunn 44, 95		Jackyl 83		Ozzy Osbourne 43	SOUNDTRACK	10,000 Maniacs 71	Makers 179
Garth Brooks 55, 108, 147, 162				Pantera 191	Aladdin 74	Pam Tillis 173	
Mary-Chapin Carpenter 80						Aaron Tippin 159	
						TLC 180	
						Tony! Toni! Tone! 26	

NEW TECHNOLOGY AT VSDA

(Continued from page 3)

video. Audio books also figure to get substantial play.

No one can predict the winners, but VSDA management hopes members get the message that they should consider more than tape rental and sell-through, and that they are the retailers of choice for whatever programming evolves. New media suppliers who take their goods to consumer electronics stores "are going to the wrong place," says VSDA executive VP Don Rosenberg, where "nobody wants to explain" how the latest home entertainment player works.

Video stores "can make it happen," he adds, largely because they are willing to rent to consumers skittish about making a \$500 hardware purchase.

Not everyone agrees. "I wouldn't say a lightbulb has gone off in their heads," says Jonathan Turrell, president of Janus Films and a partner in Voyager, which has 30 CD-ROM titles in distribution. "I see it more in book stores than in video stores." He calls VSDA "a three-day perk" for retailers interested in nothing more than collecting autographs.

Nevertheless, the studios are aiding and abetting VSDA's push with an unending stream of new interactive media announcements positioned as additional business opportunities for the home video trade. The interactive formats are also seen as an opportunity to revive an annual convention that "has been like an LP record stuck in a groove," says Steve Savage, president of New York-based New Video Group.

New Video is considering interactive versions of programs that originally appeared on the Arts & Entertainment cable channel. Savage believes video stores are "the perfect candidates to successfully exploit the new media because they need new products to survive." Part of his VSDA agenda will be to test the waters for A&E product.

At least two dealers, Brad Burnside of Video Adventures in Chicago and Glenn Powers of Video Station in Laguna Hills, Calif., are using the show to demonstrate developments that are not restricted to home video. Both employ interactive technology aimed at aiding in-store selection of cassettes, music, and books. Power has a test unit from Sepia Technologies, a Canadian venture, in his store.

However, the big players will receive most of the attention, such as Paramount Home Video, which is, touting newly formed affiliate Paramount Interactive. PHV president Eric Doctorow says a significant portion of Paramount's interactive releases ultimately will move through his distribution pipeline.

INGRAM MAPS GROWTH STRATEGY

(Continued from page 8)

"We buy Nintendo [on a third-party basis] since they won't sell us direct," says Taylor.

Ingram's position in music took a hit with the departure of sales director Jim LaFrance. Jake Lamb is now in charge of all audio product. Lamb, formerly of Schwartz Bros., was in charge of audio books when he joined Ingram.

"We're full steam ahead on music. Ray Capp with the IMS [rack division] will have 65% of sales in music this year," according to Taylor, who

"Interactivity" also is the buzzword at MGM/UA, MCA, Turner, Republic, Viacom, and Trimark. The latter recently formed Trimark Interactive under former LucasArts executive Kelly Flock.

"There's no question that we plan to be a major player in this field," says George Feltenstein, senior VP of marketing and sales for MGM/UA Home Video. "There's a great deal of curiosity now and you will see that reflected at VSDA. People want to get a sense of what's real and what isn't."

Trimark Interactive, among the more aggressive independents, says it will start shipping Nintendo and Sega video-game cartridge product before year's end and move to some of the newer interactive CD "platforms" next year.

"We are evaluating the [interactive] applicability of current Trimark product and those properties under development," says Flock. "We were looking for things we could get under way right away, such as product based on such recent films of ours as 'Warlock' and 'Leprechaun.'"

Trimark Interactive recently licensed 20th Century Fox's "White Men Can't Jump" to create a basketball game. "We wanted to find out what some of the other studios which were not actively involved in an interactive group yet were doing with some of their properties," says Flock.

Video distributors including Baker & Taylor, Ingram Entertainment, and Major Video Concepts have mounted the bandwagon as well.

Major, for example, has been offering a CD-ROM rental program for video retailers featuring Compton's New Media software, according to senior marketing VP Bob Tollini, who expects to have more than 50 titles in 100 stores by the end of 1993. "It's not an 'if' anymore. It's coming," Tollini observes.

Video retailers are likely to opt for rental, but Tollini thinks they should become "major sell-through participants. It's going to be another business and I think [they] can make money at this." Eric Paulson, president of Minneapolis-based distributor Navarre, says record and combo outlets stand to reap significant financial rewards from the new media.

"Record specialty chains have to get comfortable with software, and that's begun to happen," Paulson adds. "Many are also looking for a new product line, especially in the new superstores, to round out their home entertainment concepts." He believes experiments will evolve into multimedia departments by 1994 when sales "will be growing as fast as the home video business back in the early '80s."

sent a large contingent to this year's National Assn. of Recording Merchandisers convention in Orlando, Fla. IMS is trying to rack video stores with music, augmented by Minneapolis-based Video Buyers Group, which serves 1,200 stores in 28 states.

Ingram and Commtron appear to have succeeded in the hardest consolidation of all: computer operations.

Another challenge was the potential loss of Ingram and Commtron customers who did not want to deal with the other distributor. The anti-

ABC Video To Distribute ESPN Titles

■ BY SETH GOLDSTEIN

NEW YORK—Capital Cities/ABC Video Publishing has moved heavily into sports, acquiring distribution rights to the ESPN Home Video library of about 90 titles. Aided by ESPN Enterprises, more such deals should be forthcoming.

According to trade sources, ABC Video is trying to become the next licensee of the National Basketball Assn. Neither ABC Video nor ESPN denied that report outright. CBS/Fox Video currently markets a variety of NBA releases, including the best-sellers featuring Chicago Bulls star Michael Jordan, in an arrangement that reportedly ends in a year.

ESPN Home Video had controlled distribution since the line was launched in 1987, but ESPN Enterprises senior VP Richard Glover says the company "does not need to build" its own department to handle cassette sales. With the formation last year of ABC Video, "we decided it didn't make sense" to replace Bill Ketchum, who had been directly re-

sponsible for the line before resigning.

CapCities owns 80% of ESPN, the premier sports cable service, but Glover claims "there was no mandate" to sign with the network venture. "I spent a lot of time looking at options for us," he adds; Glover joined ESPN from Titan Entertainment, which runs the World Wrestling Federation, earlier this year.

Except for a sailing tape being rushed to market in July, ABC Video will hold back ESPN titles until fall, when cassettes are to be remarketed with revised packaging and prices, and when new titles arrive, among them a fitness series. "We're not yet at a point where we're picking up new orders," says ABC Video president Jon Peisinger. Suggested list now ranges from \$10 to \$30, in accordance with acquisition and programming VP Cynthia Basciani's overall prescription of 80% sell-through and 20% rental titles.

ESPN goes through WEA, which adds it to the rest of the ABC Video release schedule and to sports programming distributed for LIVE

Home Video and A*Vision. "We're certainly not going to lose any ground, and our hope is to penetrate new markets," says Peisinger. He's counting on ESPN's "high profile" to help broaden sales. "Look at what PolyGram Video has done with the NFL," Peisinger adds. The NFL line has received a strong marketing push from a strategy that combines football and rock music.

WEA's arrival means the departure of Fast Forward, a Los Angeles-based distributor of special-interest videos, which had ESPN until now. "They did a terrific job," says Glover, who expects to continue using Fast Forward on certain projects.

Fast Forward moved about 30,000 units per release "out of the box," according to president Steven Ades, and as many as 500,000 of ESPN's sports "bloopers" series, but "we haven't had a strong, new release in 18 months" while the label decided its future. Ades had another problem in 1991 when ESPN tried a 10-title, \$9.99 Father's Day promotion that bombed.

Shorewood Results Reflect Death Of Longbox Paperboard Maker's Profits Down Sharply In Quarter

■ BY DON JEFFREY

NEW YORK—Hurt by the discontinuation of the CD longbox, paperboard manufacturer Shorewood Packaging Corp. reports a sharp drop in fourth-quarter profits and a slight rise in revenues.

In a statement referring to the elimination of the longbox, Shorewood chairman Paul B. Shore says, "The resulting reduced level of production at the company's Farmingdale, New York, facility during the latter part of the fourth quarter had a significant impact on our operating results." The labels stopped releasing CDs in environmentally wasteful cardboard containers on March 31.

For the three months that ended May 1, net profit declined 33.5% to \$2.18 million from \$3.29 million, as revenues increased 2.4% to \$43.3 million from \$42.3 million.

The longbox ban is expected to continue to have an effect on Shorewood's profitability for the next year at least. Murray Frischer, chief financial officer, says, "We believe that by the end of our fiscal year, April 1994, our earnings and profits will be approximately the same as for fiscal 1993."

But Shorewood is looking at other ways to recapture some of the lost music revenues. Frischer

says, "There's been a lot of movement toward alternative CD packaging in the music area besides the jewel box."

NON-MUSIC GROWTH

Despite the weakness in its music business, Shorewood reports higher sales for its general consumer paperboard packaging: home video, food, tobacco, film, cosmetics and toiletries. Frischer says, "Nonmusic industry business was extremely strong during the year and continued strong during the fourth quarter."

Revenues from home video packaging were flat in the fourth quarter, compared to last year, but

they were up about 7%-8% for the year, Frischer says.

For the fiscal year that ended May 1, net profit increased 60.8% to \$15.7 million from \$9.8 million a year earlier. Revenues rose 14.9% to \$184.1 million from \$160.1 million.

Shorewood's stock closed at \$8.625 a share in over-the-counter trading at press time, down 38% from its 52-week high of \$14. Since the beginning of the year, the company has repurchased 868,000 of its own shares on the open market. In January, the board authorized the buyback of up to 2 million shares.

HARDWARE MAKERS LINK FOR HI-DEF STANDARD

(Continued from page 8)

tional Electrotechnical Commission in the hope of establishing a worldwide digital VCR format, including a high-definition version.

"We firmly believe any digital VCR has got to be high-definition-compatible, because that's where the market lies," says a Sony spokesman.

Analysts say the decision by rivals such as Sony and Matsushita to cooperate on a digital video standard is due to the firms' realization that they can't afford another format war like the VHS-Beta battle of the early '80s, given the cost of developing new technologies.

Digital VCRs will allow high-quality recording and playback without the dropouts and tracking problems associated with VHS, as well as eliminating deterioration in picture quality during editing. The digital video media will be quarter-inch metal evaporated tape, and a standard cassette will have a recording time of 4½ hours, according to the specifications.

The 10 companies say any format set by the conference will accommodate all HDTV standards now under consideration or development and the existing NTSC, PAL, and SECAM television formats. According to a

Sony spokesman, the whole issue of compatibility is a "gray area." The VCR format is expected to accommodate both a new, standard-definition digital videotape and a high-definition tape. Existing television sets likely will be able to play the new standard-definition digital videotapes using the digital VCR, but they will not be able to play the high-definition tapes.

In a statement released to the media, the 10 firms say they will address intellectual property rights issues related to the development of the new format, without giving any details. A Sony spokesperson told Billboard, "We've had some discussions with our own software arm, and there is an agreement in the sense that both sides recognize that this is an issue and that it has to be addressed somehow." The Matsushita spokesperson adds, "This is something we have to consider from now on. We're ready to address it and we've been in touch with MCA" regarding intellectual property rights.

The Electronic Industries Assn. of Japan estimates the digital VCR market will be worth 700 billion yen (\$6.48 billion) annually in Japan by the year 2000.

NASHVILLE REINVESTIGATES CASSETTE FORMAT

(Continued from page 3)

breakthrough single, "Achy Breaky Heart," and would have sold far more if Mercury had not stopped manufacturing it.

In addition, some country radio stations say the sales success of certain singles has influenced airplay decisions.

Several factors have been cited for the country single's demise in the late '80s: massive returns caused by the record companies' slipshod marketing practices, the decline of the jukebox, the configuration confusion that came with the elimination of vinyl, and the changing buying habits of album-oriented baby boomers.

But at the time, Nashville's major labels pointed to an overriding fear that singles were "cannibalizing" sales of full-length releases as their main reason for getting out of the market. (Nashville labels continued pressing vinyl singles for jukebox use while issuing promo-only singles to radio.)

"This is not exactly a revival," says Sony Nashville president Roy Wunsch, "because there was so much fear of cannibalization that it only

got a half-hearted effort behind it the first time around."

Nashville label executives point to a number of factors in explaining the configuration's return, chief among them that country music consumers are increasingly younger. "The cassette single allows young people, who do not always have the dollars to buy the full line, to keep coming into country music," says Tom White, VP of marketing at RCA.

Still, like every label in town, RCA is taking a wait-and-see attitude before diving wholeheartedly into cassette singles. The fear of eroding full-length album sales is still very real in the minds of Nashville record executives.

With shipments of the cassette single on Clint Black and Wynonna's "A Bad Goodbye" at 270,000 units, RCA has stopped manufacturing the single to allow it to sell through and create a demand for Black's album, "No Time To Kill," which comes out Tuesday (13). SoundScan reports total sales for the single at 115,206 units through July 4.

"A Bad Goodbye" peaked at No. 43

on Billboard's Hot 100 last week and some retailers report it among their top 15 in weekly sales.

Frank Trace, singles buyer for the 360-store Camelot music chain, which he says has had "a tremendous amount of success with country cassette singles," pleaded with RCA not to delete "Goodbye." "I think they made a major error. I said we'd be willing to put in a substantial order if they'd do another pressing. They wouldn't do it."

Many retailers do not agree that singles reduce album sales. Watland says that Alan Jackson's "Chattahoochee" is "driving the sales" of the album. "We've seen a 150%-200% increase in the full-length because of that song." The single reached No. 1 on Billboard's Hot Country Singles & Tracks chart this week and SoundScan reports total sales of 30,717 units through July 4.

Atlantic Records president Rick Blackburn first heard of the demand for cassette singles through retailers in the Southwest. Surprisingly, Blackburn sees the majority of the singles going to 25-to-34-year-olds. And, although the country music audience is not as predominantly female as it once was, Blackburn's consumer focus groups tell him women are much more cost-conscious than men, thus making them more likely candidates to buy singles.

Camelot's Trace says, "The industry is missing the boat by not releasing singles. More young people are into country music and they are the singles buyers." He and other retail-

ers believe that deleting singles can mean not only lost sales but lost opportunities to garner new fans for the artists.

Atlantic has released singles by John Michael Montgomery, Tracy Lawrence, and Confederate Railroad, but as a rule Blackburn sees the cassette single as a "big name" configuration and doesn't intend to use it to break new artists. The numbers would seem to back him up. Mercury says Toby Keith's debut single, "Should've Been A Cowboy," has sold fewer than 60,000 units, while Columbia says established star Dolly Parton has sold more than 300,000 copies of "Romeo," despite the single's lukewarm reception at radio.

Country radio, meanwhile, has also been affected by the boom in country singles sales. Even though playlists are usually programmed according to call-out research, in which listeners respond to snippets of song hooks played over the phone, sales are influencing airplay.

Les Acree, operations manager of WIVK Knoxville, notes that "A Bad Goodbye" was the No. 1 selling single in his market. He says, "We saw it moving very well in sales. But it may not have been testing quite as well. It's not a real hooky chorus. But we moved it to heavy rotation because of sales."

The same was true of Keith's "Should've Been A Cowboy," Acree says. "That was also slow to get off the ground. But when we saw the sales kicking in, that helped us maintain confidence that the record was

going to happen for us."

But not all radio programmers agree. Dene Hallam, PD at KKBQ Houston (93Q Country), says, "Singles at this time don't seem to be a clear indication of what's popular and what's not." He says top-selling country singles are what he terms "novelty" records like "Achy Breaky Heart" and Brooks & Dunn's "Boot Scootin' Boogie" or songs like "Goodbye" that had not been on albums.

Sony Nashville's Wunsch also views the cassette single as "ancillary" and doesn't foresee it becoming a "big business." But, unlike Blackburn, he calls it a good tool for breaking new artists, equating its release before an album to "floating a trial balloon in a very careful way." His labels have not, for example, released a cassette single on the more established Mary-Chapin Carpenter's "The Hard Way" but have issued one on developing act the Gibson Miller Band's "Texas Tattoo."

Having started the cassette single revival with "Achy Breaky Heart," Mercury Records VP of marketing Steve Miller is more bullish than most about the configuration's resurgence. He sees it as a potent marketing tool. The "Achy Breaky Heart" cassette single featured the hit song on side one and three snippets of album cuts on the other, enticing buyers to go for the album. The strategy worked beautifully, with the single peaking at 1.5 million units and the full-length CD going on to sell a remarkable 4 million copies.

BETWEEN THE BULLETS



by Geoff Mayfield

BACK ON TOP: Barbra Streisand's return to Broadway repertoire is rewarding, as she debuts at No. 1 on The Billboard 200 for the first time in her career. That "Back To Broadway" reaches the top slot is not a large surprise, since her 1985 release, "The Broadway Album," spent three weeks at No. 1. But since the adult consumers who respond to this fare are not known to rush stores the way fans of rap and metal acts do, her chart-topping debut is breathtaking. That said, a mess of press and broadcast media attention guaranteed that awareness of her Broadway sequel was certainly high. Even without a publicity blitz, Streisand's celebrity has been conspicuous throughout the year, punctuated by her televised performance at President Clinton's inaugural celebration and her eloquent turn as a presenter at the Oscars.

IT STILL COUNTS: Of the 15 titles that have debuted at No. 1 on The Billboard 200 since the May 1991 conversion to SoundScan data, Streisand owns the lowest opening-week tally, with a figure just shy of 121,000 units. The previous mark belonged to Skid Row, who debuted on top with 133,583 units (Billboard, June 29, 1993) . . . "Back To Broadway" is the kind of album that could linger in the top 10 for a while. As recent chart runs by Eric Clapton, Garth Brooks, Sting, and Sade prove, albums with adult appeal have staying power . . . Billy Ray Cyrus falls short of the No. 1 slot, but still turns in a strong report card, as a 56% gain puts him over the 100,000 unit mark and pushes his new album 6-3.

NEXT WEEK: Figure that Streisand, Cyrus, Janet Jackson, and Stone Temple Pilots will still be lingering near the top of the chart next week, but none of them will be No. 1. At press time, PolyGram Label Group reported that U2's "Zooropa" shattered single-day sales records at some major accounts. Thus, the Irish supergroup not only stands a chance to debut at No. 1, but could do so with a record-breaking sum. Stay tuned.

AWAKE AND ALERT: "Sleepless In Seattle" continues to do handsome box-office business, and the soundtrack is hot at record stores, too. Sales on the multi-artist soundtrack are more than triple over its opening-week numbers as it flies up 45 places to No. 9 (see story, page 9) . . . A July 3 rerun of Neil Young's "Unplugged" appearance on MTV and a recent repeat of his "Center Stage" segment on VH1 stir a rebound for his "Unplugged" album (37-31) and his "Harvest Moon" (168-150). Also, Young's "Harvest" re-enters Top Pop Catalog Albums (No. 44), while his "Unplugged" home video moves 16-12 on Top Music Videos . . . k.d. lang's much talked-about Vanity Fair photos with Cindy Crawford help "Ingenue" re-enter The Billboard 200 at No. 186.

PATIENCE PAYS: June 1992 is when Brian McKnight's self-titled debut hit the streets, but it's selling like a brand-new album (164-127 on The Billboard 200 and 39-36 on Top R&B Albums). The spark comes from the multi-format success of his "One Last Cry," but Mercury says "Love Is," his duet with Vanessa Williams from "Beverly Hills 90210," which reached No. 1 on Hot Adult Contemporary and No. 3 on Hot 100 Singles, paved the road for his new single.

'SLEEPLESS' SOUNDTRACK

(Continued from page 9)

track," says Glen Brunman, senior VP at Epic Soundtrax. "Then the soundtrack starts helping to put people into theater seats. When Céline Dion and Clive Griffin reach the top of the AC chart and cross over to top 40, you will see people going to see this movie because of the music."

The only drawback radio programmers face with the soundtrack, says Bob Dunphy, VP of programming at AC WMXV New York, is the eclectic range of artists, which runs the gamut from Tammy Wynette to Harry Connick Jr.

"I'm not sure how the radio audience will respond to that," Dunphy says. "People may get a kick out of 'Back In The Saddle,' but they don't want to turn on the radio and hear it after a Bruce Springsteen song."

It's likely the second single/video, set for mid-August release, will be a track by Armstrong, Durante, Carly Simon, or Joe Cocker, Brunman says. A number of programmers are experimenting with various songs already, he adds.

Meanwhile, country will be serviced with the entire soundtrack with an emphasis on the Wynette track "Stand By Your Man."

At the same time, Brunman notes he is prepared to augment efforts at traditional radio, retail, and video outlets with alternative methods to reach the public. Epic Soundtrax is promoting the soundtrack at a variety of "lifestyle" retail stores, and the label is set to launch an extensive TV/radio advertising campaign, "in places where you don't usually hear ads for albums," says Brunman. He declined to elaborate further.

The videoclip for the Dion/Griffin duet was sent via satellite to news di-

rectors across the country June 30, and a number of programs used the clip during features about the film, or ran it over end credits.

The bottom line, say radio programmers and retailers, is the appeal of the romantic film and the way the music is used. "It's a huge movie," says AC WLIT Chicago PD Mark Edwards. "And the music is so important to what's going on."

Director Nora Ephron chose the music—and specific versions of particular songs—to help tell the story, says Brunman.

As a result, the soundtrack becomes a souvenir for the fans of the film, says John Artale, purchasing manager at Pittsburgh's National Record Mart chain. And it appears

the fans want their souvenirs.

"From the store calls I received it was clear that people bought every piece that was out there," Artale says. The album climbed to No. 3 on NRM's sales chart for the week of June 28. "It's phenomenal."

Representatives from Torrance, Calif.'s Wherehouse, Bellwood, Ill.'s Stirling Ventures, and Nashville's Central South Music Sales also report healthy sales on the title.

And it's likely the "Sleepless In Seattle" soundtrack sales will be buoyed along by the projected Christmas release of the home video by Columbia TriStar Home Video, says Brunman, who notes, "The soundtrack will be marketed with the video."

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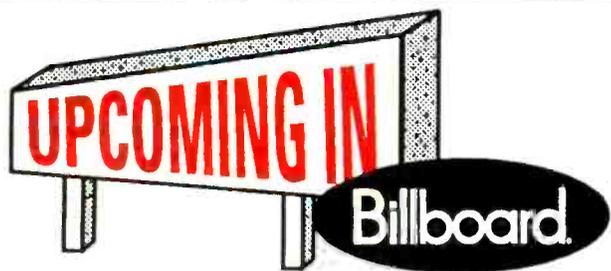
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A glance ahead at Billboard Specials

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AD CLOSE: JULY 20

SOUTHEAST ASIA

ISSUE DATE: AUGUST 21
AD CLOSE: JULY 27

ATLANTA

ISSUE DATE: AUGUST 21
AD CLOSE: JULY 27

HOLIDAY PRODUCT SHOWCASE/ CHILDREN'S ENTERTAINMENT

ISSUE DATE: AUGUST 28
AD CLOSE: AUGUST 3

IRELAND

ISSUE DATE: AUGUST 28
AD CLOSE: AUGUST 3

CD REPLICATION

ISSUE DATE: SEPTEMBER 4
AD CLOSE: AUGUST 10

MERCURY AWARDS

ISSUE DATE: SEPTEMBER 4
AD CLOSE: AUGUST 10

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The Billboard Bulletin...

EDITED BY IRV LICHMAN

SONY WONDER RESTRUCTURING

As Sony Music's Sony Wonder family entertainment logo shapes a bicoastal staff structure (Bulletin, July 3), it will also place greater emphasis on the video end of things, with **Ted Green**, head of the setup, seeking "new strategic alliances," such as its recent deal with **Nickelodeon**. Staffwise, the company has made several moves. Out of Sony Music's HQ in Santa Monica, Calif., **Becky Mancuso-Winding** has been promoted to senior VP of creative affairs, while, as previously reported, former **Image** exec **Wendy Moss** has joined the company as VP of marketing; in New York, **Susan Rosenberg**, formerly of **Good Times Entertainment**, has been named senior director of operations. All report to New York-based **Green**.

WARNER, UFOCO GET CLOSER

Warner Music International has strengthened its ties to the **UFOCO Group**, Taiwan's leading indie label, to market, promote, and distribute Warner repertoire there. **UFOCO** has been a Warner licensee since 1986. It is understood that the new agreement will involve equity interest by Warner in **UFOCO**... Meanwhile, **Sony Music International**, opened its new, 100%-owned affiliate in Taiwan July 5. In addition to marketing international repertoire, the company plans to sign and develop local artists. Managing director is **Malcolm Allison**.

RIAA SEEKS PACKAGING ID CODE

The **Recording Industry Assn. of America** has sent out a call to companies to come up with a packaging ID or seal device that could indicate CD and cassette authenticity. "It could be like a hologram, or something more complicated," **RIAA** spokesman **Tim Sites** tells *Bulletin*. The trade group has commissioned the **Battelle Memorial Institute**, a Columbus, Ohio-based R&D firm, to evaluate the effectiveness and practicality of submitted device proposals by early 1994. The study is not related to ongoing antitheft and recording "branding" device studies.

ANKA SOCKS USED-CD SALES

Paul Anka has joined **Garth Brooks** (*Billboard*, July 10) in the battle against used-CD sales. Anka, whose last charting album was 1983's "Walk A Fine Line," has a new album called "Face In The Mirror," set for September release on **SBK/ERG**. In a statement, Anka complained that used CDs "negate the writer... it's blasphemy."

RUSSIA GETS MTV EUROPE SIGNAL

MTV Europe is now broadcasting a number of its programs to some 88 million households in the former Soviet Union (**CIS**) via five different networks. A one-year agreement with **Biz Enterprises**, one of the largest media-entertainment companies in the **CIS**,

facilitates the distribution of up to 43 hours of music video programming per week throughout the region. Shows include "Awake On The Wild Side" and "MTV's Post Modern."

LOVETT'S SCREEN PRESENCE

MCA Records, with a nod to **Lyle Lovett's** recent marriage to movie star **Julia Roberts**, has made a deal with **Movie Tunes** to play two tracks from Lovett's new album, "Joshua Judges Ruth," over **Movie Tunes'** network of more than 2,800 in-theater audio programs this month.

FOGERTY CASE AT SUPREME COURT

The Supreme Court will hear a copyright infringement case involving musician **John Fogerty**, who wants reimbursement for lawyers' fees he spent defending against a 1988 suit by **Fantasy Records**, which owns the publishing rights to his well-known "Run Through The Jungle." **Fantasy** claimed a 1985 Fogerty song, "The Old Man Down The Road," was a new-lyrics copy. At issue is the Ninth Circuit Court of Appeals interpretation of Section 17 of the U.S. Copyright law that judges have the discretion to award fees; the appeals court ruled that no fees can be awarded unless the infringement suit was proved frivolous. The Court will hear the case next session; a decision is expected next year.

Back To Broadway And Back To No. 1

THE LAST TIME "Some Enchanted Evening" appeared on a No. 1 album was 33 years ago, when **Billy Vaughn** included it on his "Theme From A Summer Place" album. The **Rodgers & Hammerstein** classic, which also appeared on the chart-topping original cast and original soundtrack albums of "South Pacific," returns to the top of The **Billboard 200** as **Barbra Streisand's** "Back To Broadway" makes a spectacular debut at No. 1. **Streisand** deposes **Janet Jackson** after six weeks and holds off a strong challenge from **Billy Ray Cyrus**, who advances to No. 3.

"Back To Broadway" is **Streisand's** seventh chart-topping disc and her first since "The Broadway Album" spent three weeks at No. 1 in 1986. **Streisand** thus becomes the only artist to have No. 1 albums in the '60s, '70s, '80s, and '90s. Exactly 30 years ago this week, "The **Barbra Streisand Album**," her debut effort, moved up two notches to No. 10. It eventually peaked at No. 8, and before the decade was over, her "People" album would become her first chart-topper. In the '70s, she had No. 1 albums with "The Way We Were," the soundtrack to "A Star Is Born" and a second volume of greatest hits. In the '80s, **Streisand** went to No. 1 with the **Barry Gibb**-produced "Guilty" as well as the first Broadway collection.

Streisand is the only No. 1 album artist to have a chart span of 30 years within the rock era. She is also the first artist whose album-chart career predates the **Beatles** to have a No. 1 album since—well, since she did it herself with her last three chart-topping albums. **Streisand** aside, you'd have to go back to **Stevie Wonder's** 1976 album "Songs In The Key Of Life" to find an artist sitting at No. 1 on the album chart whose first album predates the **Beatles**.

It all adds up to proof that **Streisand's** talent transcends time. "The **Barbra Streisand Album**" competed on the chart with **Andy Williams**, **Al Martino**, **Kyu Sakamoto**, and **Vaughn Meader's** "First Family." Her current competition is the **Stone Temple Pilots**, **Dr. Dre**, and **Billy Idol**, who has the second-highest debut with "Cyberpunk" at No. 48.

ADULTS ARE CONTEMPORARY: The **Streisand** album is just one reason for the over-30 crowd to go shopping. **Natalie Cole's** "Take A Look" is No. 30 in its third week and the soundtrack to "Sleepless In Seattle" leaps from No. 54 to No. 9 in its second week on the chart. It's the first time since 1963 that **Jimmy Durante** is in the top 30. The AC-oriented soundtrack also features the **Celine Dion-Clive Griffin** duet of "When I Fall In Love," which debuts at No. 80 on the Hot 100.

"When I Fall In Love" has now charted in five different decades. **Doris Day** took the song to No. 20 in 1952, **Etta Jones** and the **Lettermen** charted with it in the '60s, **Donny Osmond** brought it back in the '70s, and **Natalie Cole** revived it in the '80s. **Dion** and **Griffin** will have to take the song higher than the **Lettermen's** peak position of No. 7 to have the biggest hit of this pop standard.

THREE SEVENS: **SWV** has the Hot Shot Debut with "Right Here/Human Nature." Ironically, the artist who first recorded "Human Nature," **Michael Jackson**, has the next-highest debut with "Will You Be There," the seventh single from "Dangerous." **Jackson** also pulled seven singles from "Thriller" and "Bad."

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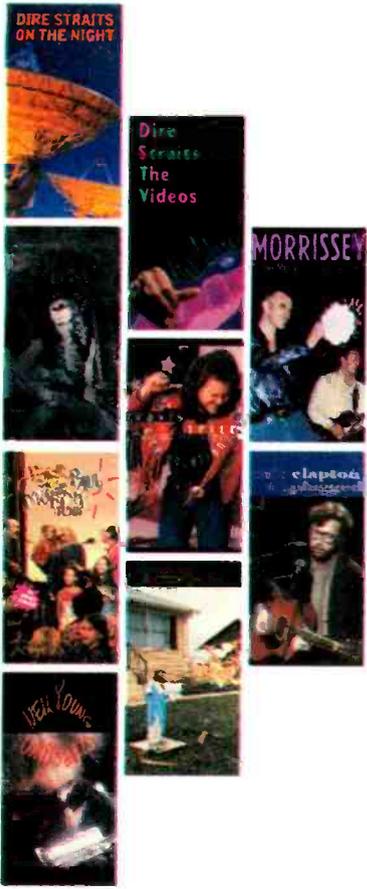
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