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NEWSPAPER



Paul McGuinness On Musical Appreciation

Smaller Labels Are Ireland's Jewels

FOLLOWS PAGE 66

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 28, 1993

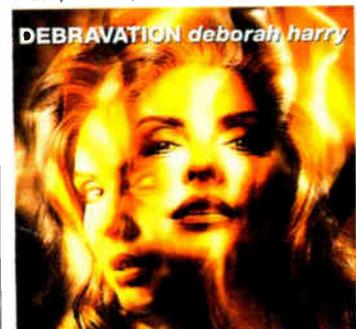
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GRP Rides Jazz's Global Rejuvenation

BY JIM BESSMAN

NEW YORK—As jazz enjoys global rejuvenation, GRP is becoming a power player here and overseas since its 1990 acquisition by MCA.

At that time, GRP was a single label, albeit one long established as a premier contemporary jazz house. Three years later, however, the New York-based company also controls MCA's historic Decca and Impulse jazz catalog lines, as well as its own



GRUSIN



THE RIPPINGTONS

newly instituted GRP Classical label and more broad-based MCA/GRP imprint. Additionally, GRP distributes longtime roster star Chick Corea's Stretch Records.

The label's founder, artist Dave Grusin, reaches No. 3 on the Top Jazz Albums chart this week with his "Homage To Duke." He is joined on that chart by GRP's Diane Schuur and Arturo Sandoval.

Meanwhile, on the Top Contemporary Jazz Albums chart, the Rippingtons' "Live In L.A." climbs a notch to No. 6, and George Howard jumps to No. 8 with "When Summer Comes." The label's Jimmy Haslip debuts at No. 24 with "Arc," and the sound-

track to "The Firm" enters the chart at No. 25. Lee Ritenour's "Wes Bound" has charted for 23 weeks, and Eric Marienthal is at No. 14 with "One Touch."

Grusin and GRP president Larry Rosen, who are longtime friends and associates, launched the label as an indie in 1982 after finishing a four-year pact with Arista Records. Despite GRP's acquisition and rapid expansion, the label's focus remains on artistic quality, cutting-edge technology, and international marketing.

It is in the international arena that Rosen sees the greatest growth potential. International activity accounted for 25% of GRP's total unit sales last year, says Rosen, who looks for it to push 30% this year.

"The domestic marketplace has reached a certain point of maturity," says Rosen, adding that U.S. market expansion would require hit singles, which are hardly GRP's forte.

The company is looking East for growth, says Rosen. "The Pacific-

(Continued on page 74)

CEMA's Switch On Garth Eases Used-CD Tension

BY MELINDA NEWMAN and PAUL VERNA

NEW YORK—Most retailers dealing in used CDs are taking a conciliatory approach toward CEMA since the distributor changed its mind about withholding the upcoming Garth Brooks CD, "In Pieces," from accounts that sell second-hand discs.



BROOKS

(Continued on page 87)

TBS Bid Could Alter Vid Distrib

BY SETH GOLDSTEIN

NEW YORK—Turner Broadcasting Systems' proposed \$600 million acquisition of New Line Cinema and Castle Rock Entertainment is expected to reshape the home video industry by

(Continued on page 94)

New And Traditional Mix In Canadian Maritimes

BY LARRY LeBLANC

HALIFAX, Nova Scotia—Geographically isolated from the mainstream music industry, with a population of fewer than 2 million people, Canada's fiercely individualistic Maritime region has been contributing to the country's musical culture for decades.

The region consists of the four provinces of New-

Brunswick, and Prince Edward Island. (The latter province includes Cape Breton Island, a prime protector of the Gaelic language, Highland stepdancing, and a distinctive local fiddling style.) It is a meeting place for Scottish, Irish, and French musical heritages, where the guests at house parties called "ceilidhs" (Gaelic for get-togethers) are expected to play an instrument,

(Continued on page 22)



Black Gets Irish Up For Shot At Int'l Success

BY KEN STEWART

DUBLIN—Within the Irish music industry, singer Mary Black is seen as a firm favorite to join the heavy-hitting ranks of such domestic artists as Enya, Sinéad O'Connor, and Clannad's Maire Brennan in the international marketplace.

(Continued on page 74)



BLACK

Radio Relishes New A&R Role

BY PHYLLIS STARK

NEW YORK—Members of an informal network of top 40/rhythm programmers have quietly transformed themselves into a valuable A&R resource for labels. Over the last few months, those programmers have discovered a slew of unsigned artists that

(Continued on page 86)



REMEDY



FOLLOWS PAGE 72

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IN THE NEWS

Capitol's Blind Melon, Radiohead Success

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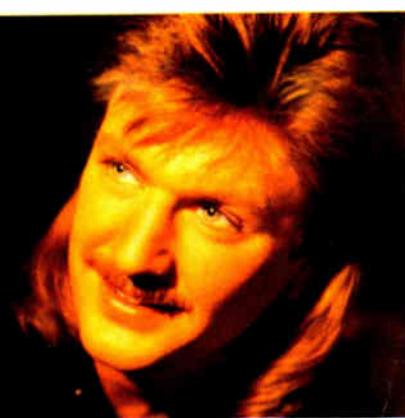
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Mariah Carey's Stirring 'Music Box'

Many say it's the impeccable power of her high-coloratura vocals that assured Mariah Carey's success, but after hearing her heart-piercing "Music Box" album (Columbia, due Aug. 31), some may hereafter maintain that it actually was the perceptible hurt in her voice.

"I always used to sing when I was a little girl if I was upset about something," says Carey, sitting alone in mix room A of Sony Music Studios, on Manhattan's West Side, after listening for the first time to the final mastering of her much-anticipated third full-length album. "Some kids go outside and play basketball or something, but I would take a walk by myself in the woods, or wherever nobody else was, and I'd sing to myself."

The enduringly reflective pangs in her singing are perhaps the most absorbing aspect of Carey's four-octave abilities. Whether it's "Vision Of Love," from her 1990 self-titled debut, "Make It Happen" from 1991's "Emotions" collection, the savvy exuberance of 1992's "MTV Unplugged EP," or the current "Dreamlover" single, Mariah's earnest interior monologues convey the doctrine that belief is its own dominion/sanctuary.

As a consecration of this view, "Music Box" is easily the most elemental of Carey's releases, her vocal eurythmics in natural sync with songs that examine the personal ferment of faith, particularly fidelity to one's most private emotional ideals. Unlike her previous studio efforts, technical perfection has been downplayed in favor of feel and flow—a move aligned with her decision to tour this fall. "I'm just more comfortable about being myself and letting go," she says.

"Music Box" treats trust as a secular sacrament. Yet the album confronts an era when constancy and its sensual value have been despoiled by meanness of spirit, any hint of devotional candor automatically decried as *déclassé*. One must venture back to the best Motown work of Tammi Terrell to find singing so instinctive in its exaltation of vulnerability as (arduous) virtue.

Nonetheless, the material is marbled with admissions of "disillusion," "loneliness and emptiness," and the dread that "everything fades away." To understand why somebody would put such feelings on the public record (Carey is the lyricist and co-composer of almost all the songs), one must consider the background of the singer herself.

The youngest of three children by aeronautical engineer Alfred Carey and the former Patricia Hickey, a vocal coach and onetime mezzo-soprano with the New York City Opera, Mariah was born on March 27, 1970. It was the iffy onset of an uneasy decade, as fighting raged in the Middle East, Simon & Garfunkel's "Bridge Over Troubled Water" was the most popular song in America, and four students at Kent State Univ. were a week away from being slain by National Guardsmen during an anti-war demonstration.

Unbeknownst to the infant Mariah, the Carey household had its own troubles, her family soon to rupture into two separate camps, Mariah fated to be reared as if an only child.

"My parents divorced when I was 3," she says, "and after the divorce my older sister lived with my dad. My brother moved out when he was 16 and I was 6, so I grew up on my own with my mom. I was always singing around the house because she was always singing, so I would try to mimic her." A subtle grin. "She couldn't shut me up. I was like a little tape recorder."

Patricia Carey was the impressive Mariah's inevitable exemplar, but the economically pressed parent preferred to regard her

daughter as a cohort and comrade-in-arms. "She wouldn't let anybody talk baby-talk around me," Mariah says. "She had me around all her friends as a kid, and she used to say I was like a little adult. All I wanted to do was sing for my mom's friends, so I would memorize every jingle on TV, and whatever records were playing around the house, like Stevie Wonder, Aretha Franklin."

Those soul songs, commercial ditties, and the mother who lovingly praised Mariah's execution of each, were the only touchpoints in Carey's unsettled existence. Mrs. Carey and her daughter moved some 13 times ("I always felt the rug could be pulled out from under me") before Mariah reached her teens. Mariah's mounting sense of detachment from her ever-shifting surroundings was reinforced by the schoolmates who criticized the striking looks afforded by her interracial heritage.

"My father is Venezuelan and black, and my mother's Irish—her parents came from County Cork," Carey explains, "so I guess I was seen as being different. I felt like an ugly duckling, but if I didn't think I belonged, I at least knew I had a special thing: I could sing."

It excited Mariah to discover that her maternal grandfather also had been a singer and musician. Unfortunately, Patricia Carey could share only sketchy details. "He died a month before she was born," Mariah says, "so she didn't know him."

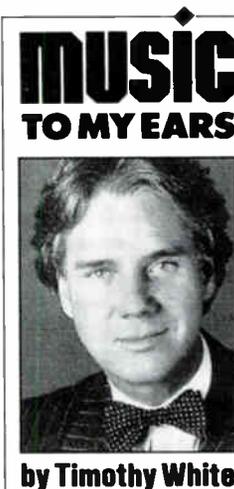
Religion was another link to her ancestry, but Patricia Carey was a fallen Catholic of conviction, so all issues of belief centered on self-reliance. An instance of personal pluck that still produces giggles for Mariah was her appearance, while still a first grader, in a high-school production of "South Pacific," during which she sang "Honey Bun." Subsequent attempts to open up to adults other than her mother usually met with disappointment. "In my third-grade class at an elementary school in Northport, we got assignments to write poetry," she recalls. "My teacher, a Mr. Cohen, wouldn't believe I wrote them, and embarrassed me in class, telling me I copied them out of a book!"

"People try to drag you down and shatter your dreams a lot of times," she shrugs, more bewildered than embittered, "maybe because their own dreams haven't been fulfilled. It was funny how no teacher ever supported my singing; they would always tell me, 'What's gonna make you different?' That's why I wrote 'Make It Happen' on my second album. I was trying to inspire the people that nobody encourages."

At age 14, Carey began a secret after-school life as a demo singer for several Long Island studios, and six of the songs (including "Vision Of Love") she penned at 16 with early collaborator Ben Margulies wound up on her debut album. But the period before she signed with Columbia was a lean one, Mariah leaving home shortly after her mother's second marriage, supporting herself at 17 with assorted gigs ("I hat-checked, sold t-shirts, waitressed in the Sports Bar and at the Boathouse Cafe in Central Park") and backup vocal stints for supporters like Brenda K. Starr. "I walked and worked and waitressed in a pair of shoes with holes in them in the snow and slush," she laughs, "living on one plate of pasta a day between three people."

The ultimate lessons of the distance traveled are preserved in "Hero," a moving highlight of the refreshingly open "Music Box."

"The song is saying you don't need someone to say, 'It's okay for you to do this,'" Carey says softly as she rises to go. "If you look inside yourself, and you believe, you can be your own hero."



by Timothy White

THIS WEEK IN BILLBOARD

BOXED SETS CHALLENGE MUSIC RETAILERS

As the holiday season approaches, so does the now-familiar avalanche of boxed-set releases. Retailers' excitement about the high-ticket boxes is tempered somewhat by their concerns about racking the sets in a post-longbox era. Craig Rosen reports on their proposed solutions. **Page 8**

DANCE CHART SWITCHES TO SOUNDSCAN

Beginning with this issue, Billboard will use data provided by SoundScan in compiling the magazine's Maxi-Singles Sales Chart. The panel of stores providing sales figures for the chart currently includes 80 dance specialty outlets. Rap singles are the first beneficiaries of the new system. **Page 32**

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Commentary

Expanding Ideas Of Kids' Music

BY HOWARD D. LEIB

The term "kids' music" is being heard more and more in the halls of major record and video companies, but what does the term mean? It makes no more sense to refer to the diverse product being produced for children under the heading "kids' music," than it would to take everything from Mantovani to Aerosmith and Randy Travis to Geto Boys and lump it all together as "adult music."

Too many people in the industry, including retailers, think the kids' market starts with Raffi and ends with Barney. Surely, each of these acts represents an important part of the music to which our youngest children listen; however, there is also a variety of musical styles and performers as diverse as the elements that make up "adult music." Today's "kids' music" market includes pop, rock, rap, reggae, classical, show tunes, Latin, mariachi, country & western, jazz, and even blues.

Kids' music is hot these days. Raffi played to sold-out audiences on Broadway; Sharon, Lois & Bram will be there in December. "Chipmunks In Low Places" and Disney's "For Our Children" went gold. NARAS has finally divided the children's Grammy into two, one for spoken word and one for music (although both are given to the producer). Barney has taken the world by storm, and his first record will be released Aug. 31 by EMI Records Group.

The biggest problem facing the children's market today is a lack of infrastructure to assist it in selling records by artists without television or movie support. There is a single children's satellite radio network, which is available in 11 markets. While there is some children's radio in almost every major market in the country, few people are aware of it. There is little television support for children's music. Few people specialize in marketing, managing, or representing children's artists.

Record stores still put all product intended for kids in a single bin marked "children's," in the same ghetto that is home to comedy and sound effects.

The biggest advantage we in the "kids' music" market have is that no one has told kids that there is only one type of music to listen to to be "cool." Kids love all music, especially good music. They don't care if it's folk or Latin, rock or classical. They



'Kids' music is more than Raffi and Barney'

Howard D. Leib is a New York-based entertainment attorney specializing in children's entertainment.

will find something to appreciate in all music. Another advantage is that with the current baby boom, parents are eager for good music the whole family can listen to together. Since most children's music is listened to in cars, the parent is a captive audience. The tape that a parent can tolerate, let alone enjoy, four times in a row is a tape that a parent will buy.

All the major record companies, and most of the independent labels, involved in this market are searching for ways to let parents know about the people on their labels who will entertain their children. One strategy could be the creation of a nationwide directory of children's radio; if a company would spend the time and money to create such a directory and give it away free, it not only would make the public aware of these vital outlets for children's music, but the company also could advertise its product in the directory and use it to help build a mailing list.

Retailers could benefit by putting the kids' classical in with the classical records.

LETTERS

DJ SPEAKS OUT ABOUT USED CDs

As a 14-year mobile, club, and radio veteran, I'm a strong supporter of those who buy and sell used CDs. Firstly, because I purchase music on a weekly basis, being able to sell older, less popular discs allows me to purchase more new product than I could otherwise afford. Secondly, when I do pick up a used CD, it's usually because a new one is out of print or out of stock. To meet the demands of the public, the music has to be available.

Here's the facts: The record pools do a piss-poor job of servicing the club and mobile DJs. When they do take us on as members, they charge us a small fortune for what the record companies give them for free! So who can blame the DJ who picks out the good stuff and sells the rest to recoup his loss?

There are resale shops for clothing, furniture, electronics, and just about everything else. How can anyone justify a special case for CD resale when manufacturing is suffering in this country? Face it: Resale is a fact and it's here to stay. Put out good product at a good price and the

public will beat a path to your one-stop.

Stu Chisholm
 Stu & His Crew Productions
 Centerline, Mich.

AM IS NOT DEAD

Congratulations and thank you for Eric Boehlert's article in the radio section, "AM Outlets Buck Syndication Trend" (Billboard, July 24). I admit I am constantly beating the drum for AM, but darn it, AM isn't dead! With nearly every listener still having full access to AM, all that's necessary for audience and billing results is putting on air what the audience wants and expects.

The fog of defeatism that has seeped into the AM band in the past 15 years is unwarranted. Programming AM like FM doesn't work very well; if you program AM with music the way the audience wants it, you not only succeed, you attract new listeners all the way to age 25.

Since more than half of all radio stations in the U.S. are still AM, I can't imagine much that's more important for the indus-

Parents might accidentally find something to share with their children while looking for a record for themselves. Retailers, especially the larger retailers, can sponsor concerts either in-store or at another location. If the concert is at another location, the audience can be invited back to the store, where the artist will be on hand to sign copies of his or her tapes. In addition to creating a new market for the children's product the retailer carries, this can help draw back into the record store the upper end of the young adult market that is starting to have children.

There are endless ways in which the retailer, the artist, and the record company can jointly create marketing opportunities for kids' music. It takes more thought and creativity than selling the next Michael Jackson or Madonna album, but it also can develop consumer loyalty in a market segment that is going to grow up and have its own dollars to spend. For the retailer who intends to be around for several years, it is an important investment that can show great returns in the long run.

Many industry members, both on the creative side and on the retail side, may think this topic is unimportant; after all, you create or sell big-budget records for adults. You are wrong. We in "kids' music" are creating an audience that you will want for yourselves in just a few years. The 4-year-old listening to Karan and the Musical Medicine Show today will be buying pop records eight years from now. If you support us, it can only work to your benefit. Take the time to find out what's being done for our children. If you are one of those who thinks that the kids' market starts with Raffi and ends with Barney, we'll knock your socks off.

In partnership with the New Music Seminar, Leib organized the first daylong Kids' Music Seminar on July 24.

try these days than trying to counter the "big lie" about AM prospects.

Eric Norberg
 Adult Contemporary Music Research Letter
 Portland, Ore.

HERITAGE SHOULD BE APPRECIATED

The Nashville Scene column, "Ricky Skaggs Confronts His Altar Ego" (Billboard, July 31), was verbose in its criticism of Ricky's proud display of his heritage, which happens to be Christian.

The column states, "In formal criticism, we're taught to separate the art object—the novel, poem, painting, etc.—from its creator." If so, then what is the basis of appreciation for the art object? What is the basis for the creation of the art object?

The column further states, "By its very nature, zealotry is unyielding and, thus, will always create far more enemies than adherents." The author should look in the mirror.

T.J. Weaver
 Program Director
 WWFG-FM
 Ocean City, Md.

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.

Okay, I'll Give you
4 turtle videos, my skateboard,
3 VIDEO Games and an X-Ray
OF my LITTLE Brother's skull
and that's my
Final offer.



When the #1 kids' network comes out with home videos, it causes quite a stir in the marketplace.

More kids watch Nickelodeon than all three networks combined.* So imagine what they'd do to get their hands on the new Nickelodeon Home Video Collection — nine original tapes of some of the most popular programs on Nickelodeon. These first in a series of videos from Nickelodeon and Sony Wonder are backed by a multimillion-dollar advertising campaign, including national TV and magazine ads, movie theatre commercials, mall murals and a national P.R. campaign. And while

kids may charge each other an arm and a leg (or an X-ray thereof) for a Nick Home Video, we suggest something in the range of \$9.98-\$14.98.

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WONDER

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The Ren & Stimpy Show:

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- "The Stupidest Stories" (Vol. 2) Sel# LV 49201
- "The Stinkiest Stories" (Vol. 3) Sel# LV 49202

•And Coming for Christmas•

"Have Yourself a Stinky Little Christmas" Sel# LV 49209
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PLUS great P.O.P., including Ren & Stimpy posters, authorized dealer decals and in-store videos.

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- Doug:** "How Did I Get into this Mess" (Vol. 1) Sel# LV 49205
- "Pattie, You're the Mayonnaise for Me" (Vol. 2) Sel# LV 49206
- SNICK:** "Nick Snicks Friendship" (Vol. 1) Sel# LV 49207
- "Nick Snicks The Family" (Vol. 2) Sel# LV 49208



(Coming to playgrounds everywhere August 31.)



Box-Office Bonanza Is Good News For Video

■ BY JIM McCULLAUGH

LOS ANGELES—The biggest theatrical summer box office in history will translate into a bonanza of major rental titles for the fourth quarter of 1993 and the first quarter of 1994.

"Rental transactions should be at an all-time high," says Amy Innerfield, a home video analyst with New York-based Alexander & Associates. Combined with what could be the biggest sell-through fourth quarter in the history of the business, home video could set new overall sales and rental transaction records by year's end, she adds.

"There's no question that rental figures to be better in the fourth and first quarters as compared with the same time frame last year and earlier this year," says Bob DeLellis, president, North America, FoxVideo.

Industry observers note that an increase in family-oriented and PG-13 rated films also bodes well for the fourth quarter (Billboard, May 29).

According to distributors and retailers, two summer family films from Warner Bros.—"Dennis The Menace" and "Free Willy"—have been definitely pegged for sell-through in October and November, respectively.

They would join other fall sell-through titles such as "Aladdin," "Home Alone 2: Lost In New York," "Teenage Mutant Ninja Turtles 3," "Homeward Bound: The Incredible Journey," "The Muppet Christmas Carol," "Once Upon A Forest," and the animated "Tom And Jerry."

"Even though sell-through, both 'Dennis The Menace' and 'Free Willy' will help rental significantly because they will provide high-profile, low-cost rental inventory to

video specialty stores," says one wholesale distributor. "That's what 'Sister Act' did last fall."

The strong fourth quarter rental landscape, according to some major rental accounts, will include "Indecent Proposal," "Dave," "Cliffhanger," "The Firm," "Last Action Hero," "Sleepless In Seattle," and even the recent "Rising Sun." "Made In America" may also be dropped in.

That contrasts with only five major rental releases—"Basic Instinct," "Fried Green Tomatoes," "My Cousin Vinny," "White Men Can't Jump," and "Lethal Weapon 3"—during the 1992 fourth quarter.

Innerfield says there were about 1.2 billion rental transactions in the U.S. during the fourth quarter of 1992, up from 1991's fourth quarter total of 944 million. The 1993 numbers should set a new fourth-quarter record, she says.

REPRICED PROMOTIONS

The fourth-quarter sell-through picture has not only been strengthened by the addition of "Dennis The Menace" and "Free Willy," say observers, but by a slew of

just announced repriced promotions as well.

Three Disney titles, including "Honey, I Blew Up The Kid," "Three Ninjas," and "The Mighty Ducks," have been repriced for sell-through, as have three high-profile Warner Home Video titles, including "Lethal Weapon 3," "Passenger 57," and "Under Siege."

FoxVideo is also pushing a repriced "Last Of The Mohicans," while Disney will reprice and repromote "Pinocchio."

During the fourth quarter of 1992, consumers bought 144.7 million cassettes, says Innerfield, up from 1991's 102 million. She says the sell-through numbers should be up this fourth quarter.

STRONG BOX OFFICE

The summer box office has topped the \$2 billion mark for the first time, says Martin Grove, film columnist for The Hollywood Reporter, "And it's not all just 'Jurassic Park,'" which has topped the \$300 million mark. "Even if you subtract that film, the numbers are up," he says.

(Continued on page 94)

Rock Manager Challenges NARM's Anti-Theft Standard

■ BY PAUL VERNA

NEW YORK—The manager of some of the industry's top recording artists—including Nirvana, Bonnie Raitt, and Sonic Youth—is challenging the National Assn. of Recording Merchandisers' recommendation for an acousto-magnetic anti-shoplifting standard for U.S. record stores.

In an Aug. 4 letter to the heads of the major U.S. record companies, Ron Stone, president of Gold Mountain Entertainment, states that "acousto-magnetic deactivation causes audible degradation in audio-cassettes, which in turn reflects negatively on artists and labels."

He adds that Gold Mountain—whose client roster also includes Belinda Carlisle, Lemonheads, Beastie Boys, and Cyndi Lauper—"will not support any such recommendation that places a magnetic field up against any audio product. We feel that we have this obligation to both the artist and consumer, who deserve excellence in audio fidelity."

Another manager, Jerry Jaffe of Management By Jaffe, has joined the letter-writing campaign, urging record companies "to oppose the use of any magnetic devices that are being considered as anti-theft alternatives."

Jaffe—who manages such alternative acts as the Jesus & Mary Chain and St. Etienne, and represents Creation Records in the U.S.—says a security system that damages audiotapes would "aid and abet home-taping by offering the consumer a dreadful-sounding prerecorded product."

What effect these campaigns might have on the majors' thinking was unclear at press time. However, given Gold Mountain's clout in the industry—and the impact artist involvement has had on related issues like CD packaging and used CDs—the potential of the letter cannot be underestimated.

NARM president Pam Horovitz says the letter poses a "big, major-league" threat to the proposed acousto-magnetic standard. She says, "This letter is extremely unfortunate

in that Ron Stone does not have all the information surrounding the NARM recommendation at hand, and that his remarks—for anybody who's been involved in the process of this recommendation—are clearly the result of some misinformation... We'd be happy to see that he judges the recommendation from an informed point of view, because I assume that his goals and our goals are the same."

Sensormatic marketing manager Chris Brown downplays the significance of Stone's letter, saying it is based on outdated information. Brown says Sensormatic's redesigned "toaster" deactivator does not produce any sound degradation on cassettes.

According to information obtained by Billboard, Stone's letter went to the industry's most powerful executives, including David Geffen, Clive Davis, Ahmet Ertegun, Gary Gersh, Tommy Mottola, Bob Krasnow, Charles Koppelman, David Glew, Irving Azoff, Peter Paterno, Al Teller, Michael Dornemann, Seymour Stein, Mo Ostin, Lou Maglia, Russ Bach, Jheryl Busby, and former Gold Mountain partner Danny Goldberg, now a senior VP at Atlantic. Stone and Jaffe were unavailable to comment at press time.

(Continued on page 95)



Back To Work. Rolling Stones members Keith Richards, Ronnie Wood, Charlie Watts, and Mick Jagger take a break at the 17th-century farmhouse in County Kildare, Ireland, where they are writing and rehearsing songs for their upcoming album. The album, due out next year, will be the Stones' first release on their new label, Virgin.

Virgin Radio Adjusts To Listener Feedback More Melodies, Personality Are Seen As Key Needs

■ BY MIKE MCGEEVER

LONDON—Great Britain's first national commercial rock service, Richard Branson's Virgin Radio 1215 AM, is adjusting its programming in response to feedback on its first few months of operation.

The station has changed its output to include more melodic AC songs, has given presenters more freedom to develop their personalities, and has altered its comparatively generic one-on-one morning show to a two-man "Rock n' Roll

Breakfast Show." The changes are the results of "lessons learned" from in-house research and listener focus groups since the station's April 30 launch (Billboard, May 15).

Meanwhile, the station made its debut in digital stereo on satellite and cable in the U.K. Aug. 1, and is looking to expand service to the rest of Europe and the U.S.

Joint program director John Revell explains one of the station's most important lessons: "Radio, to most people, is something more than just pumping out music, espe-

cially at certain times of the day, for example breakfast time. Now we are including more personality."

However, Revell defends the station's initial policy of emphasizing music, with presenters almost incidental. "If we had gone in 'presenter-led,' I think we would have been accused of being exactly like BBC Radio FM or Capital FM in London," he says. "Now we have set the bedrock of music that people want. What we are doing is

(Continued on page 83)

Alliance/Titus Deal May Create New Powerhouse

■ BY ED CHRISTMAN

NEW YORK—With a letter of intent to merge Alliance Entertainment Corp. and the Titus Oaks Companies into a single powerful wholesaler, Alliance has placed its plan to become a publicly traded company on the front burner.

Terms of the merger between Alliance, a New York-based company that owns Bassin Distributors and Encore Distributors, and Titus Oaks Companies, which owns CD One Stop and Titus Oaks Distribution, were not disclosed. But the merger would create a company with annual sales of about \$285 million, according to Anil Narung, executive VP and CFO of Alliance.

After that merger is completed, Alliance management will move forward on its planned merger with Trinity Capital Opportunity Corp., a publicly traded "shell" company. But that deal has been revised to account for Alliance's merger with Titus Oaks. Trinity management now plans on issuing 24 million shares to the owners of Alliance, along with options and warrants to acquire an additional 3.6 million shares to Alliance management and certain others involved with the deal. Trinity is currently trading at \$5.25.

In addition to those shares, Alliance also will get Trinity's sole asset, about \$22 million in cash, and will control interest in the company since it will own 24 million shares.

(Continued on page 89)

Philips Launches New CD-I Initiative With New Divisions

LOS ANGELES—Expanded distribution of Compact Disc-Interactive software into record, home video, computer, toy, and book stores will be a direct result of a global restructuring of Philips Electronics' worldwide media and interactive interests.

New York-based Philips Media, a Philips Electronics company formed six months ago under president/CEO Scott C. Marden, will now be the focal point for all of Philips' diverse electronic publishing, programming, cable, interactive media, and software retail activities, which span 15 countries.

Insiders say the restructuring is somewhat modeled after PolyGram, a Philips subsidiary.

Two key organizational shifts, says Marden, will be the creation of Philips Media Electronic Publishing (PMEP), which melds L.A.-based Philips Interactive Media America (PIMA) with Philips Interactive Media International and their counterparts in various territories.

Specific "label groups" have been formed under PMEP, including children's music, games, home entertainment, special interest, and education, as well as a full-motion video/digital

(Continued on page 86)

"HOW IMPORTANT IS ROBERT JAMES WALLER? MY WIFE CAN'T PUT THE BOOK DOWN, SO I KNOW THIS RELEASE WILL BE A HIT!"

FRANK FALKOW, BUYER,
UNIVERSAL ONE STOP

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"SELLING WELL AT ALL FIVE OLSSON'S BOOKS & RECORDS. SEEMS TO BE OFF TO A HEALTHY START."

JENNIFER BUTLER, HEAD BUYER,
OLSSON'S BOOKS & RECORDS

"I'VE HAD SO MANY CALLS FROM MY SALES REPS AND SUPERVISORS I'VE DOUBLED MY ORDER."

DAVE JONES, HANDLEMAN
COMPANY CINCINNATI

"IT HAS PROVEN TO BE THE SUCCESS WITH WOMEN THAT WE ANTICIPATED...AND THE CASSETTE IS OUTSELLING THE CD."

DAVE JACKOWITZ, EXECUTIVE
VICE PRESIDENT, PEACHES

"BIG TEARS = BIG SALES AS WALLER ROMANCES MUSIC RETAIL."

JOHN ARTALE, NATIONAL RECORD MART

"WALLER HAS BEEN WOOING WOMEN INTO OUR STORES."

ROY BURKHERT, HARMONY HOUSE

"EARLY SALES HAVE BEEN VERY STRONG. THIS WILL BE A MAJOR SELLER THROUGH THE CHRISTMAS SEASON."

TED SINGER, DIRECTOR OF PURCHASING,
TITLE WAVE, MINNEAPOLIS

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Artists & Music

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

Radio Acceptance Eases For Hard Rap Top 40, R&B Embrace Acts Once Shunned

■ BY HAVELOCK NELSON

NEW YORK—Hard-edged rap is breaking out of the underground with ever-increasing sales figures, as a slew of artists are embraced by pop radio. The genre's fan base continues to expand as titles appeal to greater numbers of mainstream R&B listeners, alternative-rock fans, and a female audience that traditionally shunned hard, or "reality," rap.

Indeed, business has never been bigger for these once-outlaw stylists. Industry executives point to several cultural and artistic reasons for the breakthroughs that have occurred, including the popularity of rap video, an increasingly competitive radio landscape, and the musical blends that characterize many recent releases.



DR. DRE

Leading the hard pack of crossover talent is Dr. Dre, whose Death Row/Interscope album "The Chronic" has sold about 2.5 million units, according to SoundScan. The former N.W.A. member has climbed the rap, R&B, and pop charts with two singles featuring Snoop Doggy Dogg, "Nuthin' But A 'G' Thang" and "Dre Day." Other best-selling albums sporting street aesthetics are Jive's "Menace II Society" soundtrack, which includes coarse cuts by MC Eiht ("Straight Up Menace") and Spice 1 ("Trigger Gots No Heart") and has sold more than 500,000 units; Onyx's

"Bacdafucup" on Def Jam, which spawned "Throw Ya Gunz" and "Slam" and has sold 650,000; and Naughty By Nature's "19 Naughty III," which has sold about 860,000 units.

Cypress Hill's "Black Sunday," on Ruffhouse/Columbia, debuted at No. 1 on the Billboard 200 and Top R&B Albums charts (Billboard, Aug. 7), and has sold about 540,000 units. Meanwhile, Kris Kross' "Da Bomb" (Ruffhouse/Columbia), which debuted at No. 13 on the Billboard 200 (Billboard, Aug. 21), has already sold about 60,000 units.

Dr. Dre's former N.W.A. colleagues, Eazy-E, Ice Cube, and M.C. Ren also have had significant chart success (Billboard, Jan. 30).

Another album gathering attention is the upcoming release from Snoop Doggy Dogg, slated for release in late August, a period that also will produce new albums from Garth Brooks and Mariah Carey.

The list of street-style singles that have made strides at top 40/rhythm radio includes Dre's twin hits, Ice Cube featuring Das EFX's "Check (Continued on page 94)

Exec Finds Joy Of Rediscovery Working With Warner Vaults

■ BY MARILYN A. GILLEN

NEW YORK—Warner Bros. Records has been digging into its archives and turning up some long overlooked, underexposed, or just plain unavailable musical gems.

"Some things are just too good to be lost to the ages," sums up New York-based A&R VP Gregg Geller of the guiding principle behind Warner Archives, a new



Cover art for Maria Muldaur and Faces albums.

series of vintage reissues, fresh compilations, and boxed sets to be culled from Warner Bros.' vaults. "And some things were just never found in the first place."

The first raft of 16 albums from the open-ended series launches Sept. 14 and includes reissues of classic recordings from Small Faces, Faces, Tower Of Power, Bill Evans, and Maria Muldaur; bonus-track albums from Count Basie and Lowell George, the latter boasting a previously unreleased demo; new compilations of material, some of it never before released, from the Everly Brothers, Tony Joe White, and Charles Wright & the Watts 103rd Street Rhythm Band; and a double-album reissue from Joao Gilberto. The albums span the '60s through the '80s.

"On the debut slate especially, I wanted to make available titles that I felt there would be a significant demand for in the marketplace," Geller says, pointing particularly to the Small Faces and Faces albums—"First Step," "Long Player," "A Nod Is As Good As A Wink To A Blind Horse," and "Ooh La La." "We get letters about those all the time, and it's inexplicable why they haven't been available.

"I also wanted this series to represent this record company in terms of its diversity," he adds. "This is a company that has never allowed itself to be slotted in one genre of music or one style. It's always been a very adventurous record company, especially for a big company, and I want these records to convey that impression. I think these first titles certainly do."

The bulk of the releases are single CDs and, as part of the label's Super Savers line, will carry an \$11.98 tag. Other prices vary, Geller says. The Everly Brothers' 50-song, two-CD set, for instance, is ticketed at \$19.98. The Gilberto title, consisting of two LPs on one CD, is \$15.98.

Reissues feature the original album-cover artwork "whenever possible," with the addition of a Warner Archives logo. "There are a few instances where we were unable to reproduce the art," Geller notes, "and in one case, with the Faces' 'Long (Continued on page 89)

Sony Readies Ren & Stimpy Launch

■ BY DEBORAH RUSSELL

LOS ANGELES—Those outlandish animated outcasts, Ren & Stimpy, begin their recording career Aug. 31, when Sony Wonder launches the Nickelodeon collection, a new audio/video line.

The duo's debut album, "Ren & Stimpy—You Eediot," features tunes from the popular Nickelodeon TV series, "The Ren & Stimpy Show,"

which chronicles the puerile antics of Ren, a bug-eyed, scrawny chihuahua, and his gullible feline pal Stimpy. The album includes some 15 extended and remixed tunes, heard on the show, as well as an eight-page songbook featuring original art and lyrics.

Ren & Stimpy's audience transcends the 6-to-11-year-old demographic for which most Nickelodeon programming is geared, as some 30% of Ren & Stimpy viewers are older

Virgin, Abdul Celebrate Victory In Marine Lawsuit

■ BY CHRIS MORRIS

LOS ANGELES—Virgin Records, which customarily mounts parties to celebrate album releases or platinum certifications, threw an uncommon bash Aug. 13 in Beverly Hills to mark the conclusion of a lawsuit.

The day before, a federal jury here had found in favor of Virgin, which had been the defendant in a suit brought by vocalist Yvette Marine. Marine claimed that she had sung co-lead vocals on two tracks of Paula Abdul's multiplatinum 1988 album "Forever Your Girl," and that the label had robbed her of proper credit and copyright interests.

Marine, who filed her lawsuit in April 1991, had sought damages of \$3 million-\$3.5 million.

The jury took barely more than three hours to decide in Virgin's favor, thus exonerating both the label, which had been accused of "deceptive conduct" by Marine's attorneys, and Abdul, whose cre-

dentials as a vocalist could have been besmirched irredeemably by a finding for Marine, even though she was not a defendant in the suit.

Virgin's invitation-only celebration of the verdict, held at the trendy club Tatou, might have been mistaken for a standard industry affair by someone unfamiliar with the players in the legal drama: Champagne was proffered by bottle-wielding waiters, and hors d'oeuvres and desserts were served.

But Virgin's lawyers and even a couple of invited jurors unobtrusively rubbed elbows with Virgin Music Worldwide chairman/CEO Ken Berry, Virgin Records president/CEO Phil Quartararo, and other label, record business, and press invitees.

When "I Need You," a track from "Forever Your Girl" that had been played dozens of times in Judge A. Wallace Tashima's courtroom, blared over the club's sound sys-

(Continued on page 11)

MTV, Modern Rock Keys To Success For Capitol Bands

■ BY CARRIE BORZILLO

LOS ANGELES—Capitol Records, still settling in under new president/CEO Gary Gersh, is enjoying twin success stories with the debut albums by Blind Melon and Radiohead. Both records were released when the company was led by former president/CEO Hale Milgrim.

Powered by heavy play of the single "No Rain" at modern-rock radio and MTV, Blind Melon's self-titled debut has been the Greatest Gainer on The Billboard 200 for three consecutive weeks. During the past four weeks, the album has jumped from No. 60 to No. 28 to No. 10 to its current position at No. 7. "Blind Melon" was certified gold this month.

Radiohead's success story lies in its first single, "Creep," which has garnered heavy play on modern-rock, album, and top 40 stations (Billboard, May 15). This week it is No. 39 with a bullet on the Hot 100 Singles chart; it peaked at No. 2 on the Modern Rock Tracks chart in June.

Additionally, the Radiohead album, "Pablo Honey," released in April, has been holding steady at No. 32 on The Billboard 200 for the last four weeks. The band is the only new U.K. act to reach the top 40 on The Billboard 200 (Continued on page 87)



All's Wells. Writer/producers Meech and Noel Wells—the son and daughter, respectively, of late Motown singer Mary Wells—sign an exclusive worldwide publishing agreement with Giant Music Publishing. Meech and Noel are currently writing and producing songs for Brigitte McWilliams (Virgin), Shaquille O'Neal (Jive), and Dee (Def Jam), as well as for their own major label debut, "Wells." Shown in front is Noel Wells. Shown in back, from left, are Dale Kawashima, president, Giant Publishing; Meech Wells; and Irving Azoff, chairman of Giant Records and Giant Publishing.



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In-Store Street Date: September 28th, 1993

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“ciao def benvenuti american!”



Holiday Boxed Sets Pose Challenges Retailers Wonder Where To Rack Them

■ BY CRAIG ROSEN

LOS ANGELES—The annual avalanche of Christmas-season boxed set releases has retailers enthusiastic about the opportunity to sell the high-ticket items, but merchandising the sets has become more complex since the elimination of long-boxes.

Most boxed sets are still housed in longbox-sized or album-sized packages, making them difficult to rack with other catalog titles.

Inspired by boxed-set hits from Bob Marley, Led Zeppelin, Robert

Johnson, Eric Clapton, and the Motown label from Christmas seasons past, labels are again preparing a slew of deluxe releases. The fall crop includes titles by the Police, Paul Simon, Prince, Led Zeppelin, Frank Sinatra, Johnny Mathis, the Moody Blues, Annette Funicello, Janis Joplin, Perry Como, Otis Redding, Diana Ross, Joan Baez, and Ella Fitzgerald (See Holiday Product Showcase, page H-4).

The 35-store Kemp Mill Music is one of several chains that has created separate boxed-set sections in its stores, in part because of fixture

changes over the last year. "The larger size of the boxes create a challenge for us, since we converted all of our stores to sell product in jewel boxes," says Howard Appelbaum, VP of the Beltsville, Md.-based web.

Stan Goman, senior VP of retail operations for the 76-store West Sacramento, Calif.-based Tower Records chain, concurs that the size of the packaging represents a problem. "I would like to have them all in jewel box-sized packaging, so we can keep them as catalog items," he says. "In the perfect world we would have both [the jewel box-sized packaging and the larger boxes]."

Many Tower stores have also created boxed-set sections, but because of the different-sized packages, it "really looks jumbled," Goman says.

MESSAGE IN A BOX

Many retailers predict the Police's "Message In A Box" from A&M (Billboard, Aug. 21) will be this year's blockbuster set. "I expect the Police to be the 'Motown' of last year," says Roman Kotrys, owner of the three-store Dearborn, Mich.-based Repeat The Beat chain. "For the Police, we put in the biggest preorder for any boxed set."

Kotrys also expects Atlantic's new Led Zeppelin sets—a double-CD collection and the 10-CD "The Complete Studio Records"—to be strong sellers. "With Led Zeppelin, how can you ever go wrong?" he says. The double-CD collection contains the remaining remastered studio recordings that were not on the 1990 "Led Zeppelin" four-album set.

In general, Kotrys applauds the box binge. "As a retailer, I hope the boxes never stop," he says, adding that even some less-heralded titles have performed decently. "Who would have thought the Bee Gees box would sell?" he says. "We didn't sell too many, but it still sells today."

(Continued on page 95)

Sinatra's Columbia Years Celebrated In 12-CD Box

■ BY IRV LIGHTMAN

NEW YORK—It's The Voice before he evolved into The Chairman Of The Board.

It's Frank Sinatra's Columbia years (1943-52), which are the subject of the label's biggest pop project in history: a 12-CD boxed set due in-store Oct. 5 from its Legacy line with a list price of \$249.98 (CD only).

Besides the ticket price, the boxed set is also staggering in its programming and packaging. In a complete chronological rundown of Sinatra's years with Columbia, the set includes 285 recordings, with more than half, 150, unavailable since the 78 rpm era; 25 of the tracks are previously unreleased, while three qualify as newly discovered sessions.

The discs are packaged in a blue-tint, maple-wood container with a plexiglass front slider that sports a frosted image of Sinatra.

As massive a project as it is, the release has not been produced as a limited edition. "It'll be a catalog item, and we'll make as many boxes

as we have to," says Gary Pacheco, senior director of Columbia Legacy, who is also the set's project director and is guiding the box's marketing and sales strategy.

Pacheco says the initial run will be about 20,000 editions. "We're just starting to take orders. Once the buzz starts and people hear this stuff for the first time in almost 50 years and get a look at the box, a lot of them will want it." Pacheco estimates the total cost of the project at \$500,000, an outlay largely the result of studio time at Sony's new recording facilities in New York and the elaborate packaging.

In an accompanying 144-page bound book on Sinatra's life and Columbia career, New York radio personality and Sinatra guru Jonathan Schwartz has the following to say on the set's significance: "The recordings gathered here are the first mass of communication Sinatra issued as himself, unassociated with band or leader. They stretch across the 1940s as a measure of the land: America at war. America advancing to the halfway point of the 20th cen-

(Continued on page 95)



Proud Proclamation. The Proclaimers—Charlie Reid, left, and Craig Reid—display their Popular Uprisings T-shirt awards, earned for reaching the top of the Heatseekers chart with the 1989 album, "Sunshine On Leith." The Chrysalis/ERG title was revived when the song "I'm Gonna Be (500 Miles)" was featured in the movie "Benny & Joon." (Photo: Glenn Wagner/BPI)

Eazy-E Eyes Appeal After Court Kills Rackets Charge

■ BY CHRIS MORRIS

LOS ANGELES—While a federal court judge here has dismissed racketeering charges lodged by rapper Eazy-E against Sony Music, Solar Records, and former N.W.A partner Dr. Dre and his record label, Death Row Records, the action is not the end of the line for Eazy-E's case.

On Aug. 9, U.S. District Court Judge William J. Rea, acting on a motion by the defendants, dismissed charges related to the Racketeer Influenced & Corrupt Organization statute. The charges were made in the third amended complaint of a suit first filed by Eazy-E (Eric Wright) in October 1992 (Billboard, Oct. 24).

The defendants also included Sony Music Entertainment presi-

dent Tommy Mottola and West Coast senior VP of business affairs Craig Sussman; Epic Records president Dave Glew and senior VP of black music Hank Caldwell; Solar owners Dick Griffey and Virgil Roberts; Death Row executive Marion "Suge" Knight; and artists the D.O.C. (Tracy Curry) and Michel'le (Michelle Tousseant).

The racketeering counts alleged that the defendants had conspired with Dre (Andre Young) to break his contract and others held by Eazy-E's Comptown Records, better known as Ruthless Records.

Rea dismissed five racketeering claims with prejudice, meaning the ruling would have to be appealed in the Ninth Circuit Court of Appeals. Eazy-E's attorney, Michael (Continued on page 74)

EXECUTIVE TURNTABLE

RECORD COMPANIES. David Fitch is appointed VP of sales for RCA Records in New York. He was VP of sales and national accounts for PolyGram Group Distribution.

Sony Music International in London names Tracy Nurse director of European marketing, Columbia label, and Monica Marin director of European marketing, Epic label. They were, respectively, marketing manager, Columbia label, and marketing manager, Epic and associated labels.

Susan Markheim is promoted to head of international for Giant Records in Los Angeles. She was domestic product manager and director of international.

Sean Fernald is promoted to national director of video promotion for Capitol Records in New York. He was director of video promotion.

Dina Mercaldi is promoted to senior director of creative administration and advertising for Arista Re-



FITCH



NURSE



MARIN



MARKHEIM



FERNALD



MERCALDI



SCHWARTZ



MURPHY

ords in New York. She was director of creative administration and advertising.

Glenn Schwartz is appointed manager of business affairs for Sony Music Special Products in New York. He was coordinator for the travel and expenses department.

Micheline Wolkowicz is appointed associate director of legal affairs for RCA Records in New York. She was an associate at Loeb and Loeb.

Sara Rubenstein is named director of national promotion for Restless Records in Los Angeles. She was pro-

motion coordinator at One Way Inc.

Sony Music Special Products in New York appoints Ed Rahn and Deborah Aldea associate directors of licensing. They were, respectively, manager of contract administration and manager of contract analysis, business affairs, for Sony Music International.

Imago Recording Co. names Chris Baca West Coast regional promotion rep in Los Angeles and Reggie Blackwell Midwest regional promotion rep in Detroit. They were, respectively, an independent promoter,

and promotion manager at Columbia.

Beth Foster is named VP of Monogram Entertainment Network for the U.S. in Montreal. She is also co-owner of BDF Entertainment Co.

Lorraine Margala is appointed VP of Pavement Music Inc. in Oakbrook Terrace, Ill. She was director of media and artist relations at Rec Light Entertainment.

PUBLISHING. John Murphy is appointed senior VP of information technology for EMI Music Publishing in New York. He was VP of information

technology.

William Bird, Robert Glanville, and Matt Gute are promoted to regional managers/national accounts at BMI in New York. They were, respectively, regional manager, manager of regional industry relations, and regional manager.

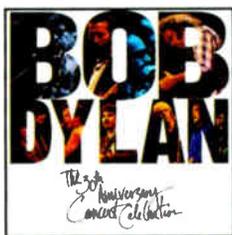
Brady Benton is named assistant manager of film and television licensing for peer music in Los Angeles. He was head of the research and information department of BMI's West Coast office.

"Dazzling...the concert began in overdrive and ended out in the ionosphere"—TIME



The 30th Anniversary Concert Celebration

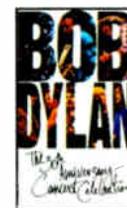
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'Kerosene' May Light Cracker's Fire New Virgin Set Fuses Grooves, Rock Vibe

BY CATHERINE APPLEFELD

WASHINGTON, D.C.—With its second album, Cracker has matured from "Teen Angst," its chart-topping 1992 modern-rock hit, to slower, jangly grooves intermingled with energetic romps on the band's new Virgin Records album, "Kerosene Hat."

To capture that sound, the band and producer Don Smith headed to one of front man David Lowery's old hangouts: the dusty desert community of Piñonville, Calif., where an abandoned soundstage served as recording studio for five weeks.

"There was a whole different vibe, and I think the result is a record that has a real Americana rock spirit," says Mark Williams, Virgin VP of A&R, who had signed Lowery's former band, Camper Van Beethoven, to Virgin and continued the relationship with Cracker.

Virgin is preceding the album, due Tuesday (24), with the single "Low," which Williams says is a fitting representation of the band's more guitar-driven sound. The label is targeting college and alternative radio, with album rock on the horizon.

Although he had not yet heard the single, Kevin Stapleford, OM for San Diego alternative station XETRA, says the group's past records have done

very well at the station and he has high hopes for the new material.

"We like them. We played a lot of Camper Van Beethoven and out of all the alternative stations, we're one of the most rock-leaning, which is why Cracker did so well for us before," he says.

In June, Cracker and Jellyfish played a free concert sponsored by XETRA that drew more than 500 people to San Francisco's Hard Rock Cafe.

Recording "Kerosene Hat" in a desert town seemed a natural for Lowery, who abandoned the silver-lined pressure of L.A. three years ago for the rel-



CRACKER: David Lowery, Johnny Hickman.

ative isolation of central Virginia.

"I just got tired of hearing about what the next big thing was going to be from all my friends who were either in the music business or musicians," he says. "What's really great about living in Virginia is that I don't feel out of touch with anything musically, but all the bullshit gets filtered out."

However, Lowery did solicit a Hollywood figure, Sandra Bernhard, when it came time to shoot the video for "Low." Filmed by "Teen Angst" director Carlos Grasso, it features Lowery engaged in a boxing match with Bernhard, whom he describes as "my feminine counterpart."

Lowery's relocation has also made for an interesting songwriting partnership with guitarist Johnny Hickman, who still resides on the West Coast.

(Continued on page 18)



Sweet Thing. Zoo Entertainment artist Matthew Sweet, fourth from left, takes a break after a New York showcase. Shown, from left, are Candy Masengale, Zoo VP of sales; BMG Distribution president Pete Jones; BMG International VP of international marketing and promotion Nancy Farbman; Sweet; BMG VP of finance Michael Benjamin; BMG Distribution New York branch manager Dickey Zwirn; an unidentified guest; and Sweet's manager, Russell Carter.

Def, Dumb, And Dead; Time Out For Tee; Capitol Shuffles Schedule; An Odd-yssey

DEF AND BURIED: The Rev. Al Sharpton will lay the "Def" in the Def American label to rest on Friday (27), when the record company officially changes its name to **American Records**. "The Death Of Def," as the funeral service is being called, will take place at the Chapel of the Psalms at Hollywood Memorial Park Cemetery before 500 of the label's friends and artists. American Records founder/owner **Rick Rubin** has arranged for a funeral procession, complete with a New Orleans-style funeral marching band, to lead the Def casket to its final resting place in the cemetery. Afterwards a party, loud enough to raise the def, we're sure, will be held at a nearby bowling alley. Rubin says he's ditching "def" because the term has become a cliché. The name change does not signify a shift in direction for the label, according to a spokesperson. New signees include **Skinny Puppy** and **MC 900 Foot Jesus**.

TEE TIME: On Saturday (28), New York's **Lonestar Roadhouse** will play host to a tribute to keyboardist **Richard Tee**, who died of cancer July 21 (Billboard, July 31). A founding member of the R&B outfit **Stuff**, Tee also played keyboards with **Paul Simon** for several years and worked with **Marvin Gaye**, **Billy Joel**, **Aretha Franklin**, **Roberta Flack**, **Phoebe Snow**, **Barbra Streisand**, and others. The evening will reunite the remaining members of **Stuff**: **Cornell Dupree** (who is organizing the event), **Gordon Edwards**, **Eric Gale**, **Chris Parker** and **Steve Gadd**. Special guests are also expected for the two shows. Tickets are \$20. A spokesman for Warner Bros. says there are no plans to reissue either of **Stuff**'s two releases, recorded for the label in the late '70s, by year's end.

MOVE 'EM BACK: In order to give the new regime time to acquaint itself with the artists and releases, **Capitol Records** has pushed back several albums into next year. Originally slated to come out in September, records by **Crowded House** and **Richard Thompson** are now scheduled for January. A fall **Richard Marx** project also has been moved to 1994. Although **Mazzy Star**'s album will come out this year, the November release originally was slated for this summer.

WHO COULD POSSIBLY THINK of mounting a musical based on **Homer's "Odyssey"**? The *only* two possible choices are **Andrew Lloyd Webber** or **For-**

merly Prince. For those of you playing along at home, the correct answer is **Formerly Prince**. "Glam Slam Ulysses," an interactive musical theatrical production, was slated to open Aug. 21 at Los Angeles' **Glam Slam** nightclub. The hourlong event showcases 13 new songs by **Formerly Prince** (we still don't know how to pronounce that symbol, goshdarnit), including "Come," "Dark," "Dolphin," and other one-word titles. The show, in which **Formerly Prince** does not appear, features 12 dancers and, in what must be quite an acting stretch, stars **Paisley Park** artist **Carmen Electra** as **Ulysses'** gal pal **Penelope**. According to a source, who says these tunes do not sound radically different from the old **Prince's** material, there are no current plans to release any of these songs on CD—so the only way to hear them is to attend the show. "Glam Slam Ulysses" will run in L.A. through Sept. 3, and will play at **Formerly Prince's** Minneapolis **Glam Slam** club in the

fall. CAA is looking into the feasibility of booking the show at other clubs around the country.

THIS AND THAT: Contrary to earlier reports, **Madonna** will bring her "Girlie Show" tour to the U.S., perhaps as early as October... **Rykodisc** will release "Born To Choose," a compilation album that will benefit pro-choice groups, on Oct. 26. The collection includes rare and previously unreleased tracks from such artists as **Cowboy Junkies**, **Matthew Sweet**, **John Trudell**, **NRBQ**, **Mekons**, **Pavement**, **Tom Waits**, **Lucinda Williams**, **Helmet**, **Megadeth**, **Soundgarden**, **Sugar**, and **R.E.M.** with **Natalie Merchant**. Proceeds from the album will go to the **National Abortion Rights Action League**, the **Brooklyn Women's Anti-Rape Exchange**, and **Women's Health Action and Mobilization**... **Eric Clapton** garnered three nominations for the 1993 **Jukebox Awards**, to be presented Oct. 22 by the **Amusement & Music Operators Assn.** Clapton is up for the **Jukebox living legend** award, while his song "Layla" is vying for **Jukebox single of the year** and "Unplugged" is up for **Jukebox Pop CD of the Year**. Artists with two nominations include **Whitney Houston**, **Brooks & Dunn**, **Ugly Kid Joe**, **Spin Doctors**, **Mary J. Blige**, **Arrested Development**, and **Michael Bolton**... **Capitol Records** artist **Dave Koz** makes his movie debut in a scene in the upcoming "Wayne's World II."



by Melinda Newman

Columbia Lights The Light On Nyro's Studio Comeback

BY JIM BESSMAN

NEW YORK—It's been almost 10 years since **Laura Nyro's** last studio album, but her forthcoming "Walk The Dog & Light The Light" showcases the pre-eminent singer/songwriter's rededication to her craft, as well as an eagerness to perform her virtually patented brand of jazz/R&B-inflected pop.

The Columbia artist has spent the last year and a half working meticulously on the Gary Katz-produced project, which is set for a Sept. 7 release. The album features all originals, except for opener "Oh Yeah, Maybe Baby," by **Phil Spector** and **Hank Hunter**, and the closing soul-cover blend of "I'm So Proud" and "Dedicated To The One I Love."

"We double-checked everything," Nyro says. "Like I told Gary, 'I ain't no chick singer who just comes in and sings and that's it!' There were a lot of odds and ends involved in completing the project, and it took a

real commitment."

Nyro, whose '60s catalog provided smash hits for the likes of **Blood, Sweat and Tears**, the **Fifth Dimension**, and **Barbra Streisand**, says the record also signifies a renewed commitment to her songwriting. "I'm more disciplined with my writing now," she says.

"It's back at the top of my list, along with concentrating on my show and practicing it. But everything takes time."

Work on "Walk The Dog" commenced after a five-year period of playing smaller venues throughout the country. These included New York's **Bottom Line**, where she recorded her 1989 album, "Laura—**Laura Nyro Live At The Bottom Line**," released on **Cypress Records**.

"It wasn't time for me to go back into the studio, but to just go out and sing like when I was a teen, all these years later—at 40, basically—and be a musician and really feel it, without getting too cerebral," Nyro says. "The powers-that-be at Columbia at the time didn't want to put [the live album] out, but after a heart-to-heart, they let me do it for another label."

That album's "To A Child" has been rerecorded for "Walk The Dog," and reflects Nyro's devotion to raising her son, who is now a teenager. During this period she became as concerned with "not throwing microwave pizza into the oven" as with any of her other career endeavors.

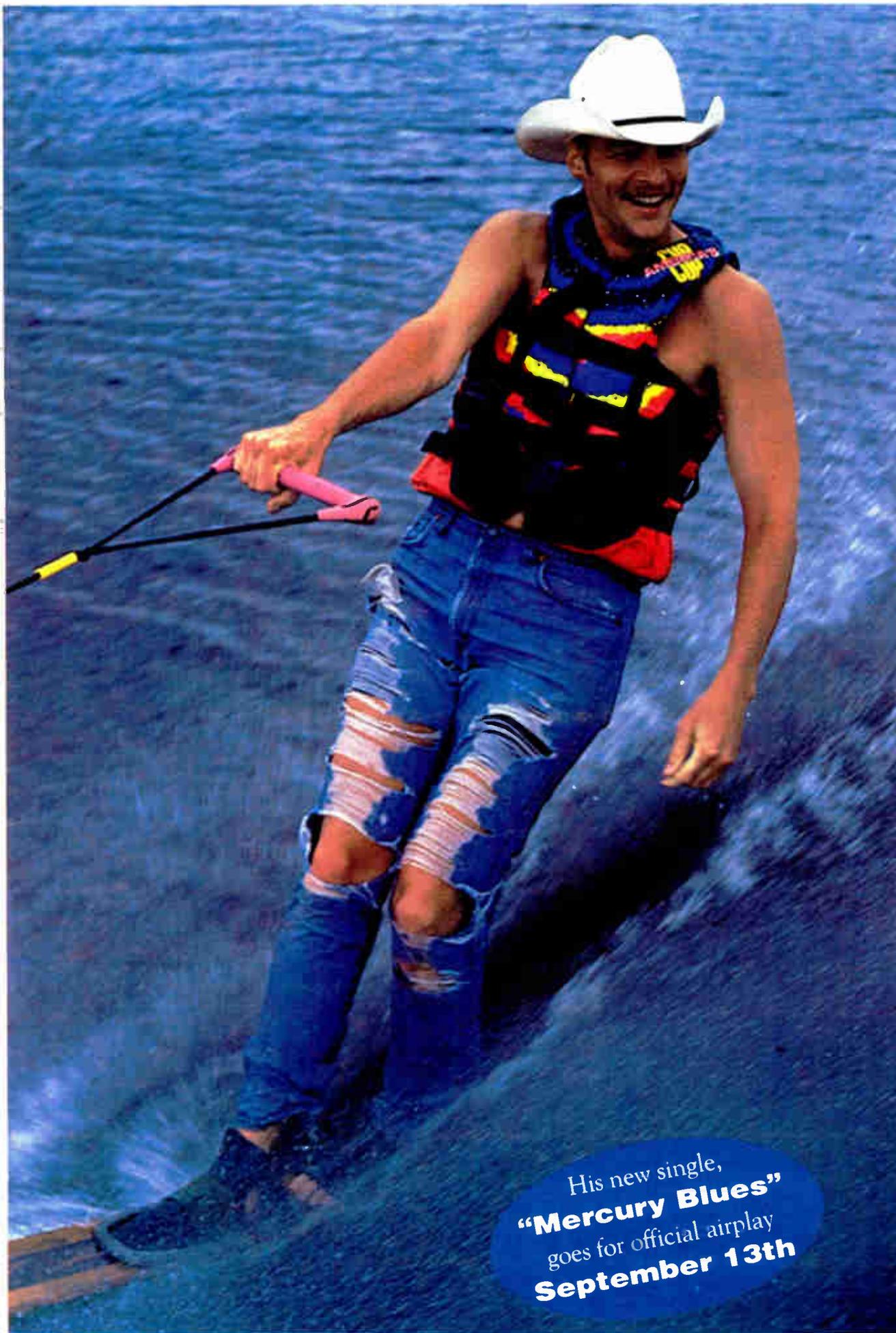
(Continued on page 21)



LAURA NYRO

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- Video of the Year **"Chattahoochee"**
- Vocal Event of the Year
with George Jones & Friends

**Thanks Everybody, for another
Alan Jackson smash!**

Mickey Mouse Club Targets Teens With Oct. Album Release

BY DEBORAH RUSSELL

LOS ANGELES—More than three decades after quintessential Mousketeer Annette Funicello left her mark on the Billboard Hot 100 Singles chart, Walt Disney Records will release "MMC," an album by members of the new "Mickey Mouse Club" TV series.

The Sept. 14 release targets teens with its mix of R&B, funk, and hip-hop tunes, and the label is gearing up for a cross-promotional blitz that taps the

Disney Channel, the Target retail chain, the teen magazine industry, and conventional radio, video, and club outlets.

"With 'Beauty & The Beast' and 'Aladdin,' we put our foot back into the pop marketplace," says Mark Jaffe, VP of Walt Disney Records. The soundtrack albums peaked at No. 19 and No. 6 on The Billboard 200 respectively, and generated the top 10 pop single "Beauty & The Beast" and the No. 1 hit "A Whole New World."

"This album fits right in with our [catalog] of family-oriented titles and pop-driven soundtracks," Jaffe notes.

While "MMC" may not have a blockbuster film to push it up the charts, the title will benefit from "full support" via the Disney Channel's "Mickey Mouse Club" program, which stars the eight artists featured on the album. The popular series was revived six years ago, and has been the network's highest-rated afternoon series for the past four years. About 1 million viewers tune in

to each weekday broadcast.

"We're going to start with the Disney Channel fan base and go from there," says Jaffe. Music videos, short live performances, and a live concert special will air during the fall season in conjunction with the TV show. The Disney Channel also will launch a viewer sweepstakes soon after the album release.

The album track "Flava" hits clubs concurrent with the album release, and the dance-oriented cut lays the ground-

work for the Oct. 25 pop single release of "Real Talk."

Viewers of the "Mickey Mouse Club" program will begin seeing the "Real Talk" video Aug. 30, and mainstream music outlets will receive the video soon after. Four additional singles and videos are penciled in for fall release

(Continued on page 20)

CRACKER'S FIRE

(Continued from page 16)

"Basically we were on tour for nine months and then we took a few months off and then I went out there about a week [before recording]," says Lowery. "We really don't work things out until we're in the studio."

While in Pioneertown, Lowery kept playing the Grateful Dead song "The Loser." "We were just doing it for a B side," he says, "but then we had the tape and played it for our friends, and everyone kept flipping out about it so we decided we'd put it on the album."

"David, with Camper and Cracker, has always had an aesthetic similar to the Dead," says Williams. "It's an American phenomenon and they put on a great show."

As with the first album, touring will play a major role in exposing "Kerosene Hat," Williams says. A special focus will be the West Coast, where Cracker spent less time playing last time out.

Before the tour starts in October, Lowery and Hickman have to find a new bass player and drummer. "It's kind of like a floating lineup," says Lowery, explaining the band has had four different drummers, and bassist Davey Faragher, who played on both albums, wanted to take time off to spend with his family.

Despite the round of auditions that lies ahead, Lowery is looking forward to touring. "Making records is sort of a hassle for me because I like the playing part better," he explains. "I think a lot of people can make a good record, but it's really hard to make a good record and be a good live band. There are a lot of people who are not good entertainers."

By way of warm up, Lowery and Hickman did a segment on the West Virginia radio show "Mountain Stage" and last week played an acoustic gig in Athens, Ga.

"I try not to get too excited about things, but I'm really excited about this record coming out," says Lowery. "It's just a feeling I have."

Rykodisc has a reputation as a highly innovative and determined label, two qualities which have earned it great success as it enters its 10th anniversary year. Billboard celebrates "Ten Years In The Life of Rykodisc" with a historical overview of this maturing indie. From its founding, to key artists and releases, to the exciting acquisition of artists Elvis Costello, Sugar, Bowie, Ringo and Morphine, this report will expose the guiding philosophies behind the development of the label and its direction for the future. Other special features will include a report on Rykodisc Overseas, REP Distribution, and special projects (ie. Grammy-winning Bowie "Sound & Vision" box, and the first cd game "Play It By Ear").

ISSUE DATE: OCTOBER 9
AD CLOSE: SEPTEMBER 14

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ARTISTS IN ACTION

Music Row Rumblings; Museum Tracks TV Tunes

NEW DEALS & BIG WHEELS: There's a flurry of comings and goings at publishing houses on Music Row.

Kevin Lamb, who headed Maypop Music for the past eight years, has been named VP of peermusic. He has been replaced by Noel Fox, who will hold the title of VP/GM at Maypop.

Fox, once a member of the Oak Ridge Boys, subsequently developed and operated that group's Silverline/Goldline publishing companies and later served as VP of MCA Music/Nashville.

More recently, Fox has been involved in artist management, with Lionel Cartwright and Giant Records' Rhonda Vincent among his clients.

Under Lamb's leadership, Maypop had top hits with such songs as "I Know How He Feels," "What I'd Say," "Lonely Alone," "Blame It On Texas," "Money In The Bank," "Mirror, Mirror," "Fallin' Again," "Pass It On Down," "Take A Little Trip," and "Down Home." Maypop is owned by members of the group Alabama and is one of the most active of Nashville's few remaining large indies.

There has also been an executive turnover at Famous Music/Nashville. Susan Burns, who had served as the company's senior creative director, is out, as is creative director Anthony Von Dollen.

Moving in as the company's VP of Nashville operations is Randy Hart. Chuck Bedwell has been tapped as director of talent acquisition.

Before his move to Famous, Hart was director of publishing for Gary Morris Music, and Bedwell was VP of Nashville operations for NEM Entertainment.

Street talk is that NEM will close its Nashville office soon, and that BMG Music will then administer its catalog.

Jerry Flowers, executive director of the Opryland Music Group, has been elected to the board of directors of the National Music Publishers Assn. Flowers has worked in various capacities on Music Row since 1970, including artist management, recording, and publishing. At Opryland Music Group, he oversees day-to-day operations, international publishing, and business planning.

And, finally, a sustained round of applause for veteran Music Row clefter Dennis Linde. The writer of "Burning Love," "Long Long Texas Road," and other standards is still on the charts big-time via such currents as "Janie Baker's Love Slave" (Shenandoah) and "It Sure Is Monday" (Mark Chesnutt). Up next for Linde is his single for Sammy Kershaw, "Queen Of My Double-Wide Trailer."

ORIGINAL MUSICALS haven't been television's trump card over the last 45 years, although some great writers, such as Rodgers & Hammerstein, Cole Porter, Arthur Schwartz, Richard Adler, Burton Lane and Stephen Sondheim, have, with (alas) only an occasional fresh storyline, tried to adapt their talents to TV's inherent limitations. But their contributions need to be preserved and made available to lovers of the musical, for reasons of scholarship and pure entertainment. Some, of course, did live on as TV-cast audio releases and, in some cases, on video ("Peter Pan" and the 1957 remake of R&H's "Cinderella" are the two major examples).

So it's nice to know that much of what survives will be playing The Museum of Television & Radio in New York from Sept. 21 to March 6 of next year, in a series called "From Kern To Sondheim—American Musical Theatre On Television."

Especially during the '50s—often known as the TV heyday for everything that was culturally worthwhile—television regularly mounted video revivals of Broadway shows and most of the original shows worth mentioning, such as Porter's "Aladdin," Sondheim's "Evening Primrose," Arthur Schwartz and Maxwell Anderson's "High Tor" starring Bing Crosby, and the aforementioned "Cinderella," with an underrated R&H score brimming with infectious Rodgers waltzes.

The next step, Words & Music feels, is to trot out some of the rare delights put on by television, and offer them on home video and/or CD. If they're still around, what about starting with Rodgers & Hart's early charmers from the '20s, "Dearest Enemy" and "A Connecticut Yankee," or Porter's "Anything Goes" with Frank Sinatra and Ethel Merman. As for the Rodgers & Hart shows, both TV presentations contained fine performances of virtually the entire scores of both productions—occasionally sanitized to keep the '50s censors from the door.

DEALS: The Rake's Progress, the New York City band, has signed a co-publishing deal with Sony Music Publishing, according to creative director Pati de Vries.

PRINT ON PRINT: The following are the best selling folios from Hal Leonard Publications:

1. Nirvana, Nevermind
2. Mary-Chapin Carpenter, Come On, Come On
3. Eric Clapton, Unplugged
4. Pearl Jam, Ten
5. Aladdin, Soundtrack.

Assistance in preparing this column provided by Ed Morris in Nashville.



by Irv Lichtman

**STEELY DAN
THE PALACE**

Auburn Hills, Mich.

THE PHRASE "Steely Dan in concert" has long been an oxymoron. Dan principals Donald Fagen and Walter Becker gave up touring in 1974, devoting themselves instead to the studio, where they crafted their sophisticated blend of pop, jazz, blues, and R&B throughout the '70s.

So it's big news that Steely Dan—Becker, Fagen, and a band of 11 well-pedigreed musicians—is on the road this year and has sold out a slew of arena dates. It's a follow-up to last year's classy New York Rock & Soul Revue, which reunited Fagen and Becker onstage. It's also a promotional tool for "Kamakiriad," the new Becker-

produced Fagen solo album, and a preview of an upcoming Becker release.

It's a tour that commands high expectations, bringing to life a band that enjoyed a certain mythic reputation because of its decision *not* to tour. Consequently, Steely Dan in the flesh proved a demanding experience—sometimes sublime, often flawed—that dared to reach beyond the standard play-the-hits strategy of most reunion tours.

Ultimately, it was a better event than it was a concert, due to some standard opening-night (Aug. 13) foibles: performer jitters, uneven sound, plenty of missed lighting cues. When Fagen introduced the band, the three backup singers had already stepped offstage. "Give us a break," the singer/keyboardist cracked.

But some of the show's other short-

comings were more profound. Spreading 26 songs over three hours, plus an intermission, Fagen and Becker split the evening almost evenly between Steely Dan material and their own music. In Becker's case, this became the concert's undoing; besides his poor vocal performances, his five new songs sounded unfinished and unarranged. There were some sharp lyrics and promising melodies, but that wasn't enough to keep the sold-out crowd from streaming toward the concourse while they were performed.

The show also was burdened by a questionable set structure. Each half started strong with a few Steely Dan favorites and A-level Fagen tunes; a buoyant pop rendition of "Reelin' In The Years" was a standout, as were a

(Continued on page 21)



 AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS STEPHANIE DAVIS	ARCO Arena Sacramento, Calif.	Aug. 12-15	\$1,153,460 \$18/ \$16	65,250 four sellouts	Varnell Enterprises
SADE DIGABLE PLANETS	Greek Theatre Los Angeles	Aug. 1-3	\$590,365 \$35/ \$27/ \$15	18,591 three sellouts	Nederlander Organization
VAN HALEN VINCE NEIL	Cynthia Woods Mitchell Pavilion The Woodlands, Texas	Aug. 6-7	\$525,936 \$50/ \$40/ \$35/ \$23	20,299 two sellouts	PACE Concerts
STEELY DAN	Coca-Cola Star Lake Amphitheatre Burgeltstown, Pa.	Aug. 14	\$434,305 \$40/ \$25/ \$20	20,545 sellout	PACE Concerts DiCesare-Engler Prods.
VAN HALEN VINCE NEIL	Blockbuster Desert Sky Pavilion Phoenix	Aug. 14	\$396,640 \$28/ \$27/ \$21/ \$20	17,668 19,808	Avalon Attractions
POISON	National Auditorium Mexico City	Aug. 6-7	\$384,345 (1,198,003 Mexican pesos) \$57.60/ \$19.20	11,066 19,804, two shows	Rock Prods.
LOLLAPALOOZA '93: PRINUS, ALICE IN CHAINS, DINOSAUR JR., FISHBONE ARRESTED DEVELOPMENT, FRONT 242, TOOL	Coca-Cola Star Lake Amphitheatre Burgeltstown, Pa.	July 21	\$380,381 \$26.50/ \$21.50	17,398 20,000	PACE Concerts
ROD STEWART PATTY SMYTH	Target Center Minneapolis	Aug. 15	\$368,204 \$40/ \$28/ \$26	13,543 sellout	Beaver Prods.
PETER GABRIEL	Arena, The Omni Atlanta	Aug. 1	\$327,912 \$24	13,663 sellout	Concert Promotions/ Southern Promotions
SADE DIGABLE PLANETS	World Music Theatre Tinley Park, Ill.	Aug. 13	\$308,418 \$37.50/ \$25/ \$17.50	11,654 12,000	Tinley Park Jam Corp.

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ARTIST DEVELOPMENTS

CROW'S MUSIC CLUB

While some artists toil endlessly in the studio, A&M artist Sheryl Crow's debut came about more organically. The aptly named "Tuesday Night Music Club," released Aug. 3, is the offspring of weekly jam sessions at the Los Angeles studio of producer Bill Bottrell. The evenings brought together Crow, Bottrell, David



CROW

Baerwald, and David Ricketts, among others; the agenda, as she puts it, was "to drink and smoke and make music." They would jam, play, write, and record, trying to complete one song

each time.

Crow's voice and style occupy a unique niche somewhere between the approaches of Rickie Lee Jones and Bonnie Raitt. Her singing has landed her on tours backing Michael Jackson and Don Henley, and she has done album work for George Harrison, Rod Stewart, and Foreigner. Still, it's her songwriting and storytelling that makes "Tuesday Night Music Club" so appealing.

Many of the songs embrace the lives of women. "I can't help but write from a female point of view," she says. "I am aware of it and it was important to me to write about it. It's an important time for women, worldwide."

Marisel Pastor, product manager at A&M, agrees that songwriting is one of Crow's strong suits. "The music is solid, and really compelling on the first listen," she says. "When that happens, you know you've got

(Continued on next page)

MMC ALBUM

(Continued from page 18)

dates.

In addition, the MMC troupe hits the road Oct. 2 for a 10-city national tour sponsored by the Target retail chain. Dates are planned for every weekend (except Thanksgiving) through Dec. 12. MMC will perform four free shows per weekend in the parking lots of Target outlets from Minneapolis to Los Angeles. An August preview date in Cleveland attracted some 10,000 fans.

A print campaign focusing on the teen magazine industry also is timed to coincide with the album release and tour schedule.

The album should reap further cross-promotional benefits from the current Touchstone film, "My Boyfriend's Back," which features the MMC track "Hanging On For Dear Life," available only on the MMC album.

"MMC" follows three album releases by the Hollywood Records act The Party, whose members had been on the program but disassociated themselves from the show and the Disney Channel to pursue their recording careers in 1990. The group's second of three albums, "In The Meantime, In Between Time," peaked at No. 77 in 1991, while its highest charting single, 1992's "In My Dreams," peaked at No. 34.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

PITTSBURGH: Locals aren't sure what to make of Water Shed. Pittsburgh, after all, is not exactly a hotbed of avant-garde music. Ask natives who Tim Berne is, and they're likely to say, "You mean David Byrne." Talk about New York's Knitting Factory, and they'll tell you all the factories closed down. Nevertheless, Water Shed's dissonant, post-modern melange of free jazz, rock, and funk has gained a following in rock- and folk-oriented clubs like the Bloomfield Bridge Tavern, the Artery, Luciano's, and the Electric Banana. The band's new full-length CD, "Duck Bill Hammer," released on avant-entrepreneur Manny Theiner's Pop Bus label, is getting heavy air-



WATER SHED

play on two major Pittsburgh college stations, WPTS and WRCT and has seen favorable press. Both the music and the performances project a manic exuberance that helps the band get across to the uninitiated. The music has a groove; it's serious, not ponderous. "I know we'll never draw as many people as the biggest bands in town, like the Affordable Floors," says composer/saxophonist Ben Opie. "But we've got a steady and growing following here, and I think we stand to make a bigger impact outside of Pittsburgh than some of the pop bands." Water Shed is made up of guitarist Daryl Fleming; cellist Erin Snyder; bassist Jeff Stringer; drummer Jay Matula; and Opie, who plays alto sax, as well as tenor, soprano, and clarinet. Most attended the music program at one of the city's large colleges: the Univ. of Pittsburgh, Carnegie-Mellon, and Duquesne. Stringer studied engineering and music at Cleveland's Case Western Reserve. And, yes, Water Shed would love to gain the respect of its peers in the New York scene. The band once opened for Marc Ribot at a show in a Brooklyn loft—sparsely attended, unfortunately. They're now working on a booking at the Knitting Factory.

PETER B. KING

BLOOMINGTON, IND.: Mention "crowds" and "Bloomington" in the same breath, and the first things that come to mind are sold-out Indiana Univ. basketball games. But this week, beginning Friday (27), the action will be on the stage rather than on the court, as Hoosierfest '93 takes over Morton Street for three days of music by Bloomington-based acts. Kicking off the Festival's eighth year on Friday will be alternative-rock acts El Nino, Speed Luxury, and Arson Garden, which has toured 36 states and has gotten rave reviews in British music publications; the David Miller Jazz Quartet; and the R&B-influenced Dynamics. Saturday's roster includes country-rock act the Neon Ramblers, the acoustic classic-rock band Brain Dead Hoosiers, and the Larry Crane Band. Sunday's final docket features the funk band Johnny Socko, alternative band Situation Grey, and the Chosen Few, a classic-rock act. "There is wide support for the variety of music found in Bloomington," says Hoosierfest VP Talisha Coppock. "We have many venues for showcasing local artists, and Hoosierfest is a wonderful opportunity for the bands to get to play before sizable crowds of approximately 3,500 people per night."

RUSSELL SHAW

BOSTON: Back in 1988, booking agent Mickey O'Halloran and journalist A.J. Wachtel thought they had stumbled onto a sure thing when they put together a double LP of Beatles covers performed by Boston bands. "Boston Does The Beatles," on O'Halloran's BoTown Records, soon sold out its 5,000-unit pressing. BoTown went on to assemble a follow-up,

"BoTown Does Motown." But the less-focused Motown cover project was a commercial flop, selling fewer than 1,000 units. Three years later, O'Halloran is back with his third compilation, "Boston Gets Stones." Available on CD and cassette, the 19-track collection features locals like Swinging Steaks, Robin Lane, John Lincoln Wright, the Count, Lyres, and even rappers Posse NFX playing Rolling Stones tunes. Adding to the project's credibility, O'Halloran lined up veteran Stones producer Jimmy Miller to produce some tracks and to master the entire collection. "Having Miller on board has made all the difference," says O'Halloran, who reports brisk early sales of the Rounder-distributed release. The BoTown record chief says he's now negotiating to get members of Aerosmith involved in a cover project featuring songs by the city's favorite headbangers.

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ARTIST DEVELOPMENTS

(Continued from preceding page)

something, you just try to give it the best exposure as you can. We know how hard it is to break new artists, especially new female artists at a rock format."

"We're working at the [adult alternative] format and AOR," Pastor says. "We're looking for those stations that really care about new music. The other emphasis is on Sheryl herself and on touring. She's preparing a band right now, and we plan on

getting her on the road in front of as many different audiences as possible."

Crow has moved back from L.A. to St. Louis, where she taught school before entering music professionally. Adding to her desire to return to the Midwest, Crow decided that her music would be best served if she started playing out, which made more sense in a developing music region.

Two songs from Crow's album—"Strong Enough" and "No One Said It

Would Be Easy"—will be featured in the upcoming feature film

"Kalifornia," starring Juliette Lewis and Brad Pitt. Pastor says a direct-marketing plan will put two-song samplers in consumers' hands at screenings of the film.

"It's hard to classify Sheryl," Pastor says, "just as it's hard to classify the Gin Blossoms. With that kind of variety, you've got to try as many different things as you need to, to get

it out there. Once they've heard it, you've won half the battle. I think a lot of people really get this record, there's a good buzz going already. The music is good, and it communicates something that's strong, the strong point of view that she delivers.

"With marketing, you try to narrowcast so you can focus on who you're trying to reach, but when you've got an artist who's got a wide range of appeal, you've got to try that many different things."

BRIAN Q. NEWCOMB

COLUMBIA LIGHTS THE LIGHT ON NYRO SET

(Continued from page 16)

But now, as the new album attests, she's reached another stage.

"I'm at a point where I see more clearly and better understand life," says the native New Yorker and current Connecticut resident. "I'm growing spiritually, and have more compassion. And I'm a better singer now."

That sentiment is seconded by Mason Munoz, Columbia's director of marketing and Nyro's product manager.

"She sounds better than ever," he says. "It's hard to believe, but her voice has improved over the years. It's important that we get people out to her shows."

Nyro recently has done a few solo gigs, and plans to continue, either solo or with a band, throughout the

fall. "We expect a tremendous amount of press coverage, because of her big fan base and the amazing body of work she's generated over the years," Munoz adds. "There's also great interest at A/C radio, and at the adult-oriented commercial alternatives that aren't playing the Red Hot Chili Peppers or Belly."

The target, adds Munoz, is "the upper demo [that is] still relevant and vital and cool, who want more than A/C. We expect a lot of public-radio exposure, since those stations are presenting music that isn't necessarily mainstream these days, like Dylan's last album and Leonard Cohen's. Hopefully Laura will do a 'Columbia Radio Hour' special, which does very well in syndication on those kinds of stations."

The album's first focus track, the midtempo "A Woman Of The World," is infused with the mature self-confidence Nyro has attained. However, the album always looks outward, with such tracks as "Broken Rainbow," Nyro's theme for the 1985 Oscar-winning documentary about Navajo Indians, and "Light A Flame (The Animal Rights Song)."

"I have complete freedom as a songwriter, which is a very good feeling," Nyro says. "I can take a 'Mother Earth' approach to its children, write about the environment, about peace. I look at my music as 'soul talk,' a healing using the language of love, and I think there's more of that kind of feeling in it now."

ARTISTS IN ACTION

(Continued from page 19)

poignant "Deacon Blues" and a show-opening overture that featured snippets of "The Royal Scam," "Peg," and "Aja." But the excitement quickly ebbed as the sets became jazzier in temperament and headed into less-familiar Fagen and Becker terrain; the second set ended with a three-song suite from "Kamakiriad," a rather restrained way to close. And the crowd didn't come to its feet until the encores, "My Old School" and "FM."

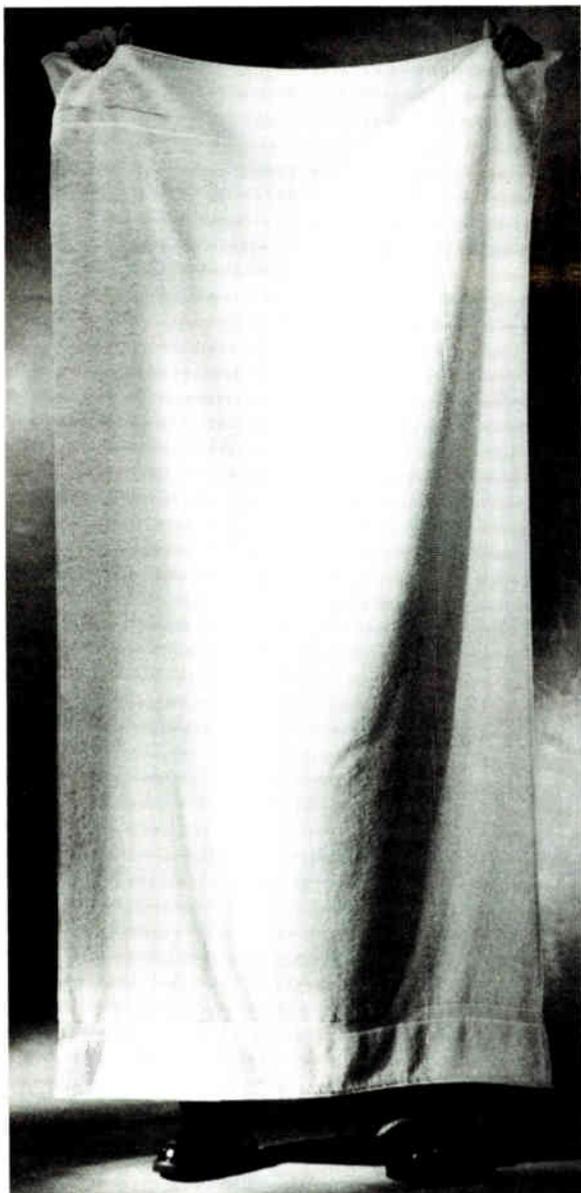
On the plus side were some fine performances, both by the ensemble and by various soloists. Guitarist Drew Zingg and saxophonist Chris Potter shined throughout the show, while Becker's tasteful guitar solos provided a more measured counterpoint to Zingg's speedier playing. And the rhythm section—celebrated drummer Peter Erskine and bassist Tom Barney—stayed solidly in the pocket all night, providing a necessary bedrock for the other musicians' improvisations.

Certainly, Steely Dan live was not a bad experience; it was a genuine thrill to see Fagen and Becker enter from opposite sides of the green-carpeted stage, shake hands, and then set about playing music for the evening. But if this is to be an ongoing venture—and Fagen's involvement with Becker's album suggests that it is—the duo may want to explore a way to mix its adventurous ambitions with a more crowd-pleasing brand of showmanship.

GARY GRAFF

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NEW AND TRADITIONAL MIX IN CANADIAN MARITIMES

(Continued from page 1)

even spoons or a bodhran drum.

In a region where one can order a Mc lobster sandwich at McDonald's, the juxtaposition of traditional and contemporary is apparent; here, alternative bands play three-chord songs jammed with distortion, while fiddlers breathe new life into music centuries old.

A reawakened interest in the Maritime music scene within the Canadian record industry was sparked by last year's American signings of Halifax-based grunge rockers Sloan to Geffen, and the bands Eric's Trip and Jale to Sub Pop. Additionally, there were the Canadian-based signings of two Cape Breton Island traditional folk-styled family groups: the Rankin Family to EMI Music Canada, and the Barra MacNeils to PolyGram Canada.

The Geffen and Sub Pop signings kicked off a short-lived but enthusiastic Canadian media blitz that hyped Halifax as the "Seattle of the East." Wary of any "flavor-of-the-month" syndrome, most locals distanced themselves from such speculation. "Nevertheless, it's been great as far as pointing the finger in this direction," says producer/studio owner Terry Pulliam. "Not just the grunge bands or alternative bands, but other bands have benefited as well. It's also shown there's more than just traditional music down here."

The fierce pride and passion for Scottish and Irish-derived traditional music remains strong here, selling more in the region than rock or alternative music. The Rankin Family, the Barra MacNeils, and Rawlin's Cross keep alive the spirit of traditional ballads, airs, and laments, and the instrumental forms of the strathspeys, jigs, and reels. Also specializing in the form are Figgy Duff, Tickle Harbour, Evans And Doherty, Fergus O'Byrne & Dermot O'Reilly, Brakin' Tradition, and Swallow's Tale, as well as such downhome fiddlers as Jerry Holland, Dave MacIsaac, Jim Danson, Ashley MacIssac, and Natalie McMaster.

"At every dance in Cape Breton, there'll be a band playing and then there's a fiddle set," explains Halifax-based entertainment lawyer and Sloan manager Chip Sutherland. "The market is right there. The market for rock music is not as strong."

BEYOND CANADA

Outside Canada, Anne Murray, Roch Voisine, Hank Snow, and Wilf Carter remain the best-known artists originating from the Canadian Maritimes, but Rita MacNeil, Sarah McLachlan, Holly Cole, and song-



THE BARRA MACNEILS

writer Shirley Eikhard ("Something to Talk About") have also made their marks internationally.

Within Canada, a number of Maritime acts have achieved recognition, among them country artists "Stompin'" Tom Connors, Carroll Baker, and Eddie Eastman; traditionalists John Allen Cameron, the Wonderful Grand Band, and Ryan's Fancy; rockers April Wine and Haywire; French traditionalist Edith Butler; folk/pop artist Catherine McKinnon; blues acts Matt Minglewood and Dutch Mason; and pop artist Ken Tobias. More recently, alternative acts the Thomas Trio & the Red Albino, Hardship Post, Hopping Penguins; folksinger Ron Hynes; country artist Joan Kennedy; folk rocker Lennie Gallant; and dance/rap act MCJ and Cool G, are all reminders of the region's musical richness.

Among the leading regional favorites are traditional-based acts like Buddy Wasiname and the Other Fellers, the Irish Descendants, Pamela Morgan and Anita Best, Blackpool, Liz Picard, the Hynes Brothers, and Teresa Doyle; country artists Hal Bruce, Debbie Baker, and the Ellis Family; and folk rocker Terry Kelly.

High unemployment, bad weather, isolation, and boredom are generally the reasons cited for the region's potent musical scene.

"People here start bands because they're bored," says Peter Rowan, manager of Hardship Post and Eric's Trip. "They can't get a job and don't want to move to Toronto. They get all their talented friends together to be a band."

With a small local club circuit, most Maritime musicians hold day jobs or take up seasonal labor, such as working on fishing boats or in forestry, where they can leave for three months to tour.

"In Ontario there's bars everywhere, and bands can eke out a living if they want to," says Sutherland. "Here, those bars don't exist. The Ciub Flamingo and the Double Deuce [in Halifax] are the places for original music, and there's a few top 40 clubs. Outside of Halifax, there's zip."

HALIFAX SCENE

"The scene is very small," agrees Pulliam, co-producer of Sloan's "Peppermint" EP and "Smear'd" album, who operates the 24-track Sound Market Recording Studio in Halifax. "There's a lot of attention, but not much money to put into it. You read good reviews of the stuff we're putting out, there's a buzz happening, but some of these things are being done for \$100 a tune."

Established in 1749 as a British settlement and military base, Halifax is today a vibrant seaport with a tightly knit musical community cen-

tered on such clubs as the Double Deuce, Club Flamingo, the Relentless Pursuit, and Cafe Au Lait.

The industry spotlight is focused on the city's alternative scene, which, along with Sloan, includes Bubaisskull, the 4th Wall, Cool Blue Halo, Chaz Rules, Thrush Hermit, the Gluetones, and Leonard Conan. Canadian labels have yet to pick up on such locally acclaimed performers as the folk-directed Kelly, Rose Vaughan Trio, Laura Smith, and Jeremy Robinson, and blues performers Theresa Malenfant and Joe Murphy.

Until recently, Maritime-based artists have often lacked access to both labels and national distribution, and have tended to distribute their own recordings to retailers or sell product from the stage. Today, new labels are sprouting up, and national distribution is readily available via Duckworth Distribution in St. John's, Newfoundland, and the Halifax-based Ground Swell Productions and Atlantica Music.

Among the new labels are Cinammon Toast, the year-old co-



SLOAN

ture among Colin McKenzie, Lee Ann Gillan, Shawn Duggan, and Walter Forsythe, distributed nationally by Cargo Records. To date, the label has issued six 7-inch color-vinyl singles by Bubaisskull, Jale, Leonard Conan, the Quahogs, the Gluetones, and Thrush Hermit. There's also Naked In The Marsh in Moncton, New Brunswick, with two releases to its credit; and Sloan's murderrecords, distributed by Cargo, which released the band's "Peppermint" debut, as well as "Peter" from Eric's Trip. Upcoming are EP releases by Hardship Post and Jale.

While Sloan founded murderrecords solely for itself, the band now intends the label to be a vehicle for other Maritime acts. In May, Colin McKenzie, manager of Jale and a Cinammon Toast principal, was hired to head the label. "We're trying to take murderrecords arm's length from Sloan and make it sit on its own," he says. "We'd like to record Maritime talent as long as possible, but there's obviously a day we might not be able to do that."

Still, with MacNeil, Sloan, the Rankins, and the Barra MacNeils steadfastly choosing to remain in the Maritimes, artists here not only are being shown that they can be successful, but are gaining confidence that they can forge a career without moving away. This is in sharp contrast to the '60s, when Murray, Connors, and so many others trekked westward to Toronto to

make their breakthroughs.

OPPORTUNITIES CONTINUE

"At some point this wave [of interest] is going to pass over, but the talent here will continue to have opportunities to realize their potential," maintains manager Brookes Diamond, the region's premier music industry figure.

From his office suite in the Halifax World Trade & Convention Centre, Diamond—through his company, Brookes Diamond Productions—oversees management of the Rankins, children's act Sharon Lois & Bram, and Ron Hynes; books Irish Descendants and Malenfant; and operates Atlantica Music, which distributes product by such prominent acts as Gallant, Kelly, Malenfant, and Denis Ryan.

Diamond, who began in the music business two decades ago as a local concert promoter, came to national prominence by masterminding the domestic breakthrough of folk rocker Rita MacNeil, the most popular Maritime artist in Canada since Anne Murray. Diamond financed MacNeil's 1987 album, "Flying On Your Own," on the indie Lupin label. The album sold 22,000 copies in the Maritimes within two months, according to Diamond. After being picked up for national distribution by Virgin Records, the album went on to sell 281,000 units in Canada, says Virgin Canada president Doug Chappell.

Signed to Virgin Records for Canada, with PolyGram Records outside North America, but without any U.S. label affiliation, MacNeil tours annually in Australia and in the U.K., where her "Working Man" single reached No. 11 in 1990. One of Canada's top concert draws, managed by Murray's Balmur Ltd. since January 1992, MacNeil has chalked up total Canadian sales of 2 million copies of her seven-album catalog, including 165,000 units of her current "Think Of You" release, according to Chappell.

MacNeil's relationship with her Canadian fan base is so intimate that her music sells with virtually no radio support. "We reach people via newspapers," says Chappell. "Fans don't even want to hear the albums before they buy them."

Following MacNeil's path is the Rankin Family, which performs Gaelic music, traditional Cape Breton fiddle tunes, and country originals. The group peddled 40,000 copies of each of its two independent albums, "The Rankin Family" and "Fare Thee Well," before a fierce bidding war broke out between PolyGram Canada and EMI Canada last summer, with EMI the eventual winner.

After signing the Rankins, EMI relaunched "Fare Thee Well," the group's 1990 album, and the haunting title-track lament took hold at adult contemporary, top 40 and country radio throughout Canada. Eventually topping The Record's Pop Adult chart, the track has since been picked for the Disney movie "Into The West," slated for August release. To date, the "Fare Thee Well" album has sold a precedent-setting 300,000 units here, according to Peter Diemer, VP national promotion with EMI Records Canada. The Rankins' first album under EMI, "North Country," pro-

duced by Chad Irschick, is due Sept. 3.

PolyGram subsequently signed the Rankins' closest competitor, the Barra MacNeils, last January. Maritime favorites for close to a decade, the group previously had issued three independent albums, "The Barra MacNeils," "Rock In The Stream," and "Time Frame." Their group name originates from the Scottish Isle of Barra, the family's ancestral home. A new album, produced by Kenny Greenberg and Wally Wilson, is due in late September.



THE RANKIN FAMILY

There are no U.S. release plans for the Rankins and Barra MacNeils albums.

Another principal traditional-styled group in the region is the six-member, Halifax-based Rawlin's Cross, which performs a fiery fusion of rock and Celtic music. The group has recently been testing the waters in the U.S., making its New York debut at The Knitting Factory last November. A five-date tour of the Northeast U.S. is slated for the group this November. The band's independent releases are distributed through Ground Swell.

ALTERNATIVE FLURRY

Halifax's alternative scene got a substantial shot in the arm a year ago, when the introduction of all-ages shows at the Double Deuce coincided with the release of the 19-track DTK Records/Dalhousie College radio CKDU compilation "Hear & Now '92," featuring Sloan, Cool Blue Halo, Mod'rn World Thang, and Thrush Hermit.

Following was DTK Records/CKDU's "Cod Can't Hear," a live recording of 20 bands from last summer's Halifax Independent Music Festival at the Double Deuce; Sub Pop's "Never Mind The Molluscs" compilation, featuring Sloan, Eric's Trip, Jale, and Idee Du Nord, a five-piece bilingual band from Moncton; and a flurry of one-off indie EPs. Another recently released 12-artist compilation, "Out Of The Fog Too" on Flamingo Records, is a followup to the label's 1986 compilation, "Out Of The Fog I."

"The local scene has grown from people playing together in basements to recording and selling tapes to friends," says Peter Rowan. The self-described punk rocker, who moved to Halifax from Fredericton two years ago, has operated DTK Records since 1988, releasing 11 recordings. "What I had when I started was enthusiasm. We had no concept of how 'nowhere' we were. Some of those [early] records got really good reviews, but we weren't in the position to tour the bands, do videos, or all those support things."



RITA MACNEIL



Box Top. New Detroit rap trio the DBGz had the most-requested video on pay-per-view cable channel The Box for the week ending Aug. 13, with its derriere-focused "Body Lika M.F." Its debut album bows Aug. 17, marking the Bust It label's switch from CEMA to indie distribution. The DBGz were showcased recently at Jack The Rapper.



Seasoned Rookie. Although the just-released "Walkin' In The Sun" is Lisa Keith's first album, she has years of experience as a background vocalist and composer. The singer has begun actively promoting the album, which features star producers Narada Michael Walden, Keith Thomas, and the Perspective team of Jimmy Jam and Terry Lewis.



Hollywood Nights. Atlantic hopes celluloid exposure for Bettie Serveert's "Kid's Alright" track in the movie "Amongst Friends" will not only sell the label's soundtrack, but also will rekindle sales for the Dutch band's Matador album "Palomine." Bettie Serveert was featured at KROQ Los Angeles' May festival.

SCREEN GEM: Matador/Atlantic act Bettie Serveert is getting Hollywood exposure from an ad campaign for the Fine Line Features film, "Amongst Friends." The Dutch alternative act has the lead single, "Kid's Alright," from that film's Atlantic soundtrack. Information about the soundtrack will be mentioned in the movie's ad campaign, with spots airing on MTV, "Saturday Night Live," VH1, and CNN. A video is also being prepared for "Kid's Alright," which also appears on the band's album "Palomine," which was reissued by Atlantic after going through independent channels—first through Matador, and later through Alternative Distribution Alliance.

Atlantic is taking a cue from SBK and Milan, labels that spawned hit soundtracks from two decidedly offbeat films.

Those movies, Miramax's "The Crying Game" and MGM's "Benny & Joon," both spawned successful soundtracks and generated hit singles for acts not exactly known for recent hot streaks—Boy George and the Proclaimers. Atlantic is betting that Bettie Serveert continues the trend.

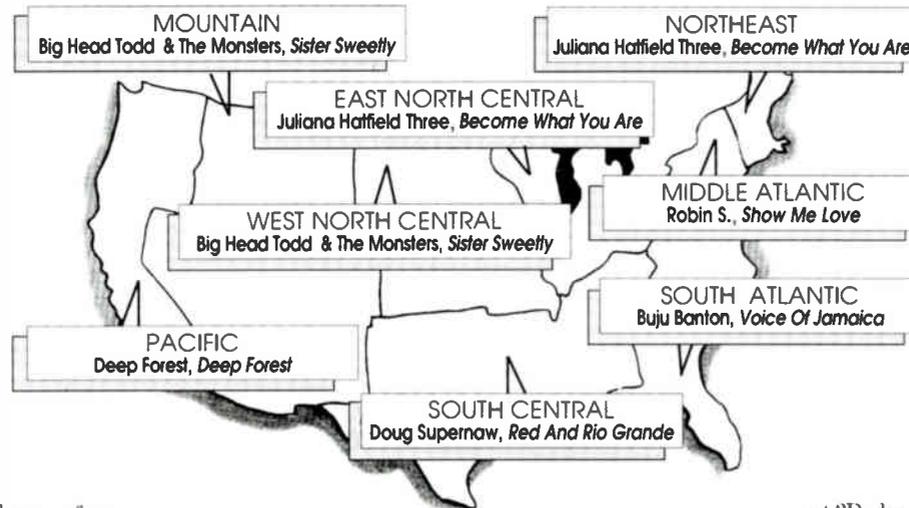
ANTICIPATION: If consumers' phone calls to Perspective on Aug. 17 offer any indication, Lisa Keith's first album is off to a promising start. That was the street date for Keith's "Walkin' In The Sun" set, and the label says some hungry fans could not wait for stores to place it in the bins.

Though this is Keith's first album, she is no newcomer. She co-wrote songs for folks like New Edition, Nona Hendryx, and Alexander O'Neal, has sung lead for Herb Alpert, and has done background vocals for Janet Jackson, Johnny Gill, Human League, Cherrelle, and others. Her album's launch has been paced by top 40 and adult-contemporary airplay for lead single "Better Than You," which bullets at No. 94 on Hot 100 Singles and debuts at No. 36 on Hot Adult Contemporary.

But Keith's setup began even before her single went to radio. "Prior to the release of 'Better Than You,' Lisa visited radio stations, video outlets, sales branches, [PolyGram Group Distribu-

tion] national offices, and various conferences, and sang in acoustic sets for audiences as small as five and as large as 50," says Perspective president Sharon Heyward. All that work has paid off with a VH1 add, steady and continuous radio adds, an A- review in Entertainment Weekly, and sales breakouts in a few markets.

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WEST NORTH CENTRAL	SOUTH CENTRAL
1. Big Head Todd/Monsters, <i>Sister Sweetly</i>	1. Doug Supernaw, <i>Red And Rio Grande</i>
2. Doug Supernaw, <i>Red & Rio Grande</i>	2. Clay Walker, <i>Clay Walker</i>
3. Techmaster P.E.B., <i>It Came From Outer...</i>	3. Techmaster P.E.B., <i>It Came From Outer...</i>
4. Robert James Waller, <i>Ballads Of Madison...</i>	4. Ganksta N-I-P, <i>Psychic Thoughts</i>
5. Juliana Hatfield Three, <i>Become What...</i>	5. Nemesis, <i>Temple Of Boom</i>
6. Arcade, <i>Arcade</i>	6. Robin S., <i>Show Me Love</i>
7. Gibson/Miller Band, <i>Where There's Smoke</i>	7. Big Head Todd/Monsters, <i>Sister Sweetly</i>
8. Shelby Lynne, <i>Temptation</i>	8. Rodney Foster, <i>Del Rio, TX 1959</i>
9. McBride & The Ride, <i>Hurry Sundown</i>	9. Shelby Lynne, <i>Temptation</i>
10. Mighty Mighty Bosstones, <i>Don't Know...</i>	10. DMG, <i>Rigormortiz</i>

Having completed a tour of more than 30 radio stations, during which she sometimes hit two markets in one day, Keith will take her 3/4-octave range on a showcase tour, targeting retail and press in several major markets. An electronic press kit is being serviced, too, along with a CD sampler that includes "Making Love In The Rain," the 1987 Alpert hit that featured her vocals.

IN DEVELOPMENT: Do you know Joe? Mercury swears that if you don't already, you will soon. The 20-year-old rapper, whose first album came out earlier this month, completed a tour with hot Tony! Toni! Toné!, has seen his "I'm In Love" run on NBC's "Friday Night Videos," and debuts this week on Hot 100 Singles. He is the subject of a "Who Is Joe?" display contest at retail, and has done interviews for upcoming features in hip-hop mags *Word Up!* and *Right On...* Hard rocking Voivod is gearing up to headline an eight-week tour with A&M's *Damn The Machine*, starting Sept. 10. Prior to that, the Quebec, Canada-based band plays four tune-up dates in Arizona and California. Meanwhile, MCA is working Voivod's "The Outer Limits" with a \$5.98 list on the cassette and a \$10.98 equivalent on the CD—and even at those low prices, fans

get 3D glasses to enjoy the packaging's 3D artwork. The label also has unleashed a display contest, which encourages metal-leaning stores—both independents and chain shops—to play on the 3D graphics... Nouveau cabaret stylist Holly Cole prepped her new Manhattan/Blue Note album, "Don't Smoke In Bed," due Sept. 7, with a showcase at Los Angeles' Upside Down Club featuring her trio and a 17-piece band. She also shot a video in Costa Rica for the Johnny Nash song "I Can See Clearly Now," a single aimed at adult-skewed radio formats.

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

BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING AUGUST 28, 1993 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	1	6	ROBIN S.	SHOW ME LOVE
2	4	25	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
3	2	2	JULIANA HATFIELD THREE	BECOME WHAT YOU ARE
4	6	12	DOUG SUPERNAW	RED AND RIO GRANDE
5	5	2	BUJU BANTON	VOICE OF JAMAICA
6	7	9	DEEP FOREST	DEEP FOREST
7	11	2	TECHMASTER P.E.B.	IT CAME FROM OUTER BASS II
8	9	2	ROBERT JAMES WALLER	THE BALLADS OF MADISON COUNTY
9	8	10	RUPAUL	SUPERMODEL OF THE WORLD
10	3	2	GEORGE LYNCH	SACRED GROOVE
11	16	21	BUTTHOLE SURFERS	INDEPENDENT WORM SALOON
12	10	13	MIGHTY MIGHTY BOSSTONES	DON'T KNOW HOW TO PARTY
13	14	8	THE POSIES	FROSTING ON THE BEATER
14	31	2	CLAY WALKER	CLAY WALKER
15	—	1	FAT JOE	REPRESENT
16	19	9	FUGAZI	IN ON THE KILLTAKER
17	20	38	RADNEY FOSTER	DEL RIO, TX 1959
18	29	4	URGE OVERKILL	SATURATION
19	15	5	BASS PATROL	NOTHIN' BUT BASS
20	17	7	VERTICAL HOLD	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	12	7	NEMESIS	TEMPLE OF BOOM
22	18	32	MARK COLLIE	MARK COLLIE
23	21	4	SHELBY LYNNE	TEMPTATION
24	13	7	GANKSTA N-I-P	PSYCHIC THOUGHTS
25	22	2	DMG	RIGORMORTIZ
26	34	3	CANDLEBOX	CANDLEBOX
27	28	15	PJ HARVEY	RID OF ME
28	27	10	CAPTAIN HOLLYWOOD PROJECT	LOVE IS NOT SEX
29	33	2	POOH-MAN	JUDGEMENT DAY
30	26	14	2 UNLIMITED	NO LIMITS
31	25	39	BASS OUTLAWS	ILLEGAL BASS
32	—	1	DAVID SYLVIAN & ROBERT FRIPP	THE FIRST DAY
33	24	49	SCREAMING TREES	SWEET OBLIVION
34	35	2	BROTHER CANE	BROTHER CANE
35	39	5	SHANIA TWAIN	SHANIA TWAIN
36	32	11	GIBSON/MILLER BAND	WHERE THERE'S SMOKE
37	23	4	PATTI SCIALFA	RUMBLE DOLL
38	30	16	RODNEY O & JOE COOLEY	F..K NEW YORK
39	38	15	MCBRIDE & THE RIDE	HURRY SUNDOWN
40	—	7	MARIA MCKEE	YOU GOTTA SIN TO GET SAVED



All That And More Jazz. Verve Forecast recording group Incognito celebrates with label execs after a standing-room-only performance at the New York nightclub SOB's. In the top row, from left, are David Weyner, president, PolyGram Classics and Jazz, and Greg Barbero, director of marketing. In front, from left, are Maysa Leak, lead vocalist, Incognito; Jean Paul "Bluey" Maunick, guitars and keyboards, Incognito; Patrick Clahar, sax and windsynth, Incognito; and Debbie Schore, marketing director, Verve.

Babyface's Next Project: Himself Songwriter 'Digs Deeper' On Epic Debut

BY DAVID NATHAN

LOS ANGELES—One of the most prolific producers and songwriters in contemporary music, two-time Grammy winner Kenneth "Babyface" Edmonds could easily continue creating hit records for other artists. But in the true spirit of a creative artist, Babyface constantly looks for new challenges and different areas for self-expression. His new Epic album, "For The Cool In You," is evidence of his stretching out.

With the jazzy title track one of the fastest-rising singles on the Billboard Hot R&B Singles chart, the Los Angeles resident says he feels poised for an across-the-board smash. "I went out to do some dates with Pebbles when she toured in 1989, singing the duet 'Love Makes Things Happen' with



BABYFACE

her and then doing 'Whip Appeal' [the smash 1990 single from his RIAA-certified double-platinum album, 'Tender Lover']," Edmonds says. "I was blown away by the audience's reaction. When I started on the new album, I thought about the audience's reactions and the stronger points of the last album, and what people liked about it."

Working with partners Antonio "L.A." Reid and Daryl Simmons as co-producers, 'Face (as he's known in industry circles) crafted an album that he feels "digs a little deeper. The theme is still love and relationships, but the subject matter is more intense and more specific." The multitasking Edmonds points to "When Can I See You Again" (recorded with only guitar and drums as accompaniment) and "Never Keeping Secrets" (two of the six songs he wrote by himself) as examples.

"For The Cool In You" is the first album under a new long-term contract Edmonds signed with Epic Records last year. Babyface's previous recordings were released on Solar and distributed by Epic. "There is a company-wide commitment to Babyface as an international artist," says Hank Caldwell, the label's senior VP of black music. Caldwell's relationship with the artist dates back to Edmonds' early '80s work as a member of the Deele.

"We had 77 urban stations out

of the box on the single, and the airplay tripled in one week," Caldwell says. "Babyface has completed a five-city branch tour, meeting with retail, radio, and press, and we had strong advance orders on the album. We feel we have six potential singles on the LP."

Edmonds says that the success of his 1989 "Tender Lover" album was "so gradual, and so quiet, that I didn't realize how well it was doing." Edmonds estimates he recorded almost 25 songs for the new album, but regards a trip to Hawaii with wife Tracey (whom he married last September) as a turning point. "I had the music for five songs," he says, "and I wrote the lyrics for all of them in Hawaii. That material—including 'For The Cool In You,' 'Never Keeping Secrets,' 'Lady Lady,' 'Rock Bottom,' and 'A Bit Old-Fashioned'—helped solidify the direc-

'The theme is relationships and love, but the subject matter is more intense'

tion of the album."

While Edmonds continued working on other projects during the first half of the year—writing and producing tracks for Aretha Franklin, Mariah Carey, and Tevin Campbell—"making the album was always a priority," he says. "When I signed the deal with Epic, I made a new commitment to being an artist."

Edmonds contends that the new emphasis on his recording career doesn't signal the end of his work as a producer and songwriter. And on the subject of a much-rumored split from longtime partner L.A. Reid, he says, "the only difference is that I will be producing some outside projects by myself. I also have my own publishing company (Ecaf Music, administered by Sony Music) now. But with LaFace Records, nothing's

(Continued on page 30)

Mercenary Songwriters Go (Soda) Pop Nona Hendryx Is Back; Twin Cities Awards Expo

A COKE AND A SMILE: Keith Washington better watch out—Coca-Cola is moving in on the songwriting/production team that provided him with "Kissing You." Mercenary Productions (Terry Coffey, Jon Nettlesby, and Michael Hudson) has composed the "Always Coca-Cola" song for the Coca-Cola Co. It's already being broadcast daily around the world on TV and radio. Folks are raving because the tune sounds like a "real song"—not like a jingle.

Mercenary has cut a variety of different versions of the song—urban, Latin, country, jazz, symphonic, rock, acoustic. Could this be the start of a new trend? Will Pepsi soon be going to Teddy Riley? Dr Pepper to Gang Starr's DJ Premiere? Canada Dry to Eddie F? Snapple to Wolf & Epic? Many companies enlist recording stars for their famous names and

faces: En Vogue for Converse, Kris Kross for Sprite. Bay Area duo Foster & McElroy produced the theme to the TV show "Roc," which is sung by En Vogue. How many other R&B or hip-hop producers are out there doing things like this? Call and tell me.

Mercenary's gig is a case of producers expanding their horizons, pushing their art into other lucrative and creatively stimulating markets. There is even talk of the song—a "jingle"—being released as a single. Wait! Is anybody drawing lines anywhere anymore? Congrats, Mercenary. And continued success.

DO IT, LADIES: She put herself on the back burner for a minute, but Nona Hendryx has been busy recently. Some of her songs will be featured on the upcoming Lisa Lisa project, and she's hooked up with Gang Starr's Guru as well as David Werner and Junior Vasquez on the songwriting tip. Look for bits of Hendryx to show up on upcoming albums from Lisa Fischer, Patti LaBelle, and Vanessa Williams. Rumor has it Hendryx is going to sign a publishing deal with PolyGram... Also, Miss Busy herself, Rosie Perez, is set to direct Lisette Melendez' video

for "Goody Goody," the first single from her as-yet-untitled Fever/RAL/Chaos album. Pumped up after the swell response she received for her 1991 pop-styled "Together Forever," Melendez is back—this time more on the searing diva tip. The album's due in October. This will be Perez' first shot as a music video director.

SO YOU KNOW: The Minneapolis Black Music Awards Expo '93 is all set for Sept. 2-4. There will be awards presented to **Mo-town, LaFace, Perspective, Def Jam/RAL, and Uptown Records.** Hosted by comedienne Marsha Warfield with **Bow-Legged Lou** and **Paul Anthony of Full Force**, the Expo will pay a special tribute to **Lee Bailey**—commemorating the 10th anniversary of Bailey Broadcasting. It's still the largest African-American-



by Danyel Smith

owned syndicated program... Solar Records, previously distributed by Sony Music, now will be worked by Dick Griffey's newly formed J. Hines Co. and distributed through INDI... Frankie "Mr. Lucky" Halfacre writes to remind me that he hosts "Lucky's Soul Kitchen Part 11," an "adult urban sound & (s)ouldies" show on WRPB Youngstown. The station serves the northeast Ohio and western Pennsylvania markets with adult urban contemporary, jazz, blues, Latin, and African music. Alert promo people will be plugging into Mr. Lucky's outlet, I'm sure... Anita Baker is in Detroit working on her new album with Joe Sample.

LISTEN UP, YOU JUST MIGHT WIN: As mentioned here last week, the Billboard Music Video Awards competition is happening right now. Announcements have been mailed to labels requesting submissions for the awards in 10 different genres—including, of course, hip-hop and R&B. If you haven't received a submission form, call Melissa Subatch at Billboard, 212-536-5018. The deadline is Sept. 1, and the awards will be presented at the Billboard Music Video Conference, Nov. 3-5, in Los Angeles.



Pumping It Up. Columbia recording artist Prince Markie Dee was one of the stars at the kick-off reception for Club-B, an incentive program for New York City public high school students, held at Manhattan's Reebok Station. With Markie Dee, from left, are Andrea Andrews, executive director of Club-B; Uptown recording artist Nesto Velasquez; and Leighton Newlin, GM of Reebok Station.



In Memory Of Hank Wylie

Who Will Always Be Remembered

For The Strength Of His Spirit

The Breadth Of His Generosity

And The Warmth Of His Soul



Billboard **HOT R&B SINGLES** TM

FOR WEEK ENDING AUGUST 28, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	2	6	*** NO. 1 *** RIGHT HERE (HUMAN NATURE)/DOWNTOWN 1 week at No. 1	◆ SWV B.A.MORGAN,G.PARKER (B.A.MORGAN,J.BETTIS,S.PORCARO,G.PARKER,G.GOMEZ,K.ORTIZ) (C) (T) (V) RCA 62614
2	3	7	11	ANOTHER SAD LOVE SONG	◆ TONI BRAXTON L.A.REID,BABYFACE,D.SIMMONS (C) (M) (T) (X) LAFACE 2-4047/ARISTA
3	1	1	13	LATELY ●	◆ JODECI D.SWING (S.WONDER) (C) (T) (V) UPTOWN 54652/MCA
4	6	10	7	IF	◆ JANET JACKSON J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS) (C) (T) (V) (X) VIRGIN 12676
5	4	4	12	LOSE CONTROL/GIRL U FOR ME	◆ SILK K.SWEAT,R.MURRAY (K.SWEAT,R.MURRAY,G.JENKINS) (C) KEIA 64643/ELEKTRA
6	5	3	6	CHECK YO SELF	◆ ICE CUBE FEATURING DAS EFX ICE CUBE,D.J.POOH (ICE CUBE,E.FLETCHER,M.GLOVER,S.ROBINSON,C.CHASE) (M) (T) (X) PRIORITY 53830+
7	14	20	10	I GET AROUND	◆ 2PAC D.DARYL (SHAKUR,D.ANDERSON,R.TROUTMAN,L.TROUTMAN,S.MURDOCK) (C) (M) (T) INTERSCOPE 98372/ATLANTIC
8	9	9	12	IF I HAD NO LOOT ●	◆ TONY! TONI! TONE! TONY!TONI!TONE! (R.WIGGINS,J.BAUTISTA,W.HARRIS) (C) (T) (V) WING 859 056/MERCURY
9	8	6	15	WHOMP! (THERE IT IS)▲	◆ TAG TEAM TAG TEAM (TAG TEAM) (C) (M) (T) (X) LIFE 79001/BELLMARK
10	7	5	18	SOMETHING'S GOIN' ON	◆ UNV J.PENN (J.POWE,D.PEETE,J.CLAY) (C) (V) MAVERICK/SIRE 18564/WARNER BROS.
11	11	14	6	ALRIGHT	◆ KRIS KROSS FEATURING SUPERCAT J.DUPRI (J.DUPRI) (C) (M) (T) (V) (X) RUFFHOUSE 77103/COLUMBIA
12	19	32	3	DREAMLOVER	◆ MARIAH CAREY M.CAREY,D.HALL,W.AFANASIEFF (M.CAREY,D.HALL) (C) (D) (M) (T) (V) (X) COLUMBIA 77080
13	13	16	13	ONE LAST CRY	◆ BRIAN MCKNIGHT B.MCKNIGHT,B.BARNES (B.MCKNIGHT,B.BARNES,M.BARNES) (C) MERCURY 862 404
14	10	8	18	CRY NO MORE	◆ II D EXTREME R.WHITE,K.JACKSON,D.WILEY (R.WHITE,K.JACKSON,D.WILEY) (C) (M) (T) (V) (X) GASOLINE ALLEY 54650/MCA
15	18	22	9	RUFFNECK	◆ MC LYTE M.RILEY,A.DAVIDSON,W.SCOTT (MC LYTE,A.DAVIDSON,M.RILEY,W.SCOTT) (C) (M) (T) FIRST PRIORITY 98401/ATLANTIC
16	32	39	3	HEY MR. D.J.	◆ ZHANE 118TH STREET PRODUCTIONS (GIST,BROWN,CRISS,ZHANE,BAHR,WARE,GREY) (C) (T) FLAVOR UNIT 77121/EPIC
17	15	15	9	GET IT UP (FROM "POETIC JUSTICE")	◆ TLC D.AUSTIN,TIM & BOB (PRINCE) (C) (M) (T) LAFACE/EPIC SOUNDTRAX 77059/EPIC
18	21	31	4	FOR THE COOL IN YOU	◆ BABYFACE BABYFACE,L.A.REID,D.SIMMONS (BABYFACE,D.SIMMONS) (C) (T) (V) EPIC 77109
19	23	29	7	IT'S FOR YOU (FROM "THE METEOR MAN")	◆ SHANICE M.A.SAULSBERRY,E.KIRKLAND (S.WILSON,M.A.SAULSBERRY,E.KIRKLAND) (C) (T) MOTOWN 2207
20	16	13	20	WHOOT, THERE IT IS▲	◆ 95 SOUTH THE BASS MECHANICS (J.MCGOWAN,N.ORANGE) (M) (T) WRAP 0150*/CHIBAN
21	17	12	19	WEAK▲	◆ SWV B.A.MORGAN (B.A.MORGAN) (C) (T) (V) RCA 62521
22	12	11	14	SLAM▲	◆ ONYX C.PARKER,JAM MASTER JAY (SCRUGGS,JONES,TAYLOR,PARKER) (C) (M) (T) (X) RAL/CHAOS 77053/COLUMBIA
23	27	28	8	LICK U UP	◆ H-TOWN B.BURRELL (SHAZAAM,DINO,GI,STICK) (C) (M) (T) LUKE 163
24	34	34	7	I'M IN LUV	◆ JOE J.DIBBS (J.DIBBS,B.ALLEN,T.DENLOW) (C) (T) MERCURY 862 462
25	24	27	8	VERY SPECIAL BIG DADDY KANE FEAT. SPINDERELLA, L. WILLIAMS & K. ANDERSON	◆ JONATHAN BROWN BIG DADDY KANE (W.JEFFERY,L.PETERS) (C) (O) (T) COLD CHILLIN' 18437/REPRISE
26	20	17	18	THAT'S THE WAY LOVE GOES▲	◆ JANET JACKSON J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS) (C) (T) (V) (X) VIRGIN 12650
27	28	33	15	BABY I'M YOURS	◆ SHAI C.MARTIN (C.MARTIN,M.GAY) (C) (M) (T) (V) (X) GASOLINE ALLEY 54574/MCA
28	26	21	18	LOVE NO LIMIT	◆ MARY J. BLIGE D.HALL (K.GREENE,D.HALL) (C) (M) (T) (V) (X) UPTOWN 54639/MCA
29	35	35	7	SOMEBODY ELSE WILL	◆ THE O'JAYS G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS) (C) (D) (V) EMI 50462/ERG
30	31	23	23	ONE WOMAN	◆ JADE V.BENFORD (V.BENFORD,R.SPEARMAN) (C) (M) (T) GIANT 18606/REPRISE
31	25	19	22	KNOCKIN' DA BOOTS▲	◆ H-TOWN B.BURRELL (SHAZAAM,DINO,GI,STICK,R.TROUTMAN) (C) (M) (T) LUKE 161
32	43	51	4	*** POWER PICK/SALES *** SOMETHING IN YOUR EYES	◆ BELL BIV DEVOE L.A.REID,BABYFACE,D.SIMMONS (K.EDMONDS) (C) (V) MCA 54725
33	30	25	16	ABC-123	◆ LEVERT G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS,T.SCOTT) (C) (D) (V) ATLANTIC 87366
34	38	45	5	LAID BACK GIRL	◆ MAZE FEATURING FRANKIE BEVERLY F.BEVERLY (F.BEVERLY) (C) WARNER BROS. 18422
35	29	26	13	LET ME BE THE ONE	◆ INTRO D.HALL (K.GREENE,D.HALL,H.BOHHANNON) (C) (M) (T) ATLANTIC 87347
36	22	18	17	SEEMS YOU'RE MUCH TOO BUSY	◆ VERTICAL HOLD VERTICAL HOLD (A.STONE,K.KHALEE) (C) (T) A&M 0140
37	37	38	14	THE BONNIE AND CLYDE THEME	◆ YO-YO POCKETS,Q.D.III,ICE CUBE (YO-YO,ICE CUBE,POCKETS,QUINCY D.III) (C) (M) (T) EASTWEST 98394
38	33	24	19	SHOW ME LOVE ●	◆ ROBIN S. A.GEORGE,F.MCFARLANE (A.GEORGE,F.MCFARLANE) (C) (M) (T) (X) BIG BEAT 10118/ATLANTIC
39	42	46	4	BOOM! SHAKE THE ROOM	◆ JAZZY JEFF & FRESH PRINCE MR.LEE (SMITH,HAGGARD,WILLIAMS,MAYBERRY,WEBSTER,PIERCE,NAPIER,MORRISON) (C) (M) (T) (X) JIVE 42108
40	39	40	10	CHIEF ROCKA	◆ LORDS OF THE UNDERGROUND K.DEF (A.WARDRICK,D.KELLY,M.WILLIAMS,K.HANSFORD) (C) (M) (T) PENDULUM 64631/ELEKTRA
41	40	36	8	INSANE IN THE BRAIN	◆ CYPRESS HILL D.J.MUGGS (L.FREEZE,S.REYES,L.MUGGERUD) (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA
42	36	37	10	RUN TO YOU (FROM "THE BODYGUARD")	◆ WHITNEY HOUSTON D.FOSTER (A.RICH,J.FRIEDMAN) (C) (D) (V) ARISTA 1-2570
43	41	30	16	DRE DAY ●	◆ DR. DRE DR.DRE (DR.DRE,SNOOP,C.WOLFE) (C) (M) (T) DEATH ROW/INTERSCOPE 53827/ATLANTIC
44	44	41	13	UNCONDITIONAL LOVE (FROM "MENACE II SOCIETY")	◆ HI-FIVE ART & RHYTHM (L.CAMPBELL) (C) JIVE 42144
45	47	59	4	MEGA MEDLEY	◆ ZAPP & ROGER R.TROUTMAN (R.TROUTMAN,N.WHITFIELD,B.STRONG) (C) (M) (T) (X) REPRISE 18420
46	45	42	40	DAZZEY DUKS▲	◆ DUICE PARAGON PRODUCTIONS (L.A.SNO,CREO,D.BAMBATTA,ROBIE,BAKER,ALLEN,MILLER) (C) (T) TMR 3089/BELLMARK
47	53	57	7	WANT U BACK	◆ ME-2-U C.WARREN (C.WARREN) (C) (T) RCA 62565
48	NEW ▶	1	1	*** HOT SHOT DEBUT *** SUNDAY MORNING	◆ EARTH, WIND & FIRE M.WHITE (WHITE,REYNOLDS,WILLIS) (C) (D) REPRISE 18461
49	51	55	6	THAT'S WHAT LITTLE GIRLS ARE MADE OF	◆ RAVEN-SYMONÉ C.ELLIOTT (C.ELLIOTT,M.ELLIOTT) (C) (T) MCA 54625

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	46	50	9	STREIHT UP MENACE (FROM "MENACE II SOCIETY")	◆ MC EHT MC EHT,DJ SLIP (A.TYLER,T.ALLEN) (C) (M) (T) JIVE 42138
51	84	—	2	*** POWER PICK/AIRPLAY *** HEAVEN KNOWS	◆ LUTHER VANDROSS L.VANDROSS,M.MILLER (L.VANDROSS,R.VERTELNEY) (C) (T) LY 74996/EPIC
52	50	58	8	LET ME ROLL	◆ SCARFACE B.JORDAN (B.JORDAN,G.DUKE) (C) RAP-A-LOT 53831/PRIORITY
53	58	76	3	I GOT YOU	◆ JOHNNY GILL N.MORRIS,S.STOCKMAN,W.MORRIS (N.MORRIS,S.STOCKMAN,W.MORRIS) (C) (M) (T) MOTOWN 2213
54	55	52	10	IT'S ON	◆ NAUGHTY BY NATURE NAUGHTY BY NATURE (V.BROWN,K.GIST,A.CRISS,D.BYRD) (M) (T) (X) TOMMY BOY 569+
55	56	60	14	I DON'T WANNA FIGHT (FROM "WHAT'S LOVE GOT TO DO WITH IT")	◆ TINA TURNER C.LORD-ALGE,R.DAVIES (S.DUBERRY,LULU,B.LAWRIE) (C) (V) VIRGIN 12652
56	59	62	8	HEY THERE PRETTY LADY	◆ LO-KEY? L.ALEXANDER,PROF. T. (L.ALEXANDER,T.TOLBERT) (C) PERSPECTIVE 7426/A&M
57	60	65	6	WILL YOU BE THERE (FROM "FREE WILLY")	◆ MICHAEL JACKSON M.JACKSON,B.SWEDEN (M.JACKSON) (C) (V) MJJ/EPIC SOUNDTRAX 77066/EPIC
58	63	66	5	APHRODISIA	◆ ALEXANDER O'NEAL L.ALEXANDER,PROF. T. (L.ALEXANDER,T.TOLBERT) (C) TABU 7718/A&M
59	64	69	7	YOU BEEN PLAYED (FROM "MENACE II SOCIETY")	◆ SMOOTH C.STOKES (J.CARTER,C.STOKES) (C) (T) (X) JIVE 42140/JIVE
60	49	43	13	BACK SEAT (OF MY JEEP)	◆ L.L. COOL J M.MARL (J.T.SMITH,M.WILLIAMS,Q.D. III) (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA
61	62	56	9	WHAT'S UP DOC? (CAN WE ROCK)	◆ FU-SCHNICKENS WITH SHAQUILLE O'NEAL K-CUT (R.ROACHFORD,J.JONES,L.MATURINE,K.MCKENZIE,S.O'NEAL) (C) (M) (T) (X) JIVE 42164
62	72	88	4	ALWAYS	◆ VESTA M.J.POWELL (K.C.COLBERT) (C) A&M 0342
63	61	70	8	GOTTA GET MINE	◆ MC BREED WARREN G.,C.WOLFE,E.BREED (E.BREED,2PAC,D.O.C.,C.WOLFE,WARREN G.) (C) (T) WRAP 93154/CHIBAN
64	67	71	6	STICKS AND STONES	◆ WALTER & SCOTTY P.MINOR,A.JOHNSON (P.MINOR,A.JOHNSON) (C) CAPITOL 44964
65	71	75	5	THERE'S NO LIVING WITHOUT YOU	◆ WILL DOWNING W.DOWNING,R.RIDEOUT (G.SMITH,D.MORRIS) (C) (T) MERCURY 862 548
66	73	80	4	CHERISH THE DAY	◆ SADE SADE (ADU,HALE,MATTHEWMAN) (C) (V) EPIC 74980
67	75	74	5	40 DOG	◆ SWEET N LO' G.LAWSON (G.FRANKLIN,L.ESTEEN,G.LAWSON,J.MONROE) (C) THIRD STONE 98400/ATLANTIC
68	79	90	3	LOVE FOR LOVE	◆ ROBIN S. A.GEORGE,F.MCFARLANE (A.GEORGE,F.MCFARLANE) (C) (M) (T) (X) BIG BEAT 98382/ATLANTIC
69	68	68	19	PASSIN' ME BY	◆ THE PHARCYDE J-SWIFT (E.WILCOX,R.ROBINSON,D.STEWART,T.HARDSON,J.MARTINEZ) (C) (M) (T) DELICIOUS VINYL 98434/ATLANTIC
70	NEW ▶	1	1	COME INSIDE	◆ INTRO N.HODGE (K.GREENE,C.WIKE,N.HODGE) (C) ATLANTIC 87317
71	76	91	3	DREAM IN COLOR	◆ REGINA BELLE N.MARTINELLI (A.LANG,S.PEIKEN) (C) COLUMBIA 74975
72	57	44	12	GIMME	◆ CHERYL "PEPSII" RILEY FULL FORCE (FULL FORCE,C.RILEY) (C) REPRISE 18488
73	52	47	13	I WANNA HOLD ON TO YOU	◆ MICA PARIS N.M.WALDEN (N.M.WALDEN,M.PARIS,S.J.DAKOTA) (C) ISLAND 862 212/PLG
74	65	49	11	I LIKE IT	◆ JOMANDA BUFF LOVE (R.DEBARGE,EL DEBARGE) (C) (M) (T) (X) BIG BEAT 98413/ATLANTIC
75	74	64	10	TRULY SOMETHING SPECIAL	◆ AFTER 7 D.SIMMONS,KAYO (K.EDMONDS,B.WATSON) (C) (V) VIRGIN 12670
76	69	67	16	THE FLOOR	◆ JOHNNY GILL J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS) (C) (M) (T) (V) MOTOWN 2202
77	54	54	12	DO DA WHAT	◆ 1 OF THE GIRLS G.LEVERT,MARC G. (G.LEVERT,MARC G.,I.OF THE GIRLS,T.WEYMOUTH,C.FRANTZ) (C) (M) (T) EASTWEST 98419
78	80	84	5	OOH, WHATCHA GONNA DO	◆ RUN-D.M.C. THE BOMB SQUAD (J.SIMMONS,D.MCDANIELS,H.SHOCKLEE,G.RINALOO) (C) (T) PROFILE 5400
79	93	—	2	LIGHT OF LOVE	◆ ANGIE & DEBBIE S.HARVEY,G.BROWN (S.HARVEY,G.BROWN) (C) (X) CAPITOL 44953
80	86	89	3	PAYDAY	◆ THE WINANS R.KELLY (C.WINANS,W.TISDALE) (C) QWEST 18473/WARNER BROS.
81	77	79	6	RECIPE OF A HOE	◆ BOSS MIC.PROFFER (L.LAWS,R.CAPLES,ISLEY BROTHERS,C.JASPER) (C) (M) (T) RAL/CHAOS 77081/COLUMBIA
82	89	99	6	TRUST ME	◆ GURU WITH N'DEA DAVENPORT GURU (GURU) (C) CHRYSALIS 24849/ERG
83	92	—	2	GRAZIN' IN THE GRASS	◆ GEORGE HOWARD K.LEWIS (H.MASEKELA,H.ELSTON) (C) GRP 3046
84	78	77	5	GOOD LOVER	◆ D-INFLUENCE D-INFLUENCE (S.WEBB,K.KWATEN,E.B.POWELL,S.MARSTON) (C) (M) (T) EASTWEST 98393
85	NEW ▶	1	1	WE GETZ BUZY	◆ ILLEGAL E.SERMON (L.EDWARDS,J.PHILLIPS,E.SERMON) (C) ROWDY 3-5024/ARISTA
86	96	—	2	COME GO WITH ME	◆ CHRISTOPHER WILLIAMS C.WILLIAMS,G.CAUTION (K.GAMBLE,L.HUFF) (C) UPTOWN 54704/MCA
87	66	53	13	SAY IT ISN'T OVER	◆ FIVE XI T.CHAPMAN,D.PENSAO (T.CHAPMAN,R.MARCEL,L.TOLBERT) (C) (T) RCA 62540
88	95	—	2	FLOW JOE	◆ FAT JOE DIAMOND D. (J.CARTEGENA) (C) (T) VIOLATOR 1185/RELATIVITY
89	NEW ▶	1	1	ALL THRU THE NIGHT	◆ P.O.V. (DUET WITH JADE) H.BELL (H.BELL,D.DEVLUGT,T.SHIDER) (C) (M) (T) (X) GIANT 18414/REPRISE
90	81	73	9	IN MY NATURE	◆ NUTTIN' NYCE A.GREENWOOD,D.GREENBURG,J.GILLIARD (L.WALLACE,DJ JOINT,A.GREENWOOD) (C) (M) (T) POCKETOWN 42150/JIVE
91	70	72	17	LITTLE MIRACLES (HAPPEN EVERY DAY)	◆ LUTHER VANDROSS L.VANDROSS,M.MILLER (L.VANDROSS,M.MILLER) (C) (D) (V) LY 74945/EPIC
92	85	82	10	WORK IT OUT	◆ LUKE C.OICKSON,L.CAMPBELL (L.CAMPBELL) (C) (M) (T) LUKE 162
93	97	100	3	COWARDS IN COMPTON	◆ LUKE M.MCCRAY (L.CAMPBELL) (C) (M) (T) LUKE 164
94	NEW ▶	1	1	PUT SHIT PASS NO HO	◆ POISON CLAN M.FRESH (J.T.MONEY) (C) (M) (T) LUKE 165
95	83	61	8	24/7 (GOOD LOVIN')	◆ BIG BUB H.MIDDLETON (H.MIDDLETON,L.DRAKEFORD) (C) EASTWEST 98403
96	87	85	20	THAT'S THE WAY LOVE IS	◆ BOBBY BROWN T.RILEY (T.RILEY,D.SHIPP,A.DAVIDSON,B.BROWN) (C) (M) (T) (V) (X) MCA 54618
97	90	93	3	WHO DO I TURN TO	◆ CHANTE MOORE L.STEWART (C.MOORE,P.L.STEWART,T.HAYNES) (C) (T) SILAS 54721/MCA
98	91	86	11	TEDDY BEAR	◆ G-WIZ J.HARRIS (J.HARRIS,R.MARTIN) (C) SCOTTI BROS. 75360
99	99	95	3	MAKE ROOM	◆ THA ALKAHOLIKS E.SWIFT (R.SMITH,E.BROOKS,J.ROBINSON) (C) (T) LOUD 62579/RCA
100	88	—	14	DOLLY MY BABY	◆ SUPER CAT W.MARAGH (W.MARAGH,T.SPARKS) (M) (T) (X) COLUMBIA 74855+

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

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 62 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	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	RIGHT HERE (HUMAN NATURE)	MARY J. BLIGE (J&R/MCA)
2	6	LATELY	JODECI (UPTOWN/MCA)
3	4	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
4	3	IF I HAD NO MORE	JANE JACKSON (VIRGIN)
5	5	SOMETHING'S GOIN' ON	HEAVY METAL (MCA)
6	9	HEY MR. D.J.	THE PHARCYDE (DELICIOUS)
7	6	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
8	18	DREAMLOVER	MARIAH CAREY (COLUMBIA)
9	13	FOR THE COOL IN YOU	THE BONNIE AND CLYDE THEME (Street Knowledge)
10	23	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
11	11	IF I HAD NO LOOT	JOHNNY GILL (MOTOWN)
12	14	IT'S FOR YOU	SHANICE (MOTOWN)
13	8	WEAK	SW (RCA)
14	10	LOSE CONTROL	SILK (KEM/ELKTRAX)
15	7	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
16	15	GIRL U FOR ME	SILK (KEM/ELKTRAX)
17	20	ONE WOMAN	JAYE (Giant/Reprise)
18	16	CRY NO MORE	II DEXTREME (GASOLINE ALLEY/MCA)
19	25	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)
20	12	SEEMS YOUR MUCH TOO BUSY	SMOOTH (J&R/MCA)
21	29	LICK U UP	HI-FIVE (J&R)
22	30	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
23	17	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
24	19	GET IT UP	TLC (LAFACE/EPIC SOUNDTRAX)
25	26	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
26	22	ABC-123	LEARN IN LUV (VIRGIN)
27	37	I'M IN LUV	JOE (MERCURY)
28	21	LET ME BE THE ONE	INIRO (ATLANTIC)
29	6	BELL BIV DEVOTE (MCA)	BELL BIV DEVOTE (MCA)
30	40	DOWNTOWN	SW (RCA)
31	38	RUFF NECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
32	7	RIBBON IN THE SKY	INIRO (ATLANTIC)
33	24	SLAM	ONX (RAL/CHAOS/COLUMBIA)
34	31	WHOOPI! (THE IT IS)	TAG TEAM (THE BELLMARK)
35	27	SHOW ME LOVE	ROBIN S. (BIG BEAT)
36	28	UNCONDITIONAL LOVE	HIFIVE (J&R)
37	32	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	39	LADY BACK GIRL	MAZE FEAT. FRANKIE BEVERLY (WB)
39	34	ONE WOMAN	JADE (REPRISE)
40	37	GOTTA GET MINE	SHAI (GASOLINE ALLEY/MCA)
41	36	CHECK YO SELF	THE O'JAYS (PRIORITY)
42	66	HEAVEN KNOWS	LUTHER VANDOSS (EPIC)
43	43	ACAIN	JANET JACKSON (VIRGIN)
44	48	CHIEF ROCKA	JANET JACKSON (VIRGIN)
45	45	IT'S ON	NAUGHTY BY NATURE (TOMMY BOY)
46	53	COME INSIDE	INIRO (ATLANTIC)
47	44	FOR THE COOL IN YOU	THE BONNIE AND CLYDE THEME (Street Knowledge)
48	47	YOU BEEN PLAYED	SMOOTH (J&R/MCA)
49	49	IT'S ON	NAUGHTY BY NATURE (TOMMY BOY)
50	52	THAT'S WHAT LITTLE GIRLS...	RAYEN-SYMON (MCA)
51	47	DR. DRE (DEATH ROW/INTERSCOPE)	DR. DRE (DEATH ROW/INTERSCOPE)
52	50	RUN TO YOU	WHITNEY HOUSTON (ARISTA)
53	55	WANT U BACK	ME-2U (RCA)
54	54	AFTER 7 (VIRGIN)	BMI/Stone Jam, ASCAP/Wes, Nitty & Capone, ASCAP
55	58	BOOM! SHAKE THE ROOM	JAZZY JEFF (FRESH PRINCE (LIVE))
56	46	INSANE IN THE BRAIN	CPRESE HILL (RUFFHOUSE/COLUMBIA)
57	57	WHOO! THERE IT IS	95 SOUTH (WRAP/CHIBAN)
58	72	YOU BEEN PLAYED	SMOOTH (J&R/MCA)
59	68	CHERISH THE DAY	SADIE (EPIC)
60	75	ALWAYS	VESTA (J&R)
61	61	THE FLOOR	JOHNNY TELL (MOTOWN)
62	67	PASSIN' ME BY	TLC (LAFACE/EPIC SOUNDTRAX)
63	59	THAT'S THE WAY LOVE IS	BOBBY BROWN (MCA)
64	1	COME GO WITH ME	PHRODISIA (UPTOWN/MCA)
65	69	PHRODISIA	ALEXANDER O'NEAL (TABU/AAJ)
66	73	THERE'S NO LIVING WITHOUT YOU	WILL DOWNING (MERCURY)
67	70	LOVE FOR LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
68	56	GIMME	CHERYL PEPPER (RILEY & REPRISE)
69	64	I WANNA HOLD ON TO YOU	MC PARIS (S&W/P&G)
70	51	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)
71	72	YOU BEEN PLAYED	SMOOTH (J&R/MCA)
72	72	YOU BEEN PLAYED	SMOOTH (J&R/MCA)
73	73	IF I HAD NO LOOT	GHETTII, ASCAP/Gangsta Boogie, BMI/Sign, BMI) CPP
74	74	LET ME BE THE ONE	FRIDAYNSH, ASCAP/MCA, ASCAP/Wes, Nitty & Capone, ASCAP
75	75	TRUST ME	GURU (CHRYSALIS/EPIC)

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
76	76	THE FLOOR	JOHNNY TELL (MOTOWN)
77	77	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
78	78	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
79	79	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
80	80	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
81	81	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
82	82	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
83	83	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
84	84	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
85	85	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
86	86	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
87	87	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
88	88	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
89	89	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
90	90	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
91	91	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
92	92	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
93	93	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
94	94	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
95	95	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
96	96	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
97	97	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
98	98	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
99	99	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
100	100	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	RIGHT HERE (HUMAN NATURE)	MARY J. BLIGE (J&R/MCA)
2	2	WHOOPI! (THE IT IS)	TAG TEAM (THE BELLMARK)
3	3	GET AROUND	2PAC (INTERSCOPE/ATLANTIC)
4	4	IF I HAD NO LOOT	GHETTII, ASCAP/Gangsta Boogie, BMI/Sign, BMI) CPP
5	5	RIGHT HERE (HUMAN NATURE)	MARY J. BLIGE (J&R/MCA)
6	6	WHOOPI! (THE IT IS)	TAG TEAM (THE BELLMARK)
7	7	GET AROUND	2PAC (INTERSCOPE/ATLANTIC)
8	8	IF I HAD NO LOOT	GHETTII, ASCAP/Gangsta Boogie, BMI/Sign, BMI) CPP
9	9	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
10	10	LOSE CONTROL	SILK (KEM/ELKTRAX)
11	11	IF I HAD NO LOOT	GHETTII, ASCAP/Gangsta Boogie, BMI/Sign, BMI) CPP
12	12	RIGHT HERE (HUMAN NATURE)	MARY J. BLIGE (J&R/MCA)
13	13	SOMETHING'S GOIN' ON	HEAVY METAL (MCA)
14	14	SLAM	ONX (RAL/CHAOS/COLUMBIA)
15	15	IF I HAD NO LOOT	GHETTII, ASCAP/Gangsta Boogie, BMI/Sign, BMI) CPP
16	16	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)
17	17	INSANE IN THE BRAIN	CPRESE HILL (RUFFHOUSE/COLUMBIA)
18	18	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
19	19	MEGA MEDLEY	ZAP & ROGER (REPRISE)
20	20	DAZZLE DUKS	DUCE (THE BELLMARK)
21	21	BOOM! SHAKE THE ROOM	JAZZY JEFF (FRESH PRINCE (LIVE))
22	22	CHIEF ROCKA	LORDS OF UNDERGROUND (PENDULUM)
23	23	BONNIE AND CLYDE/BWIN'	BMI/InterScope Pearl, BMI/Warner-Tamertane, ASCAP
24	24	WEAK	SW (RCA)
25	25	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
26	26	VO-YO (EASTWEST)	VO-YO (EASTWEST)
27	27	HEY MR. D.J.	TLC (EPIC)
28	28	STREIT UP MENACE	ZHANE (FLAVOR UNIT/EPIC)
29	29	LET ME ROLL	SCORFACE (RAP-A-LOT/PRIORITY)
30	30	WHAT'S UP DOC? (CAN WE ROCK)	FUSCHICKENS/SHAQUILLE O'NEAL (LIVE)
31	31	BACK SEAT (OF MY JEEP)	LL COOL J (DEF JAM/RAL/COLUMBIA)
32	32	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
33	33	SOMEbody ELSE WILL	THE O'JAYS (PRIORITY)
34	34	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
35	35	LOSE CONTROL/GIRL U FOR ME	SILK (KEM/ELKTRAX)
36	36	LICK U UP	HI-FIVE (J&R)
37	37	LEVER (ATLANTIC)	WECKER (EFFECT (MCA))
38	38	WE GET BUSY	TLEGA (GROOVY/ARISTA)
39	39	ONE WOMAN	JADE (REPRISE)
40	40	GOTTA GET MINE	SHAI (GASOLINE ALLEY/MCA)
41	41	I'M IN LUV	JOE (MERCURY)
42	42	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
43	43	WHOO! THERE IT IS	95 SOUTH (WRAP/CHIBAN)
44	44	WHOO! THERE IT IS	95 SOUTH (WRAP/CHIBAN)
45	45	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
46	46	FOR THE COOL IN YOU	THE BONNIE AND CLYDE THEME (Street Knowledge)
47	47	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
48	48	IT'S FOR YOU	SHANICE (MOTOWN)
49	49	THAT'S WHAT LITTLE GIRLS...	RAYEN-SYMON (MCA)
50	50	LADY BACK GIRL	MAZE/FRANKIE BEVERLY (WARNER BROS.)
51	51	SOMETHING'S GOIN' ON	HEAVY METAL (MCA)
52	52	UNCONDITIONAL LOVE	HIFIVE (J&R)
53	53	PUT SHIT PASS NO HO	TLEGA (GROOVY/ARISTA)
54	54	POISON CLAN (LUKE)	POISON CLAN (LUKE)
55	55	LET ME BE THE ONE	INIRO (ATLANTIC)
56	56	YOU BEEN PLAYED	SMOOTH (J&R/MCA)
57	57	LOVE FOR LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
58	58	IT'S ON	NAUGHTY BY NATURE (TOMMY BOY)
59	59	OOH, WATCH GONNA OO	RUN-DMC (PROFILE)
60	60	FLOW JOE	FAT JOE (VIOLATOR/RELATIVITY)
61	61	DOLLY AM BABY	SUPER CAT (COLUMBIA)
62	62	SEEMS YOUR MUCH TOO BUSY	VERTICAL HOLD (A&M)
63	63	WORK IT OUT	LUKE (LUKE)
64	64	PASSIN' ME BY	THE PHARCYDE (DELICIOUS)
65	65	COMARDS IN COMPTON	LUKE (LUKE)
66	66	WANT U BACK	ME-2U (RCA)
67	67	MAKE ROOM	THE AKHONZ (LLOUD/RCA)
68	68	TEDDY BEAR	G-WINE (SCOTTI BROS.)
69	69	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
70	70	PROTECT YA NECK	WU-TANG CLAN (LLOUD/RCA)
71	71	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
72	72	BAD BOYS (THEME FROM "COPS")	INNER CIRCLE (BIG BEAT/ATLANTIC)
73	73	RECIPE OF A HOE	BOSS (RAL/CHAOS/COLUMBIA)
74	74	IF I COULD	REGINA BELLE (COLUMBIA)
75	75	AM CUTIE	WECKER (EFFECT (MCA))

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
76	76	THE FLOOR	JOHNNY TELL (MOTOWN)
77	77	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
78	78	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
79	79	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
80	80	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
81	81	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
82	82	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
83	83	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
84	84	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
85	85	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
86	86	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
87	87	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
88	88	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
89	89	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
90	90	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
91	91	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
92	92	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
93	93	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
94	94	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
95	95	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
96	96	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
97	97	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
98	98	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
99	99	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)
100	100	DO DA WHAT (T'ricep, BMI/Zomba, BMI/Cleaveland's)	DMX (RCA)

Completed from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 62 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.

of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

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Billboard TOP R&B ALBUMS

FOR WEEK ENDING AUGUST 28, 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	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	4	CYPRESS HILL RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
2	2	—	2	KRIS KROSS RUFFHOUSE 5727B*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2
3	4	5	5	TONI BRAXTON LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	3
4	5	4	13	JANET JACKSON ▲ ³ VIRGIN 87825 (10.98/16.98)	JANET.	1
5	3	2	12	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
6	7	6	8	TONY! TONI! TONE! WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
7	6	3	7	SOUNDTRACK EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	3
8	8	8	42	SWV ▲ RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	2
9	9	7	3	THE O'JAYS EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	7
10	10	11	26	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
11	11	9	35	DR. DRE ▲ ² DEATH ROW/INTERSCOPE 5712B*/PRIORITY (10.98/15.98)	THE CHRONIC	1
12	13	10	11	LUTHER VANDROSS ● LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	3
13	14	13	39	SOUNDTRACK ▲ ⁹ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
GREATEST GAINER						
14	21	17	19	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	14
15	17	22	41	SADE ▲ ² EPIC 5317B (10.98 EQ/16.98)	LOVE DELUXE	2
16	12	12	20	ONYX ● RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUJUP	8
17	19	23	58	BRIAN MCKNIGHT MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	17
18	18	16	9	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
19	16	15	12	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	3
20	22	—	2	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	20
21	24	18	39	KENNY G ▲ ⁵ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
22	15	14	7	UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON	7
23	20	21	39	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
24	27	—	2	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
25	23	19	8	MC LYTE FIRST PRIORITY 9223Q/AG (10.98/15.98)	AIN'T NO OTHER	16
26	26	24	21	LEVERT ● ATLANTIC B2462/AG (10.98/15.98)	FOR REAL THO'	5
27	28	30	16	MC BREED WRAP 812Q/CHIBAN (9.98/16.98)	THE NEW BREED	16
28	25	20	19	H-TOWN ● LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	1
29	29	—	2	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98)	VOICE OF JAMAICA	29
30	31	29	13	GURU CHRYSALIS 2199B*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	15
31	32	26	20	LORDS OF THE UNDERGROUND PENDULUM 61415*/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	13
32	30	25	10	JOHNNY GILL MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
33	33	28	4	TAG TEAM LIFE 7800Q/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	28
34	34	33	23	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
35	39	46	40	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
36	38	37	88	MICHAEL JACKSON ▲ ¹ EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
37	37	44	6	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE	37
38	36	27	9	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	14
39	40	35	8	BELL BIV DEVOE MCA 10682 (10.98/15.98)	HOOTIE MAC	6
HOT SHOT DEBUT						
40	NEW	—	1	DMG RAP-A-LOT 53862/PRIORITY (9.98/15.98)	RIGORMORTIZ	40
41	35	34	22	95 SOUTH WRAP B117/CHIBAN (9.98/15.98)	QUAD CITY KNOCK	20
42	45	42	34	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
43	41	31	8	YO-YO EASTWEST 92252/AG (10.98/15.98)	YOU BETTER ASK SOMEBODY	21
44	42	38	21	L.L. COOL J ● DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	1
45	43	32	4	GEORGE HOWARD GRP 9724 (9.98/15.98)	WHEN SUMMER COMES	32
46	46	36	9	LUKE LUKE 200* (9.98/14.98)	IN THE NUDE	8
47	48	39	11	VARIOUS ARTISTS UPTOWN 10858*/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	17
48	47	40	45	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	20

49	51	41	8	VERTICAL HOLD A&M 0010 (9.98/13.98)	A MATTER OF TIME	33
50	49	50	26	REGINA BELLE COLUMBIA 48826 (10.98 EQ/15.98)	PASSION	13
51	54	54	5	SOUNDTRACK MJ/EPIC SOUNDTRAX 5728Q/EPIC (10.98 EQ/16.98)	FREE WILLY	49
52	NEW	—	1	FAT JOE VIOLATOR 1175/RELATIVITY (9.98/16.98)	REPRESENT	52
53	52	52	23	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
54	44	43	39	JADE ● GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
55	53	49	15	5TH WARD BOYZ RAP-A-LOT 53859*/PRIORITY (9.98/15.98)	GHETTO DOPE	19
56	55	47	55	MARY J. BLIGE ▲ ² UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	1
57	61	79	3	POOH-MAN RIGHTEOUS 3001*/SCARFACE (9.98/13.98)	JUDGEMENT DAY	57
58	62	57	8	GEORGE BENSON WARNER BROS. 26685 (10.98/15.98)	LOVE REMEMBERS	50
59	NEW	—	1	SCARFACE RAP-A-LOT 53861*/PRIORITY (9.98/15.98)	THE WORLD IS YOURS	59
60	50	45	3	VARIOUS ARTISTS TOMMY BOY 1074 (10.98/16.98)	MTV PARTY TO GO VOLUME 3	45
61	56	55	15	WALTER & SCOTTY CAPITOL 92958 (9.98/15.98)	MY BROTHER'S KEEPER	14
62	57	51	12	BIG DADDY KANE COLD CHILLIN' 4512B*/WARNER BROS. (10.98/15.98)	LOOKS LIKE A JOB FOR...	9
63	64	60	7	C-BO AWOL 719 (9.98/13.98)	GAS CHAMBER	53
64	59	53	26	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	1
65	58	48	3	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/16.98)	MTV PARTY TO GO VOLUME 4	48
66	66	67	7	D-SHOT SIC WID IT 715 (9.98/13.98)	SHOT CALLA	52
67	60	58	7	GANKSTA N-I-P RAP-A-LOT 53860/PRIORITY (10.98/15.98)	PSYCHIC THOUGHTS	30
68	63	56	33	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	23
69	67	59	30	SNOW ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	12
70	70	62	15	RUN-D.M.C. ● PROFILE 1440* (10.98/15.98)	DOWN WITH THE KING	1
71	68	72	8	B.B.KING MCA 10710 (10.98/15.98)	BLUES SUMMIT	64
PACESETTER						
72	83	84	27	DIGABLE PLANETS ● PENDULUM 61414*/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
73	65	61	33	CHRISTOPHER WILLIAMS UPTOWN 10751/MCA (9.98/15.98)	CHANGES	12
74	72	63	15	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	41
75	78	98	40	UNDERGROUND KINGZ BIG TIME 41502/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
76	87	80	27	R.B.L. POSSE IN-A-MINUTE 8000 (9.98/14.98)	A LESSON TO BE LEARNED	60
77	81	68	21	P.M. DAWN ● GEE STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...?	23
78	71	64	31	DUICE TMR 7100Q/BELLMARK (9.98/15.98)	DAZZEY DUKS	26
79	73	—	2	THREAT DA BOMB 518017/MERCURY (9.98 EQ/13.98)	SICKINNAHEAD	73
80	76	70	44	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
81	93	—	2	TECHMASTER P.E.B. NEWTOWN 2211 (9.98/13.98)	IT CAME FROM OUTER BASS II	81
82	85	74	10	CHAKA DEMUS & PLIERS MANGO 9930* (9.98/15.98)	ALL SHE WROTE	70
83	69	65	11	ALEX BUGNON ORPHEUS 52995/EPIC (10.98 EQ/15.98)	THIS TIME AROUND	39
84	91	87	98	CYPRESS HILL ▲ RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/15.98)	CYPRESS HILL	4
85	77	75	7	NEMESIS PROFILE 1441 (10.98/15.98)	TEMPLE OF BOOM	49
86	NEW	—	1	MILES DAVIS & QUINCY JONES WARNER BROS. 45221 (10.98/15.98)	LIVE AT MONTREUX	86
87	79	71	32	BIG BUB EASTWEST 92180/AG (9.98/15.98)	COMIN' AT CHA	30
88	84	73	13	CAMEO MERCURY 514824 (10.98 EQ/15.98)	THE BEST OF CAMEO	44
89	82	83	45	REDMAN ● RAL/CHAOS 52967*/COLUMBIA (9.98 EQ/15.98)	WHUT? THEE ALBUM	5
90	75	78	26	KAM STREET KNOWLEDGE/EASTWEST 92208/AG (9.98/15.98)	NEVA AGAIN	18
91	74	69	13	VARIOUS ARTISTS FLAVA UNIT 53615*/EPIC (9.98 EQ/15.98)	ROLL WIT THA FLAVA	29
92	90	88	6	BASS PATROL JOEY BOY 3009* (9.98/14.98)	NOTHIN' BUT BASS	72
93	88	—	11	TOO MUCH TROUBLE RAP-A-LOT 57186/PRIORITY (9.98/15.98)	PLAYERS CHOICE	55
94	80	66	58	SOUNDTRACK ▲ ² LAFACE 26006/ARISTA (10.98/15.98)	BOOMERANG	1
95	100	100	66	SPICE 1 TRIAD 41481/JIVE (9.98/13.98)	SPICE 1	14
96	98	92	73	EN VOGUE ▲ ² EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	1
97	86	77	72	ARRESTED DEVELOPMENT ▲ ³ CHRYSALIS 21929/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
98	92	91	7	ZIGGY MARLEY AND THE MELODY MAKERS VIRGIN 87961 (9.98/15.98)	JOY AND BLUES	75
99	96	82	117	BOYZ II MEN ▲ ⁵ MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY	1
100	RE-ENTRY	—	70	NATALIE COLE ▲ ⁵ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	5

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

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earlier this summer,
and went Platinum
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Lick U Up*

Category # 07142
FROM THE ALBUM TRIP FOR ON FLAVOR / CD/EPX 126

**THE
TOWN**





TERRI ROSSI'S RHYTHM SECTION

AT THE TOP: "Right Here/Human Nature," by SWV (RCA), handily becomes this week's No. 1 single. Sales increased by 33% and airplay increased another 6%. The song ranks No. 1 at four stations, including WGCI Chicago and WPEG Charlotte, N.C. The airplay points on "Downtown" are included in the total points for this record because both songs are on all single configurations. "Right Here" is so strong that it has sufficient points to be No. 1 on its own. Airplay for "Downtown" surges, gaining 27%. It moves up the airplay chart 40-30. It is No. 1 at KMJJ Shreveport, La., and top five at six other stations, including WOWI Norfolk, Va., and KKDA-FM Dallas. "Another Sad Love Song," by Toni Braxton (LaFace), moves to the challenger's position with No. 1 airplay at 14 stations, including WJBL Detroit, WXYV Baltimore, and WQQK Nashville.

REALLY BIG MOVES: "Heaven Knows," by Luther Vandross (LV/Epic), gains 129% in airplay points. It advances 84-51 on the Hot R&B Singles chart and 66-42 on the airplay chart. Sales points thrust "Hey Mr. D.J.," by Zhane (Flava), 32-16 on the singles chart and it enters the sales chart at No. 27. Zhane's No. 1s at radio include WBLS New York, WPLZ Richmond, Va., and WBLK Buffalo, N.Y.

LESS DOUBLE-SIDED NEWS: Two singles lose the listing of the other-side title, because now there is airplay only on one song. "The Bonnie & Clyde Theme" by Yo Yo (EastWest) and "Back Seat of My Jeep" by L.L. Cool J (Def Jam) have both proven to be the preferred sides. Singles by Big Daddy Kane and Lords Of The Underground both gained points, but were caught in a highly competitive part of the chart.

SYNCHRONICITY (THE FLAVA OF THE FURY): Two movements are under way, challenging the media to become more responsible in the types of messages it sends to the public. The U.S. Congress will return to debate legislation that proposes to limit violence on public broadcasting outlets. Recordings and music videos that include acts of violence or that degrade women also are being assaulted by a powerful and influential women's organization, the National Political Congress of Black Women Inc., chaired by Dr. C. Dolores Tucker. Arguments supporting negative rap music's right to be aired range from freedom of speech to the need to show life's realities. But the messages those arguments would allow pound defeat into America's psyche and meanwhile do nothing to alleviate the degradation of women and young people. It all ends in wasted lives. Broadcasters may not have created social problems, but the media reinforce, and through repetition, make negative images a familiar and, eventually, an acceptable part of our lives. I, along with Dr. Tucker's organization, want Americans to enjoy the highest level of rights. Black folks definitely need more rights: the right to work, to proper health care, to education, and to die a natural death. To commit violent acts, whether at a music convention or at a McDonald's, is not an acceptable right. The media is a big target, but it is only a place to start. Federal and local governments, educators, and the like must be taken to task, most strongly, for the way young minds are shaped. It is not necessary for artists to stop creating their art. But can we at least lower the profile? Americans are afraid. United, concerned Americans can reclaim their rights to live without fear of violence, and young women can aspire to be something more than a bitch or a ho. Is anybody listening?

R&B

ARTISTS & MUSIC

ARTIST DEVELOPMENTS

JUST DO IT

"This record is not too political, not very hardcore. It ain't droppin' crazy science. It's basically me just kickin' shit that's on my mind over jazzy funk grooves; every song is about me or something that I feel."

Chilly Tee is talking about "Get Off Mine," his debut album on MCA Records. It was put together by Hank Shocklee (whose previous producer credits include tracks for Public Enemy and Slick Rick), and it's due Aug. 31. The set's first single is the bouncy title track, which dropped July 13. Club and mix-show jocks have been serviced with an edgier Dr. Zeuss remix of the song.

Drawing inspiration from acts such as Run-DMC and Eric B. & Rakim, Tee, 19, was turned on to rap by a friend 10 years ago. He says he steered deeper and deeper into rap, even as others tried to deter him elsewhere.

Hailing from Portland, Ore.—not exactly a rap mecca—he says many of his friends and teachers couldn't understand why he wanted to rap. "They think it's basically a black or Hispanic thing, and that I had no business doing it," he says. "They thought I should be thinking about going to Stanford or Harvard, studying business and trying to follow in my father's footsteps. My response to



CHILLY TEE

that is 'Get Off Mine.' This is my dream, and I'm pursuing it."

After being indoctrinated into hip-hop culture, Tee says he expanded his knowledge of rap art by "trial and error," putting beats together on a four-track recorder and composing rhymes. Two years ago, when he was a high school senior, he composed a rap song detailing the civil-rights struggle for a class project.

"That's the demo that I sent to labels," he says. "MCA heard it and thought it was cool." The label signed him. When they mentioned Shocklee would be producing him, he bugged, "because he's one of my musical heroes."

Because of Tee's ethnicity—and the fact that his dad is Philip Knight, the co-founder and chairman of Nike Inc., the giant sneaker and sportswear

manufacturer—one might think that Tee would be catching flak from residents of black inner cities as well as inhabitants of his provincial hometown. But so far he hasn't been charged with co-opting or exploiting black culture, possibly because his career is so young. Brute Bailey, MCA's national director of rap music promotions, says, "People are responding to Chilly's voice and the beats on his record. The video, which shipped after the single did, might spark something later."

If it does, Chilly has a comeback in the form of "Crisis of Identity," another cut from the album.

Explaining his stance, he says, "Rap is something that really moves me. It has been a part of me for a long time. I'm not trying to be something I'm not. In the song I'm sayin' I don't have an identity crisis, and that you should check yourself before you criticize me."

Since June 21, MCA's street promotion team has been building a base for Tee on the bricks, at college radio, on mix shows and in the clubs. The company is presently planning a promo tour for the artist that will include performances "wherever possible," as well as visits to retail, radio, and video outlets. The tour will kick off on the West Coast.

HAVELOCK NELSON

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	6	3	MAKE MY DAY	BUJU BANTON (MERCURY)	14	19	8	ON THE RUN	KOOL G RAP & D.J. POLO (COLD CHILLIN')
2	7	3	AIN'T NUTHIN WRONG	REAL SEDUCTION (ATLANTIC)	15	15	7	LOOK GOOD	JOHNNY P. (RELATIVITY)
3	9	3	COMING HOME TO LOVE	COMING OF AGE (ZOO)	16	—	1	YOU TOOK MY LOVE AWAY	COLIN ENGLAND (MOTOWN)
4	12	2	SHU-B	GUESS (WARNER BROS.)	17	—	1	DO THE THANGS	LEVERT (ATLANTIC)
5	8	4	INDO SMOKE	MISTA GRIMM (MJJ/EPIC SOUNDTRAX)	18	13	11	HEAD OR GUT	ILLEGAL (ROWDY/ARISTA)
6	10	4	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)	19	—	1	THE VOICE	MAVIS STAPLES (PAISLEY PARK/WB)
7	3	9	PROTECT YA NECK/METHOD MAN	WU-TANG CLAN (LOUD/RCA)	20	21	4	GRAND GROOVE	INTELLIGENT HOODLUM (TUFF BREAK)
8	2	3	I DON'T WANT TO DO ANYTHING	MARY J. BLIGE (UPTOWN/MCA)	21	17	2	COME BABY COME	K7 (TOMMY BOY)
9	5	8	SOMETHING SPECIAL	PRINCE MARKIE DEE (COLUMBIA)	22	—	1	CALL ME A MACK	USHER RAYMOND (LAFACE/ARISTA)
10	18	2	WOULD YOU LIKE TO DANCE	MEN AT LARGE (EASTWEST)	23	16	11	LET ME TURN YOU ON	BIZ MARKIE (COLD CHILLIN'/WB)
11	23	2	SOUL BY THE POUND	COMMON SENSE (RELATIVITY)	24	20	3	TONY'S BITCH TRACK	TONY BOSTON (DECO/WARLOCK)
12	—	1	WHOOT, HERE IT IS! (THE ANSWER)	DIS-N-DAT FEATURING 95 SOUTH (EPIC)	25	—	1	PIRU LOVE	BLOODS & CRIPS (WARLOCK)
13	—	1	NICKEL BAGS (OF FUNK)	DIGABLE PLANETS (FENDULUM/ELEKTRA)					

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



Golden Girls. Giant recording group Jade's debut album, "Jade To The Max," was RIAA-certified gold, so executives at Giant were celebrating. Pictured at Giant's offices, from left, are Rob Sides, head of sales; Joi Marshall of Jade; Cassandra Mills, president of black music; Tonya Kelly of Jade; John Brodey, head of promotions and sales; Jean Johnson, national director of pop promotion; Steve Backer, head of marketing; Ardenia Brown, head of black promotion; Ray Carlton, head of pop promotion; Irving Azoff, chairman, Giant Records; Di Reed of Jade; and Susan Markheim, head of Giant's international division.

BABYFACE'S NEXT PROJECT

(Continued from page 24)

changed." Edmonds mentions upcoming sessions with After 7 and Karyn White, and possibly with Vanessa Williams (like Edmonds, managed by Ramon Hervey), as the first projects he'll be undertaking as sole producer.

Epic's Caldwell notes that con-

tinuous promotion at radio and retail are key in the label's commitment to "For The Cool In You." "We're geared towards Babyface gaining his own identity as an artist," he says. "Overall, 'Face appeals to a young adult demographic, although with this album,

we see the potential for a response from all demos."

An international promotional tour is also in the works for Babyface, who will be appearing on an upcoming "Arsenio Hall" show and will be the subject of a half-hour BET special in October.

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	9	*** NO. 1 *** RUFFNECK (C) (M) (T) FIRST PRIORITY 98401/AG	◆ MC LYTE 1 week at No. 1
2	3	4	9	BACK SEAT (OF MY JEEP)/PINK COOKIES... (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA	◆ L.L. COOL J
3	4	9	4	CHECK YO SELF (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA	◆ ICE CUBE FEATURING DAS EFX
4	1	1	8	INSANE IN THE BRAIN (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA	◆ CYPRESS HILL
5	6	10	4	ALRIGHT (C) (M) (T) (X) RUFFHOUSE 77103/COLUMBIA	◆ KRIS KROSS
6	5	5	8	CHIEF ROCKA (C) (M) (T) PENDULUM 64631/ELEKTRA	◆ LORDS OF THE UNDERGROUND
7	9	15	5	LET ME ROLL (C) RAP A-LOT 53831/PRIORITY	◆ SCARFACE
8	10	12	5	GRAND GROOVE/AT LARGE (C) (T) TUFF BREAK 0082A&M	◆ INTELLIGENT HOODLUM
9	8	8	7	I GET AROUND (C) (M) (T) INTERSCOPE 98372/AG	◆ 2PAC
10	12	14	6	GOTTA GET MINE (C) (T) WRAP 93154/CHIBAN	◆ MC BREED
11	11	16	7	ALL SHE WANTED/HED RUSH (M) (T) EASTWEST 96042/JAG	◆ KNUCKLEHEDZ
12	14	25	4	FLOW JOE (C) (T) VIOLATOR 1185/RELATIVITY	◆ FAT JOE
13	17	24	3	RECIPE (C) (M) (T) RAL/CHAOS 77081/COLUMBIA	◆ BOSS
14	7	2	11	40 BELOW TROOPER/ALL I THINK... (M) (T) WARNER BROS. 40764*	◆ JUNGLE BROTHERS
15	16	20	5	INDO SMOKE (C) (T) EPIC 77026	◆ MISTA GRIMM
16	13	6	13	BONNIE & CLYDE/IBWIN' WIT MY CREWIN' (C) (M) (T) EASTWEST 98394/AG	◆ YO-YO
17	26	—	2	VERY SPECIAL/STOP SHAMMIN (C) (D) (T) COLD CHILLIN' 18437/REPRISE	BIG DADDY KANE
18	23	—	2	THIS IS IT Y'ALL (C) (T) CHEMISTRY 862 314/MERCURY	◆ POIZON POSSE
19	15	11	13	SLAM (C) (M) (T) (X) RAL/CHAOS 77053/COLUMBIA	◆ ONYX
20	18	13	15	WHOOT, THERE IT IS (M) (T) WRAP 0150/JCHIBAN	◆ 95 SOUTH
21	19	19	10	WHOOPI! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
22	22	30	3	WHAT'S UP DOC? (C) (M) (T) (X) JIVE 42164	◆ FU-SCHNICKENS W/ SHAQUILLE O'NEAL
23	27	—	2	DON'T GIVE ME NO BAMMER (C) IN-A-MINUTE 8001	R.B.L. POSSE
24	28	—	2	ROLL W/ THE FLAVOR (C) (M) (T) MCA 54623	◆ YOUNG BLACK TEENAGERS
25	20	7	8	LET ME TURN YOU ON (C) (T) COLD CHILLIN' 18542/REPRISE	◆ BIZ MARKIE
26	NEW ▶	1	1	BADD BOYZ (T) FLAVOR UNIT 74897/EPIC	◆ THE ALMIGHTY R.S.O.
27	21	28	6	PROTECT YA NECK (C) (T) LOUD 62544/RCA	◆ WU-TANG CLAN
28	24	26	3	ATTITUDES (C) (T) LOUD 62435/RCA	◆ RUMPLETILSKINZ
29	NEW ▶	1	1	FREE TO BE (C) (T) EASTWEST 98421/AG	◆ TO BE CONTINUED...
30	NEW ▶	1	1	STREIHT UP MENACE (C) (M) (T) JIVE 42138	◆ MC EIHT

○ Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

The Big Apple May Be Rotting At The Corps; Ruthless, Relativity Look To 'Future Profits'

ALL RIGHT: While hanging at The Grand nightclub in Manhattan the other night, "The Bridge Is Over" came on. The Boogie Down Productions classic breathed life into dying memories of times when New York hip-hop was fun and on the edge, when artists criticized each other over funky joints.

These days, when one group gets involved in an artistic battle with another, what results is a physical confrontation. In some cases, peace summits even have to be called: New York hip-hop is taking itself far too seriously. Its practitioners have forgotten that all stances don't have to be hard to the core. And that all jams don't have to drop science.

But although rootsy flavor has breezed away from the Apple, it's still evident in other parts of the country. Witness the battle between Luke and Dr. Dre, and the success of records like "Dazzey Duks" by Duice, "Whoot, There It Is" by 95 South, "Breakdown" by Luke, and "Alright" by Kris Kross.

Another element missing in much of New York rap these days is artistry, the stuff of Dre's "Nuthin' But A 'G' Thang" or 2Pac's "I Get Around" or Boss' "Deeper." These tracks possess sweet melodies and liquid grooves as well as compelling beats.

Bill Stephney, president of Step-sun Music, thinks he knows why there's such a paucity of musicality on the New York scene. "There are very few young musicians coming up here," he says. "There are musicians coming

out of the black church across the rest of black America, and they end up playing on many rap records." It's the contributions of these new, young musicians that have helped broaden rap's appeal across the demographic board and assisted in its overwhelming acceptance at radio. It's this new breed of musicians leading toward a new frontier. Rap may have started in New York, but it has kept on the move else-



by Havelock Nelson

where. The Apple corps had better check itself.

WHOOMP! (THERE IT IS): Ruthless Records has inked a distribution deal with Relativity Entertainment Distribution. The first release under the arrangement will be Blood Of Abraham's "Future Profits," due Oct. 26. Relativity is half-owned by Sony Music, a company with which Ruthless president Eric "Eazy-E" Wright is still in litigation... Like "O.P.P." and "Baby Got Back" before it, "Deez Nutz" is a hip-hop song, yes, but it has popped onto the backs (and chests, by way of T-shirts) of everyone. But I'm confused. What does this latest catchphrase—it's from Dr. Dre's multi-platinum "The Chronic"—mean when

women sport it? Just asking... Look for Boom!, "the world's first dancehall reggae magazine," according to its publishers. Cutty Ranks is on the cover of the premiere issue... Relativity's Fat Joe and EastWest's Mesanjarz Of Funk recently completed cameo roles as prison inmates in "Blackout," the dramatic comedy scheduled to hit screens next year. Darnell Martin is directing. Jive artist development VP Ann Carli is one of the producers... Tracks by Roger Troutman and Zapp have been sampled by more than a few rap artists over the years. Not content to just sit back and collect the royalty checks, Troutman just released a "mega-medley" of his hits on Reprise. It comprises nine jams, including "More Bounce To The Ounce," "So Ruff, So Tuff," and "Dance Floor"... Kam's newest single, "Still Got Love 4 Um" (Street Knowledge/EastWest), will be accompanied by a clip directed by Ice Cube.

ROLL WIT THA FLAVA: Mad Flava is a group on Priority; its album, "From Da Ground Unda," ships in late October or early November. "Mad Flava" also is the title of the debut single (produced by Erick Serron) from ERG's Shadz Of Lingo. Mad Flava has also shown up on promo items from Giant Records and on a few of Wild Pitch's press handouts. And there's another group with the name. They're signed to the indie label Rolling Records; they spell it Madd Phlava.

VIRGIN CELEBRATES VICTORY IN MARINE LAWSUIT

(Continued from page 10)

tem, one Virgin attorney cringed visibly and groaned, "Here it comes."

The guest of honor was Abdul, who acknowledged the guests' applause underneath a large banner reading "Congratulations Paula! You're Forever Our Girl." She lauded the label's legal team ("They kicked major butt") and Virgin itself, which "proved [its] commitment to the entire record industry."

Abdul's statement reflects the fact that more hung in the balance during the case than just one singer's reputation.

Virgin had always publicly maintained that if Marine's lawsuit, filed in April 1991, was found in her favor, it would open the door to costly claims against Virgin and other labels by work-for-hire players in the industry, from vocalists to studio musicians.

Although one juror said he was leaning toward Marine's side in early deliberations, the panel quickly decided, in the words of another juror, that Marine "was a background singer and Paula Abdul was the lead singer."

Still another juror, echoing trial testimony that Abdul had spent months making the record while Marine worked a matter of hours with no creative input, noted that Abdul "was dedicated to this album



Paula Abdul, right, and Virgin Records president/CEO Phil Qantararo celebrate the outcome of singer Yvette Marine's suit against Virgin.

and to her work."

The outcome was apparently not in doubt for long. A juror said that the panel was polled only a couple of times; another said that some sang along with tracks from the album in the jury room, while at least one juror danced during the deliberations.

In the courthouse halls following the reading of the verdict, a red-eyed, weeping Abdul hugged some jurors, whispering "Thank you" in a voice husky with emotion.

She told reporters, "Now I can go on working without feeling anything in the back of my head [about the case]... I don't wish this on

anyone."

Virgin attorney Joseph Yanny said the verdict "sends a message to other people who would try to claim things and collect on them."

"It's possible that the industry won't be in such a rush to set all the lawsuits," said Virgin's Berry, who later characterized Marine's suit as "a waste of everyone's time and effort. The whole thing should never have gone to trial."

Marine herself was not present when the verdict was read and could not be reached for comment by press time.

Her attorney, Steven Ames Brown, who appeared drained after the finding was read, declined comment on the outcome of the case. He did say, however, that Marine would still pursue a defamation lawsuit filed against Abdul, Yanny, former Virgin co-chairman Jeff Ayeroff, and Abdul's former manager Larry Tolin in state court.

Also still pending are class action lawsuits filed in L.A. and Cook County, Ill., alleging that Virgin falsified the packaging of "Forever Your Girl" by not listing Marine as a co-lead vocalist. Virgin attorney Bernie Fischbach predicted that these suits would be rapidly dismissed.

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Lougheed's Album Fulfills Single's Promise; A New Ming Dynasty; K7's 2-Sided Come-On

IT'S ALWAYS NICE when a new artist fulfills the promise of a cool first single with a creatively satisfying album—especially since it happens so rarely.

This past spring, Canadian ingenue **Lisa Lougheed** offered an unexpected treat in the form of "Won't Give Up My Music," a sweet li'l pop/house confection on Warner Music Canada. Although the Mike "Hitman" Wilson production never went beyond highly coveted import status in the U.S., it laid the foundation for "Peace + Harmony," a solid 10-song collection that positions the singer for a major club and radio breakthrough.

Bolstered by the writing and production participation of David Morales, Andy Marvel, and up-and-coming team Paul Scott and Shank Thompson, among others, Lougheed playfully twists and contorts a charming voice that rests somewhere between Madonna and Cathy Dennis in tone and timber. This is perhaps most evident during the title cut, on which she weaves a lyrically ambitious call for unity into a simmering house groove with an even, convincing hand. Lougheed is joined on that track by noted New Jersey belter Joey Washington, who also adds his smoky rap to the funk-fortified shimmy "Little Things."

Raised in a multi-racial household (her mom is African-American, and her dad is Scottish), Lougheed claims a musical background that is as rich and diverse as her heritage. A succession of dancing and singing gigs that took her around much of the world eventually led to a spot as the featured voice on an animated series, "The



by Larry Flick

Raccoons." It was an odd gig, but it nabbed her a 1988 Juno Award nomination (the Canadian equivalent to the Grammy) as Most Promising New Female Vocalist, and opened the door for several



LOUGHEED

Billboard. Dance HOT Breakouts

FOR WEEK ENDING AUGUST 28, 1993

CLUB PLAY

1. HEY MR. D.J. ZHANE EPIC
2. LOVE IN MOTION BIZARRE INC COLUMBIA
3. FUK DAT SAGAT MAXI
4. MOVE MOBY ELEKTRA
5. IN THE RAIN NERISSA ACTIVE

MAXI-SINGLES SALES

1. IZ U WIT ME DA YOUNGSTA'S EASTWEST
2. SEEMS YOU'RE MUCH TO BUSY VERTICAL HOLD A&M
3. HAVE WE LOST OUR LOVE LANCE ELLINGTON BIG BEAT
4. EVERYBODY HURTS R.E.M. WARNER BROS.
5. SWITCH FEMME 2 FEMME CRITIQUE

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

other recording projects. A chance meeting several years later with dance music pioneer John "Jellybean" Benitez (who is also Wil-

son's manager) led her into the studio to record "Won't Give Up My Music."

Part of what makes "Peace + Harmony" work so well is Lougheed's apparent willingness to explore a variety of pop, R&B, and hip-hop idioms. And yet, it does not smack of blatant formulizing. The set glides along at a lively pace, dipping in and out of various moods at a comfortable and logical pace.

At the core, "Peace + Harmony" never strays far from its dance roots. Even the midtempo cuts are accessible to dancefloors, and since most of the album was composed by members of the club community, it also makes an important statement about the creative reach of our writers.

Given her obvious talent and the high quality of this project, it is hard to believe that Lougheed is still not signed to a major deal outside of Canada. With a little luck, and the support of U.S. jocks, perhaps that will change soon.

'MING' CALLING: Ever-genius production and remix team Steve Anderson and Dave Seaman, better known as the U.K.'s Brothers In Rhythm, don their underground alter ego, Brothers Love Dubs, for "That's What I Call Ming, Volume One" (Stress, U.K.). The package has four remixes apiece of the duo's two highly successful instrumentals, "The Mighty Ming" and "Ming's Incredible Disco Machine."

Once you get past the goofy titles (a bit of a task at first), delve into these complex but completely contagious twirlers, which are a nice blend of retro references and trendy trance and house. Intensely groovy producers **Sure Is Pure**, **Sabres Of Paradise**, and the **Playboys** are among the folks tweaking the tracks to great effect. Wacky good fun for all.

By the by, while the endlessly delayed Brothers In Rhythm album wafts about in limbo, Anderson and Seaman have chosen to tease the masses by issuing a mere 25 copies of "Forever & A Day," a track they recorded with venerable siren Charvoni before she flew the coop to join **Black Box**. It is a bright and gorgeous ray of disco sunshine, framed by a cute pop hook and a wonderfully uplifting chorus. Charvoni is a diva supreme here, sounding far better on this recording than on anything we have heard from the **Black Box** sessions so far. She is surrounded by dramatic piano rushes, swirling strings, and percolating percussion.

At this point, the Brothers are still seeking a replacement for Charvoni, which may explain the limited availability of this track. Still, music this good should be of-

(Continued on page 34)



Reaching Oval Emotion. Hi-Bias/BMG Canada dance music duo Oval Emotion showcases material from its debut album, "Reach Out," at Toronto nightclub RPM. The first single from the set, "Don't Make Me Wait," is currently picking up club adds in the act's homeland, and is making import inroads in the U.S. Pictured, from left, are Paul Eastwood, manager of promotion, central region, BMG; Larry MacRae, director of national promotion, BMG; Chris Sheppard, Dance 108; Skot Turner, Dance 108; Cissy Goodridge, Oval Emotion; Kenny Moran, Oval Emotion; Nick Fiorucci, president of Hi-Bias Records.

Maxi-Singles Sales Chart Switches To SoundScan

NEW YORK—Effective this issue, Billboard will begin using SoundScan POS research in compiling its Maxi-Singles Sales Chart.

The chart will continue to track the combined sales of 12-inch vinyl, maxi-cassettes, and maxi-CDs. At this point, the reporting panel of stores consists of more than 80 dance specialty outlets. Dance chart manager Ricardo Companioni says stores are still being solicited, and will be added to the panel in the coming weeks.

"This chart is the culmination of much time and effort, and thanks to the cooperation of many dance retail outlets, we are now able to provide the dance community with an accurate picture of what is selling," he says.

In its first week, the new Maxi-Singles Sales Chart shows a notable upward surge of hip-hop records. For example, Ice Cube's multi-format hit "Check Yo Self" is No. 1 on the current chart, up from No. 19 on the last pre-SoundScan survey. "Chief Rocka" by Lords Of The Underground also takes a huge jump, advancing from No. 38 to No. 17.

(Note that on this week's chart, the columns showing rankings for last week and two weeks ago as well as weeks on the chart are based on test charts that SoundScan has compiled for the past eight weeks, rather than the published Billboard charts. This is done to offer a more consistent picture of each record's progress.)

Though there are fewer club-

rooted singles in the upper regions of the chart right now, many major label executives view the change as a healthy challenge—not only to the material they are releasing, but also to their methods of promotion.

"I think it will continue to help establish new acts at street level," says Debra Pelton, national manager of promotion/contemporary music at Warner Bros. "And it will reflect what's really going on out there, and not what's being hyped."

Frank Ceraolo, director of dance music at Epic, agrees. "It will also be interesting to see how it affects the 12-inch single. [The chart] may solidify its future, or completely shut it out of the game."

Others see the use of SoundScan data in compiling the Maxi-Singles Sales Chart as a means of proving that dance music singles do sell.

"It is obvious that the records getting played on radio are going to stand out on the sales chart due to the wider exposure that allows," says Bobby Shaw, VP of dance music at MCA Records. "However, there are records currently breaking out of the clubs without the aid of radio. Hopefully, that will get the attention of the higher-ups at the majors, and create some much-needed respect for dance music."

Because SoundScan's primary method of gathering data is via product bar codes, Companioni urges the indie dance community to begin including such information on its releases.

LAURIE ROTH IN THE HOUSE



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

KICK IT.

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

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

FEATURED FROM HER
PREMIERE RELEASE
"ALWAYS BEST FRIENDS."



C-FOUR RECORDS 206.454.9511

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
*** No. 1 ***					
1	1	2	7	GIMME LUV (EENIE...) MERCURY 862 327 2 wks. at No. 1	DAVID MORALES/THE B.Y.C. W/PAPA SAN
2	2	3	9	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2583	TAYLOR DAYNE
3	3	4	9	HUMAN BEHAVIOUR ELEKTRA 66299	BJORK
4	9	14	4	IF VIRGIN 1-2675	JANET JACKSON
5	6	7	8	LOOK GOOD RELATIVITY 1186	JOHNNY P.
6	5	5	9	KILLER/PAPA WAS A ROLLIN' STONE HOLLYWOOD 66289/ELEKTRA	GEORGE MICHAEL
7	8	11	7	SPECIAL KIND OF LOVE A&M 0062	DINA CARROLL
8	4	1	8	CAN YOU FORGIVE HER? EMI 56279/ERG	PET SHOP BOYS
9	13	17	6	WHO DO YOU THINK YOU ARE WARNER BROS. 40910	SAINT ETIENNE
10	14	18	6	CRITICAL (IF YOU ONLY KNEW) EIGHT BALL 014 WALL OF SOUND FEATURING GERALD LETHAN	
11	7	8	10	TRIBAL DANCE RADIKAL 1-2423/CRITIQUE	2 UNLIMITED
12	20	28	4	JOY WARNER BROS. 40955	ULTRA NATE
13	12	9	12	SHINE COLUMBIA 749-B	MIDI RAIN
14	19	27	5	DO U FEEL 4 ME IMAGO 25031	EDEN
15	18	23	6	SING HALLELUJAH! LOGIC 1-2597/ARISTA	DR. ALBAN
16	31	46	3	SLIDE ON THE RHYTHM VIRGIN 12682	ARIZONA FEATURING ZEITIA
17	11	6	13	TUBALE (EXTASY) ANGEL EYES 5-11	WARNING
18	24	37	3	MI TIERRA EPIC 77062	GLORIA ESTEFAN
19	21	26	5	U GOT ME UP CAJUAL 006	DAJAE
20	37	—	2	WORLD (THE PRICE OF LOVE) QWEST 40966/WARNER BROS.	NEW ORDER
21	10	10	12	BAD MOOD SBK 19782/ERG	LONNIE GORDON
22	15	12	11	VOICE OF FREEDOM COLUMBIA 74943	FREEDOM WILLIAMS
*** POWER PICK ***					
23	42	—	2	LOVE FOR LOVE BIG BEAT 10133/ATLANTIC	ROBIN S.
24	23	30	4	RUNNING OUT OF TIME DEF AMERICAN 40934/WARNER BROS.	DIGITAL ORGASM
25	27	33	4	AMBER GROOVE LIQUID MUSIC 3505/INSTINCT	SAS
26	39	—	2	CAN'T PLAY AROUND CUTTING 27B	KATHY BROWN
27	29	38	4	WHAT IS LOVE ARISTA 1-2574	HADDAWAY
28	40	—	2	CHAINS IMMORTAL 7028/EPIC	HIS BOY ELROY
29	28	36	5	YA YAE YA YO YO YO MAX BILT 83002	VOICES OF KWAHN
30	16	19	6	STATE OF MIND WARNER BROS. 40924	SOFIA SHINAS
31	38	41	4	WHAT'S UP DOC? (CAN WE ROCK) JIVE 42127	FU-SCHNICKENS WITH SHAQUILLE O'NEAL
32	25	25	6	STEP IT UP GET STREET ISLAND 862 431/PLG	STEREO MC'S
33	47	—	2	INSANE IN THE BRAIN RUFFHOUSE 77019/COLUMBIA	CYPRESS HILL
34	44	—	2	FIRED UP EIGHT BALL 016	THE GIRL!
35	45	—	2	WE ARE FAMILY '93 RHINO 96019/ATLANTIC	SISTER SLEDGE
*** HOT SHOT DEBUT ***					
36	NEW	1	1	A SHADE SHADEY (NOW PRANCE) TOMMY BOY 578	RUPAUL
37	22	21	8	HAPPY RCA 62568	LEGACY OF SOUND FEATURING MEJA
38	NEW	1	1	CHANGE IS WHAT WE NEED FREEZE 50039	HOUSE OF GYPSIES
39	17	15	11	STAND ABOVE ME VIRGIN 12668	O.M.D.
40	NEW	1	1	HARMONY ZYX 7010	TC 1993
41	26	24	5	LOVE CAN SAVE STRICTLY RHYTHM 011	COOKIE WATKINS
42	NEW	1	1	TAKE ME AWAY (PARADISE) MOONSHINE MUSIC 55304	MIX FACTORY
43	NEW	1	1	STUCK MAX BILT 83000	MONA LISA OVERDRIVE
44	33	39	4	GET OVER REPRISE 40711/WARNER BROS.	NICK SCOTTI
45	NEW	1	1	AFFAIR MCA 54648	MAHOGANY BLUE
46	NEW	1	1	SILICON JESUS WAX TRAX 8696/TVT	PSYKOSONIK
47	30	29	5	I LIKE IT BIG BEAT 10124/ATLANTIC	JOMANDA
48	46	45	3	IF I HAD NO LOOT WING 859 057/MERCURY	TONY! TONI! TONE!
49	48	42	7	PENTHOUSE AND PAVEMENT (REMIX) VIRGIN 12667	HEAVEN 17
50	32	20	12	YOU MAKE ME HAPPY FREEZE 50036	THE DARRYL JAMES DAVID ANTHONY PROJECT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
*** No. 1 ***					
1	1	1	5	CHECK YO SELF (M) (T) (X) PRIORITY 5383D 4 weeks at No. 1	ICE CUBE FEATURING DAS EFX
*** HOT SHOT DEBUT ***					
2	NEW	1	1	HEY MR. D.J. (T) FLAVOR UNIT 77121/EPIC	ZHANE
3	NEW	1	1	RIGHT HERE (HUMAN NATURE)/DOWNTOWN (T) (X) RCA 62615	SWV
4	2	2	8	I GET AROUND (M) (T) (X) INTERSCOPE 96036/AG	2PAC
5	7	10	4	MEGA MEDLEY (M) (T) (X) REPRISE 40982/WARNER BROS.	ZAPP & ROGER
6	8	4	8	WHOOPI! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
7	4	8	3	LOVE FOR LOVE (M) (T) (X) BIG BEAT 10133/AG	ROBIN S.
8	3	5	5	ALRIGHT (M) (T) (X) RUFFHOUSE 77102/COLUMBIA	KRIS KROSS FEATURING SUPERCAT
9	5	3	8	INSANE IN THE BRAIN (M) (T) (X) RUFFHOUSE 77019/COLUMBIA	CYPRESS HILL
10	11	9	6	IF (T) (X) VIRGIN 1-2675	JANET JACKSON
11	13	18	8	RUFFNECK (M) (T) FIRST PRIORITY 96038/AG	MC LYTE
12	6	7	4	BOOM! SHAKE THE ROOM (M) (T) (X) JIVE 42107	JAZZY JEFF & FRESH PRINCE
13	32	—	2	RAIN (M) (T) (X) MAVERICK/SIRE 40988/WARNER BROS.	MADONNA
14	9	6	8	SLAM (M) (T) (X) JMJ/CHAOS 74882/COLUMBIA	ONYX
15	15	11	8	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110/AG	ROBIN S.
16	14	12	8	IT'S ON (M) (T) (X) TOMMY BOY 569	NAUGHTY BY NATURE
17	10	14	8	CHIEF ROCKA (M) (T) PENDULUM 66302/ELEKTRA	LORDS OF THE UNDERGROUND
18	12	15	8	WHOOT, THERE IT IS (M) (T) WRAP 01501/CHIBAN	95 SOUTH
19	25	—	2	LOVE IN MOTION (T) (X) COLUMBIA 77047	BIZARRE INC.
20	16	19	8	WHAT'S UP DOC? (CAN WE ROCK) (M) (T) (X) JIVE 42127	FU-SCHNICKENS W/ SHAQUILLE O'NEAL
*** POWER PICK ***					
21	33	—	3	DOLLY MY BABY (M) (T) (X) COLUMBIA 74855	SUPER CAT
22	26	22	8	CAN'T GET ENOUGH OF YOUR LOVE (M) (T) (X) ARISTA 1-2583	TAYLOR DAYNE
23	28	36	8	2 THE RHYTHM (T) (X) RCA 62569	SOUND FACTORY
24	23	20	7	GET IT UP (FROM "POETIC JUSTICE") (M) (T) LAFACE/PIC BOUNDTRAX 77073/EPIC	TLC
25	40	38	8	STREIHT UP MENACE (FROM "MENACE II SOCIETY") (M) (T) JIVE 42138	MC EHT
26	35	—	2	WORLD (THE PRICE OF LOVE) (M) (T) (X) QWEST 40966/WARNER BROS.	NEW ORDER
27	17	17	8	DRE DAY (M) (T) DEATH ROW 53829/INTERSCOPE	DR. DRE
28	27	43	3	COME BABY COME (M) (T) (X) TOMMY BOY 580	K7
29	30	24	8	IF I HAD NO LOOT (T) WING 859 057/MERCURY	TONY! TONI! TONE!
30	46	41	8	ON THE RUN (M) (T) (X) COLD CHILLIN' 2010/WARNER BROS.	KOOL G RAP & D.J. POLO
31	19	16	8	DAZZEY DUKS (T) TMR 3089/BELLMARK	DUICE
32	20	—	7	LOVE NO LIMIT (M) (T) (X) UPTOWN 54640/MCA	MARY J. BLIGE
33	49	—	2	IT'S FOR YOU (FROM "THE METEOR MAN") (T) MOTOWN 4839	SHANICE
34	31	23	5	CAN YOU FORGIVE HER? (M) (T) (X) EMI 56279/ERG	PET SHOP BOYS
35	47	—	2	SING HALLELUJAH! (M) (T) (X) LOGIC 1-2597/ARISTA	DR. ALBAN
36	42	33	6	HAPPY (T) (X) RCA 62568	LEGACY OF SOUND FEATURING MEJA
37	21	28	8	WHAT IS LOVE (M) (T) (X) ARISTA 1-2574	HADDAWAY
38	41	29	5	OOH, WHATCHA GONNA DO (T) PROFILE 7800	RUN-D.M.C.
39	22	26	8	THE BONNIE & CLYDE THEME/IBWIN' WIT MY CREWIN' (M) (T) EASTWEST 96054	YO-YO
40	NEW	1	1	INDO SMOKE (M) (T) EPIC 77026	MISTA GRIMM
41	34	25	8	ANOTHER SAD LOVE SONG (M) (T) (X) LAFACE 1-1047/ARISTA	TONI BRAXTON
42	38	27	8	PINK COOKIES.../BACK SEAT(OF MY JEEP) (M) (T) (X) DEF JAM/RAL 74983/COLUMBIA	L.L. COOL J
43	18	13	8	PLASTIC DREAMS (T) (X) EPIC 74992	JAYDEE
44	29	34	6	RECIPE OF A HOE (M) (T) DJ WEST/CHAOS 74967/COLUMBIA	BOSS
45	NEW	1	1	TRIBAL DANCE (M) (T) (X) RADIKAL 12423/CRITIQUE	2 UNLIMITED
46	48	39	8	I LIKE IT (M) (T) (X) BIG BEAT 10124/AG	JOMANDA
47	50	32	6	BAD MOOD (T) SBK 19782/ERG	LONNIE GORDON
48	37	47	8	BACK TO MY ROOTS (M) (T) (X) TOMMY BOY 565	RUPAUL
49	36	30	4	ONE WOMAN (M) (T) GIANT 40945/WARNER BROS.	JADE
50	NEW	1	1	WE GETZ BUZY/HEAD OR GUT (M) (T) (X) ROWDY 1-5009/ARISTA	ILLEGAL

○ 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



HEAVEN KNOWS THIS IS A HIT!

LUTHER VANDROSS

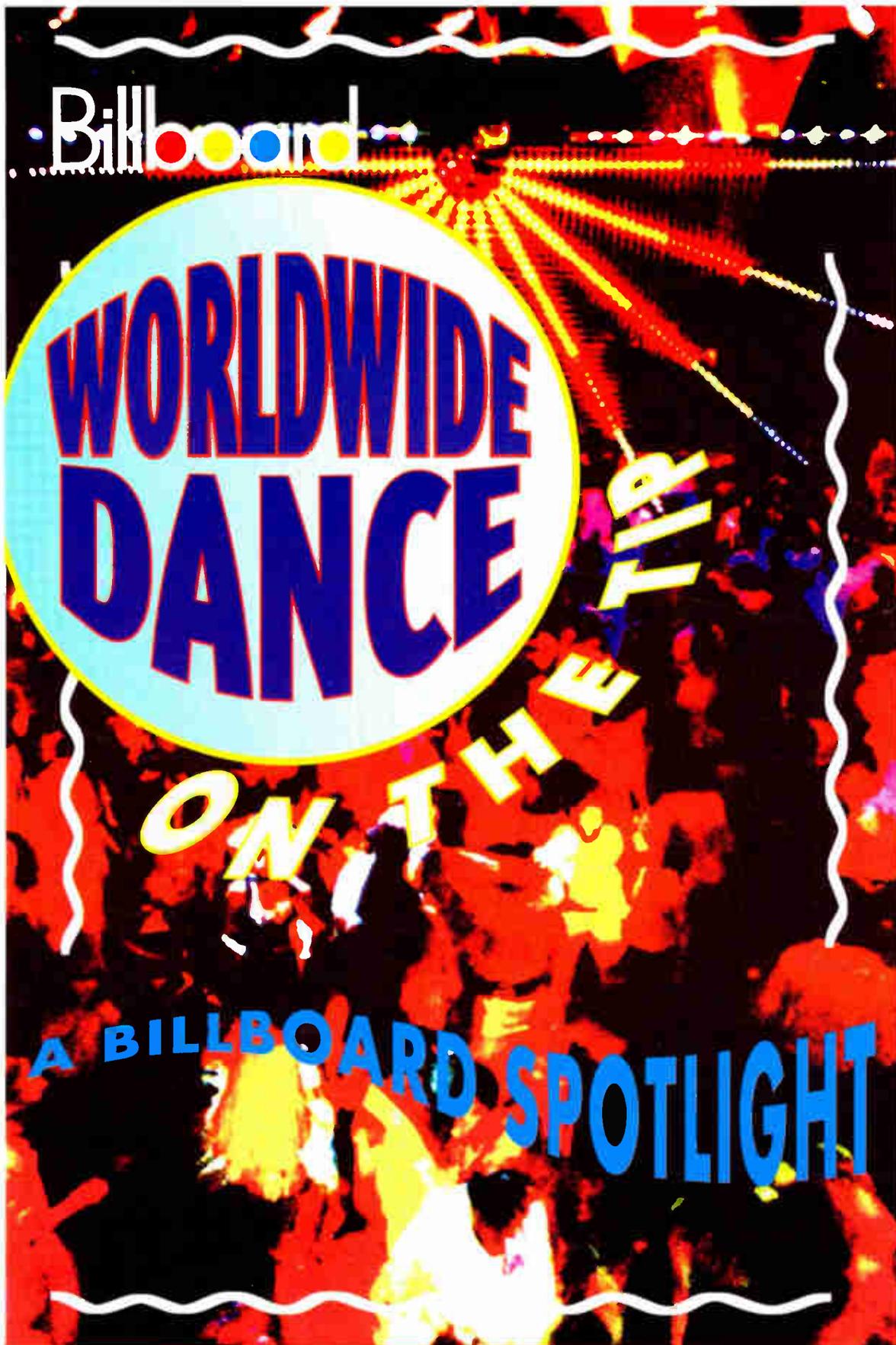


Remixed by the team of David Morales and Frankie Knuckles.

12" Vinyl In-Store September 7th

Produced by Luther Vandross & Marcus Miller for Vandross Ltd. Management: Alive Enterprises, Inc. "Epic" Reg. U.S. Pat. & Tm. Off. Marco Registrado / is a trademark of Sony Music Entertainment Inc. © 1993 Sony Music Entertainment Inc.





Always on the cutting edge, Billboard presents the second annual report on the ever-expanding world of dance music. Dance is proving itself an extremely innovative and popular genre of music with "hot-spots" such as New York, Miami, San Francisco, Brazil, London, Italy and Germany leading the way. Special features will focus on the nightclub scene, DJ's and the labels, in those trend-setting territories.

This is the editorial centerpiece on dance music for the entire industry. Join Billboard "on the tip" and show a worldwide audience that you are a player.

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DANCE TRAX

(Continued from page 32)

ferred to the masses. We urge Anderson and Seaman, as well as their management at the **Disco Mix Club (DMC)**, to reconsider bringing this out commercially. It's not like they don't have a label to work from, namely Stress. Hint, hint...

MOVE TO THIS: With his insanely infectious first solo single, "Come Baby Come" (Tommy Boy), former TKA member K7 is well on the way to a smokin' new career. The track is a rapid series of brain-embedding and body-invading hooks and refrains, laid over a butt-shagging hip-hop beat. Unbelievably catchy stuff.

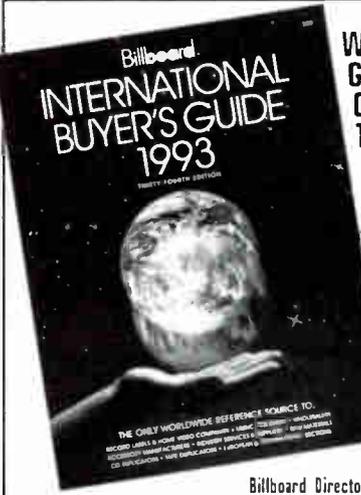
Flip over "Come Baby Come" and be sure to investigate "I'll Make You Feel Good," a kinetic ditty that could carve out a new niche for freestyle in the mainstream with its raw beat and muscular bassline. The track also lovingly tips a hat to the old-school sound. Smashing single bodes well for the upcoming "Swing Batta Swing" album.

Rave culture may get a little more playful with the onset of "Brake (Down)" by No Code (Clean Cut, Baltimore). This jaunty instrumental item soars and swoops with keyboard effects that conjure up the tension and speed of a roller coaster ride. The pace is exhaustingly frenetic, rising to a crescendo that abruptly dissolves into a rigid, electro hip-hop beat, only to rebuild to a frenzied conclusion. Applause to producer Joe Ercole for injecting some much-needed imagination into an increasingly predictable area of clubland.

Italo house outfit Irma Records shows local juice via its Wheel subsidiary with "Back Together," by the cheekily named SYB Crew Presents Lust Unlimited. The A-side features singer Elan flexing atop a shuffling garage groove. Very nice, but not too unique. The flipside is where things begin to slam. An uncredited guitarist

throws agile riffs against a darker bassline, making for an underground entry that is a cut above most others.

TID-BEATS: If you thought you were hearing a lot of remixes from the fab DJs Digit and EFX, get ready for a virtual clubland invasion from the San Francisco-based team. In the coming weeks you can expect post-production on "Reach Out To Me" by Michael Damian (love that song!), "Demolition Man" by Sting, "I'm Beautiful, Damn It" by Uncanny Alliance (you're *not* ready for the act's upcoming album on A&M), and "Shake That Ass" by the Movement. Also on the agenda are tracks on **Strictly Rhythm** and **Nervous Records**. Plus, they are planning on expanding their own **NFusion** label to include vocal jams. The first will be from Shawn Benson. *Who!* ... Eric "E-Smoove" Miller also is keeping busy. At the top of his laundry list is a delicious revamping of "The Power," by Nu Colours (Polydor). The combination of the act's flawless harmonies, the song's tidy structure, and Eric's grooves makes for a jam that we believe can easily be a multi-format smash (given an appropriate dose of promotional elbow-grease from the label). Miller also has contributed to our not-so-secret wish for a club mix of "Love Your Girl," from Laura Branigan's brand new Atlantic opus, "Over My Heart." We're sitting in breathless anticipation... Congratulations to "Little" Louie Vega and Kenny "Dope" Gonzalez, aka Masters At Work, for momentarily shrugging off their recognizable house and hip-hop sound for "The Nervous Track," which they have recorded under the name **Nu Yoricans**. The record (on New York's Nervous Records, natch) is a refreshing foray into jazz and funk, etched with hearty live drums and bustin' trombones. Just when you thought you had 'em figured out.



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Titanic Trio. Steve Miller, Paul Rodgers, and Slash of Guns N' Roses are congratulated on their shows at Los Angeles' Greek Theatre by Marie and Shirley Dixon, the widow and daughter, respectively, of the late bluesman Willie Dixon. Miller is on a headline tour in support of his Polydor/PLG album "Wide River," with Paul Rodgers & Co. as special guest on the tour. Rodgers is promoting his Victory/PLG album "A Tribute To Muddy Waters: Muddy Water Blues." Slash joined in at the Greek Theatre but was not part of the tour. The Dixons came along to see the show. Shown, from left, are Miller, Marie Dixon, Rodgers, Shirley Dixon, and Slash.



Townshend's In Town. Atlantic recording artist Pete Townshend, left, chats with Atlantic co-chairman/co-CEO Ahmet Ertegun backstage at the Beacon Theater, where Townshend appeared as part of his first solo tour of North America. In his show, Townshend performed songs from his new album "PsychoDerelect," including the singles "English Boy" and "Don't Try To Make Me Real."



Notable Keynote. Edward Murphy, president/CEO of the National Music Publishers Assn. and the Harry Fox Agency, left, and Famous Music's Irwin Robinson, chairman of NMPA/HFA, right, thank Senator Dennis DeConcini (D-Ariz.) after his keynote speech at the annual NMPA/HFA meeting. The senator played a key role in the passage of the Audio Home Recording Act of 1992.



Surfing In Seattle. Kurt Cobain of Nirvana, left, compliments Paul Leary of the Butthole Surfers following the Surfers' performance at Seattle Arena. The show was part of the current Butthole Surfers/Stone Temple Pilots tour.



El Disco Nuevo De Gloria. Epic Records president Dave Glew, left, and Sony Music president Tommy Mottola welcome Epic artist Gloria Estefan to a gala reception at New York's Copacabana, celebrating the release of her new Spanish-language album, "Mi Tierra."



Alger Rhythm. Cherry Lane Music president Peter Primont and creative manager Len Handier present a plaque to songwriter Pat Alger to commemorate the release of Cherry Lane's new publication, "Once In A Very Blue Moon—A Pat Alger Songbook." The presentation was made at the recent National Assn. of Music Merchants convention in Nashville. Shown, from left, are producer Jim Rooney; Terrell Ketchum, president of Forerunner Music, Alger's publishing company; Handier; Alger; and Primont.



The Autograph Season. Atlantic artist Marc Cohn, front, relaxes after doing an in-store performance and signing autographs at HMV West Side in New York. Cohn performed songs from his new album, "The Rainy Season," including the single "Paper Walls," and from his Grammy-winning debut album. Shown in back, from left, are Atlantic Northeast regional marketing manager Bill Hendrickson; WEA VP/New York branch manager Peter Stocke; HMV U.S.A. marketing manager Kathy Angstadt; HMV U.S.A. VP of marketing Robert Williams; and Atlantic local promotion rep Steve Ellis.



Famous Non Blondes. Members of Interscope recording group 4 Non Blondes celebrate their new worldwide music publishing agreement with Famous Music at New York's CBGB. The band has hit the top 20 of The Billboard 200 with its debut album, "Bigger, Better, Faster, More!," and the top 20 of the Hot 100 with its single "What's Up." Shown, from left, are band member Dawn Richardson, Famous director of A&R Jerry Love, band members Linda Perry and Roger Rocha, Famous chairman/CEO Irwin Robinson, band member Christa Hillhouse, and Famous creative manager Michael Barmak.



Earache At Columbia. Earache Records founder Digby Pearson signs a long-term agreement among Earache, Columbia, and Sony Music Distribution. The first U.S. releases under the agreement will be by English bands Cathedral and Fudge Tunnel, and Stockholm band Entombed. Shown in front row, from left, are Don Ienner, president, Columbia; Pearson; and Jim Welch, director of A&R, Columbia. In back are Jeff Walker, senior counsel, Sony Music Entertainment; attorneys Richard Grabel and Elliot Groffman of Grubman, Indursky, Schindler & Goldstein; Michele Anthony, executive VP, Sony Music; Ron Wilcox, senior VP of business affairs, Sony Music; Josh Sarubin, manager of A&R, Columbia; Bridget Roy, associate director of marketing, East Coast, Columbia; David Kahne, senior VP of A&R, Columbia; and John Ingrassia, director of business affairs, Sony Music.

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WE THANK GOD FOR YOU.



SAWYER BROWN

NOMINEE FOR CMA GROUP OF THE YEAR

THANK YOU CMA FOR THE RECOGNITION.





Musical Cheers. Some of country music's top composers were lauded at the Nashville Songwriters Assn. International's "Super Songwriter Showcase." Shown here, from left, are Robert Byrne (who wrote "Two Dozen Roses"), NSAI executive director Pat Rogers, Jill Colucci ("No One Else On Earth"), Hugh Prestwood ("Ghost In This House"), and Alex Harvey ("Delta Dawn").

O'Connor Assembles Stellar Cast 'Heroes' Pays Tribute To Famed Fiddlers

BY EDWARD MORRIS

NASHVILLE—It seemed unlikely that master fiddler Mark O'Connor could ever top the cast of musical all-stars he assembled for his Grammy-winning "The New Nashville Cats." But he's done it with his new self-produced Warner Bros. album, "Heroes."

In this tribute to his major musical inspirations, O'Connor performs with fiddle/violin stylists Stephane Grappelli, Jean-Luc Ponty, Doug Kershaw, Charlie Daniels, L. Shankar, Vassar Clements, Johnny Gimble,

Byron Berline, Buddy Spicher, Kenny Baker, Terry Morris, James "Texas Shorty" Chancellor, Benny Thomasson, and Pinchas Zukerman.

Because of the diversity of musical styles represented on the album—jazz, Western swing, bluegrass, rock, Cajun, classical, East Indian, and others—Warner Bros. will promote it to several different radio formats.



O'CONNOR

The main push, however, will be country, beginning with the Sept. 21 release of the first single, "The Devil Comes Back To Georgia," a scorching update of the 1979 Charlie Daniels Band hit, "The Devil Went Down To Georgia."

Daniels, Johnny Cash, Travis Tritt, and Marty Stuart are among those who perform with O'Connor on the single, and all of them are expected to be in the music video version, which begins shooting Sept. 7. The album will be in stores Sept. 14.

"Heroes" has an accompanying 28-page booklet of background notes, most written by O'Connor and based on his own interviews with the artists.

"It took about a year and a half to set [the album] up," O'Connor says.

"It started with trying to get [French jazz violinist] Stephane Grappelli. I sort of made him the impetus of the project because he was my biggest violin hero. The concept wouldn't hold water for me if couldn't get Stephane. If he wasn't on it, it would have been too much of a compromise for me, and I would have scrapped the whole project."

Since Grappelli, then 84 years old, was in poor health, it took O'Connor five months to pin down a recording date with him. Finally, in June 1992, he made the connection in Paris. "It was one of the highlights of my life," he says.

Now 32, O'Connor began playing the fiddle when he was 11 and has been acknowledged as a world-class studio musician and performer during the past dozen years. He is now seen regularly as the band leader on The Nashville Network's "American Music Shop" series.

In choosing the music for his "heroes" to perform with him, O'Connor says he was guided by a simple criterion. "I asked them—with two exceptions—if they would play with me a song I first heard them play, one that had had an impact on me. In Stephane's case, 'This Can't Be Love' was the first thing I heard him play when I saw him in Vancouver when I

(Continued on page 40)

Wariner Stages Entry For New Songs Says Instinct & Audience Reaction Influence Lineup

DRIVING WITH STEVE: What are the dynamics of keeping your stage show tight and filled with familiar hits at the same time you're faced with introducing songs from your new album? That's a question we put to Arista Records' Steve Wariner. He has had one hit or more on the country charts every year since his debut in 1978.

Arista has just released "Drive," Wariner's second album for the label, and "If I Didn't Love You," the lead single, stands at No. 27 this week on the Hot Country Singles & Tracks listing.

Wariner says he begins the integration process by trying out in front of a live audience the songs he is considering for his next album: "I think that's really wise to do. The way I look at it, those are the people who're buying the records, so that's a real important gauge. This album fits real well with what I've been doing live. I think it's close to what I do live, as far as the energy's concerned."

"Sometimes," Wariner continues, "you try out a song that you just know will be a big one—and it doesn't go over quite like you thought it would for three or four cities in a row. So you begin to think, 'Well, man, maybe I shouldn't do this one.' The people will tell you."

As for trying to fit everything into his shows, Wariner says it's a matter of relying on instinct and constant re-assessment. "I just kind of go on a gut feel. I go with what will work good live, what will fit in. Right now, I'm doing four or five songs from this album. I'm trying to sit on it just a little bit, too. I don't want to burn it out so that by the time the last single comes out, we'll all be tired of them. . . . I've seen some people come out and do the whole album right off the bat. I don't do that. I do a little at a time and ease it in."

Occasionally, he says, a song will muscle its way into the show on its own. "For a few weeks we've been doing Eric Clapton's 'Wonderful Tonight.' We had been doing it on sound checks, and one night, a couple of months ago in front of a crowd, I just pulled it out and did it on the show. And the band was looking at me like, 'What in the hell's he doing?' But when I got done with the last note, the people were on their feet, going crazy. So I've been doing it lately. We never did really work it up. It's just kind of metamorphosed."

Although he occasionally covers someone else's hit on his albums—as he did with Bob Luman's "Lonely Women Make Good Lovers" and Bill Anderson's "Tip Of My Fingers"—Wariner says he's never quite com-

fortable doing it. "I'm not a real fan of remakes," he says. "To me, it's kind of like walking on sacred ground . . . I felt like I was pushing it [to cover 'Lonely Women'], although I felt legitimate in having worked with Bob and been close to him. . . . But 'Tip Of My Fingers,' I did mostly for sentimental reasons. My dad used to play it. It was his favorite song."

A formidable guitarist, Wariner says he hopes one day to record an album with his friend and mentor, Chet Atkins. And he adds that Arista chief Tim DuBois has suggested he cut an album with a collection of other guitarists. Wariner was one of the principals on Mark O'Connor's Grammy-winning "The New Nashville Cats" album. His performance on "Restless," a single from the album, earned him a vocal-event-of-the-year award from the Country Music Assn. in 1991.

Wariner reports that Atkins recently drafted him to sing on a cut for his next project. "The song's called 'Read My Licks,'" Wariner explains, "I sing a line, and then I leave out part of the words, and Chet plays them on the guitar."

Sounds like something else worth adding to the show.

THE ROUNDS: Lawrence Cohn, producer

for Legacy Recordings, writes us to say that we erred in not naming Bob Pinson among the country music scholars we cited who are attached to the Country Music Foundation. It was a major omission—although we fear it was not the only one. . . . If you haven't seen the new Reba McEntire/Linda Davis music video, "Does He Love You," make the effort to catch it. Glamorous costumes. Great locations. Gorgeous women. Curtain-chewing lyrics. A nicely soapy storyline. And two surprise endings. This one's going to echo. . . . Janine Rabbitt, wife of singer/songwriter Eddie Rabbitt, has recorded an exercise video, "Belly Dancing For Fun And Fitness." It will be out Oct. 13 on Parade Video.

REMINDER: The annual competition for the Billboard Music Video Awards is underway. Letters have been sent to labels requesting submissions for the awards in 10 different categories, including country. If your label has not received a submission form, please contact Melissa Subatch at Billboard, 212-536-5018. The deadline for submission is Sept. 1. The awards will be presented Nov. 3-5 at the Billboard Music Video Conference in Los Angeles.



by Edward Morris



RCA's Labor Day Promo Targets 'Working Man'

NASHVILLE—The level of American education will inch up a few degrees on Labor Day weekend when RCA Records awards 1,000 advanced students of country radio a "Working Man's Ph.D."

The promotion, based on Aaron Tippin's single of that name, will be conducted through radio stations in 20 markets to spotlight Tippin's new album, "Call Of The Wild."

In keeping with the blue-collar theme, each market's top award winner will receive a \$100 gift certificate redeemable at a local hardware store.

"What we decided to do," says RCA's director of national promotion Dale Turner, "was target some medium-size markets, [since] the major markets on big weekends like that are doing [such things as] city-wide fireworks, or their own Labor Day weekend concerts, or something on a much larger scale."

Each participating station will be given 30 "Call Of The Wild" cassette albums and 50 "Working Man Ph.D." diplomas, Turner says, to promote and use any way it chooses. From among this first round of winners, each station will select one person for the grand-prize gift certificate.

"We let the station choose which home improvement center or hardware store they want to do business with. It may be somebody that they already have on the air as a client."

The cost of the gift certificates, Tip-

pin says, is being split between the label and Starstruck Management, Tippin's manager.

Tippin will do a personalized promo for any participating station requesting one, Turner adds.



TIPPIN

The "Working Man Ph.D." diplomas are conferred, according to the text printed on them, "In grateful recognition of long hours of pulling your weight." They are signed by Tippin (variously referred to on the document as "professor emeritus" and "dean of students") and paw-printed by Nipper, the RCA mascot.

Stations confirmed for the promotion are KSUX, Sioux City, Iowa; WBTU, Fort Wayne, Ind.; WUSW, Appleton, Wis.; WVLK, Lexington, Ky.; WYYD, Roanoke, Va.; WQBE, Charleston, W. Va.; WDLS, Scranton/Wilkes-Barre, Pa.

Also WKHK, Richmond, Va.; WIVK, Knoxville, Tenn.; WXBQ, Bristol, Tenn.; KDRK, Spokane, Wash.; KEKB, Grand Junction, Colo.; KALF, Chico, Calif.; KRAK, Sacramento, Calif.; KASE, Austin, Tex.; WDAF, Kansas City, Mo.; and WIL, St. Louis; KFKF, Kansas City, Mo.; WTQR, Winston-Salem, N.C.; and WUSY, Chattanooga, Tenn. EDWARD MORRIS

Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING AUGUST 28, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	13	*** No. 1 *** CAN'T BREAK IT TO MY HEART J.STROUD (K.ROTH,T.LAWRENCE,E.CLARK,E.WEST)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 8733D
2	1	6	11	WHY DIDN'T I THINK OF THAT D.JOHNSON (B.MCDILL,P.HARRISON)	◆ DOUG STONE (V) EPIC 77025
3	4	7	14	WHAT MIGHT HAVE BEEN J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,B.SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS 18516
4	6	8	15	RENO R.LANDIS (SUPERNAW,BUCKLEY,DELEON,CRIDER,KING,HUFF,WHITE)	◆ DOUG SUPERNAW (V) BNA 87356
5	3	3	14	EVERY LITTLE THING H.EPSTEIN (C.CARTER,A.ANDERSON)	◆ CARLENE CARTER (C) (V) GIANT 18527
6	9	9	9	THANK GOD FOR YOU M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN (C) CURB 76914
7	8	10	9	IN THE HEART OF A WOMAN J.SCAIFE,J.COTTON (K.HINTON,B.CARTWRIGHT)	◆ BILLY RAY CYRUS (C) (V) MERCURY 862 448
8	10	11	11	MAMA KNOWS THE HIGHWAY A.REYNOLDS,J.ROONEY (P.WASNER,C.J.QUARTO)	◆ HAL KETCHUM (C) CURB 76915
9	12	14	10	A THOUSAND MILES FROM NOWHERE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (C) (D) (V) REPRISE 18528/WARNER BROS.
10	13	16	4	AIN'T GOING DOWN (TIL THE SUN COMES UP) A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	◆ GARTH BROOKS (V) LIBERTY 17496
11	5	1	15	IT SURE IS MONDAY M.WRIGHT (D.LINDE)	◆ MARK CHESNUTT (C) (V) MCA 54630
12	7	2	16	CHATTAHOOCHIEE K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (C) (V) ARISTA 1-2573
13	17	21	11	HOLDIN' HEAVEN T.BROWN (B.KENNER,T.MCHUGH)	◆ TRACY BYRD (C) (V) MCA 54659
14	16	18	10	WORKING MAN'S PH.D S.HENDRICKS (A.TIPPIN,P.DOUGLAS,B.BOYD)	◆ AARON TIPPIN (V) RCA 62520
15	11	13	15	WE GOT THE LOVE J.LEO,RESTLESS HEART (S.BOGARD,R.GILES)	◆ RESTLESS HEART (V) RCA 62510
16	18	23	7	ONLY LOVE T.BROWN (M.HUMMON,R.MURRAH)	◆ WYNONNA (C) (V) CURB 54689/MCA
17	15	15	13	JANIE BAKER'S LOVE SLAVE D.COOK (D.LINDE)	◆ SHENANDOAH (V) RCA 62504
18	20	24	7	LOOKING OUT FOR NUMBER ONE G.BROWN (T.TRITT,T.SEALS)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 18463
19	14	5	16	WE'LL BURN THAT BRIDGE D.COOK,S.HENDRICKS (R.DUNN,D.COOK)	◆ BROOKS & DUNN (C) (V) ARISTA 12563
20	21	25	12	EASIER SAID THAN DONE S.FISHELL,R.FOSTER (R.FOSTER)	◆ RADNEY FOSTER (V) ARISTA 12564
21	22	29	11	A COWBOY'S BORN WITH A BROKEN HEART C.FARREN (J.STEELE,C.FARREN)	◆ BOY HOWDY CURB ALBUM CUT
22	25	30	8	WHAT'S IT TO YOU J.STROUD (C.WRIGHT,R.E.ORRALL)	◆ CLAY WALKER (C) (V) GIANT 18450
23	28	35	6	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J.SLATE,B.MONTGOMERY (R.BLAYLOCK,K.K.PHILLIPS,H.PERDEW)	◆ JOE DIFFIE (C) (V) EPIC 77071
24	29	37	5	ONE MORE LAST CHANCE T.BROWN (V.GILL,G.NICHOLSON)	◆ VINCE GILL (V) MCA 54715
25	23	27	8	BEER AND BONES D.JOHNSON (S.D.SHAFFER,L.WILLIAMS)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87326
26	34	38	9	LET GO R.L.PHELPS,D.PHELPS (D.BROWN)	◆ BROTHER PHELPS (C) (V) ASYLUM 64614
27	24	28	9	IF I DIDN'T LOVE YOU S.HENDRICKS (J.VEZNER,J.WHITE)	◆ STEVE WARINER (C) (V) ARISTA 1-2578
28	33	34	9	HE AIN'T WORTH MISSING N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (C) (V) MERCURY 862 262
29	38	57	3	NO TIME TO KILL J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 62609
30	19	20	12	DOWN ON MY KNEES G.FUNDIS (B.N.CHAPMAN)	◆ TRISHA YEARWOOD (V) MCA 54670
31	36	39	6	THIS ROMEO AIN'T GOT JULIE YET M.POWELL,T.DUBOIS (J.OLANDER,E.SILVER)	◆ DIAMOND RIO (C) (V) ARISTA 1-2580
32	39	40	8	TRUE BELIEVER R.MILSAP,R.GALBRAITH (J.HIATT)	◆ RONNIE MILSAP LIBERTY PROMO SINGLE
33	57	—	2	EASY COME, EASY GO T.BROWN,G.STRAIT (A.BARKER,D.DILLON)	◆ GEORGE STRAIT (V) MCA 54717
34	27	17	16	IT'S YOUR CALL T.BROWN,R.MCINTIRE (L.HENGBER,S.HARRINGTON-BURKHART,B.BURCH)	◆ REBA MCINTIRE (C) (V) MCA 54496
35	31	19	16	A BAD GOODBYE J.STROUD,C.BLACK (C.BLACK)	◆ CLINT BLACK WITH WYNONNA (C) (V) RCA 62503
36	35	31	18	MONEY IN THE BANK J.STROUD,J.ANDERSON (J.JARRARD,B.DIPIERO,M.SANDERS)	◆ JOHN ANDERSON (C) (V) BNA 62507
37	37	36	17	THAT SUMMER A.REYNOLDS (P.ALGER,S.MAHL,G.BROOKS)	◆ GARTH BROOKS (V) LIBERTY 17324
38	46	54	6	TRASHY WOMEN B.BECKETT (C.WALL)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87357
39	32	12	17	HAUNTED HEART B.CANNON,N.WILSON (B.BROCK,K.WILLIAMS)	◆ SAMMY KERSHAW (C) (V) MERCURY 862 D96

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	41	46	9	I'LL CRY TOMORROW S.HENDRICKS,L.STEWART (S.BOGARD,R.GILES)	◆ LARRY STEWART (V) RCA 62546
41	49	55	4	JUST LIKE THE WEATHER J.BOWEN,S.BOGUSS (S.BOGUSS,D.CRIDER)	◆ SUZY BOGUSS (V) LIBERTY 17495
42	47	53	5	HURRY SUNDOWN S.GIBSON,T.BROWN (K.STEGALL,D.HENSON,B.MASON)	◆ MCBRIDE & THE RIDE (V) MCA 54688
43	48	50	7	NOTHIN' BUT THE WHEEL E.GORDY,JR. (J.S.SHERILL)	◆ PATTY LOVELESS (V) EPIC 77076
44	26	22	12	TEXAS TATTOO D.JOHNSON (D.GIBSON,B.MILLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74991
45	40	32	18	WHEN DID YOU STOP LOVING ME T.BROWN,G.STRAIT (M.HOLMES,D.KEES)	◆ GEORGE STRAIT (C) (V) MCA 54642
46	43	41	20	TELL ME ABOUT IT J.CRUTCHFIELD (B.LABOUNTY,P.MCLAUGHLIN)	◆ TANYA TUCKER WITH DELBERT MCCLINTON (V) LIBERTY 56985
47	30	26	13	SHAME SHAME SHAME SHAME D.COOK (M.COLLIE,J.LEAP)	◆ MARK COLLIE (C) (V) MCA 54668
48	53	60	5	HALF ENOUGH R.LANDIS (W.WALDMAN,R.NIELSON)	◆ LORRIE MORGAN (V) BNA 62576
49	54	63	4	THAT WAS A RIVER G.FUNDIS,J.HOBBS (S.LONGACRE,R.GILES)	◆ COLLIN RAYE (V) EPIC 77118
50	63	—	2	THE BUG J.JENNINGS,M.C.CARPENTER,S.BUCKINGHAM (M.KNOPFLER)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 77134
51	51	49	20	THE HARD WAY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 7493D
52	56	61	5	THE GRAND TOUR S.LINDSEY (G.RICHEY,C.TAYLOR,N.WILSON)	◆ AARON NEVILLE (C) (V) A&M 0312/MERCURY
53	50	43	18	CLEOPATRA, QUEEN OF DENIAL P.WORLEY,E.SEAY (P.TILLIS,B.DIPIERO,J.BUCKINGHAM)	◆ PAM TILLIS (C) (V) ARISTA 1-2552
54	45	45	11	I GOT A LOVE R.SCRUGGS (J.LEAP)	◆ MATTHEWS, WRIGHT & KING COLUMBIA ALBUM CUT
55	67	—	2	ON THE ROAD S.HENDRICKS (B.MCDILL)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2588
56	58	62	5	MY BABY LOVES ME P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	◆ MARTINA MCBRIDE (V) RCA 62299
57	59	64	5	FALLIN' NEVER FELT SO GOOD M.WRIGHT (S.CAMP,W.SMITH)	◆ SHAWN CAMP (C) (V) REPRISE 18465/WARNER BROS.
58	55	58	9	DANCE WITH THE ONE THAT BROUGHT YOU H.SHEDD,N.WILSON (S.HOGIN,G.PETERS)	◆ SHANIA TWAIN (C) (V) MERCURY 862 346
59	NEW ▶	1	1	***HOT SHOT DEBUT*** DOES HE LOVE YOU T.BROWN,R.MCINTIRE (S.KNOX,B.STRICTH)	◆ REBA MCINTIRE WITH LINDA DAVIS (V) MCA 54719
60	61	—	2	A COUPLE OF GOOD YEARS LEFT S.BUCKINGHAM (G.BURR)	◆ RICKY VAN SHELTON (V) COLUMBIA 7713D
61	60	59	6	CAN YOU FEEL IT C.HOWARD (R.L.GREGG,D.SAMPSON)	◆ RICKY LYNN GREGG (V) LIBERTY 17399
62	75	—	2	I'M NOT BUILT THAT WAY J.BOWEN,B.DEAN (G.TERRE,N.D.PFRIMMER)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
63	62	66	3	I'M THE ONLY THING (I'LL HOLD AGAINST YOU) D.COOK (K.WILLIAMS,J.DIFFIE,L.WILSON)	◆ CONWAY TWITTY (V) MCA 54716
64	71	—	2	LISTEN TO THE RADIO B.MAHER (N.GRIFFITH)	◆ KATHY MATTEA (V) MERCURY 862 650
65	68	72	3	MOONLIGHT DRIVE-IN K.STEGALL (Z.TURNER,T.NICHOLS,B.KIRSCH)	◆ TURNER NICHOLS (V) BNA 62577
66	NEW ▶	1	1	DO YOU KNOW WHERE YOUR MAN IS P.WORLEY,E.SEAY (C.CHASE,D.GIBSON,R.SMITH)	◆ PAM TILLIS (C) (V) ARISTA 1-2606
67	66	68	4	RIP OFF THE KNOB E.SEAY,BELLAMY BROTHERS (D.BELLAMY)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND
68	NEW ▶	1	1	I FELL IN THE WATER J.STROUD,J.ANDERSON (J.SALLEY,J.STEVENS)	◆ JOHN ANDERSON (V) BNA 62621
69	70	70	3	HOLD ON, ELROY M.CLUTE,T.DUBOIS (D.LINDE)	◆ DUDE MOWREY (C) (V) ARISTA 1-2579
70	69	69	6	FEELIN' KIND OF LONELY TONIGHT B.MAHER (J.O'HARA,B.MAHER)	◆ SHELBY LYNNE (C) (V) MORGAN CREEK 30187/MERCURY
71	72	71	7	GOD BLESSED TEXAS J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS)	◆ LITTLE TEXAS WARNER BROS. ALBUM CUT
72	NEW ▶	1	1	IT'S ALL IN THE HEART K.LEHNING (S.DAVIS)	◆ STEPHANIE DAVIS (C) (V) ASYLUM 64616
73	74	74	16	LEAD ME NOT R.CROWELL,L.WHITE,S.SMITH (L.WHITE)	◆ LARI WHITE (V) RCA 62511
74	NEW ▶	1	1	ANOTHER SATURDAY NIGHT R.KUNKEL,M.UTLEY (S.COOKIE)	◆ JIMMY BUFFETT (V) MARGARITAVILLE 54680/MCA
75	NEW ▶	1	1	TROPICAL DEPRESSION K.STEGALL (A.JACKSON,J.MCBRIDE,C.CRAIG)	◆ ALAN JACKSON ARISTA ALBUM CUT

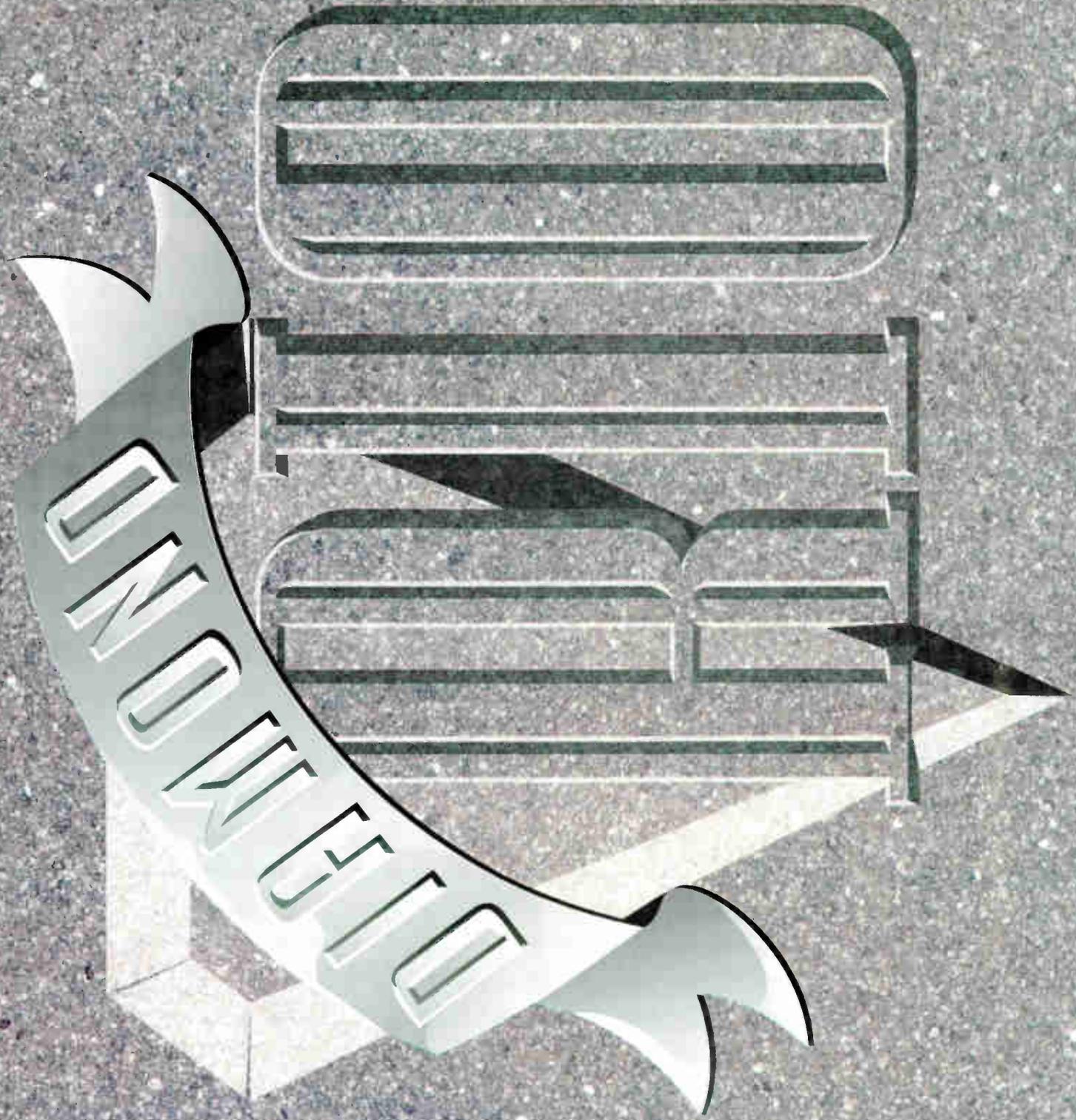
○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2000 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single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

HOT COUNTRY RECURRENTS

1	1	—	2	BLAME IT ON YOUR HEART E.GORDY,JR. (H.HOWARD,KOSTAS)	◆ PATTY LOVELESS EPIC
2	2	1	6	SHOULD'VE BEEN A COWBOY N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH MERCURY
3	3	3	5	I LOVE THE WAY YOU LOVE ME D.JOHNSON (V.SHAW,C.CANNON)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
4	4	2	3	LOVE ON THE LOOSE, HEART ON THE RUN S.GIBSON,T.BROWN (KOSTAS,L.L.GRAHAM)	◆ MCBRIDE & THE RIDE MCA
5	5	4	5	AIN'T THAT LONELY YET P.ANDERSON (KOSTAS,J.HOUSE)	◆ DWIGHT YOAKAM REPRISE
6	—	—	1	HOMETOWN HONEYMOON J.LEO,L.M.LEE,ALABAMA (J.LEO,J.PHOTOGLIO)	◆ ALABAMA RCA
7	6	6	9	SHE DON'T KNOW SHE'S BEAUTIFUL B.CANNON,N.WILSON (B.MCDILL,P.HARRISON)	◆ SAMMY KERSHAW MERCURY
8	10	—	2	TELL ME WHY T.BROWN (K.BONOFF)	◆ WYNONNA CURB
9	8	5	6	TENDER MOMENT S.HENDRICKS,B.BECKETT (L.R.PARNELL,R.M.BOURKE,C.MOORE)	◆ LEE ROY PARNELL ARISTA
10	7	—	2	SOMEBODY ELSE'S MOON G.FUNDIS,J.HOBBS (P.NELSON,T.SHAPIRO)	◆ COLLIN RAYE EPIC
11	—	—	1	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B.BECKETT (S.CLARK,J.MACRAE)	◆ CONFEDERATE RAILROAD ATLANTIC
12	9	7	8	ALIBIS J.STROUD (R.BAUDREAU)	◆ TRACY LAWRENCE ATLANTIC
13	12	9	12	NOBODY WINS S.FISHELL,R.FOSTER (R.FOSTER,K.RICHEY)	◆ RADNEY FOSTER ARISTA

14	20	18	47	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN ARISTA
15	11	8	4	HONKY TONK ATTITUDE B.MONTGOMERY,J.SLATE (J.DIFFIE,L.BOGAN)	◆ JOE DIFFIE EPIC
16	13	11	8	HEARTS ARE GONNA ROLL A.REYNOLDS,J.ROONEY (H.KETCHUM,R.SCAIFE)	◆ HAL KETCHUM CURB
17	14	10	6	ALRIGHT ALREADY S.HENDRICKS,L.STEWART (B.HILL,J.B.RUDD)	◆ LARRY STEWART RCA
18	15	13	13	WHEN MY SHIP COMES IN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
19	16	15	13	IT'S A LITTLE TOO LATE J.CRUTCHFIELD (P.TERRY,R.MURRAH)	◆ TANYA TUCKER LIBERTY
20	17	—	2	I GUESS YOU HAD TO BE THERE R.LANDIS (J.ROBBIN,B.CLOYD)	◆ LORRIE MORGAN BNA
21	18	14	15	HEARTLAND T.BROWN (S.DORFF,J.BETTIS)	◆ GEORGE STRAIT MCA
22	23	17	21	QUEEN OF MEMPHIS B.BECKETT (D.GIBSON,K.LOUVIN)	◆ CONFEDERATE RAILROAD ATLANTIC
23	22	23	26	DON'T LET OUR LOVE START SLIPPIN' AWAY T.BROWN (V.GILL,P.WASNER)	◆ VINCE GILL MCA
24	—	21	27	LIFE'S A DANCE D.JOHNSON (A.SHAMBLIN,S.SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
25	24	16	28	I CROSS MY HEART T.BROWN,G.STRAIT (S.DORFF,E.KAZ)	◆ GEORGE STRAIT MCA

◆ 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.



BIRTH

Some are born to listen

Some are born to play...

The proof is still in the pickin'

COUNTRY CORNER



by Lynn Shults

CHALKING UP THE THIRD No. 1 of his career is Tracy Lawrence, with "Can't Break It To My Heart" (2-1). The track, produced by James Stroud, was written by Lawrence, Kirk Roth, Earl Clark, and Elbert West. Clark is not just your average songwriter. He also drives the bus for Lawrence, at least for now. The song is Lawrence's second consecutive No. 1. He exploded amid the first wave of "hot, new country" artists. His debut single, "Sticks And Stones," hit the chart in November 1991 and reached the No. 1 position the last week of January 1992. The album of the same name peaked at No. 10; more important, it sent a signal that Atlantic Records, under Rick Blackburn, had become a serious country player. Atlantic's road to success has developed slowly. Blackburn chose to take a long-term, artist development approach, signing fewer artists and delaying releases until he and his staff had product they felt could compete in the market.

ABOUTIQUE APPROACH WORKS best for Atlantic. The label has just six artists signed to its Nashville roster, allowing Blackburn and his staff to have more involvement with their artists than label executives can usually afford. One result of this, Blackburn says, is that "we record a lot—maybe more than we should. We do this because you can't lose sight of what's a hit. Let's say you record 10 sides. Maybe those 10 sound good in relationship to each other. But the key question is: How do they stack up to competing product that is already in the marketplace? And that is a big difference. Because of this, we do some consumer testing to see how our product will stand up against the competition." Blackburn's marketing background gives him a unique perspective when it comes to making decisions about Atlantic's product. "I'm not a producer. I don't write any songs or anything like that, so I don't have any favorites. Therefore, I feel I can be more objective. So, when the data from research come back to us, it's usually pretty clear, and we keep recording until we feel that we have at least three singles on an album. Also, we do nothing for the sake of a calendar. My experience is that you back yourself into mistakes when you do everything by calendars and deadlines. So we just take the position that the product is ready when it is ready." Blackburn's philosophy is working pretty well. In addition to Lawrence's "Alibis," Atlantic has albums by John Michael Montgomery and Confederate Railroad in the top 15 of the Billboard Top Country Albums chart.

THE MOST ACTIVE TRACK of the week is "Easy Come Easy Go" (57-33), by George Strait, followed by "No Time To Kill" (38-29), by Clint Black; "The Bug" (63-50), by Mary-Chapin Carpenter; "Thank God For You" (9-6), by Sawyer Brown; "Does He Love You" (debut-59), by Reba McEntire with Linda Davis; "On The Road" (67-55), by Lee Roy Parnell; "One More Last Chance" (29-24), by Vince Gill; "Let Go" (34-26), by Brother Phelps; "Prop Me Up Beside The Jukebox (If I Die)" (28-23), by Joe Diffie; and "Holdin' Heaven" (17-13), by Tracy Byrd.

DEBUTS HEADLINE THE ALBUM CHART: "Call Of The Wild" (debut-11), by Aaron Tippin, is his highest-debuting album to date. The album is fueled by the success of its lead single, "Working Man's Ph.D." (16-14). "Outskirts Of Town" (debut-20), by Sawyer Brown, hits the Top Country Albums chart as its lead single. "Thank God For You" (9-6), begins its 10th week on the singles chart. "Clay Walker" (#2-46), by Clay Walker, is the Greatest Gainer; the PaceSetter album is "In This Life" (#2-44), by Collin Raye.

NEW ON THE CHARTS

"It's a beautiful day in Colorado!" says Tim Nichols over the cellular phone. Nichols and partner Zack Turner (collectively known as Turner Nichols) are cruising through the Rockies, nearing the end of a grueling, eight-week radio promotional tour in support of their upcoming record, and the pair couldn't be happier. With "Moonlight Drive-In," their lead-off single, climbing the country charts, and their debut album ready for release, Turner Nichols is one of those overnight success stories that took a while. Each of these singer/songwriters arrived in Music City in the early '80s, harboring dreams of a big-time recording contract.

"Yeah, we both came to town to pursue the artist thing," says Nichols. "But when you get here, you realize how important the songwriting is and



TURNER NICHOLS

how it can open doors."

Fortunately, when this pair got together to write, their songs did just that. After scoring their first cut with Keith Whitley ("I'm Over You"), the Turner/Nichols songwriting team went on to provide material for the likes of Alan Jackson, Travis Tritt, and Doug

Stone. Stints as a duo at various songwriter nights around Music City (including those held at the legendary Bluebird Cafe, where they originally met) solidified their sound, and convinced Zack and Tim that it was time to become Turner Nichols and go for the big one. And if "Moonlight Drive-In," with its '50s-era images of automotive romance, is any indication, these guys just might pull it off.

"We feel like the songs are what's going to make that difference," says Nichols. "They're real visual, and strong enough to pull the listener in. They seem to hit people in a place that's a little deeper."

Manager: Ten Ten Management Inc.
Booking agent: Chief Talent

PETER CRONIN

O'CONNOR ASSEMBLES STELLAR CAST

(Continued from page 37)

was 13 years old."

The exceptions to this method of song selection were Zukerman and Shankar. "There really wasn't a [particular] song I first heard them do," O'Connor explains. "It was just basically their playing. And because their genres are so vastly different from the normal things I do in my career, we decided to work together and come up with something we could play."

One track on the album—"Sally Johnson," which features the late fiddler Benny Thomasson—was cut in 1976, when O'Connor was 15 years old. Thomasson was one of O'Connor's first musical idols, and one whom he now appraises as "the greatest old-time fiddler I ever heard."

O'Connor says he did little tampering with the Thomasson cut: "All the fiddles [on it] are from 1976. It was a live jam session. The only thing that's different from the original recording was that I added an extra rhythm guitar and a bass—real lightly. I just wanted to fill out the low end."

O'Connor was meticulous in collecting information from the performers for his liner notes. "On each session," he says, "I started asking them ques-

tions. I would jot things down as we went, and follow up with one more interview on the phone after I got back and compiled my notes. I spent more time on the notes than anything else. I really got into wanting to tell people about my heroes and their lives."

Warner Bros. will service "Heroes" to folk, jazz, and world music stations and will buy newspaper ads in markets where O'Connor is performing with symphony orchestras. The album also will be promoted through such syndicated radio shows as

"World Cafe," "E-town," and "Mountain Stage."

Because the album was scheduled to be out earlier, TNN already has aired an "American Music Shop" segment built around it. It will re-air the program following the album's actual release. The show stars O'Connor, Spicher, Clements, Kershaw, Texas Shorty, Gimble, and Daniels.

O'Connor says he hopes to follow "The Devil Comes Back To Georgia" with a single of the Cajun-flavored classic "Diggy Diggy Lo."

ACM Names Kragen As New President

NASHVILLE—Talent manager Ken Kragen is the new president of the Academy Of Country Music. The other ACM officers for 1993-94 are Tim DuBois, VP; Marge Meoli, secretary; and Selma Williams, treasurer.

New board members and the constituencies they represent are Gaynelle Pitts, affiliated; Dan Seals, artist/entertainer; Fred Reiser, club operator/employee; Mae Boren Axton, composer; Bob Kingsley, disc jockey; Gayle Holcomb, man-

ager/booker.

Also, Jay Dee Maness, musician/band leader; Cliffie Stone, music publisher; Cathy Gurley, promotion/public relations; Susan Harrington, publications; Don Langford, radio; Paige Levy, record company; Ron Weed, TV/motion picture; and Bob Romeo, talent buyer.

Installation ceremonies and the first board meeting were held Sunday (22).

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
10 AIN'T GOING DOWN (TIL THE SUN COMES UP) (Sophie's Choice, BMI/Sony Cross Keys, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL	
74 ANOTHER SATURDAY NIGHT (Abaco, BMI)	
35 A BAD GOODBYE (Blackened, BMI) CPP	
25 BEER AND BONES (Acuff-Rose, BMI/Lazy Gator, BMI) CPP	
50 THE BUG (Chairscourt, ASCAP/Almo, ASCAP)	
1 CAN'T BREAK IT TO MY HEART (Loggy Bayou, ASCAP/Mike Dunn, ASCAP/IMV, ASCAP)	
61 CAN YOU FEEL IT (Hoosier Hills, BMI/Milene, ASCAP)	
12 CHATTANOOCHEE (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM	
53 CLEOPATRA, QUEEN OF OENIAL (Sony Tree, BMI/Little Big Town, BMI/American Made, BMI/Duck House, BMI) HL/WBM	
60 A COUPLE OF GOOD YEARS LEFT (MCA, ASCAP/Gary Burr, ASCAP)	
21 A COWBOY'S BORN WITH A BROKEN HEART (Farrenuff, ASCAP/Full Keel, ASCAP/Curb, ASCAP/Farren Curtis, BMI/Mike Curb, BMI) WBM	
58 OANCE WITH THE ONE THAT BROUGHT YOU (Sony Tree, BMI/WB, ASCAP) HL/WBM	
59 DOES HE LOVE YOU (PKM, ASCAP/Golden Reed, ASCAP/New Clarion, ASCAP)	
30 DOWN ON MY KNEES (BMG, ASCAP) HL	
66 DO YOU KNOW WHERE YOUR MAN IS (Artist Vision, ASCAP/MCA, ASCAP/Maypop, BMI/Wildcountry, BMI)	
20 EASIER SAID THAN DONE (Polygram Int'l, ASCAP/St Julien, ASCAP/Mighty Nice, BMI) HL	
33 EASY COME, EASY GO (O-Tex, BMI/Acuff-Rose, BMI)	
5 EVERY LITTLE THING (Sony Cross Keys, ASCAP/Tortured Artist, ASCAP/Bash, ASCAP/This Big, ASCAP) HL	
57 FALLIN' NEVER FELT SO GOOD (Patric Janus, ASCAP/WB, ASCAP)	
70 FEELIN' KIND OF LONELY TONIGHT (Sony Cross Keys, ASCAP/Trick Knee, ASCAP/Welbeck, ASCAP/MCA, ASCAP/Blue Quill, ASCAP) HL	
71 GOD BLESSED TEXAS (Square West, ASCAP/Mowlin' Hits, ASCAP) CPP	
52 THE GRANO TOUR (Al Gallico, BMI/Algee, BMI)	
48 HALF ENOUGH (Englishtown, BMI/Longitude, BMI/Moon & Stars, BMI)	
51 THE HARO WAY (EMI April, ASCAP/Getarealjob, ASCAP) HL	
39 HAUNTED HEART (Acuff-Rose, BMI/Sony Cross Keys, ASCAP) CPP/HL	
28 HE AIN'T WORTH MISSING (Songs Of PolyGram, BMI/Tokco, BMI) HL	
13 HOLDIN' HEAVEN (Tom Collins, BMI/Music Corp Of America, BMI) HL/CPP	
69 HOLD ON, ELROY (EMI, BMI/Linde Manor, BMI)	

42 HURRY SUNDOWN (Warner-Tamerlane, ASCAP/Zomba, BMI/WB, ASCAP/Denny Henson, ASCAP)	18 LOOKING OUT FOR NUMBER ONE (Sony Tree, BMI/Post Oak, BMI/WB, ASCAP/East 54th, ASCAP) WBM/HL
68 I FELL IN THE WATER (W B M, SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI)	8 MAMA KNOWS THE HIGHWAY (Uncle Pete, BMI/Foreshadow, BMI) CLM
27 IF I DIDN'T LOVE YOU (Warner-Tamerlane, BMI/Minnesota Man, BMI/Bob White, ASCAP) WBM	36 MONEY IN THE BANK (Alabama Band, ASCAP/Wildcountry, ASCAP/Little Big Town, BMI/American Made, BMI/MCA, ASCAP) HL/WBM
54 I GOT A LOVE (Harlan Howard, BMI/Sony Tree, BMI) HL	65 MOONLIGHT DRIVE-IN (Coburn, BMI/Nocturnal Eclipse, BMI)
40 I'LL CRY TOMORROW (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrck, BMI) WBM/CPP	56 MY BABY LOVES ME (Sony Cross Keys, ASCAP) HL
62 I'M NOT BUILT THAT WAY (Zomba, ASCAP/G.I.D., ASCAP)	43 NOTHIN' BUT THE WHEEL (Music Corp. Of America, BMI/Brand New Town, BMI/Old Wolf, BMI) WBM/HL
63 I'M THE ONLY THING I'LL HOLD AGAINST YOU (Sony Cross Keys, ASCAP/Zomba, ASCAP/Sony Tree, BMI/Songwriters Ink, BMI/Regular Joe, BMI) HL	29 NO TIME TO KILL (Blackened, BMI)
7 IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tamerlane, BMI/Brup, BMI) WBM	24 ONE MORE LAST CHANCE (Benefit, BMI/Sony Cross Keys, ASCAP) HL
72 IT'S ALL IN THE HEART (EMI Blackwood, BMI/Bearlooth, BMI)	16 ONLY LOVE (Careers-BMG, BMI/Murrah, BMI/Tom Collins, BMI) HL/CPP
11 IT SURE IS MONDAY (EMI Blackwood, BMI/Linde Manor, BMI) WBM	55 ON THE ROAD (Polygram Int'l, ASCAP/Ranger Bob, ASCAP)
34 IT'S YOUR CALL (Starstruck Writers Group, ASCAP/Burch Brothers, BMI)	23 PROP ME UP BESIDE THE JUKEBOX (IF I OIE) (Songwriters Ink, BMI/Texas Wedge, ASCAP)
17 JANIE BAKER'S LOVE SLAVE (EMI Blackwood, BMI/Linde Manor, BMI) WBM	4 RENO (Supernaw, ASCAP)
41 JUST LIKE THE WEATHER (Famous, ASCAP/Loyal Dutchess, ASCAP/Lazy Kato, BMI) HL	67 RIP OFF THE KNOB (Bellamy Bros., ASCAP)
73 LEAD ME NOT (Straight Lace, ASCAP/Sis 'N Bro, ASCAP/LaSongs, Ascapp/Swell Kid, ASCAP) WBM	47 SHAME SHAME SHAME SHAME (BMG, ASCAP/Judy Judy, ASCAP/Harlan Howard, BMI/Sony Tree, BMI) HL
26 LET GO (Dicke Brown, ASCAP)	46 TELL ME ABOUT IT (Warner-Tamerlane, BMI/Top Down, BMI/Music Corp Of America, BMI/Frankly Scarlett, BMI) WBM/HL
64 LISTEN TO THE RADIO (Irving, BMI/Ponder Heart, BMI)	44 TEXAS TATTOO (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL

6 THANK GOD FOR YOU (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM
37 THAT SUMMER (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP/CLM
49 THAT WAS A RIVER (W B M, SESAC/Long Acre, SESAC/Great Cumberland, SESAC/Diamond Struck, BMI/Patenrck, BMI)
31 THIS ROMEO AIN'T GOT JULIE YET (Warner-Tamerlane, BMI/Taxcaster, BMI/Pckanbo, ASCAP) WBM
9 A THOUSAND MILES FROM NOWHERE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
38 TRASHY WOMEN (Rhythm Wrangler, BMI/Groper, BMI)
75 TROPICAL DEPRESSION (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP/Debaris, BMI)
32 TRUE BELIEVER (Careers-BMG, BMI/Whistling Moon Traveler, BMI) HL
15 WE GOT THE LOVE (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrck, BMI) CPP/WBM
19 WE'LL BURN THAT BRIDGE (Sony Tree, BMI) HL
3 WHAT MIGHT HAVE BEEN (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
22 WHAT'S IT TO YOU (Stroudavarious, ASCAP/Kids, ASCAP/EMI April, ASCAP)
45 WHEN DID YOU STOP LOVING ME (Acuff-Rose, BMI) CPP
2 WHY OIOMT I THINK OF THAT (Polygram, ASCAP/Ranger Bob, ASCAP/Unichappel, BMI) HL
14 WORKING MAN'S PH.O (Acuff-Rose, BMI/Careers-BMG, BMI/BMG, ASCAP/Mickey Miter, ASCAP) HL/CPP

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING AUGUST 28, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	45	ALAN JACKSON ▲ ² ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN'	1
2	2	2	8	BILLY RAY CYRUS MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
3	3	3	5	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
4	5	5	14	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
5	4	4	48	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
6	6	6	40	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
7	7	7	65	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
8	8	9	35	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
9	9	8	25	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
10	10	10	21	DWIGHT YOAKAM ● REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
HOT SHOT DEBUT						
(11)	NEW ▶		1	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	11
12	11	11	23	TRACY LAWRENCE ● ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
13	12	13	68	CONFEDERATE RAILROAD ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	12
14	14	15	153	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
15	13	12	47	GARTH BROOKS ▲ ⁹ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
16	15	17	14	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	15
17	16	14	105	BROOKS & DUNN ▲ ¹ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
18	17	16	59	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
19	18	19	17	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	17
(20)	NEW ▶		1	SAWYER BROWN CURB 77626 (9.98/13.98)	OUTSKIRTS OF TOWN	20
21	20	18	8	MARK CHESNUTT MCA 10851 (9.98/15.98)	ALMOST GOODBYE	13
22	19	20	50	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
23	21	23	45	LORRIE MORGAN ● BNA 66047 (9.98/13.98)	WATCH ME	15
24	22	24	224	GARTH BROOKS ▲ ⁴ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
(25)	25	29	17	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
26	24	25	101	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
(27)	27	34	11	DOUG SUPERNOW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	27
28	23	21	5	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21
29	28	26	17	PATTY LOVELESS EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
30	30	33	50	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
31	31	30	72	WYNONNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYNONNA	1
32	26	22	8	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
33	29	28	52	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
(34)	36	37	17	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
35	35	39	8	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	35
36	33	27	25	DOLLY PARTON ● COLUMBIA 53199/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
37	32	31	23	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
38	34	32	75	AARON TIPPIN ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
39	37	35	53	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	38	41	3	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
41	39	36	118	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
42	41	40	79	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
43	42	44	53	DOUG STONE EPIC 52436/SONY (9.98 EQ/15.98)	FROM THE HEART	19
PACESETTER						
(44)	52	55	51	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
45	40	38	46	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMeward LOOKING ANGEL	23
GREATEST GAINER						
(46)	62	—	2	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	46
47	43	47	16	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24
48	47	51	68	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
49	46	48	20	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
50	45	42	16	K.T. OSLIN RCA 66138 (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31
51	53	54	35	RADNEY FOSTER ARISTA 18713 (9.98/13.98)	DEL RIO, TX 1959	46
(52)	56	57	40	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
53	48	46	44	RESTLESS HEART RCA 66049 (9.98/15.98)	BIG IRON HORSES	26
54	51	52	3	STEVE WARINER ARISTA 18721 (9.98/13.98)	DRIVE	51
55	50	50	98	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
56	49	45	45	TANYA TUCKER ● LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
57	44	49	31	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE	38
58	55	70	4	SHELBY LYNNE MORGAN CREEK 22018/MERCURY (9.98/14.98)	TEMPTATION	55
59	57	53	42	DIAMOND RIO ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24
60	54	43	21	WILLIE NELSON COLUMBIA 52752/SONY (10.98 EQ/15.98)	ACROSS THE BORDERLINE	15
61	58	56	122	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
62	61	58	48	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
63	60	59	116	TRAVIS TRITT ▲ ² WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
64	59	60	110	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
65	63	65	89	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
66	64	67	127	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
(67)	RE-ENTRY		4	SHANIA TWAIN MERCURY 514422 (9.98 EQ/15.98)	SHANIA TWAIN	67
68	65	75	10	GIBSON/MILLER BAND EPIC 52980* (9.98 EQ/13.98)	WHERE THERE'S SMOKE	65
69	72	68	176	DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12
(70)	RE-ENTRY		7	PATTY LOVELESS MCA 10653 (9.98/15.98)	GREATEST HITS	60
71	67	66	55	CHRIS LEDOUX ● LIBERTY 98818 (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
72	66	61	173	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
(73)	RE-ENTRY		10	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN	53
74	71	63	52	SOUNDTRACK ● EPIC SOUNDTRAX 52845/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
75	75	62	72	MARK CHESNUTT ● MCA 10530 (9.98/15.98)	LONGNECKS & SHORT STORIES	9

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING AUGUST 28, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	119
2	2	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	10
3	4	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	119
4	3	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	117
5	7	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	119
6	5	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	104
7	6	LYLE LOVETT ● CURB 42263/MCA (9.98/13.98)	LYLE LOVETT & HIS LARGE BAND	12
8	17	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	2
9	8	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	64
10	13	LYLE LOVETT CURB 42028/MCA (9.98/13.98)	PONTIAC	7
11	9	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	59
12	10	DWIGHT YOAKAM ● REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	76
13	14	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	117

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	11	HANK WILLIAMS, JR. ▲ ² CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	106
15	15	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	118
16	16	CONWAY TWITTY FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF	10
17	19	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	102
18	12	REBA MCENTIRE ▲ ² MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
19	18	CONWAY TWITTY MCA 6391 (4.98/11.98)	GREATEST HITS #3	10
20	25	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	117
21	20	TRAVIS TRITT ▲ WARNER BROS. 26094 (9.98/13.98)	COUNTRY CLUB	2
22	—	ALABAMA ● RCA 6825 (7.98/11.98)	ALABAMA LIVE	1
23	—	ANNE MURRAY ▲ ⁴ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	110
24	21	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	106
25	22	ALABAMA ▲ ³ RCA 4939* (7.98/11.98)	ROLL ON	108

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

Alison Krauss, Nashville Bluegrass Band Lead IBMA Nominees

NASHVILLE—Alison Krauss & Union Station and the Nashville Bluegrass Band are the most nominated acts for the 1993 International Bluegrass Music Assn. awards. Winners will be announced at the annual awards show, Sept. 23, at RiverPark Center in Owensboro, Ky.

Krauss and country star Joe Diffie will host the awards ceremony and preside over the induction of two pioneering bluegrass acts to

the IBMA's Hall Of Honor.

The awards categories and nominees are:

Hall Of Honor: Jimmy Martin, Jim & Jesse McReynolds, the Osborne Brothers (Bobby and Sonny), Charlie Waller, Mac Wiseman.

Entertainer: The Johnson Mountain Boys, Alison Krauss & Union Station, Laurie Lewis & Grant Street, Del McCoury, the Nashville Bluegrass Band.

Female vocalist: Emmylou Har-

ris, Alison Krauss, Laurie Lewis, Lynn Morris, Rhonda Vincent.

Male vocalist: Dudley Connell, Del McCoury, Tim O'Brien, Alan O'Bryant, Larry Sparks.

Vocal group: IIIrd Tyme Out, Alison Krauss & Union Station, Doyle Lawson & Quicksilver, the Lonesome River Band, the Nashville Bluegrass Band.

Instrumental group: California, Alison Krauss & Union Station, the Del McCoury Band, the Nash-

ville Bluegrass Band, the Tony Rice Unit.

Album: "Blue Diamond," the Johnson Mountain Boys, Rounder Records (produced by Ken Irwin, Ronnie Freeland, the Johnson Mountain Boys); "Every Time You Say Goodbye" Alison Krauss & Union Station, Rounder Records (Alison Krauss & Union Station); "Lonesome Standard Time," Lonesome Standard Time, Sugar Hill Records (Glen Duncan, Larry Cor-

dle); "Blue Side Of Town," the Del McCoury Band, Rounder Records (Ken Irwin); "Waitin' For The Hard Times To Go," the Nashville Bluegrass Band (Jerry Douglas).

Song: "Everybody's Reachin' Out For Someone," the Cox Family (written by Allen Reynolds and Dickey Lee); "Blue Diamond Mines," the Johnson Mountain Boys (Jean Ritchie); "Every Time You Say Goodbye," Alison Krauss & Union Station (John Pennell); "Lonesome Standard Time," Lonesome Standard Time (Larry Cordle and Jim Rushing); "Blue Side Of Town," the Del McCoury Band (Paul Kennerley and Hank DeVito); "Waltz Of The Angels," Charlie Waller & the Country Gentlemen (Dick Reynolds and Jack Rhodes).

Recorded event: "Stuart Duncan," Rounder Records (produced by Bela Fleck); "Reunion," Bill Emerson, Webco Records (Bill Emerson); "When I Paint My Masterpiece," Tim O'Brien & the O'Boys with Del McCoury, Sugar Hill Records (Jerry Douglas); "Scene 20," the Seldom Scene, Sugar Hill Records (T. Michael Coleman); "Saturday Night/Sunday Morning," Ralph Stanley & Special Guests, Freeland Recordings (Charles R. Freeland).

Instrumental recording: "Lee Highway Blues," Stuart Duncan, Rounder Records (produced by Bela Fleck); "Stuart Duncan," Stuart Duncan, Rounder Records (Bela Fleck); "Cluck Old Hen," Alison Krauss & Union Station, Rounder Records (Alison Krauss & Union Station); "Castallion Springs," Lonesome Standard Time, Sugar Hill Records (Glen Duncan and Larry Cordle); "Kansas City Railroad Blues," the Nashville Bluegrass Band, Sugar Hill Records (Jerry Douglas).

Banjo: Tom Adams, Alison Brown, J.D. Crowe, Robbie McCoury, Alan O'Bryant.

Bass: Barry Bales, Roy Huskey Jr., Missy Raines, Mark Schatz, Marshall Wilborn.

Dobro: Mike Auldridge, Jerry Douglas, Josh Graves, Sally Van Meter, Gene Wooton.

Fiddle: Kenny Baker, Byron Berline, Glen Duncan, Stuart Duncan, Alison Krauss.

Guitar: Dan Crary, David Grier, Tony Rice, Larry Sparks, Doc Watson.

Mandolin: Butch Baldassari, Sam Bush, Ronnie McCoury, Jesse McReynolds, Adam Steffey.

BILLBOARD SPOTLIGHTS COUNTRY MUSIC

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- updates/changes at the major and indie labels
- new talent
- dance trends

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Music Video

ARTISTS & MUSIC

Film Rolls On Mellencamp's 'Wheels' New Vid Is Passionate View Of Humanity

BY DEBORAH RUSSELL

LOS ANGELES—"Human Wheels," like most of John Mellencamp's video catalog, mines territory with which the artist is most comfortable: His family, his friends, and his home town. But "Human Wheels," the title track and lead video from Mellencamp's new Mercury album, exceeds those boundaries to cut a much wider swath across the field of humanity.

Gone are the home movies of farmers and biker friends from Seymour, Ind., and in their place are quick-cut images that include female lovers embracing, a muscle-bound "little person," and a male cross-dresser applying makeup.

"[The video] is an overview of the human condition, a survey of human behavior without judgment," says director Jonathan Dark of Little b Pictures. "It's like, 'Welcome to the Midwest in the '80s.' It's a little different than 'Small Town.'"

Yet elements of "Small Town" are still in evidence in "Human Wheels," which, not surprisingly, was shot on Mellencamp's home turf. The cast of characters is really a collection of some 35 locals and Mellencamp family members, none of whom are professional actors.

In addition, performance vignettes were set in an abandoned school auditorium, which marks the site at which Mellencamp first took the stage as a rocking teenager. Dark says the experience had been a bad one. "When we got there, John looked around and said, 'This is where I first played in public. They for-

sucked,'" the director recalls.

Performing in that now-decayed auditorium was cathartic for Mellencamp, Dark says.

"Over the years, I've found that John gives his most passionate performance for a video when he's a little pissed off," says the director, who has reeled a number of Mellencamp clips dating back to the mid-'80s. "I think he was there to exorcise the demons of that place and to give a good performance this time."

For three days, Dark and his crew, which included co-director/art director Bruce Meade, producer Harry Sandler, and cinematographer Jamie Anderson, shot performance footage of Mellencamp at the auditorium and a local church, as well as 35mm black-and-white conceptual scenes that would be assembled into a quick-cut montage illustrating the broad scope of human reality.

In the video, characters are previewed and reviewed, as editor Robert Duffy introduces an image and then quickly cuts away, only to re-introduce the same slightly altered image soon afterward.

Some of the snapshot-like images were treated in post-production with colors that range from the dramatic stroke to the subtle tint of an old-fashioned postcard. Other segments remain in high-contrast black and white.

The technique saved money in art direction, as scenes shot in the same location could be colorized to appear differently, Dark says. But the ultimate goal, the director notes, was to trick the eye into watching the video over and over.

"In general, the whole montage idea of this piece is meant to have you think: 'Did I just see that?' And it's the same thing with the color," he adds. "The notion being that you see something like a guy lifting weights in a garage, and there's a cutaway, and now the same guy appears to be tinted slightly in color. And you think, 'Did I miss something?' You have to watch it again to find out."

Dark says he also chose to juxtapose contrasting images against one another to emphasize Mellencamp's egalitarian view of the human condition. At one point, an all-American picnic scene is intercut with images of a cross-dresser.

"We're saying, 'Here's two forms of human behavior, and both should be accepted without judgment,'" Dark says. "It's the sense that this behavior has been here all along. In the '80s, it's just sort of out in the open."

Dark concedes that Mellencamp risks alienating some of his conservative fans with the imagery he's chosen to include in "Human Wheels," but he is confident the clip actually will enlighten, as well as entertain, those fans.

"It's very courageous of somebody like John, whose image is what it is, to be willing to risk offending somebody and not play it safe," says Dark. "What's important here is that John is the same John, and the fact that he has chosen to depict human behavior beyond farmers and home movies of old biker friends is indicative of a much greater clarity about human behavior and the freedom to be open-minded."

'Miracle' Causes Legal Stir; Reeling In Young Runaways

NO LITTLE MIRACLES: Sony Music Entertainment Inc. has filed a complaint against L.A.-based Nitrate Films, alleging that the production company breached its contract by failing to "provide a video of first-class technical quality . . . commercially satisfactory to Sony Music" when **Julien Temple** was hired to shoot **Luther Vandross'** Epic video "Little Miracles (I Happen Every Day)."

The complaint, filed Aug. 5 in U.S. District Court for the Southern District of New York, claims Sony could not release an acceptable video with Vandross' Epic single due to "insufficient usable footage."

And "a musical release without an accompanying video can be severely hampered, often resulting in devastating consequences for sales," the complaint states.

Sony Music Inc. seeks damages of no less than \$87,500, which comprises 50% of the video budget paid to Nitrate, plus "the value of the lost sales" of the "Little Miracles" audio single caused by the lack of video support.

"Little Miracles" peaked at No. 10 on Billboard's Hot R&B Singles chart June 5, and hit No. 27 on the Hot R&B Singles Sales chart June 12.

Nitrate executive producer **Amanda Temple** says there is no merit to Sony's complaint, which was filed only after Nitrate sent its own draft of a complaint to Sony. The Nitrate complaint was motivated by Sony's refusal to pay the production company the outstanding 50% of the video budget, plus approved overages, Temple says.

"They may not like this video aesthetically, but technically it's fine. They have to respect that we did what we were supposed to do," she says. "This lawsuit sets a dangerous precedent." Dan Beck, Epic VP of product development, declined to comment.

Julien Temple filmed Vandross' Epic clips "Power Of Love/Love Power" and "Don't Want To Be A Fool."

LOST AND FOUND: Two runaways whose photos are featured in **Soul Asylum's** video "Runaway Train" have returned to their parents after seeing the video on TV, reports the **National Center For Missing And Exploited Children**. The youths, a 15-year-old female and an 18-year-old male, each had been missing for more than two years. The reunions follow earlier reports that three other runaways featured in the clip had contacted their families upon seeing the video.

"It's astounding," says **Ernie Allen**, president of the Arlington, Va., organization. "We were confident we would find kids, but five is remarkable."

Allen adds, "There is not a more effective way to communicate to kids than music video," and notes the realistic imagery in "Runaway Train" could

dissuade some youths who may consider running away.

Allen credits the members of **Soul Asylum** and video director **Tony Kaye** of **Tony Kaye Films** with creating a "sincere, genuine, timely, and relevant" clip. Kaye, for his part, is overwhelmed by the impact of the **Columbia** clip. "It's the first time in my whole life that I've really achieved something," he says.

AWARD-WINNING TALENT: **Sting**, **Spin Doctors**, **Soul Asylum**, **Lenny Kravitz**, and **Naughty By Nature** have joined the talent lineup for **MTV's 10th Annual Video Music Awards**, set for Sept. 2. **Peter Gabriel**, **Sharon Stone**, and **RuPaul** are presenters.

CREW GUIDE: The East Coast chapter of the **The Music Video Producers Assn.** is making available its latest "Minority Crew List" directory. The 35-page guide is broken into three sections: An alphabetical listing of members' names with coded job categories; a classification listing, which groups members by descriptions and includes contact information; and a production assistant listing. Call **Dean** at **New York's Flashframe Films** to obtain a copy.

REEL NEWS: L.A.-based **Black & White Television** has signed actor-turned-director **Dylan McDermott**. **Black & White Television** is shopping **McDermott's** music-video debut, a demo clip that accompanies the **Buffalo Springfield** tune "For What It's Worth." At the same time, **Black & White Television** co-founder **Paris Barclay** is directing an episode of the **ABC** series "Moon Over Miami" . . . **L.A.'s Quick On The Draw** has signed directors **Jeff McQueen**, **Gavin Bowden**, and the **New York-based** team of **Vesna Gottwald** and **Jim Tozzi** . . . **L.A.'s Underdog Films** is now representing **Melissa Maxwell**, a writer, producer, and director . . . **L.A.'s Maddhatter Films** is representing director **Otis Sallid** . . . **N.Y.'s Utopia/Gap Films** has signed director **Erica Armstrong** and executive producer **Jennie Pless**.

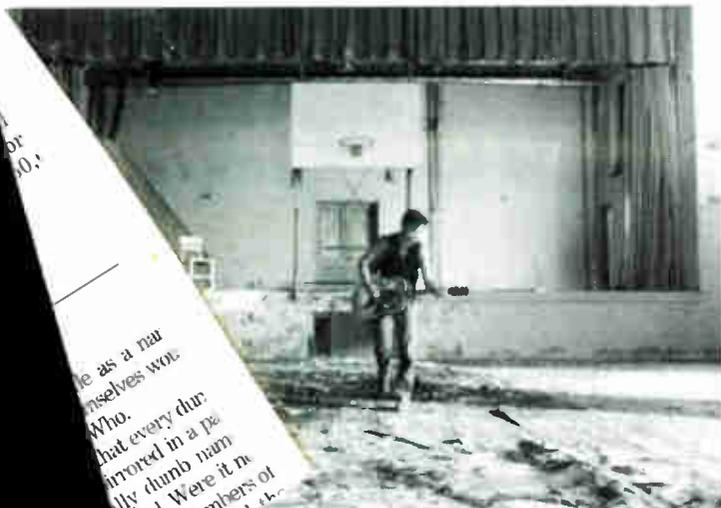
EPK: **Sean Fernald**, **Capitol's** national director of video promotion, is onlining a video press kit detailing the activities of the **Music Video Assn.** Fernald produced the electronic press kit with **Cass Paley** of **L.A.-based Cas-sell Productions**. **Larry Guzy** of **Producers Post** donated online time. The video will be distributed prior to the **15th Annual Billboard Music Video Conference & Awards** Nov. 3-5.

Speaking of the awards, Sept. 1 is the deadline for labels submitting clips for the **Nov. 5 Billboard Music Video Awards**. For info, call **Melissa Sublich** at 212-536-5018.

THE EYE



by Deborah Russell



John Mellencamp's "Human Wheels" video attempts an overview of the human condition. (Photos: Harry Sandler)

PRODUCTION NOTES

LOS ANGELES

• **Radiohead's** new **Capitol** video, "Stop Whispering," is an **A&R Group** production directed by **Jeff Plansker**. **Dave Ramser** produced.

• **Sean Alquist** directed the **Judybats'** video "Ugly On The Outside" for **Sire**. **Kim Haun** directed photography and **Greg Everage** and **Mark Meyers** produced for **E2**.

• **Original Films** director **Millicent Shelton** shot **Smooth's** new **Jive** video, "Female Max," with producer **Steve Willis**. **Randi Wilens** executive-produced.

• **Kolbeco Productions** director **Jesse Vaughan** shot **Badd Boyz Of**

The **Industry's** clip "Where Will You Go" for **A&M**. **Robert Johnson** produced. In addition, **Kolbeco** director **Malcolm-Jamal Warner** recently reeled a **Colin England** remix of "You Took My Love Away" for **Motown**. **Kim Ogle-tree** line-produced. **Johnson** executive-produced with **Marc Kolbe**.

• Director **Marty Thomas** lensed **Jade's** new **Giant** video "Looking For Mr. Do Right." **Kim Haun** directed photography and **Bruce Spears** produced for **PANIC** Films.

• **John Wentworth** of **Asymmetrical Productions** directed 4 **Non Blondes'** new "Spaceman" video for **Interscope**. **Reid Shane** produced.

NEW YORK

• **F.M. Rocks** director **Albert Watson** directed **Al Green** in "Love Is A Beautiful Thing." **Toby Phillips** directed photography; **Craig Fanning** executive-produced the **A&M** clip.

• **Peter Spiner** directed "The Queen's English," a new clip from **Sire/Warner Bros.** duo **Jose & Luis**. **Jon Herz** produced the shoot for **Metropolis**.

• **Iggy Pop's** new **Virgin** video, "Wild America," is an **Epoch Films** production directed by **Paula Greif**. **Jon Dubois** produced the shoot. **Curtis Clark** directed photography.

Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 ★★ NEW ADDS ★★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



Black Entertainment Television
 14 hours daily
 1899 9th Street NE,
 Washington, DC 20018

- 1 Janet Jackson, If
- 2 Toni Braxton, Another Sad Love...
- 3 Run-D.M.C., Ooh, Whatcha Gonna...
- 4 Ice Cube, Check Yo Self
- 5 Kris Kross, Alright
- 6 Maze Feat. Frankie Beverly, Laid...
- 7 Natalie Cole, Take A Look
- 8 Whitney Houston, Run To You
- 9 Brian McKnight, One Last Cry
- 10 Lords Of Underground, Chief...
- 11 Silk, Girl U For Me
- 12 U.N.V., Something's Goin' On
- 13 Shanice, It's For You
- 14 The O'Jays, Somebody Else Will
- 15 Levert, Do The Things
- 16 I D Extreme, Cry No More
- 17 Illegal, We Getz Busy
- 18 2Pac, I Get Around
- 19 Will Downing, There's No Living...
- 20 MC Lyte, Ruffneck
- 21 Mavis Staples, The Voice
- 22 Angie & Debbie, Light Of Love
- 23 Digable Planets, Nickel Bags
- 24 Jade, One Woman
- 25 SWV, Downtown
- 26 Tony! Toni! Toné!, If I Had No Loot
- 27 Jodeci, Lately
- 28 Fu-Schnickens, What's Up
- 29 TLC, Get It Up
- 30 Common Sense, Soul By The Pound

★★ NEW ADDS ★★

- Alexander O'Neal, Aphrodisia
- Babyface, For The Cool In You
- Mariah Carey, Dreamlover
- Usher Raymond, Call Me A Mack



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Carlene Carter, Every Little Thing
- 2 Billy Ray Cyrus, In The Heart...
- 3 Tracy Byrd, Holdin' Heaven
- 4 Dwight Yoakam, A Thousand...
- 5 Shenandoah, Janie Baker's Love...
- 6 Little Texas, What Might Have Been
- 7 Tracy Lawrence, Can't Break It...
- 8 Trisha Yearwood, Down On My...
- 9 Gibson Miller Band, Texas Tatoo
- 10 Aaron Tippin, Working Man's Ph.D
- 11 Hal Ketchum, Mama Knows The...
- 12 Rodney Foster, Easier Said Than...
- 13 Sawyer Brown, Thank God For You
- 14 Doug Supernaw, Reno

- 15 Wynonna, Only Love
- 16 John Michael Montgomery, Beer...
- 17 John Anderson, I Fell In The...
- 18 Mark Chesnutt, Almost Goodbye
- 19 Clinton Gregory, Master Of Illusion
- 20 Randy Travis, Cowboy Boogie
- 21 Lee Roy Parnell, On The Road
- 22 Vince Gill, One More Last Chancet
- 23 Jimmy Buffett, Another...
- 24 Lorrie Morgan, Half Enough
- 25 Collin Raye, That Was A River
- 26 Mark Chesnutt, It Sure Is Monday
- 27 Billy Dean, I'm Not Built That Way
- 28 Alan Jackson, Chattahoochee
- 29 Aaron Neville, The Grand Tour
- 30 Joe Diffie, Prop Me Up Beside...
- 31 Billy Burnette, The Bigger The Love
- 32 Toby Keith, He Ain't Worth Missing
- 33 Clay Walker, What's It To You
- 34 Diamond Rio, This Romeo Ain't...
- 35 Stephanie Davis, It's All In The...
- 36 Mark Collie, Shame Shame...
- 37 Boy Howdy, A Cowboy's Born...
- 38 Shania Twain, Dance With The...
- 39 Confederate Railroad, Trashy...
- 40 Shelby Lynne, Feelin' Kind Of...
- 41 Steve Wariner, If I Didn't Love You
- 42 Ricky Loveless, Nothin' But The...
- 43 Patti Lynn Gregg, Can You Feel It
- 44 Dude Mowrey, Hold On Eroy
- 45 Shawn Camp, Fallin' Never Felt...
- 46 Bellamy Brothers, Rip Off The Knob
- 47 Twister Alley, Dance
- 48 McBride & The Ride, Hurry...
- 49 Turner Nichols, Moonlight Drive-In
- 50 Dennis Robbins, Looking For A...

† Indicates Hot Shots

★★ NEW ADDS ★★

- Andy Childs, Broken
- B.J. Thomas, A Southern Girl On...
- Highway 101, You Baby You
- Jeff Knight, Easy Street
- Kieran Kane, I'm Here To Love You
- Reba McEntire/Linda Davis, Does He...



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Aerosmith, Cryin'*
- 2 UB40, Can't Help Falling In Love
- 3 Soul Asylum, Runaway Train
- 4 U2, Numb
- 5 Onyx, Slam
- 6 Blind Melon, No Rain*
- 7 The Proclaimers, I'm Gonna Be
- 8 Tony! Toni! Toné!, If I Had No Loot
- 9 Janet Jackson, If
- 10 Gin Blossoms, Hey Jealousy*
- 11 Mariah Carey, Dreamlover
- 12 Radiohead, Creep*
- 13 Stone Temple Pilots, Wicked...*
- 14 Red Hot Chili Peppers, Soul To...
- 15 Lenny Kravitz, Believe
- 16 Spin Doctors, How Could You ...
- 17 Cypress Hill, Insane In The Brain*

- 17 Ricky Van Shelton, A Couple Of...
- 18 Collin Raye, That Was A River
- 19 John Anderson, I Fell In The Water
- 20 Pam Tillis, Cleopatra, Queen Of...
- 21 Hal Ketchum, Mama Knows The...
- 22 John Anderson, Money In The Bank
- 23 Carlene Carter, Every Little Thing
- 24 Mark Collie, Shame Shame...
- 25 Clinton Gregory, Standing On...
- 26 Rodney Foster, Easier Said Than...
- 27 Ronna Reeves, Never Let Him See...
- 28 Matthews, Wright & King, I Got A...
- 29 Andy Childs, I Wouldn't Know
- 30 Kelly Willis, Whatever Way The...

★★ NEW ADDS ★★

- Reba McEntire/Linda Davis, Does He...
- Mark Chesnutt, Almost Goodbye
- Sammy Kershaw, Queen Of My...
- Billy Burnette, The Bigger The Love
- Iris DeMent, Our Town
- B.J. Thomas, Southern Girl On...



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Michael Jackson, Will You Be There
- 2 Tina Turner, I Don't Wanna Fight
- 3 Janet Jackson, If
- 4 Madonna, Rain
- 5 Whitney Houston, Run To You
- 6 Billy Joel, The River Of Dreams
- 7 UB40, Can't Help Falling In Love
- 8 Mariah Carey, Dreamlover
- 9 Taylor Dayne, Can't Get Enough...
- 10 The Proclaimers, I'm Gonna Be
- 11 Rod Stewart, Reason To Believe
- 12 Sting, Fields Of Gold
- 13 Maria McKee, I'm Gonna Soothe...
- 14 Celine Dion & Clive Griffin, When...
- 15 Steve Miller Band, Wide River
- 16 En Vogue, My Lovin'
- 17 Jon Secada, I'm Free
- 18 Elton John, Simple Life
- 19 George Michael, Somebody To...
- 20 Brian McKnight, One Last Cry
- 21 Donald Fagen, Tomorrow's Girls
- 22 Gloria Estefan, Mi Tierra
- 23 Genesis, I Can't Dance
- 24 Natalie Cole, Take A Look
- 25 Robert Palmer, Addicted To Love
- 26 Steve Winwood, Higher Love
- 27 Rod Stewart, This Old Heart Of...
- 28 Genesis, Jesus He Knows Me
- 29 Queen, Bohemian Rhapsody
- 30 Tony! Toni! Toné!, If I Had No Loot
- 31 Indicate Five Star Video

★★ NEW ADDS ★★

- Lisa Keith, Better Than You
- Daryl Hall, I'm In A Philly Mood
- Meat Loaf, I'd Do Anything

★★ NEW ADDS ★★

- Dr. Dre/Snoop Dogg, Let Me Ride
- Def Leppard, Two Steps Behind
- John Mellencamp, Human Wheels
- Toni Braxton, Another Sad Love Song
- Kris Kross, Alright
- Meatloaf, I'd Do Anything For Love
- Snow, Runway



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Vince Gill, One More Last Chance
- 2 Little Texas, What Might Have Been
- 3 Randy Travis, Cowboy Boogie
- 4 Mark Chesnutt, Almost Goodbye
- 5 Alan Jackson, Chattahoochee
- 6 Tracy Byrd, Holdin' Heaven
- 7 Tracy Lawrence, Can't Break It...
- 8 Billy Ray Cyrus, In The Heart...
- 9 Lorrie Morgan, Half Enough
- 10 Reba McEntire/Linda Davis, Does...
- 11 Dwight Yoakam, A Thousand...
- 12 Doug Supernaw, Reno
- 13 Shenandoah, Janie Baker's Love...
- 14 Confederate Railroad, Trashy...
- 15 Aaron Tippin, Working Man's Ph.D
- 16 Joe Diffie, Prop Me Up Beside...

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUG. 21, 1993.



Continuous programming
 12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

D.B.G.'z, Body Lika M.F.

BOX TOPS

- 2 Pac, I Get Around
- 95 South, Whoof, There It Is
- Common Sense, Soul By The Pound
- Cypress Hill, Insane In The Brain
- Da Youngsta's, Iz U Wit Me
- Duice, Dazzy Dux
- Fat Joe, Flow Joe
- H-Town, Lick It Up
- Hi-Five, Unconditional Love
- Ice Cube, Check Yo Self
- Illegal, We Getz Busy
- Jodeci, Lately
- K7, Come Baby Come
- Kris Kross, Alright
- Lords Of Underground, Chief...
- Luke, Work It Out
- Luke, Cowards In Compton
- M.C. Breed, Gotta Get Mine
- Mary J. Blige, I Don't Want To Do...
- MC Eht, Streipt Up Menace
- MC Lyte, Ruffneck
- Michael Jackson, Will You Be There
- Mista Grimm, Indo Smoke
- Onyx, Slam (Bionyx Mix)
- Raven-Symone, That's What Little...
- Scarface, Let Me Roll
- Silk, Girl U For Me
- Smooth, You Been Played
- Snow, Runway
- SWV, Weak
- SWV, Downtown
- Tag Team, Whoomp! There It Is
- TLC, Get It Up

ADDS

- Def Leppard, Two Steps Behind
- Geto Boys, Straight Gangsterism
- Legacy Of Sound, Happy
- Pharcyde, Otha Fish



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

- Duran Duran, Too Much Information
- Cheryl "Pepsi" Riley, Gimme
- His Boy Eroy, Chains
- Bjork, Human Behavior
- Snow, Runway
- Buck Pets, Living Is...
- Juliana Hatfield, My Sister
- Steven Adler, The Erotic God
- Vai, Down Deep Into The Pain
- Lenny Kravitz, Believe
- East 17, Deep
- Ceremony, Could've Been Love
- Gumball, New Rose
- Illegal, We Getz Busy
- Jodeci, Lately
- George Howard, Grazing In The Grass
- The Doughboys, Shine
- Pat Benatar, Somebody's Baby
- Bobby Ross Avila, All That I Do
- Gutterball, Trial Separation Blues



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

- 2 Pac, I Get Around
- Apache, Hey Girl
- Jeff Jeff & Fresh Prince, Boom!
- Fat Joe, Flow Joe
- Janet Jackson, If
- Jodeci, Lately
- K7, Come Baby Come
- Kris Kross, Alright
- LL Cool J, Back Seat Of My Jeep
- MC Lyte, Ruffneck
- Smooth, You Been Played
- Mista Grimm, Indo Smoke

- Naughty By Nature, It's On
- Nikki D., Freak Out
- Nuttin' Myca, In My Nature
- Redman, Tonight
- Sade, Cherish The Day
- Tag Team, Whoomp! There It Is
- TLC, Get It Up
- Tony! Toni! Toné!, If I Had No Loot

Lightmusic

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

- Margaret Becker, Higher Things
- The Winans, Payday
- Uthanda, Shadow Play
- The Stand, FreeLove
- First Call, Always Come Back
- Michael W. Smith, Give It Away
- Phil Keaggy, I Will Be There



One hour weekly
 216 W Ohio, Chicago, IL 60610

- Smashing Pumpkins, Cherub Rock
- Urge Overkill, Sister Havana
- Soul Asylum, Summer Of Drugs
- Judybats, Ugly On The Outside
- Suddenly Tammy, Mt. Rushmore
- Eleventh Dream Day, Makin' Like...
- Fall, League Of Baldheaded Men
- Butthole Surfers, Dust Devil
- Vai, Deep Down Into Pain
- Living Colour, Bi
- Flaming Lips, Turn It On
- Midnight Oil, Outbreak Of Love
- Buck Pets, Living Is...
- Bad Religion, American Jesus



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

the Medialine™

New L.A. Magazines Look A Music From Different Angle

BY ERIC BOEHLERT

L.A. COUNTY: Los Angeles, never known as a serious rival to New York in terms of magazine publishing, seems to be bubbling with new music-related journals lately. Two new players, joining the recently debuted New Music Confidential (Billboard, Aug. 14), include an entree from the Ray Gun family, along with a homemade effort from a magazine rookie.

Marvin Jarrett, who brought Cream back to life a few years back before bailing out in favor of establishing his own Ray Gun, is now working on Bikini, "a young music/lifestyle book" aimed at 18-to-25-year-old males. According to Jarrett, the 10-by-10-inch glossy, set for an October debut, will include feature interviews, columns, and various takes on "everything young guys like: rock'n'roll, films, music, cars, action sports, and women—not necessarily in that order."

As the mag's title suggests, pictures of pretty women will be central to Bikini. Pictures of pretty, naked women? "There will be modest, artistic nudity," says Jarrett, who adds that in each issue a different photographer and celebrity model will deliver their vision of eroticism via a photo spread.

He adds, "The idea stems from the fact that Playboy and Penthouse have nothing to do with young guys anymore." Jarrett envisions a rock'n'roll Playboy, and then some. Bikini, which debuts with an estimated circulation of 100,000 for each of six issues in its first year, will be less explicit than the two leading mens' magazines. Noë Gold, formerly of Guitar World, is on board as the magazine's executive editor.



ROCK NAMES—FROM ABBA TO ZZ TOP:
 HOW ROCK GROUPS GOT THEIR NAMES
 By Adam Dolgins
 (Citadel Press, paper, \$9.95)

Destined to become a mandatory entry in the collections of rock pundits and trivia buffs, Spy magazine staffer Adam Dolgins' new volume on the origins of band names demonstrates that what's in a name is usually far less interesting than what's behind a name.

The hundreds of stories here are as varied as the names, and many of them have been so altered by myth that they have taken on their own fictitious lives.

In such cases, Dolgins attempts to set the record straight. For instance, the legend that Led Zeppelin was derisively named by late Who drummer Keith Moon because he thought the band would sink like a lead balloon is debunked in "Rock Names" by Zep's former tour manager, who says the handle was suggested by either Moon or

(In other Ray Gun-related news Jarrett reports the graphically arrant magazine is on exhibit through September at the London Museum Design.)

While Jarrett is busy uncovering young adult lust, Diana Faust is covering deserving local acts with new L.A.-based magazine, Str Faust, who works as a book publisher and plays in the band Daisychain came an unlikely publisher when a leadership course she was taking was assigned to create something that would make a difference in the community. After perusing what considered to be a lackluster local music press, she decided on her pro Strobe.

The idea was to write about national and local artists who fall under a broad umbrella of alternative music. With help from writer and graphic artist friends, Strobe soon ballooned from a class project to a full-fledged magazine. The first issue, with photos on Bettie Serveert and Natalie Merchant, also covered local players like Religion, Bloom, That God, & Kross, and others.

Ten thousand copies of the large black-and-white, 48-page premiere issue were given away at 200 local record stores, nightclubs, and coffee shops.

While Strobe is still a fledgling operation (the first issue cost Faust \$5,000 in out-of-pocket expenses), founder has big plans. She'd like to take the idea to other cities, where regional Strobes would cover local acts. First, though, a major investment (in the \$100,000-\$150,000 ballpark) is needed.

Who bassist John Entwistle is working for a project that they themselves undertake outside of the magazine.

The book also reveals the name that survived in music's parallel universe by equating names that were happily jettisoned for the good judgment of Aerosmith, the Smokey Robinson Band, and the Alarm, those bands would have been called Spike Jones, Lost Contact Lenses, and the Toilet, respectively.

Also, for every band that took pains to search through books, movies, or songs for a suitable moniker—Steely Dan, Uriah Heep, Duran Duran, Faster Pussycat, Fine Young Cannibals, Sisters Of Mercy—is a group that looked no further than the nearest image: Bread was named for a Wonder Bread truck, Blue Oyster Cult for a truck carrying Blue Point oysters, and Traffic for traffic.

There is, of course, no thread that links any of these stories, except the idea that the genesis of band names is a fascinating study—one with possibilities even beyond this volume.

PAUL VERNA

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MUSIC VIDEO

1993

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For further information: Melissa Subatch (212) 536-5018

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pitch major promotion
ideas to record labels"
David Law,
Producer/Director
Hot Traxx

Classical KEEPING SCORE™



by Is Horowitz

DEFINING A MARKET: BMG Classics in mid-September ships its first batch of discs on Catalyst, a new label aimed at listeners attracted to music they consider fresh and sophisticated but who avoid most works that smack of standard classics.

The music, by both established and emerging composers, may defy easy categorization, but BMG execs believe the target audience—young people and mature “boomers”—will find that it speaks to their generation and will flock to its support. A major marketing campaign will ensure they have every opportunity to learn about it.

On the creative side, BMG has brought in writer/educator Tim Page as A&R consultant and executive producer. Andre Becker, director of marketing for BMG Classics, is label manager.

Among the five debut Catalyst releases is “Of Eternal Light,” an a cappella choral set featuring Musica Sacra conducted by Richard Westenburg. Among the composers are Meredith Monk and Robert Moran, as well as Olivier Messiaen and Gyorgy Ligeti.

In “Fratres,” violinist Maria Bachmann, with Jon Klibonoff at the piano, plays works by Arvo Pärt, Messiaen, and John Corigliano, as well as pieces written for her by Paul Moravec and Albert Glinsky. Bachmann is the first artist to be signed exclusively by Catalyst.

“Glass Organ Works” (not by Mozart) features early compositions by Philip Glass as played by organist Donald Joyce. Percussionist Evelyn Glennie, an exclusive RCA Victor

artist, is heard in a disc of works by British avant-garde composer James MacMillan. Featured is a first recording of “Veni, Veni, Emmanuel,” a concerto in which she is joined by Jukka-Pekka Saraste and the Scottish Chamber Orchestra.

A multimedia set created and performed by Alvin Curran, “Songs And Views Of The Magnetic Garden,” completes the initial Catalyst release.

The Catalyst marketing drive includes free distribution of some 50,000 cassette samplers through retailers and other venues. A CD sampler will go to more than 300 retailers and radio. College, adult-alternative, and classical stations are targeted.

Ten to 12 new Catalyst titles are projected annually. The next release is slated for February.

POPPING THE AIRWAVES: Conductor Erich Kunzel will host a 13-week series of one-hour radio programs devoted to his recordings with the Cincinnati Pops. Produced by WCLV (Cleveland) chief Robert Conrad, the shows will also be made available to other stations.

Repertoire will be drawn from Kunzel’s catalog of 45 discs recorded by Telarc, which, not surprisingly, will sponsor the series. They’ll air on WCLV from Oct. 2 through December.

FORTY BROADCASTERS in 35 countries now carry “Art Of The States,” a monthly taped radio program featuring new American music and performances by young American artists. The service, created by WGBH (Boston) in association with American Public Radio to acquaint listeners abroad with the contemporary U.S. music scene, is now in its third month.

The initial program was drawn from performances in the Boston area. Submissions are now being received from other music centers, says producer Joel Gordon.

WATER MUSIC: Richard Kapp and the Philharmonia Virtuosi will perform on the first leg of a Queen Elizabeth II cruise in January. The group, which currently records for both BMG Classics and Kapp’s own Essay Records, will have flutist Paula Robison as featured soloist.

Jazz BLUE NOTES™



by Jeff Levenson

CYRUS CHESTNUT probably has Betty Carter to thank, regarding “Revelation,” his major-label debut on Atlantic. For some years, Carter has been playing the role of talent scout, picking up where the late Art Blakey left off; she discovers new players, invites them into her band, and nurtures them on the road to authority (they cost less to hold on to, too). Chestnut, who has been her steady accompanist in recent years, is one of jazz’s most inventive young pianists. His signing as a leader is long overdue. Joining him on the album are trio mates Christopher Thomas (bass) and Clarence Penn (drums).

DRUMMER ROY HAYNES got his start in the mid-’40s. Since then he has performed within each of jazz’s idiomatic transformations. These are some of the artists he has worked with: Lester Young, Charlie Parker, Dizzy Gillespie, Bud Powell, John Coltrane, Miles Davis, Sarah Vaughan, Thelonious Monk, Eric Dolphy, Stan Getz, Hank Jones, Gary Burton, Chick Corea, and Pat Metheny. There’s considerable stylistic territory bouncing around those names, to be sure. Finally, after five decades, Haynes has been recognized officially, with The Jazzpar Prize, jazz’s only international award. Sponsored by the Danish Jazz Center, the honor carries more than a gold statuette—add \$30,000 to the hopper, as well. Past winners include Muhal Richard Abrams, David Murray, Lee Konitz, and Tommy Flanagan.

SIGNATURE RECORDS, which got its start in 1939

under the direction of producer Bob Thiele, recorded some of jazz’s most influential figures—among them Art Hodes, Coleman Hawkins, Erroll Garner, and Earl Hines. Sony Special Products is about to reissue four titles—from Svend Asmussen, Flip Phillips, Yank Lawson, and Shelly Manne—under that Signature logo.

(An associate furnished me with a list of musicians Thiele has worked with over the years. Of course, they include the likes of the artists above, as well as Coltrane, Albert Ayler, Count Basie, Louis Armstrong, Charles Mingus, Lionel Hampton, Lee Morgan, Quincy Jones, Cab Calloway, and Ben Webster. What intrigued me more, however, were these names on the list, all Thiele producees: Pat Boone, Myron Cohen, Don Ameche, J. Fred Coots, Don Knotts, Liberace, Jack Kerouac, Dick Shawn, Mickey Mantle, and Margaret Truman. Pretty amazing, isn’t it? No Sheb Wooley.)

CHICK COREA IS ABOUT to show off the latest edition of his electric band—make that the Elektric Band II. Gone are former members John Patitucci and Dave Weckl, replaced by bassist Jimmy Earl (who’s been with the group for more than a year but has not yet recorded) and drummer Gary Novak. Add to the band guitarist Mike Miller, who joins original group saxophonist Eric Marienthal. The first album with this new lineup? “Paint The World,” expected next month.

OK, DUBIOUS HONORS go to Delta/LaserLight for the year’s first batch of Christmas issues, just received. So what if the accompanying press materials are dated July 26. And so what if the holiday sounds of the Mormon Tabernacle Choir (“Christmas With . . .”) and the Glenn Miller Orchestra (“In The Christmas Mood II”) are playing seasonal havoc with my bio-psyche grounding. Hark, the herald angels sing, “It’s still summer, dudes, what about it?”

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	67	GORECKI: SYMPHONY NO. 3 NONESUCH 79282 UPSHAW, LONDON SINFONietta (ZINMAN)	25 weeks at No. 1
2	2	43	IF YOU LOVE ME LONDON 4362672	CECILIA BARTOLI
3	4	27	AN ENGLISH LADYMASS HARMONIA MUNDI (FRANCE) 907080	ANONYMOUS FOUR
4	3	37	TOUS LES MATINS DU MONDE VALOIS V4640/HARMONIA MUNDI	JORDI SAVALL
5	6	5	GLASS: ITAIPU SONY CLASSICAL SK46352	ATLANTA SYMPHONY (SHAW)
6	5	153	IN CONCERT▲ LONDON 4304332 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
7	15	3	RACHMANINOFF: PIANO CONCERTO NO. 3 RCA 61548-2	EVGENY KISSIN
8	7	5	GORECKI: STRING QUARTETS 1 & 2 NONESUCH 79319-2	KRONOS QUARTET
9	14	9	SENSUAL CLASSICS TELDEC 90055-2	VARIOUS ARTISTS
10	10	17	HEAVY CLASSIX ANGEL 64769	VARIOUS ARTISTS
11	13	67	MOZART: ARIAS LONDON 430513	CECILIA BARTOLI
12	9	69	ROSSINI HEROINES LONDON 436075	CECILIA BARTOLI
13	12	7	PERGOLESI: STABAT MATER LONDON 4362092	ANDERSON/BARTOLI/DUTOIT
14	8	25	PHILIP GLASS: LOW SYMPHONY POINT MUSIC 4381502/PHILIPS BROOKLYN PHILHARMONIC (DAVIES)	
15	11	13	GORECKI: BEATUS VIR ARGO 4368352/DECCA CZECH PHILHARMONIC ORCH. (NELSON)	
16	19	5	UN COEUR EN HIVER ERATO 45920-2	KANTOROW, MULLER, ROUVIER
17	NEW ▶		HOVHANNES: MOUNT ST. HELENS DELOS DE 3137 SEATTLE SYMPHONY (SCHWARZ)	
18	16	69	BAROQUE DUET SONY CLASSICAL SK 46672 KATHLEEN BATTLE, WYNTON MARSALIS	
19	17	37	OPERA'S GREATEST MOMENTS RCA 61440	VARIOUS ARTISTS
20	20	15	PRIMA DONNA SILVA AMERICA 1023/KOCH INTERNATIONAL	LESLEY GARRETT
21	21	7	ITZHAK PERLMAN'S GREATEST HITS DG 4377372	ITZHAK PERLMAN
22	22	3	MAHLER PLAYS MAHLER I.M.P. 101/ALLEGRO THE WELTE-MIGNON PIANO ROLLS	
23	24	15	PAGANINI: 24 CAPRICES MUSICMASTERS 67092	ELIOT FISK
24	18	21	THE REINER SOUND RCA 61250-2	CSO/REINER
25	NEW ▶		FINZI: AN ENGLISH SUITE NIMBUS 5366 ENGLISH STRING ORCHESTRA (BOUGHTON)	

TOP CROSSOVER ALBUMS™

			★★★ NO. 1 ★★★	
1	1	13	UNFORGETTABLE SONY CLASSICAL SK 53380	9 weeks at No. 1 BOSTON POPS (WILLIAMS)
2	2	21	KIRI SINGS KERN ANGEL 54527	KIRI TE KANAWA
3	3	21	PAVAROTTI & FRIENDS LONDON 4401002	VARIOUS ARTISTS
4	4	27	ILLUSIONS LONDON 4367202	UTE LEMPER
5	5	79	HUSH SONY MASTERWORKS SK 48177	YO-YO MA/BOBBY MCFERRIN
6	9	71	DIVA! SILVA AMERICA 1007/KOCH INTERNATIONAL	LESLEY GARRETT
7	10	17	ANDREW LLOYD WEBBER: LOVE SONGS SILVA AMERICA 1022/KOCH INT'L LESLEY GARRETT	
8	6	15	KURT WEILL SONGS: VOL. II LONDON 4364172	UTE LEMPER
9	13	3	HOLLYWOOD'S GREATEST HITS: VOL. 2 TELARC 80319 CINCINNATI POPS (KUNZEL)	
10	7	45	THE KING AND I PHILIPS 4380072 HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
11	15	3	ELMER BERNSTEIN BY ELMER BERNSTEIN DENON CO-75288/ALLEGRO ROYAL PHILHARMONIC POPS (BERNSTEIN)	
12	8	9	THE DAEMON LOVER DORIAN 90174/ALLEGRO	THE BALTIMORE CONSORT
13	11	9	POPS ROUNDUP RCA 61666-2 ARTHUR FIEDLER AND THE BOSTON POPS ORCHESTRA	
14	12	29	THE ART OF THE BAWDY SONG DORIAN 90155/ALLEGRO	THE BALTIMORE CONSORT
15	NEW ▶		ANNIE LAURIE: FOLKSONGS OF THE BRITISH ISLES EMI CLASSICS 54904	THE KING'S SINGERS

● 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.

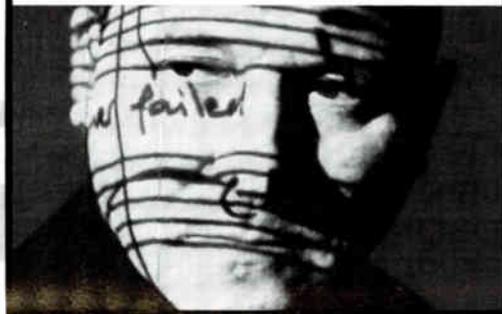
It begins with one old man singing an old hymn.

*"Jesus' Blood Never Failed Me Yet,
Never Failed Me Yet.
Jesus' Blood Never Failed Me Yet
There's one thing I know
For he loves me so."*

'Although the old man died before he could hear what I had done with his singing, the piece remains as a restrained testament to his spirit and optimism...'

Gavin Bryars

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Never Failed Me Yet
with Tom Waits**



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Special vocal accompaniment by TOM WAITS

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Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	NATALIE COLE ELEKTRA 61496	★★★ NO. 1 ★★★ 5 weeks at No. 1 TAKE A LOOK
2	4	9	HORACE SILVER COLUMBIA 53812	IT'S GOT TO BE FUNKY
3	2	11	DAVE GRUSIN GRP 9715	HOMAGE TO DUKE
4	6	7	JOEY DEFRANCESCO COLUMBIA 53805	LIVE AT THE FIVE SPOT
5	5	13	MICHEL CAMILO COLUMBIA 53754	RENDEZVOUS
6	3	21	JOE SAMPLE WARNER BROS. 45209	INVITATION
7	9	7	JAZZ FUTURES NOVUS 63158/RCA	LIVE IN CONCERT
8	8	13	KEITH JARRETT TRIO ECM 513 074	BYE BYE BLACKBIRD
9	NEW ▶		MILES & QUINCY WARNER BROS. 45221	LIVE AT MONTREUX
10	7	13	DIANE SCHUUR GRP 9713	LOVE SONGS
11	11	11	MILT JACKSON QWEST 45204/REPRISE	REVERENCE AND COMPASSION
12	17	5	ERNESTINE ANDERSON QWEST 45249/REPRISE	NOW AND THEN
13	13	25	JOE HENDERSON VERVE 517 674	SO NEAR, SO FAR
14	16	7	BOB BERG STRETCH 1105/GRP	ENTER THE SPIRIT
15	21	3	DON PULLEN & THE AFRICAN-BRAZILIAN CONNECTION BLUE NOTE 89233/CAPITOL	ODE TO LIFE
16	NEW ▶		NINA SIMONE ELEKTRA 61503	A SINGLE WOMAN
17	15	9	GONZALO RUBALCABA BLUE NOTE 80054/CAPITOL	SUITE 4 Y 20
18	19	7	STEPHEN SCOTT VERVE 517 996	AMINAH'S DREAM
19	23	3	JEFF BEAL TRILOKA 7197	THREE GRACES
20	12	11	BRANFORD MARSALIS COLUMBIA 52461*	BLOOMINGTON
21	24	3	ROBERT HURST DIW 57298/COLUMBIA	ROBERT HURST PRESENTS: ROBERT HURST
22	14	11	ARTURO SANDOVAL GRP 9701	DREAM COME TRUE
23	10	13	ROY HARGROVE NOVUS 63154/RCA	OF KINDRED SOULS
24	18	9	SLIDE HAMPTON & THE JAZZMASTERS TELARC 83323	DEDICATED TO DIZ
25	22	5	SUSANNAH MCCORKLE CONCORD 4547	FROM BESSIE TO BRAZIL

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	7	GEORGE BENSON WARNER BROS. 26685	★★★ NO. 1 ★★★ 3 weeks at No. 1 LOVE REMEMBERS
2	5	5	DAVE KOZ CAPITOL 98892	LUCKY MAN
3	2	17	JEFF LORBER VERVE FORECAST 517 998/VERVE	WORTH WAITING FOR
4	11	3	PAT METHENY GEFEN 24601	THE ROAD TO YOU
5	4	17	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021	THE JAZZMASTERS
6	7	7	THE RIPPINGTONS GRP 9718	LIVE IN L.A.
7	3	17	MICHAEL FRANKS REPRISE 45227	DRAGONFLY SUMMER
8	14	3	GEORGE HOWARD GRP 9724	WHEN SUMMER COMES
9	10	7	ART PORTER VERVE FORECAST 517 997/VERVE	STRAIGHT TO THE POINT
10	9	11	PIECES OF A DREAM MANHATTAN 81496/CAPITOL	IN FLIGHT
11	6	9	ALEX BUGNON ORPHEUS 52995/EPIC	THIS TIME AROUND
12	8	23	LEE RITENOUR GRP 9697	WES BOUND
13	12	37	KENNY G ARISTA 18646	BREATHLESS
14	13	11	ERIC MARIENTHAL GRP 9691	ONE TOUCH
15	18	3	PETER WHITE SIN-DROME 1807	PROMENADE
16	16	11	AL DI MEOLA WORLD SINFONIA MESA 79052/RHINO	HEART OF THE IMMIGRANTS
17	NEW ▶		JEAN LUC PONTY ATLANTIC B2500	NO ABSOLUTE TIME
18	20	5	STRAIGHT AHEAD ATLANTIC B2492	BODY & SOUL
19	23	5	STEVE BACH VALLEY VUE 22003	CITY MAGIC
20	17	27	INCOGNITO VERVE FORECAST 514 198	TRIBES, VIBES & SCRIBES
21	NEW ▶		JIM CHAPPELL REAL MUSIC 0137	OVER THE TOP
22	NEW ▶		TOOTS THIELEMANS PRIVATE 82110	THE BRASIL PROJECT, VOL. II
23	15	11	JON LUCIEN MERCURY 514 816	MOTHER NATURE'S SON
24	NEW ▶		JIMMY HASLIP GRP 9726	ARC
25	NEW ▶		SOUNDTRACK GRP 2007	THE FIRM

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

Golden Moments For Gloria's 'Tierra'; SESAC Debuts Spanish Rights Group

LAND OF GOLD: In less than two months since its release on June 22, Gloria Estefan's Spanish-language album "Mi Tierra" has gone gold in the U.S., making it one of the fastest Spanish-language albums ever to be certified for 500,000 units in sales. To demonstrate the magnitude of Estefan's accomplishment, consider that a record that sells 100,000 units in the U.S. Latino market generally is seen as a major hit.

What's more, "Mi Tierra" continues to occupy the top slot on Spain's album charts, even as the title single rests at No. 1 on the Hot Latin Tracks list for the third consecutive week. A remixed version shot up to No. 18 last week on Billboard's Club Play chart.

Undoubtedly, Estefan's fabulous out-of-the-gate sales performance is due to heavy Anglo TV exposure, not to mention



by John Lannert

her enormous, loyal non-Latino fan base. The sales split offers convincing evidence. Thus far, Sony Discos has sold an impressive 80,000 units. But that tally leaves around 400,000 albums being moved by Epic.

"The Latin buyers," explains Emilio Estefan, Gloria's manager/husband, "are going to wait for the second or third single before they go out and buy the record." Fair enough. But why have the Anglo consumers lapped up the record,

particularly since no single has been released?

Answers Emilio: "I think people are ready for a change and to be aware of good quality Latin music."

They may also be prepared to listen to the Spanglish as well as the English version of "If We Were Lovers," the linguistic companion single to the second single from "Mi Tierra," "Con Los Años Que Me Quedan." Both of the endearing ballad tracks—which shipped Aug. 18—are likely to go top 10, with "If We Were Lovers" scaling the A/C and pop lists as "Con Los Años" reaches No. 1 on the Hot Latin Tracks Chart.

Such singles success leaves one question: How long will it take for "Mi Tierra" to strike platinum?

SESAC HABLA ESPANOL: Performing-rights society SESAC has established SESAC/Latina, a self-contained, Spanish-language performing rights organization. SESAC/Latina is the first North American-based outfit devoted exclusively to Spanish-language repertoire and the use of "per-play" licensing. Daily operations will be overseen by SESAC senior VP Bill Velez.

SESAC's "per play" licensing initiative will be based on a patented, computerized music-rights tracking system developed by Broadcast Data Systems (BDS), which automatically gathers data on music and commercial airplay on Spanish-format radio and TV stations in the U.S. and Puerto Rico. The system currently is undergoing final field trials.

Velez comments that SESAC/Latina will make it possible for users of Spanish-language music to pay only for the rights of the actual music aired, as opposed to the "blanket license" system, which charges music users fees for access to repertoires regardless of actual usage. SESAC/Latina's initial catalog acquisitions include product from Fonovisa and Luna Records.

JAZZ GREATS HONOR JOBIM: The music of bossa nova legend Tom Jobim will be feted during the 9th Free Jazz Festival, slated for Sept. 22-28 in Rio de Janeiro and Sept. 23-30 in São Paulo. The musical fare for the two Jobim tribute nights—Sept. 26 in Rio, Sept. 27 in São Paulo—will be directed by Herbie Hancock, who will be joined by a stellar cast including Jon Hendricks, Freddie Hubbard, Joe Henderson, Gerry Mulligan, Shirley Horne, and Oscar Castro Neves.

Among the renowned artists booked to perform at the festival are Sade, Bo Diddley, Betty Carter, Pat Metheny, Ornette Coleman, and Brazilian standouts Hermeto Pascoal, Leo Gandelman, Carlinhos Brown, Jaques Morelenbaum, and Ed Motta.

BILLBOARD BUYER'S GUIDE, PART II: Billboard has published its second annual International Music Buyer Guide. For further information, contact 1-800-344-7119; from outside the U.S., call 908-363-4156.

VIDEO ALERT: Just one final reminder that the annual competition for the Billboard Music Video Awards is in effect. Letters have been sent to labels
(Continued on page 50)

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	1	1	10	GLORIA ESTEFAN EPIC/SONY	*** NO. 1 *** ◆ MI TIERRA 4 weeks at No. 1
2	2	2	12	LUIS MIGUEL WEA LATINA	◆ AYER
3	4	5	6	LOS FANTASMAS DEL CARIBE RODVEN	ELLA ES
4	3	3	12	SELENA EMI LATIN	NO DEBES JUGAR
5	7	12	5	VICENTE FERNANDEZ SONY DISCOS/SONY	LASTIMA QUE SEAS AJENA
6	5	4	8	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	◆ CORONITA DE FLORES
7	17	31	3	CRISTIAN MELODY/FONOVISA	NUNCA VOY A OLVIDARTE
8	6	14	7	RICARDO ARJONA SONY LATIN/SONY	PRIMERA VEZ
9	11	13	10	EDGAR JOEL RODVEN	◆ HASTA EL SOL DE HOY
10	8	7	13	RICKY MARTIN SONY LATIN/SONY	◆ ME AMARAS
11	15	19	7	YURI SONY LATIN/SONY	◆ POLIGAMIA
12	9	8	10	GUILLERMO DAVILA RODVEN	CUANDO SE ACABA EL AMOR
13	12	10	10	LA MAFIA SONY DISCOS/SONY	◆ AHORA Y SIEMPRE
14	13	11	10	LOS CARLOS LUNA/FONOVISA	PIDEME LA LUNA
15	14	9	11	LUCERO MELODY/FONOVISA	SOBREVIVIRE
16	16	15	8	MARC ANTHONY SOHO SOUNDS/SONY	PALABRAS DEL ALMA
17	18	20	5	MIJARES EMI LATIN	AHORA SE ME VA
18	10	6	17	EDNITA NAZARIO EMI LATIN	◆ UN CORAZON HECHO PEDAZOS
19	19	22	5	ALVARO TORRES EMI LATIN	ESTOY ENAMORADO DE TI
20	21	24	5	SERGIO DALMA POLYGRAM LATIN/PGD	AVE LUCIA
21	23	33	3	JON SECADA SBK/EMI LATIN	TIEMPO AL TIEMPO
22	25	32	4	JOHNNY VENTURA S.D.I./SONY	PITASTE
23	20	21	7	ROCIO JURADO Y ANA GABRIEL SONY LATIN/SONY	◆ AMOR CALLADO
24	33	39	3	RICARDO MONTANER RODVEN	HONDA
25	31	37	3	JOSE LUIS PERALES SONY LATIN/SONY	◆ AMOR SIN LIMITE
26	24	23	8	BRONCO FONOVISA	TRES HERIDAS
27	NEW ▶	1	1	EDNITA NAZARIO EMI LATIN	*** HOT SHOT DEBUT *** MIRAME
28	NEW ▶	1	1	JOSE Y DURVAL POLYGRAM LATIN/PGD	GUADALUPE
29	30	38	3	EROS RAMAZZOTTI ARISTA/BMG	◆ COSAS DE LA VIDA
30	39	—	2	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	*** POWER TRACK *** CASCOS LIGEROS
31	27	18	9	MAZZ EMI LATIN	MI TESORO
32	38	—	2	JOHNNY RIVERA RMM/SONY	POR ESO ESTA CONMIGO
33	36	—	2	PANDORA EMI LATIN	PUEDE SER GENIAL
34	22	16	12	PAULINA RUBIO EMI LATIN	◆ AMOR DE MUJER
35	NEW ▶	1	1	CHAYANNE SONY LATIN/SONY	ISLA DESNUDA
36	32	34	4	POCHI Y SU COCOBAND KUBANEY	CANCIONES COCOMANTICAS
37	NEW ▶	1	1	LOS CAMINANTES LUNA/FONOVISA	SUENO DE AMOR
38	37	36	8	GRUPO VIENTO Y SOL FONOVISA	CENIZAS Y FUEGO
39	34	26	9	LUIS ENRIQUE SONY TROPICAL/SONY	NO TIENES QUE PEDIR PERMISO
40	NEW ▶	1	1	GRUPO LATINO EMI LATIN	PANTALON VAQUERO

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

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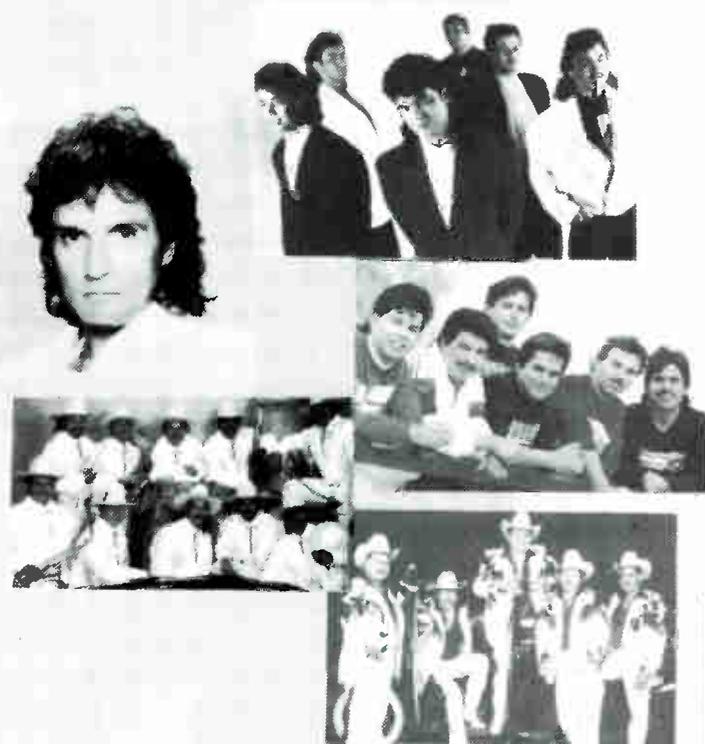
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LATIN NOTAS

(Continued from page 52)

requesting submissions for the awards in 10 different genres, including Latin. If your label has not received a submission form, please contact Melissa Subatch at 212-536-5018. The deadline for submissions is Sept. 1. The awards will be presented at the Billboard Music Video Conference, Nov. 3-5 in Los Angeles.

BRAZILIAN GAUCHOS UNITE: Barretos, São Paulo, became the capital of the Brazilian cowboys Aug. 20 when it launched the 38th Festa Do Peão, a nine-day festival featuring the finals of the Brazilian rodeo championship, an international rodeo with six ex-world champions, and sertaneja concerts. Sertaneja stars scheduled to perform are Gian & Giovane, Aug. 21; Leandro & Leonardo, Sunday (22); and Chitãozinho & Xororó, Wednesday (25).

MEANWHILE, BRAZILIAN Labels Go On The Cheap: Brazil's major record companies are clinging to low-price products to attract consumers and spur sales of CDs, which typically cost between \$15 and \$20. After selling more than 300,000 units of 30 titles from its Best Price series—listed at a 25% discount—Sony has knocked 50% off list for Memory Pop Shop, a compilation series featuring the Byrds, Janis Joplin, Ray Conniff, and Aretha Franklin, among others.

PolyGram also has launched its low-priced collection, Bom E Barato (Cheap and Good) with 25% discount on albums, CDs, and tapes from its rich catalog of artists such as Caetano Veloso, Maria Bethânia, Chico Buarque de Hollanda, and Gal Costa. Warner is not far behind with its Best Sellers compendiums. The only problem, so far, says PolyGram's marketing director, Marcos Kilzer, is to convince small retailers to tow the discount line.

MISCELLANEA: Rey Ruiz has replaced Checo Acosta for Ralph Mercado's salsa bash next month. Additionally, Mercado and promoter Jack Hooke are resurrecting the "Salsa Meets Jazz" series each Monday at Gotham club Taton. The kickoff show, slated for Monday (23), features popular salsero Tito Nieves and tenor saxman David "Fathead" Newman. Percussionist Ray Barretto is booked to appear Aug. 30, along with trumpeter Red Rodney... PolyGram Latino is readying "La Playa," a pop/dance track from 4th & Broadway act Mangú. PolyGram Latino's Salvador Pérez Muñoz says appropriate acts from Island's family of labels will be considered for the Latin market... EMI Latin's salsero Eddie Santiago has finished recording his forthcoming album, tentatively titled "Cada Vez Otra Vez."

CHART NOTES: While Gloria Estefan ("Mi Tierra") and Luis Miguel ("Ayer") continue to ride back-to-back atop the Hot Latin Tracks Chart chart for the third straight week, there were two new faces to appear on the chart. Debuting at No. 28, with the theme to the Telemundo novela "Guadalupe," was PolyGram's José & Durval, better known to non-Latinos by their tougher-to-pronounce moniker Chitãozinho & Xororó. And coming in at No. 40 was "Pantalón Vaquero," the first Hot Latin Tracks Chart hit from veteran Mexican act Grupo Latino.

Assistance in preparing this column was provided by Enor Paiano in São Paulo, Brazil.



Heart Of The Store. Al DiMeola packed them in at New York's J&R Music World, when he performed at the store on a recent Saturday afternoon to support his second World Sinfonia project, "Heart Of The Immigrants" on Mesa Records. From left are Charlie Bagarozza, manager of J&R's jazz store; Sue Vovsi, J&R's GM of the music division; Tom Jacobson, J&R's director of advertising and promotion; Gary Yonger, VP of sales at Mesa/Bluemoon Records; Denise Pizzini, WEA special projects sales rep; DiMeola; Antone DeSantis, Northeast Rhino regional marketing manager; and Joseph M. Horwitz, J&R store manager.

Booksellers Debate Chain Growth Do Superstores Kill Growth Or Cause It?

■ BY SARI BOTTON

This is one of an occasional series on non-music retail sectors.

NEW YORK—It is doubtful that anyone in the book industry back in 1971 could have predicted the enormous impact the openings of three independent bookstores would eventually have on book selling.

That year, the seeds of book superstore retailing were sown by The Tattered Cover in Denver, Powell's Books in Portland, Ore., and Borders in Ann Arbor, Mich. Ironically, those independent stores have become the superstores that, two decades later, other independents must compete against.

The "category killer" concept has spurred the book industry's current

debate: whether chain-store growth is cannibalizing existing book sales, or is capturing a broader audience and expanding the market's demand for books.

Though they all started small, The Tattered Cover, Powell's, and Borders have expanded to enormous proportions in terms of square footage and inventory, marking the beginning of the latest phase in the evolution of the American book merchant.

The Tattered Cover, now at 50,000 square feet and considered by many in the industry to be the prototypical superstore, has remained a one-unit, independent operation. The flagship Powell's, which started as a small used-book store, is now 43,000 square feet and boasts 550,000 titles. Three other Powell's stores have been opened in the Chicago area.

The fate of Borders, on the other hand, is characteristic of the consolidation and chain-store domination that has taken place in book retailing—and retailing in other specialty categories—recently. The store, which developed into a chain in the '80s, was purchased last October by Kmart Corp, which also owns the country's second-largest bookstore

chain, Waldenbooks. There are currently 32 Borders stores, and, according to Dan Conetta, VP of marketing, 20 more are to be built by the end of this year.

Chain superstores, with tens of thousands of square feet and hundreds of thousands of books to choose from, have been popping up all over the country outside of malls, where the rents are lower. In the last few years, Kmart, Barnes & Noble, and other large chains have been aggressive in developing this business to the point where superstores are the talk of the \$9 billion book retailing industry.

In addition to having deeper pockets, the chains have homed in on all the nuances that once garnered consumer loyalty for local independent stores. The superstores are seen as "destination" stores that people frequent for their huge selections of books, comfortable environments with reading tables and armchairs (often enhanced by the presence of in-store espresso bars), a high level of service from educated employees, readings and other special events, and deep discounts.

The discounts are the greatest advantage the chains have, especially

(Continued on page 58)

Book Biz Tests Music & Vid Waters

NEW YORK—While the book industry has been focusing on the huge superstores that book chains have been opening over the last few years, another interesting development is the evolution of the home entertainment store, combining books, music, video, and video games under one roof.

From the book industry side, Borders's has begun carrying video and audio product, while Barnes & Noble plans to test music in its stores soon. From the music industry side, The Musicland Group has aggressively entered book retailing, while Hastings's Books, Music, & Video and Tower Records has intensified efforts to combine books, music, and video under one roof, and in larger stores.

"We've decided to put music and video in all of our new stores," says Dan Conetta, VP of marketing at Ann Arbor, Mich.-based Borders. "So far, we have three stores which combine these businesses, and it seems to be working very well for us because the consumer is pretty much the same, and this way we offer one-stop shopping." Departments will appear in 19 of the 20 new Borders stores slated to open this year.

Conetta says that in a 30,000-square-foot store, roughly 8,500 will be devoted to music. "We're carrying more than 70,000 titles, of jazz, rock, classical, and country," he says. "It's jewel-box merchandising only, and over 95% of the stock is single-unit." There are 9,000 video SKUs.

In New York, Barnes & Noble once again has decided to enter the music arena, and is currently putting together plans to integrate music product into stores, although the company has released few details about its plans.

On the opposite coast, in West Sacramento, Calif., Tower, which already has a 15-unit book chain, will begin to combine books, music and video into one store, rather than just placing them near each other.

"There's a lot of crossover in all

those areas," says Jack Lamplough, marketing director of Tower Books. "People want one-stop shopping. There's a lot of demand on people's time these days. So it makes a lot of sense to put it all together." In the fall, Tower, which did \$30 million in book sales last year, will open its first new prototype store in Bloomington, Ill.

More than 40 years ago, Amarillo, Texas-based Hastings Books, Music & Video came from the book and magazine industry to get into music. It has since opened stores combining the various entertainment formats, and recently it moved to opening stores larger than 15,000 square feet. In some instances, the chain has put in an espresso bar as well.

The latest music chain to combine books, music, and video is Minneapolis-based Musicland, which runs three Media Play stores measuring more than 40,000 square feet, and 17 On Cue stores—small-market stores

measuring about 7,000 square feet. Musicland plans to open 10 more Media Plays and 15-20 more On Cues by year's end.

But while the current mingling of music, video, and books seems natural, Borders' sister company, Waldenbooks, tried music a few years ago and failed. "A few years back, we attempted to carry music, and it just didn't fit in," says Charles Cumello, president of Waldenbooks. "It was hard to compete with music stores, and so at one point we said we've got to decide whether we're a music store or a book store. We couldn't do justice to the music area."

Walden had the same experience with videos, which it carried in its Waldenbooks & More stores. "We've scaled back our video offerings significantly," Cumello says. "Now we carry maybe the top 10 or 20 current selling videos, but we can't compete with the Suncoast Videos of the world."

SARI BOTTON

'Hard Card' Promotes Anti-Brenda Band

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—To attract customers' attention in a jewel box-only world, Caroline Records is releasing the CD "Hating Brenda," by Rump, with a special "hard card"—a graphic-laden piece of cardboard attached to the back that sticks out above the jewel box.

"Since the longbox is gone, indies have lost the opportunity to merchandise the image of the band at retail," says Caroline president Duncan Hutchison. "I'm actually surprised I haven't seen anything like this from other labels."

Caroline also designed the package to resemble the "Beverly Hills 90210" soundtrack, which it parodies. "We wanted people to rack it in the soundtrack racks, as opposed to 'R' for Rump," Hutchison says. The inside of the card

includes a coupon offering free bumper stickers, pins, and posters with the "Hating Brenda" theme.

Since the hard card does not fit into plastic keepers, Caroline offered retailers the choice of carrying the CD with or without the card. When the CD was released on Aug. 13, 5,000 were shipped with the card, "primarily to mom-and-pop accounts," and 15,000 without the card, says Hutchison.

Hutchison also notes that, removed from the CD, the hard card "is a cool stand-alone item; it flips open like a birthday card and looks great on a countertop."

The card is manufactured by the Queens Group, which does the artwork for all Caroline albums, Hutchison says.

Stores and chains carrying the CD

(Continued on page 61)



Barnes & Noble has embraced superstores that offer spacious store layouts, with chairs that allow shoppers to read in comfort. Pictured above is a store that opened in Chicago in July 1992.

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Retail

Considering Consolidation; Legislation Sparks Debate

WHITHER THE GAME? The industry appears to be moving into a new phase in consolidation. Even though a lot of chain and wholesale owners would like to cash in by selling their holdings completely, and retire to the golf course or a nice Caribbean island, a number of owners clearly want to stay in the game and continue to build their companies.

But as the industry's big (i.e. The Musicland Group) gets bigger, and as well-heeled competitors (i.e. Circuit City, Border's, Blockbuster Entertainment, and Alliance Entertainment Corp.) come into the industry, it gets harder to play in the same league.

That's probably why a number of owners recently have admitted to Track that they have been considering mergers as a viable strategy for the future. Such a strategy provides a way for owners to take care of the people who helped build their chains or distribution companies. In negotiating a merger, a company can name its own

terms, which may mean letting a distribution center stand. Or it could mean that a company's senior management gets similar positions in the newly formed company. But a link mainly would allow the merging companies to prevent their chains from becoming also-rans, and to keep them standing strong.

The independent distribution sector has been leading the way for the music industry on this trend, with the formation of such companies as INDI, REP, and now Alliance. The latter company, with its latest move (see story, this issue), brings CD One Stop and Bassin Distributors under one roof. But in addition to merging the two largest one-stops, that deal also has given plenty of food for thought to other one-stops owners. In retail, a number of chain owners have said privately that merging with another music retailer makes perfect sense. Indeed, that could be what's on the mind of the management of Camelot Music, which, according to sources, has quietly distributed a "book" on itself to a select number of music chains. Stay tuned . . .

COMMAND PERFORMANCE: The performance-right legislation recently introduced in Congress (Billboard, Aug. 21) has ignited spirited discussion in just about every area of the music business, retail included. That legislation would grant musicians and record companies the exclusive right to determine whether a recording can be broadcast digitally. In their arguments, proponents of the legislation claim it will benefit music retailers because it will cut down on home taping, thus spurring album sales.

But Mickey Granberg, director of legal affairs and government relations at the National Assn. of Recording Merchandisers, says, "The problem is that whenever there's an additional performance right or royalty, even though one of the arguments for it is that it protects sales, when the legislation gets passed, the retailer doesn't benefit monetarily."

NARM has not yet taken an official stance on the bill, according to Granberg. In order to prevent what Granberg calls

a "knee-jerk" response to the legislation, the trade association last week sent letters to ASCAP, BMI, the National Music Publishers Assn., and other interested associations, asking their opinions. "We don't just want to know 'for' or 'against,' we want to know why," she says. That information will help NARM decide how to react to the legislation.

MOVES: Chris Tobey, formerly VP of marketing at Rhino, moves over to Elektra to head up sales for that label. Also, Faith Henschel, formerly director of marketing for Elektra Records, has been promoted to VP of alternative promotion/marketing . . . Jordan Berliant is leaving his position as West Coast sales manager for Landmark Distribution to become national sales manager for MCA

. . . Ed Bunker has been promoted to product development coordinator for mainstream/rock/metal music at BMG Distribution's Los Angeles branch.

On the heels of the convention, Mike Gaffney, VP/GM of Navarre's music product division, announced promotions and new hirings. Michael Meyer, formerly VP/GM of Record Shop, has been named Midwest/East Coast branch manager. He will supervise Navarre's sales teams in Minneapolis, Chicago, Cleveland, Boston, New York, and the Baltimore/Washington area. In addition, Rob Chapman was named a field sales rep in Sacramento, Calif.; Jim Maxwell, product development manager, was named to the new position of product movement manager; and Carmen Rosario was named product development coordinator . . . Richard J. Morris, formerly senior VP/finance and CFO at PolyGram Holding Inc., has joined Handleman Co. as VP of finance, CFO, and secretary, replacing Lou Kircos, who has become senior VP/corporate development and subsidiaries for the Troy, Mich.-based company . . . In retail, Joe Hoffmann, buyer at South Plainfield, N.J.-based Compact Disc World, is leaving the chain in mid-September and is seeking opportunities. Until then, he can be reached at 908-412-9090, extension 106.

HAIL CEMA: The Minneapolis-based discount department store powerhouse Target Store named CEMA its vendor of the year.

FIXTURING POSITIONING: The National Assn. of Store Fixture Manufacturers is planning its annual "Store Fixturing Show," which will be held April 21-23, 1994, at McCormick Place East in Chicago. That show, which is expected to draw 15,000 attendees, will feature an exhibit area with booths from more than 300 companies, focusing on the latest ideas in retail design. According to a press release, the retail design and displays industry now tops \$8 million in annual sales. Interested music merchants should contact Shore Communications, based in Atlanta.

Assistance in preparing this column was provided by Catherine Applefeld.

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SUPERSTORE DEBATE

(Continued from page 55)

over independent superstores.

Crown is the deepest discounter, slashing 40% off books on The New York Times bestseller list, 25% off paperbacks, and 10% off on all other hardcovers. Barnes & Noble has a set discount of 10% on all hardcovers and paperbacks, and 30% off titles on The New York Times bestseller list. The same is true of Tower Books and Borders. Waldenbooks offers the Preferred Reader program, a continuity program that offers members a 10% discount, and a coupon for \$5 off every \$100 of purchases.

While there are many independent booksellers in business today—the American Bookseller's Assn. has about 4,500 different companies as members, many of which operate multiple units—book retailing is dominated by large national chains, some of which achieved their size by consuming smaller chains during the '80s.

The leader in the industry is privately held Barnes & Noble, which is controlled by its chief executive, Leonard Riggio, and Vendex International, a Dutch conglomerate. In addition to its 78 Barnes & Noble superstores, 252 college book stores, and 30 smaller Barnes & Noble stores, the company also owns B. Dalton & Co., with 703 stores; Doubleday Bookshops, with 38 stores; Scribner's, with 12 locations; Bookstop/Bookstar, a 65-unit chain of smaller superstores that Barnes & Noble purchased in 1990; B&N Junior, two free-standing children's book stores; and PB Pages, another children's book store with three locations.

Steve Riggio, Barnes & Noble's executive VP, says 1992 volume for the company as a whole was more than \$1 billion, but he declines to be specific. According to the BP Report, a newsletter tracking the publishing industry that is put out by Simba Information, Inc., Wilton, Conn., Barnes & Noble's 1991 volume was \$1.6 billion. (1992 figures are not yet available).

Waldenbooks, which was purchased by Kmart in 1985, is second in the industry. Walden posted sales of \$1.14 billion in 1992. The company operates a total of 1,260 stores, including 73 Brentano's, 26 Waldenbooks & More stores, and 58 Waldensoftware stores. Last year, Walden entered the superstore arena with Basset Books, but when Kmart purchased Borders in the fall, Borders took over the nine Basset shops, which then took on the Borders name.

The third major player in book retailing has a much smaller market share than Barnes & Noble and Waldenbooks. Crown Books, a publicly traded company, had sales of \$241 million in 1992 in 249 stores, 32 of which are Super Crown stores, as opposed to the smaller Classic Crowns.

Although even the biggest chains still operate mainly regular-size stores, predominantly in malls, all seem to agree that superstores are the wave of the future.

"All of the talk is about superstores, which are a little bit ill-defined," says Chuck Robinson, presi-



Waldenbooks can be found in many malls, where impulse shopping drives business. But even in the malls, the chain is experimenting with new concepts. Pictured above, a combo store has separate entrances, but the lack of walls allows customers to move freely between the Waldenbooks and Waldenkids.

dent of the American Booksellers Assn. and the owner of Village Books in Bellingham, Wash. "It used to refer to stores that were 15,000 square feet or more, but now it seems that almost any store that gets opened gets called a superstore."

The distinction, in terms of size, is becoming harder to make, because now some mall retailers are making changes in response to the advent of superstores. Mall stores, the predominant book-retail format, which flourished in the '70s and '80s, tend to be 3,000 to 4,000 square feet in size and carry between 15,000 and 25,000 titles. In comparison, a Borders superstore sprawls over 30,000 square feet, and carries about 100,000 titles. There's a lot in between, too, with stores like Super Crown running between 7,000 and 16,000 square feet and stocking an average of 40,000 titles.

But now chains like Waldenbooks are attempting to expand their mall stores to up to 10,000 square feet, stocking as many as 40,000 titles, making some of them bigger than certain Super Crown stores or Tower Books superstores, which are often under that size.

"We're trying to take what we've learned in the superstore business and apply it to the mall-store business," says Waldenbooks president Charles Cumello. "Malls are having problems, but they're still the primary place where people shop. In a larger mall store, you can offer the mall customer more selection. Once a customer is in the mall, we've got to have the selection to satisfy most of their needs."

Walden has already enlarged six of its mall stores. "They're doing extremely well," Cumello says. "If they continue to perform this way, we're going to use them as a prototype of an expansion vehicle for more of our mall stores." He notes that some of the stores will also have benches and chairs, like the superstores do, to encourage readers to stay longer.

Barnes & Noble's Riggio says many of that company's mall stores will be changed, too. "Many of them will undergo repositioning," he says. "Some will be expanded, and some will be remerchandised for impulse shopping."

Meanwhile, the chain's superstores are living up to their "category killer" concept, according to independent merchants.

"I don't think [the chains] care about who they trample on," says David Rose, owner of Stamford, Conn.-based Barrett's Books. "They seem to choose locations where there is a successful established business that they can go after."

One of Barrett's two outlets fell last year after Waldenbooks opened in the same strip center. "The anchor store went out of business, and Waldenbooks made an agreement with the landlord to put up a Basset's," he says. "We knew right away that we didn't stand a chance."

Walter Loeb of Loeb & Associates, a retail consulting firm, says he worries that "the small independent bookstore is now an endangered species."

"As time goes on, most consumers will shop in superstores, and there will only be a small number of small independent bookstores left." Stores that specialize in niches such as out-of-print books, or titles in very narrow categories, Loeb says, stand the best chance for survival.

But chain merchants deny they want to wipe out independent retailers.

"I really hate the term, 'category killer,'" says Barnes & Noble's Riggio. "We don't kill anybody. When we open up in any area, the number of books that are sold in that area increases. We're doing important work."

Riggio contends that, although all book retailers in a given region compete for dollars, the market for book sales across the country hasn't amply been tapped, and so new stores incite sales, rather than detract from existing business.

Crown's founder and chairman, Robert M. Haft, also believes that demand for books is on the rise. "The trend toward superstores is customer-driven," he says. "Today's bookstore customer is seeking a greater choice of offerings."

Analysts tend to disagree. "While I think the superstores make book-buying more attractive to the average American, I think the book market is not expanding nearly as fast as book retailers are expanding into mass merchants," says Loeb.

Bud's Jazz Records Sells All The Music That's Made To Fit

BY TOM PHALEN

SEATTLE—The sign says Bud's Jazz Records, and while there's no denying that Bud has jazz, the actual vinyl records are in short supply. Bud may be a purist when it comes to the musical message, but not so much the messenger.



YOUNG

"It's amazing what record companies are reissuing on CD these days," beams Bud Young, owner/operator of the basement store—you have to take the stairway under the sidewalk—just south of Seattle's period-flavored Pioneer Square. "There are great catalogs available. So many wonderful things." And it seems as though all of them are in Young's small store. Table after table of popular and obscure jazz sides are crammed in the long, low-ceilinged room.

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The walls are covered by photographs and paintings—including watercolors by Young's wife. "Yeah, if you have a bare wall, you have the potential for an art gallery," he says. His own personal space by the front door—a combination desk, cash register, and counter—is a landfill of discs, paper work, phone books, catalogs, and probably lunch. But when Young hunkers down in the middle of this chaos, he appears peacefully at home.

The 70-year-old Young is originally from Framingham, Mass. You can still hear the Eastern seaboard in the pitch and cadence of his voice. For a good part of his life—20 years—he worked at Montgomery Ward.

"I was in market research, looking for site locations," he recalls. "We determined where they'd open new stores. Up until my store I had never worked in music, although I've loved jazz all my life."

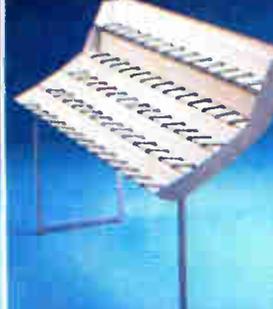
"When I was about 8 or 9 years old, there was a friend of mine, Marshall Brown, who [grew] to be a professional musician, playing with Pee Wee Brown. Anyway, I used to go to his house and listen to Duke Ellington and Louis Armstrong records—that was a good beginning. Being a teen-ager when jazz was 'popular music,' when it was 'teen-age music,' that was a great time. All that music out of late '30s was so wonderful. And, you can see, it's still available."

Young retired early from Mont-
(Continued on next page)



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BUD'S: ALL THE JAZZ THAT'S MADE TO FIT

(Continued from preceding page)

gomery Ward, moved to Seattle, and opened his store in 1982. He's been at it ever since, buying only the things he likes and believes in, making them available to what he sees as a growing audience.

"I have over 15,000 titles—really a tremendous inventory for jazz," he continues. "Under normal circumstances, it would be considered ridiculous," Young chuckles. "I don't think I have too much, but based on the normal ratio that retailers go by, inventory to sales, they might think it's a little much."

RULES OF THUMB

"The department store rule of thumb is four to one, and someone like Tower is probably six to one, 6 million in sales for a million dollars worth of inventory. I have things I buy that I may sit on for two years; it'll take the right customer to come in and find that [title]. But that's the nature of having an exclusively jazz store."



Young rumbles down the aisles of his domain, pushing boxes of records and CDs out of the way as he does. "We're right in the middle of a transition here," he explains. "We're getting rid of the longbox."

He points out the different artists he sells, including, of course, his favorite: Duke Ellington. He motions to national and local acts. He points out Freddie Hubbard, Chris Holiday, and Wayne Horowitz. "But," he adds with a sly smile, "there's no Kenny G. He's never been in my store."

SELLING POINT: VARIETY

Young's strongest selling point is the variety he offers.

"My strength is in the breadth of my inventory. I can't compete with Tower on price, and I wouldn't want to compete on popular music, but I have a better jazz selection than Tower will ever have. I don't have any problem with what they do, but jazz is what I do."

"One of my slogans is 'Jazz in all its forms.' I just have to have breadth of merchandise to make



Bud's Jazz Records makes the most of its space, cramming merchandise into every nook and cranny. (Photo: Tom Phalen)

this thing go. I don't have the market where someone is going to come in and buy a hundred records every week. My people come in and find something they've been looking for for eight years. There's real joy when someone makes that kind of discovery." Young adds that he stays on top of the new releases as well. "This isn't just an archival store. I try to keep a balance."

To keep that balance, Young depends on catalogs, his favorite salesmen, the customers, and radio to keep him informed. Along with using radio as a research tool, he also hosts a weekly jazz program on local FM station KBCS. "Radio is very important," he says. I spend a lot of time listening to it."

Although Bud's Jazz Records is a relatively small operation, Young doesn't try to handle it all by himself.

"I have two wonderful employees," he acknowledges, "both musicians and both reasonably well paid." Young chuckles again. "They are very knowledgeable, very well informed. When they're in the store, they run the store. It's a one-man operation and the store tends to take on the personality of whoever is working it that day."

"Being so close to a major tourist center, I get people from all

over the world, all over the country. They're very important to my business. Often times, I get people who return every time they come into town. I also get a lot of orders by phone. Whatever it is, I try to fill it, no matter what it is."

WOMEN JUMPING INTO JAZZ

Asked what trend he's noticing these days, Young is quick to respond: "Women."

"I had very few women customers in the beginning," he says. "The ones that did come in were buying for their husbands. Now when women come in, they're buying for themselves, which is nice. I think it's a wonderful development. After all," he says, laughing again, "it doubles my market."

"I think with the customers, you can usually figure out who's going to buy what when they walk in the door. An older guy walks in, he's probably going to buy Benny Goodman. But you can get fooled by what you think are stereotypes. Sometimes you're just as likely to see a guy in a cowboy hat walk in and ask for Charlie Mingus."

"As for jazz in general, it's my theory that the record companies are all scurrying around looking for a 7-year-old trumpet player." Young smiles. "But I also think there's more interest in traditional jazz, and a lot of that has to do with the Marsalis brothers. I also think younger musicians are showing the traditional music more respect these days. It didn't used to be that way and I'm glad it's turning around. It's important that musicians know the history of the form."

"Regardless, I think the lesser known musicians need all the support they can get, and I especially try to support the local musicians. I'd like to see the same thing happen for Northwest jazz that happened for grunge. This is a great jazz town, we have a great jazz scene."

Young is doing well with Bud's Jazz Records, although he says he's realistic. "You have to love it, because you'll never get rich off jazz. Unless, of course, you're the record company."



Bud's Jazz Records is tucked away in the basement of a building, but buffs who seek out the store will find it offers plenty of jazz titles. (Photo: Tom Phalen)

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		*** NO. 1 ***		
1	1	BOB MARLEY & THE WAILERS ▲ ⁴ TUFF GONG/ISLAND 846210*/PLG (9.98/15.98)	LEGEND 15 weeks at No. 1	108
2	3	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	119
3	2	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	119
4	5	AEROSMITH ▲ ⁶ COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	117
5	7	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	119
6	6	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	96
7	4	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	119
8	11	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	119
9	17	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	119
10	13	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	78
11	10	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	110
12	9	THE EAGLES ▲ ¹² ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	119
13	8	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	119
14	12	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	119
15	14	PINK FLOYD ▲ ¹² CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	119
16	15	U2 ▲ ¹ ISLAND 842298*/PLG (9.98/16.98)	THE JOSHUA TREE	87
17	18	CREDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	31
18	19	METALLICA ▲ ⁷ ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	105
19	26	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	57
20	20	GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	119
21	16	METALLICA ▲ ² ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	104
22	21	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	108
23	23	ALICE IN CHAINS ● COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	3
24	22	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	117
25	38	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	98
26	29	MICHAEL JACKSON ▲ ²¹ EPIC 38112 (9.98 EQ/15.98)	THRILLER	31
27	24	UB40 ▲ A&M 4980 (9.98/15.98)	LABOUR OF LOVE	3
28	25	UB40 ▲ VIRGIN 86146 (7.98/11.98)	LABOUR OF LOVE II	4
29	28	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	110
30	35	SOUNDTRACK ▲ ⁵ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	36
31	36	SADE ▲ ² EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	16
32	30	DEF LEPPARD ▲ ¹⁰ MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	109
33	—	SIMON & GARFUNKEL ▲ ⁵ COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS	11
34	46	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	52
35	—	CAROLE KING ▲ ² COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	11
36	27	PETER GABRIEL ▲ ³ Geffen 24088 (9.98/13.98)	SO	21
37	31	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	14
38	34	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	113
39	32	THE BLACK CROWES ▲ ³ DEF AMERICAN/REPRISE 24278*/WARNER BROS. (9.98/15.98)	SHAKE YOUR MONEY MAKER	2
40	37	ENYA ▲ ATLANTIC 81842/AG (7.98/11.98)	ENYA	74
41	41	THE POLICE ▲ ³ A&M 3902 (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	98
42	40	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	115
43	—	INDIGO GIRLS ▲ EPIC 45044 (7.98 EQ/11.98)	INDIGO GIRLS	22
44	39	SOUNDTRACK ▲ ⁷ COLUMBIA 39242 (5.98 EQ/9.98)	FOOTLOOSE	16
45	49	AC/DC ▲ ¹⁰ ATLANTIC 16018/AG (9.98/16.98)	BACK IN BLACK	88
46	44	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	37
47	42	QUEENSRYCHE ▲ ² EMI 92806/ERG (9.98/15.98)	EMPIRE	3
48	—	MICHAEL JACKSON ▲ ⁶ EPIC 35745* (7.98 EQ/11.98)	OFF THE WALL	11
49	43	METALLICA ▲ ELEKTRA 60766 (9.98/13.98)	KILL 'EM ALL	74
50	45	PATSY CLINE ▲ ⁴ MCA 12* (4.98/10.98)	GREATEST HITS	119

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.

Concrete Panel For Metal Distribution; Worldly Wise Label; Caroline's Big Deal

BANG YOUR HEAD: While traditional heavy metal has waned somewhat as a major-label commercial force during the last couple of years, the genre continues to burgeon on the independent label side. Maybe that's why Foundations Forum, the annual convention held by New York-based metal/hard-rock marketing firm Concrete Marketing, has put together a panel focusing on indie distribution this year.

On Thursday, Sept. 9, the first day of activities at the sixth annual confab (held this year at the Burbank, Calif., Hilton.) Foundations will mount a distribution gabfest moderated by Craig Minor of Valley Record Distribution in Woodland, Calif. Panelists scheduled to appear include Scott Givens of Roadrunner Records, Kim Robbins of RED, David Wolin of Caroline, Clark Straub of ADA, and Stephanie Morris of MCA.

The convention will also repeat one of the more notable get-togethers of Foundations '92—the Independent Label Presidents Conclave, organized by Brian Slagel of Simi Valley, Calif.-based Metal Blade Records.

"Over the last couple of months, everybody was asking me to do it again," says Slagel. The Conclave, which is a private affair, will be held at the Hilton at a date and time to be determined, although Slagel says the session is tentatively set for Sept. 9. Interested label toppers should contact Slagel at the Metal Blade offices; he welcomes your participation and input.

Lastly, for reasons that remain obscure at best, Foundations has drafted DI to moderate the convention's Sept. 10 press panel.

LABEL NEWS: L.A.-based Tril-

oka Records has launched a dance label, Worldly Dance Music. The imprint is an extension of Triloka's Worldly Music imprint. Worldly Dance's first two recordings arrive Sept. 28—"Jungle Book" by German world beatsters Dissidenten, and the self-titled debut by Moroccan singer Yosefa (intriguingly described as a "blend of Yemenite



by Chris Morris

folk tunes and western pop/dance beat")... After two albums distributed via Mechanic's independent label Futurist, New York-based Big Deal Records has inked an exclusive pact with Caroline. Two albums in October will be the first issued under the new arrangement—the self-titled debut by Fresno, Calif.-based Snail and a debut set by New York singer-songwriter Boo Trundle... L.A.'s Doctor Dream Records has added DI fave Dash Rip Rock to its roster; the New Orleans rock trio's new album, "Tigertown," will be released this fall.

JUST A REMINDER: The deadline for submissions to the 1993 Billboard Music Video Awards is Sept. 1. If your label hasn't received a submission form, call Melissa Subatch at Billboard, 212-536-5018. Awards will be presented at the Billboard Music Video Conference, Nov. 3-5 in Los Angeles.

FLAG WAVING: If you don't know Spindletop Records blues artist Long John Hunter, you probably never spent much time in Juarez, Mexico.

Hunter, whose first American al-

bum, "Ride With Me," was recently released by the Austin, Texas-based indie, spent 10 years as the house act at the Lobby Bar in Juarez.

"It was a job and a job," Hunter says. "All my recognition came from there. In Europe. I met at least five people who remembered me from the Lobby."

Singer/guitarist Hunter, who was born in Louisiana and moved to Texas when he was a young man, didn't exactly have standard backup in his Mexican days. "Most of the time, it was all Mexicans," he recalls. "Most of 'em couldn't speak no English, but they could sing anything in English."

Still, Hunter became something of a local legend in Juarez, playing daily at the Lobby, in his words, "from 8 o'clock at night 'til you-say-when." Once, Charlie Daniels tried to lure Hunter into moving to Nashville, an offer the bluesman refused. "I hates myself ever since," Hunter says. "If I'd left, all this that's happenin' now might have happened then."

Hunter, who is 62 years old ("I still jump off of buildings and things," the spry bluesman says) and lives in Odessa, Texas, is today enjoying new prominence on the Lone Star State blues scene. He cut the high-spirited "Ride With Me" with the storied house band from Antone's in Austin; on the road, he plays with the Antone's group and with a Fort Worth-based unit led by Sumter Bruton, brother of Bonnie Raitt's former guitarist (and dos recording artist), Stephen Bruton.

"Everywhere I go, I'm gettin' great response," Hunter says. "It's scary, but it's excitin'."

On Sept. 10, Hunter will be performing at J&J's Blues Bar in Fort Worth; he'll appear at the J&J's in Dallas the following night. In late September, he'll be playing in San Francisco in conjunction with the San Francisco Blues Festival.

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(Continued from page 55)

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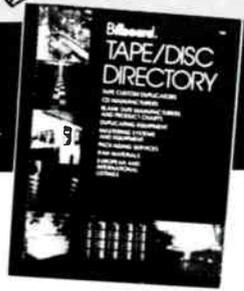
Caroline will use the hard card in the future "on a selective basis," says Hutchison, adding that it's more helpful for novelty albums or compilations, which need an extra push, than for bands that already have a following. "We have a piece coming out for 'Incredibly Strange Music,' and that would be an ideal utilization [of the hard card], since, again, it's more of a concept piece, as opposed to a band or producer with a prior track record," he says.

Tim Reede, indie buyer at Electric Fetus in Minneapolis, has ordered the "Hating Brenda" CD with hard card but is skeptical of its impact. "I suppose it might catch someone's eye," he says. "But there's a lot of things out there trying to attract special attention—I've seen CDs packaged with condoms, CDs with T-shirts attached, CDs that say 'buy a CD, get a video.' But there's so much of that that I don't think it has any effect."

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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

★ MELISSA FERRICK

Massive Blur
PRODUCER: Gavin MacKillop
Atlantic 82502

Singer/songwriter's debut is notable for the poised way in which it balances personal expression and a strong pop sense. Ferrick has a distinctive voice, and she gets good support from an instrumental crew that includes ex-dB Peter Holsapple, Alain Johannes and Natasha Schneider of Eleven, and singers Vicki Peterson and Susan Cowsill. "Happy Song" (a natural single), "Blue Sky Night," and "The Meaning Of Love" are among bright spots in a highly consistent 14-song collection.

★ THE dB'S

The dB's Ride The Wild TomTom
PRODUCERS: Chris Stamey, Wes Lachot
Rhino 71299

The four albums recorded by this highly influential but ill-fated pop quartet are now augmented by this 26-track collection of demos, B sides, and musical odds and ends from gifted songsmiths Chris Stamey and Peter Holsapple (the latter of whom wrote the disc's entertaining liner notes). Despite the fact that little of the material was recorded in an actual studio, the sound quality is generally good. Pop purists unfamiliar with the dB's should find much to enjoy, and old fans will relish the unearthing of such lost faves as "Soul Kiss," "If And When," "The Death Of Rock," "We Should Be In Bed," and "Purple Hose."

★ CEDELL DAVIS

Feel Like Doin' Something Wrong
PRODUCER: Robert Palmer
Fat Possum 1004

The latest beneficiary of Palmer's quest to capture and record the heart of the Mississippi Delta blues is veteran Davis, a wheelchair-bound guitarist who "frets" the instrument with a knife. The beauty of his music lies in the eerie tonality of the knife/strings combination and in the timelessness of his originals, especially "I Don't Know Why," "She's Got The Devil In Her," and "Sit Down On My Knee." He flashes a humorous side on "If You Like Fat Women," about a perceived abundance of corpulent females in the singer's hometown of Pine Bluff, Ark. Worth seeking out; contact: 601-236-3110.

I MOTHER EARTH

Dig
PRODUCER: Mike Clink
Capitol 98912

Jane's prediction is this Toronto band's addiction—sound is sometimes so akin to that forged by Perry Farrell and his erstwhile company that listeners will have to consult the credits twice. But IME's tribal psychedelic hard rock, albeit derivative, still has guts enough to play with its intended audience; cacophonous numbers such as "Levitate," "Rain Will Fall," and "Not Quite Sonic" are among the more percolating selections.

THE ERIC GALES BAND

Picture Of A Thousand Faces
PRODUCER: Jim Gaines
Elektra 61466

On second go-round, Georgia rockers led by teenage guitar prodigy turn their energies more toward the radio dial and the sales counter than on their debut. The juxtaposition of Gales' fiery axe work and Gaines' slick production on the choruses brings to mind the work of the Jeff Healey Band and—during harder moments—Living Colour. This is good news for album-rock outlets, which have already picked up on lead single "Paralyzed" and are likely to do the same with "Take A Look," the title cut, and "Bang That Bell." Group also takes a stab

at Beatles' "I Want You (She's So Heavy)."

TYPE O NEGATIVE

Bloody Kisses
PRODUCER: Josh Silver & Peter Steele
Roadrunner 9100

Despite its best efforts at varying tempo and dynamics, the New York gothic rock quartet's obsession with death, blood, and the co-mingling of sex and religion starts to wear thin a few tracks into this 73-minute manifesto. Songs like "Black No. 1," "Set Me On Fire," and the title tune blend into one another in a Bauhaus-like sonic wash that's interrupted only by Steele's sporadic fanatical rantings on tracks like "Kill All The White People," "We Hate Everyone," and "Summer Breeze"—which mangles the Seals & Crofts hit. A record for the seriously angst-ridden.

GRUNGE LITE

PRODUCER: none listed
CZ 064

Anyone who has had a bellyful of grunge rock can exact vengeance at his or her next party by tossing on this collection of Muzak-style versions of grunge hits, performed by synthesist Sara DeBell. Liner art of flannel-clad sheep, biting notes by DeBell herself, and the rickety keyboard renditions of Nirvana, Pearl Jam, and Mudhoney tunes herein make for novel fashion-busting fun.

VARIOUS ARTISTS

Commemorativo: A Tribute To Gram Parsons
PRODUCERS: Various
Rhino 71269

Country-rock trailblazer and late hard-living legend gets his due in this tribute album, appropriately named after Parsons' favorite brand of tequila. Covering classics penned by GP for the Byrds, Flying Burrito Brothers, and his solo efforts are Steve Wynn, Musical Kings (aka Kevn Kinney and Peter Buck), Coal Porters, Uncle Tupelo, Carla Olson, Bob Mould & Vic Chesnut, and Parsons' daughter Polly. A wealth of terrific material, intriguingly done.

R & B

► JAMIROQUAI

Emergency On Planet Earth
PRODUCERS: Jason Kaye, with Mike Nielsen and Toby Smith
Columbia 53825

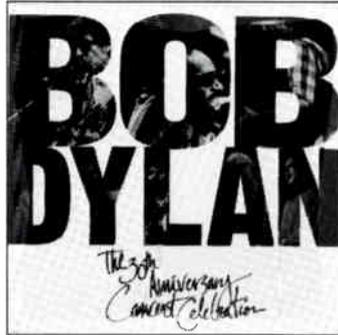
Kaye-led debut act whose name combines the words "jam" and "Iroquois" radiates a funky energy reminiscent of Stevie Wonder's "Songs In The Key Of Life" period and Earth, Wind & Fire's glory days. Although Kaye tries to bring a modern vibe to his music, mostly he operates within '70s parameters, expressing his reverence for his predecessors through long instrumental jams and tunes like "When You Gonna Learn (Digeridoo)," "Too Young To Die," "Revolution 1993," and the title cut. A fine start to a career that promises to snowball once the artist finds his own voice.

► JEVETTA STEELE

Here It Is
PRODUCERS: Various
Columbia 53900

Siren renowned for her six-year run with the "Gospel At Colonus" production and later for her work with Prince and her striking vocal on the "Baghdad Cafe" soundtrack issues her solo debut, a rainbow of pop and R&B stylings with strong radio potential. First single "Hold Me" is a Prince-written ballad that could go over at pop, R&B, and AC stations; other high points are a rerecording of "Baghdad" theme "Calling You," funky "Good Foot," hip-NRG "If You Want My Lovin'," and the Maurice White-co-produced title track.

SPOTLIGHT



VARIOUS ARTISTS
Bob Dylan—The 30th Anniversary Concert Celebration

PRODUCER: Don DeVito
Columbia 53230

A partial list of the artists who feted Bob Dylan last fall and are represented on this double-CD bonanza reads like a roll-call of rock, country, and R&B immortals: George Harrison, Eric Clapton, Chrissie Hynde, Neil Young, Tom Petty, John Mellencamp, Lou Reed, Ron Wood, Roger McGuinn, Pearl Jam's Eddie Vedder and Mike McCready, Johnny Cash, Willie Nelson, Stevie Wonder, Ritchie Havens, the O'Jays, and the Dylan himself. All this testifies to the artist's Goliathan influence on musicians of all ages and genres, and speaks well for the record's commercial possibilities. (An all-star rendition of "My Back Pages" is already churning things up at album-rock radio.)

DANCE

★ PLAN B

Cyber Chords & Sushi Stories
PRODUCER: Mark Plati
Imago 72787-21031

Second U.S. release from German dance/rock/pop outfit serves up a superlative stew of techno noises, rock riffs, and hip-hop beats destined to break down barriers between dance clubs and alternative and album-rock formats. Lead single "Life's A Beat," with its echoes of the Smiths' "How Soon Is Now," encapsulates this prismatic sound, as do tracks like "Telecom Communication Cripples," "Skip The Instructions," "Just Do It," and "Close To Nothing."

JAZZ

► FOURPLAY

Between The Sheets
PRODUCERS: Fourplay
Warner Bros. 45340

More pop jazz at its most commercially attractive from the foursome of Bob James, Lee Ritenour, Nathan East, and Harvey Mason. Lightly funky stuff should hit the spot with contemporary jazz fans and jocks; number here aimed at broader audiences is a remake of the Isley Brothers' title composition, sung by Chaka Khan and East. Some might say "no strain, no gain," but considering quartet's previous gold album, gains should be handsome with this one.

★ MILES DAVIS & QUINCY JONES

Live At Montreux
PRODUCER: Quincy Jones
Warner Bros. 45221

Shortly before his death in September 1991, trumpet titan Davis joined conductor Jones, the Gil Evans Orchestra, and the George Gruntz Concert Jazz Band in Montreux to recreate some of the most famous arrangements in jazz history. Using Evans' famed charts for "Miles Ahead," "Porgy And Bess," and "Sketches Of Spain," Davis and featured soloists Kenny Garrett and Wallace Roney offered glossy rereadings of early Miles masterworks. Resultant live

album is a fitting testament to the great horn man.

RUTH BROWN

The Songs Of My Life
PRODUCER: Rodney Jones
Fantasy 9665

Veteran vocalist offers what amounts to an autobiography in song (although set doesn't take in Brown's R&B days). While album contains a couple of mawkish moments (in title track and an ill-advised version of Eric Clapton's "Tears In Heaven"), it's largely a sturdy and enjoyable session, with standards like "While We're Young" and "It Could Happen To You" receiving particularly poignant and glowing treatments.

FRANK MANTOOTH JAZZ ORCHESTRA

Dangerous Precedent
PRODUCERS: Frank Mantooth & Freddie Breitberg
Sea Breeze 2046

Big-band leader/arranger/composer/pianist Mantooth's strong charts are reminiscent of traditional jazz orchestras whose electronic keyboard lines steer the material on a decidedly contemporary tack. Highlights of a solid set include a jaunty "Summertime," a pretty, downtempo "You've Changed," and a notable arrangement of "Moonlight In Vermont" featuring vocalist Kevin Mahogany. Celebrity guests include Ramsey Lewis and Clark Terry.

NEW AGE

► CRAIG CHAQUICO

Acoustic Highway
PRODUCERS: Craig Chaquico & Ozzie Ahlers
Higher Octave 7050

Former guitarist for Jefferson Starship (later Starship) embarks on a solo flight with this instrumental new-age record that has already flexed some chart muscle. The keyboard and percussion accompaniment is sparse enough to allow Chaquico plenty of room to exercise his melodic judgment or his warp-speed scales, both of which he does with aplomb.

VITAL REISSUES™

CHARLES MINGUS

Thirteen Pictures: The Charles Mingus Anthology
COMPILATION PRODUCERS: Joel Dorn & Hal Willner
Rhino 73402

Bassist/composer's sprawling discography would appear to resist anthologization, but producers Willner (who recently organized Mingus tribute "Weird Nightmare") and Dorn pull off the trick. Thirteen splendid selections, astutely annotated by musicologist Andrew Homzy, hit many of the highs of Mingus' prolific career and challenging music; presented as an introduction, it should spur many listeners to dive into Mingus' voluminous works headlong. (Rhino has also just reissued "Changes One" and "Changes Two," two brilliant early-'70s albums.)

JOE ELY

Live Shots
PRODUCERS: Michael Brovsky, Al Kooper
MCA 10816

Album, originally released in the U.K. in 1981 and only briefly available here, documents the Texas country-rockers' '80 club jaunt opening for the Clash in England. Backed by a rocking band that included guitarist Jesse Taylor and accordionist Ponty Bone, Ely blazes through the highlights of his own formidable repertoire (including some Butch Hancock-penned faves) and a few sharp covers. Four bonus tracks recorded by Kooper were previously available only on a rare bonus record. A memorable collision of punk energy and the country sensibility.

SPOTLIGHT



RANDY TRAVIS

Wind In The Wire
PRODUCER: Steve Giron
Warner Bros. 45319

This is the soundtrack to Travis' made-for-TV movie (also called "Wind In The Wire") and his first major-label album done without the help of his regular producer, Kyle Leaning. In addition to the movie-cowboy fare (such as the first single, "Cowboy Boogie"), the album has touches of the real west ("The Old Chisholm Trail" and the moving title cut) and even some Hawaiian-flavored pieces ("Paniolo Country," "Hula Hands") that tie in with the movie but offer relatively little on their own. The album is a decidedly mixed bag. Fortunately, Travis' magnificently resonant vocals can transform any lyric into an aural treat. The movie is scheduled to air on ABC-TV Wednesday (25).

LATIN

★ LOS SONEROS DE HOY

Tributo A Los Soneros
PRODUCERS: Various
Sony Tropical/Sony 81102

Salsa's top vocal improvisers—or soneros—such as Gilberto Santa Rosa, Tony Vega, Luis Enrique, and Alex D'Castro, team up for a sumptuous tribute package to a stellar cast of sonero legends including Héctor Lavoe, Tito Rodríguez, Celia Cruz, Ismael Rivera, and Rubén Blades. Classic, swinging arrangements run counter to processed salsa groove currently in vogue, but piquant evergreens "Periódico De Ayer," "El Que Se Fue," and "Sin Tu Cariño" will draw radio attention.

★ MATRICULA 2

PRODUCER: Mariano Pérez Bautista
SDI/Sony 81091

Gerardo Valdívia and Carlos Solana, a teenaged vocal duo from Acapulco, have crafted a magnificent premiere album of youthful—yet not juvenile—acoustic pop/rock replete with embraceable, bittersweet love yarns and sparkling harmonizing. While nearly any track could score at radio, the prime cuts are "Llama," "Adiós Princesa," "Loco Por Ti," and "Te Amo."

COUNTRY

► ANDY CHILDS

Andy Childs
PRODUCERS: Josh Leo, Mark Wright
RCA 66253

Childs is a smooth, soulful pop singer who works wizardry with the country-themed songs he's given here. His reading of Mac McAnally's "Simple Life" matches the buoyancy of McAnally's original—and, unfortunately, largely overlooked—recording. In such standout selections as "Broken" and "Exception To The Rule," Childs reaches evangelistic levels of emotional intensity. There are no weak cuts, and among the best ones are those already cited, along with "I'm Still Letting Go," "I Wouldn't Know," and "Your Love Amazes Me."

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (◻): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► EN VOGUE FEATURING FMOB Runaway Love (4:07)

PRODUCERS: Thomas McElroy, Denzil Foster
WRITER: not listed
PUBLISHER: not listed
EastWest 2032 (c/o Atlantic) (cassette single)

First peek into a forthcoming EP of new and remixed material shows the female act that inspired a sea of wannabes stretching out nicely over a cool midtempo groove, juiced with the same quasi-hip-hop/funk flavors that fueled "Hold On" and "My Lovin'." Those warm and distinctive harmonies feel like a welcome visit from an old friend, while multiple lead vocals are appropriately diva-like, without an overload of hype. Track will be a smash upon impact; just find the one you love, and have a deep shimmy. Ooooo...

★ DIGABLE PLANETS Nickel Bags (Of Funk) (3:14)

PRODUCER: Butterfly
WRITERS: Diggable Planets
PUBLISHERS: Wide Grooves/Giro, BMI
Pendulum 8810 (c/o Elektra) (cassette single)

Extraordinary "insect" trio continues to strain at the confining parameters of hip-hop with a third single from its fab "Reachin' (A New Refutation Of Time & Space)" debut. Swing/jazz vibes seep into a subtle but totally insinuating beat, while each member steps up to the mic to serve lyrical science. Track builds to a nice, almost anthemic climax, which will fill top 40 and urban airwaves quite nicely.

MEAT LOAF I'd Do Anything For Love (But I Won't Do That) (5:09)

PRODUCER: Jim Steinman
WRITER: J. Steinman
PUBLISHER: not listed
MCA 10699 (c/o Uni) (CD promo)

Leadoff single from Meat Loaf's new set, "Bat Out Of Hell II: Back Into Hell" (a follow-up to guess which megamillion-selling album) has Mr. Loaf's emotionally charged vocal fronting a mammoth mix (and what sounds like a cast of thousands). Cohort Steinman gives it his all here, providing epic power chords, angelic backing choruses, a romance-laden duet with fellow MCA signee "Mrs. Loud," and anthemic pace changes calculated to raise every lighter in the arena. For pop or album-rock programmers who must have more, there's a selection of appropriately named edits, from the relatively time-conscious single to The Album Version, which clocks in at a whopping 11:55. A glorious exercise in rock'n'roll excess. Wallow in it.

★ CRUCIAL D & THE PACEMAKERS FEATURING MOO DOGG & VALITA PARKS

Another Summer In The Ghetto (4:14)

PRODUCER: Reuben "DJJR" Jones
WRITER: not listed
PUBLISHER: Halwill, ASCAP
REMIXER: Reuben "DJJR" Jones
Amherst 14 (CD single)

There's something jolting about hearing youngsters rapping about the dangers of life on the street. If hearing a prepubescent male chat jadedly about drugs and crime as an everyday occurrence when school is out doesn't jar listeners, then nothing will. Intensely effective jam may scare some, but it should be embraced by top 40 and urban radio as a way of rattling a few cages. Musically, track has a deceptively languid R&B/hip-hop groove, framed by sax samples and sweet female singing at the chorus. Contact: 716-883-9520.

DIAL 9 Bass In My Buick (4:49)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Pandisc 096 (cassette single)

Remember when a cool car could get you just about anything (or anyone)? This act certainly does. Rumbling pop/hip-hop ditty rattles with cheeky rhymes and a chanted chorus that may make the radio grade as a novelty item. Crossover radio may dig the house and faux-rave remixes.

R & B

► EARTH, WIND & FIRE Sunday Morning (4:10)

PRODUCER: Maurice White
WRITERS: White, Reynolds, Willis
PUBLISHERS: Maurice White/Sony Tunes, ASCAP; Reyshell/Warner-Tamerlane/Streamline Moderne, BMI
Reprise 18461 (c/o Warner Bros.) (cassette single)

After approximately 12 years, legendary R&B band returns to the Warner Bros. family with a midtempo jewel from its new "Millennium" opus. Bright, brassy horns, matched with rich and pleasantly familiar harmonies, will trigger memories of its classic jams. An excellent way to close the summer season, track will probably start with more mature urban radio stations before spreading out to several radio formats. Delicious.

NKRU Seis Nueve (4:10)

PRODUCER: Arnold Hennings
WRITER: A. Hennings
PUBLISHER: Beane Tribe, ASCAP
REMIXER: Dave "Hard Drive" Pensado
Kane/RCA 62581 (c/o BMG) (cassette single)

What do you do when a song opens with a sexy female voice asking, "Have you ever participated in a 69?" Pray that it gets better. And when it doesn't, as in the case of this hip-hop-derived ode to mutual oral pleasure, you pray a little harder. While the idea of a woman taking charge of the sexual situation after years of misogyny is a very good one, you gotta wonder who's zoomin' who when a track (such as this one) was written and produced by a man.

DISTINGUISHED GENTLEMEN Forever (4:16)

PRODUCERS: Sam Ferguson, Vince Home
WRITER: L. Huff
PUBLISHER: Mighty Three, BMI
REMIXER: Frank Cornelius
P-Man/Vision 1272 (CD single)

Male act serves tightly knitted doo-hop harmonies over a slow and grinding R&B love song. Track clangs with too much echo and reverb, which occasionally hinders the group's sharp vocal skills. A cleaner mix could be all it takes to get the track over at radio.

NEW & NOTEWORTHY

FIGHT Nailed To The Gun (no timing listed)

PRODUCER: Rob Halford
WRITER: R. Halford
PUBLISHER: Phoenix, ASCAP
REMIXER: Altit Baow
Epic 5353 (c/o Sony) (cassette single)

New band fronted by ex-Judas Priest wailer Rob Halford previews its much-anticipated "War Of Words" set with a blistering blast of heavy metal. Halford still packs quite a one-two punch, snarling his way through his own politically charged lyrics with the hunger of a young Turk. He is amply supported by the dual guitar attack of Russ Parrish and Brian Tilsle, who also prove nimble counterparts to Scott Travis' edge beats. The kids will devour the original version in seconds, while album-rock radio will more likely indulge in the effect-filled "Bulletproof" remix.

E.Y.C. Feelin' Alright (3:26)

PRODUCER: Phillip Gordy, Darric Graham
WRITERS: D. Butler, D. Loeffler, T. Parker, P. Gordy, D. Graham
PUBLISHER: not listed
Gasoline Alley/MCA 2806 (c/o Uni) (cassette single)

Also known as Express Yourself Clearly, act drop-kicks hearty gang vocals with new-jack finesse. Way-busy, energetic arrangement succeeds in generating a lively, party feel. Spine-climbing, funk-fueled jam is simply too phat for pop and urban radio to pass on. However, summery track is best enjoyed with your posse, throwing serious moves on your living-room floor. Bodes very well for their forthcoming eponymous debut album.

LYNN WHITE May The Best Man Win (4:40)

PRODUCERS: Milton Price, William Brown
WRITERS: Jackson, Yanley
PUBLISHERS: Butler/Chappes, ASCAP
SOH 7012 (CD single)

There is nothing quite like a good old-fashioned blues song performed live. White oozes with all the drama and experience it takes to make this sob-in-your-beer ballad a source of catharsis. Over-zealous audience reaction may limit radio possibilities, though White (who is joined by the able J. Blackfoot) may prove to good to resist. For a smoother studio moment, check out additional track, "Stranger In The Sheets." Contact: 901-388-1190.

COUNTRY

LORRIE MORGAN Half Enough (3:56)

PRODUCER: Richard Lands
WRITERS: W. Waldman, R. Nielsen
PUBLISHER: Englishtown Music (BMI)
BNA 62576 (7-inch single)

A shimmering Wurliitzer electric piano kicks off this nicely produced slice of country/pop. Morgan seems to get better each time out, and her sassy delivery of this Wendy Waldman-penned number is a beautiful marriage of singer and song.

SAMMY KERSHAW Queen Of My Double Wide Trailer (3:31)

PRODUCERS: Buddy Cannon, Norro Wilson
WRITER: D. Linde
PUBLISHER: EMI Blackwood Music, Inc./Linde Manor Pub. (BMI)
Mercury 969 (CD promo)

Kershaw does his best Possum holler on this tale of trailer-court romance, from a world where polyester curtains, onion rings, and chicken-fried steak get the girl every time.

STEPHANIE DAVIS It's All In The Heart (2:48)

PRODUCER: Kyle Lehning
WRITER: S. Davis
PUBLISHER: EMI Blackwood, Inc./Beartooth Music (BMI)
Asylum 003 (CD promo)

Garth Brooks has already taken notice of, and scored hits with, Davis' delicate blend of singer/songwriter and country music sensibilities. Those qualities shine brightly on this uplifting and auspicious debut single.

LARI WHITE Lay Around And Love On Me (2:54)

PRODUCERS: Rodney Crowell, Lari White, Stuart Smith
WRITERS: B. David, D. Gillon
PUBLISHER: Not Listed
RCA 62622 (CD promo)

Whew, sexy title. And White delivers the bluesy goods with a sultry-but-gutsy delivery and soaring voice that combines effortless range with a Raitt-like edge.

JOHN ANDERSON I Fell In The Water (2:40)

PRODUCERS: James Stroud, John Anderson
WRITERS: J. Salley, J. Stevens
PUBLISHERS: W.B.M. Music Corp./Extra Innings Music (SESIC), Warner-Tamerlane Pub. Corp., Jeff Stevens Music (BMI)
BNA 62621 (CD promo)

It's so good to hear that twang on the radio again, and Anderson continues to come back with strong material like this rousing, guitar-driven dancefloor number, detailing the perils of putting your partner on a pedestal.

DANCE

► BOOK OF LOVE Hunny Hunny (5:39)

PRODUCER: Ted Ottaviano
WRITERS: Theodore, Ottaviano
PUBLISHERS: Book Of Love Songs/Warner-Tamerlane, BMI
REMIXER: Ben Grosse
Sire/Reprise 6322 (c/o Warner Bros.) (12-inch single)

Durable dance/pop act follows its recent smash, "Boy Pop," with another sparkling gem from its fab "Lovebubble" collection. Tune has a cute'n'quirky chorus and chirpy vocals that, we hope, will worm their way into the hearts of club DJs and radio programmers. "Sweet & Sticky" is good and housey, while the "Tribal Rock" version is funkier and alternative-oriented. Something for everyone.

★ SERIOUS ROPE PRESENTS SHARON DEE

CLARKE Happiness (7:10)

PRODUCERS: Serious Rope
WRITERS: D. Rochefort, A. Friedman, B. Auger
PUBLISHERS: Scratch/Nomad/EMI Songs
ZYX 6994 (12 inch single)

The rich diva voice behind the now-defunct Nomad is showcased on a trance-induced hi-

NRG twirler that wooed DJs on import several months ago. Track is deftly intertwined with another tasty tune, "Happiness Is Just Around The Bend," which is enough to keep early supporters in tow. Overall, a delightful, highly programmable package that deserves immediate DJ acceptance. Now, how 'bout a whole album? Contact: 516-253-0800.

THE IT TWINS Eye Of The Beholder (6:45)

PRODUCERS: Steve Skinner, Ernest Kohl
WRITERS: Sorce, Duperron, Crafa
PUBLISHER: not listed
REMIXERS: Steve Skinner, Ernest Kohl
Jupiter Rising 002 (12-inch single)

Freedom of expression is the message here, and it's delivered with a surprising warmth and sincerity by this male duo. Thanks to NRG producers Steve Skinner and Ernest Kohl, the duo is surrounded by a glittery array of disco strings, cool sound effects, and insistent beats. Act's untrained vocals will not work for all, but they're solid enough to push it over the top. If in doubt, go for the "It-Instrumental Dub." Contact: 212-330-8227.

ALTHEA McQUEEN Changes (7:06)

PRODUCER: Blaze
WRITER: not listed
PUBLISHER: not listed
REMIXER: Blaze
King Street 1002 (12-inch single)

It has been a minute too long since this underground regular has regaled punters with her unusual alto stylings. Producer/writer Blaze dresses her in an R&B-framed deep-house groove that suits her quivering delivery and against-all-odds lyrics. Go for the "Blaze On King Street" mix. Contact: 212-995-9566.

VAN RENN The Real Thang (5:33)

PRODUCER: Dee Bussey
WRITER: P. Randolph
PUBLISHER: not listed
REMIXER: Dee Bussey
Nocturnal Images 2003 (12 inch single)

Van soaks his raspy growl into a fast'n'furious dance beat that clearly gets a lot of its inspiration from vintage James Brown material. The pace is a little too frenetic to be soulful, but it sure is enough to get you on your feet. Would give peak-hour sets an interesting edge. Try it. Contact: 313-961-4710.

AC

★ GLORIA ESTEFAN Con Los Anos Que Me Quedan (no timing listed)

PRODUCERS: Emilio Estefan Jr., Jorge Casas, Clay Oswald
WRITERS: G. Estefan, E. Estefan Jr.
PUBLISHERS: Foreign Imported Productions, BMI
Epic 5365 (c/o Sony) (CD promo)

Here is another sweet moment from La Gloria's wonderful "Mi Tierra" collection of Latin tunes. Soft but percussive tune gains its depth from acoustic instrumentation and a delicate string arrangement. Estefan is at her loveliest and her most relaxed here. Flipside has "If We Were Lovers," a tune that shares the same melody, but is not a direct English translation of the single. Both will sound great on AC formats.

ROCK TRACKS

► THE BREEDERS Cannonball (3:35)

PRODUCERS: Kim Deal, Mark Freegard
WRITER: Kim Deal
PUBLISHER: Period Music
Elektra/4AD 8800 (CD promo)

Fractured but fierce preview track from forthcoming "Last Splash" set shows the Breeders crashing into a fluid guitar and bass duet with two-ton chords, and peppering the cut with abrupt silences and partially buried shouts, shrieks, and squeaks. Sharp melodic hook is balanced with demurely sung lead vocal. Will shine on modern-rock radio.

★ KRISTEN HALL Empty Promises (3:53)

PRODUCER: Don McCollister
WRITER: K. Hall
PUBLISHERS: LUDAkris/BMG, ASCAP
High Street 9313 (c/o Windham Hill) (CD single)

Hall has been slowly building a cult following for several years now. On this track from her

fine Windham Hill debut, "Fact & Fiction," her world-wise voice and strumming are ready to be embraced by rock and AC radio formats. The tune is an affecting tale of romantic woe that works mostly because it does not wallow in despair; it's far too literate and vocally active. CD single also has three previously unavailable cuts, including a fab reading of Bob Dylan's "It Ain't Me Babe."

SQUID New Waffen Jive (no timing listed)

PRODUCER: not listed
WRITERS: Squid, J. Christ
PUBLISHER: Dirty Ruby, BMI
Cash Cow 001 (7-inch single)

Buffalo-based band serves a yummy blend of noisy, industrial-like guitars and jagged-edged funk. Don't try to figure out the lyrics; they're blasted through a megaphone for proper distortion. Just dive into some of the cooler grunge you will hear this side of Seattle. Contact: 716-689-6185.

LIVING COLOUR Bi (3:42)

PRODUCERS: Ron Saint Germain, Living Colour
WRITERS: W. Calhoun, V. Reid
PUBLISHER: Famous Music Corp./Darkology Music/Dare To Dream Music, ASCAP
Elektra 5308 (CD promo)

Funk sound here is at once hard and smooth, on a stomper that ought to sound fine on album-rock radio. However, this cut from "Stain," much commented on at the time of the album's release, is a late entry and might have had greater impact at radio had it been sent out earlier. Still a fine track, though, and wryly sung lyrics may get listeners grinning.

GHOST OF AN AMERICAN AIRMAN King Of Nothing (4:34)

PRODUCER: Julian Raymond
WRITERS: A. McKay, A. Galbraith, B. Trowell, M. Matthews
PUBLISHER: Fallenous Music, BMI
Hollywood 10297 (CD promo)

'2-isms notwithstanding, Airman pulls out a vivacious, melodic rocker laden with satisfyingly crunchy chords. Album-rock radio could find a late-summer singalong in this track's power pop, lyric hooks, and hearty vocal harmonies.

RAP

LIFERS GROUP Jack U Back (So U Wanna Be A Gangsta) (5:32)

PRODUCERS: Doctor Jam, Madness 4 Real, Phase 5
WRITERS: Lifers Group
PUBLISHER: Lifers Group, ASCAP
REMIXER: Greg Royal
Hollywood Basic 10356 (cassette single)

The downside to the life of a gangsta is illustrated by men who should know better: These dudes have truly seen the bottom of the well, and are still trying to climb out of it. A plethora of funk-era samples fuel the steady groove, which does not distract from the rhymes. A potent jam that should be taken seriously.

POOR RIGHTEOUS TEACHERS Nobody Move (4:28)

PRODUCERS: Father Shaheed, Wise Intelligent, Culture Freedom
WRITERS: S. Phillips, T. Grimes
PUBLISHERS: Protons/Duneland, ASCAP
Profile 5404 (cassette single)

Refrain "nobody move, nobody gets hurt," most readily connected to robbery scenarios, is the hook for trio out to enlighten "old-school" minds. Light seasoning of ragga-toasting effectively hangs track on current trends, while squealing, horn-like samples add an urgency to the instrumentation.

SOULS OF MISCHIEF 93 'Til Infinity (4:46)

PRODUCER: A Plus
WRITERS: A. Carter, O. Lindsey, T. Massey, D. Thompson
PUBLISHERS: Souls Of Mischief, BMI
Jive 42158 (c/o BMG) (12 inch single)

Quartet lounges over a jazz-lined slow funk groove, pondering a variety of ideas—most notably the women who rock their world, and their rhyming prowess. The music, etched with a lot of interesting samples and soothing vibraphone doodling, is quite cool. The problem is that the dudes clearly are not giving their lyrical best; they're capable of far better. "Too much chillin', and not enough thinkin'."

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.

Sonopress Begins CD Production NC Manufacturer Expects 40M Capacity

■ BY MARILYN A. GILLEN

NEW YORK—Sonopress has expanded its business universe to include an optical star, the compact disc.

On Aug. 21, the Weaverville, N.C., tape duplicator marked the official opening of its \$20 million-plus, 160,000-square-foot CD plant with a weekend of celebrations. On Monday, it was back to the business at hand.

That business has been marked by steady expansion through the years, beginning not long after the plant opened in 1984, as QTI, with about 105,000 square feet of space. From an annual tape-duplication capacity of 50 million cassettes, the facility's output has blossomed to its current level of more than 100 million units per year. And now, there is optical.

"We had wanted to get into the business for some time, and were just awaiting approval from the board in Germany," explains Michael Harris, president of the Bertelsmann Music Group-owned Sonopress, of the move's timing. "It is simply a recognition of the strength of the optical

market. I'm actually optimistic that we can continue to have at least a decent cassette business for years ahead, with the further growth of spoken-word and children's product and the like, but it's always good to have at least three irons in the fire."

The plant, which began operation in January and now is at a capacity of about 30 million discs a year, with 40 million not far off, does not currently make CD-ROMs. However, Harris says that ROM is an area Sonopress easily could move into, and likely will. As for that other optical format—MiniDisc—Harris says, "I'm not going to be the first one in it—unlike DCC. We're *in* that, but we're not making anything because there are no orders. And I don't want to get into a situation like that with MiniDisc."

Sonopress is using a customized monoline system for its CDs, Harris says. "Sonopress in Germany has a large engineering division, and has always evolved some of their own improvements," he notes. The staff has been culled from a combination of industry experts, audiocassette person-

nel, and local residents.

"Bottom line," says Harris, "is this is an area we believe we can make money in. And we expect to."

In other CD expansion news, tape duplicator ASR Recording Services, Canoga Park, Calif., also has stepped into the optical realm with the purchase of a \$3 million Robi System Compact Line manufacturing system.

Al Weintraub, president of ASR, says he anticipates an annual production capacity of 6 million-7 million discs, including CD audio, CD-ROM, and CD-I.

Manufacturing is slated to begin Oct. 1.



Bop Stop. Producer/musician Victor Masondo, left, takes a break with Miriam Makeba and Grammy-winning musician Ray Phiri during work on Makeba's latest album at World Studio Group member Bop Recording Studios in Bophuthatswana, South Africa. The album, tentatively titled "Sing Me A Song" and slated for release in July, was engineered and mixed by New York-based Alan Gregorie using a Neve VRP 96 that was customized for the studio.

It's No Secret: Lights, Sound Are Keys To Gabriel's Tour

■ BY MIKE LETHBY

LONDON—Peter Gabriel's "Secret World Tour," which began in Stockholm May 13, recently completed a seven-week run in the U.S. Opening June 18 in Rochester, N.Y., it emerged as one of the largest and most complex touring productions to hit the road in 1993.

U.S. fans will have another chance to see Gabriel when he returns for the WOMAD tour (from Sept. 4 in Toronto to Sept. 19 in San Francisco). On Sept. 21-22, he plays two rescheduled "Secret World" dates in Oakland, Calif.

The tour had undergone major conceptual alterations in production rehearsals. Long an exponent of theatrical elements in staging his own work, Ga-

briel, with theatrical designer Robert Lepage, had conjured two hours of adventurous musical drama.

The set and lighting and sound rigs are exceptionally adventurous for a touring rock show. Two stages, a square one at the back and a circular affair in mid-arena, are connected by an 80-foot spine with a conveyor-belt walkway (modular, to allow for venue variations).

Gabriel opened the London show in a traditional British red telephone box, then dragged its handset and an ever-extending lead to the round stage for a vocal play-off with Sinead O'Connor. In the final song, a circular dome complete with lighting descended, "Close Encounters"-style, to envelop the band.

(Continued on page 66)



The set, lighting, and sound rigs for Peter Gabriel's "Secret World Tour" are exceptionally adventurous for a touring rock show.

Producer Russ Freeman Is Riding High Rippingtons Leader Working At Mountain Studio

■ BY MARILYN A. GILLEN

NEW YORK—If the producer won't come to the city, the studio must go to the mountain.

Or something like that, anyway, observes Russ Freeman, producer, guitarist, and band leader, from his perch high among Colorado's Rocky Mountains. It has, in the few years since he moved out from Los Angeles, proved an idyllic, but far from idle, musical setting.

Freeman and his contemporary jazz collective, the Rippingtons, recorded their sixth album, 1992's "Weekend In Monaco" (GRP Records), at Freeman's home, which houses

his Cheyenne Mountain Ranch Studios. And Freeman has been working there of late on an upcoming Rippingtons project. "It's really a professional space that just happens to be in my home," Freeman says. "It's not like a converted garage or anything."

As conceived by Freeman and designed by John Storyk, the studio, which takes up the entire first floor, is less garage than grounded penthouse—a room with a 180-degree view of some pretty impressive sights.

"I wanted to take advantage of the fact that this is on some of the most beautiful land in the country," Freeman says. "It was built with specifications for good recording, but it also maximized views of nature. I think musicians really enjoy coming here to work—in fact, I can't keep them away."

Besides the spectacular views, Freeman's 48-track studio also boasts, among other gear, an AMR 56-input console, two 24-track machines (Sony JH24 and Tascam MSR-24), a two-track, and timecode DAT. A live room, it has parquet floors with gobos to dea-

den it. "It's great for guitars and drums and vocals," Freeman notes, adding that it also happens to be great for the humans behind them.

"I truly believe you get a better performance from artists here," Freeman says. "They aren't frazzled, and they are inspired. That's going a long way right there toward getting a great performance."

Freeman's most recent project with the Rippingtons took him, temporarily, back to the city. "Live In L.A." (GRP), which is bulletted at No. 6 on the Top Contemporary Jazz Albums chart, is just that—period. "We really had no choice," Freeman says of the "how live is live?" album debate. "We were also recording a companion high-definition

laserdisc at the same time, and we had to sync up with that, so we couldn't make any radical changes. We were pretty much married to that [laserdisc] mix. The only time I did any

overdubbing was for some layering of keyboards. Basically what you're hearing is what the audience heard."

Live albums present challenges to any producer. For Freeman, 33, who became known for his impossibly lush studio creations melding pop melodies to jazz turns in a sort of hi-tech blender, the view from the stage was even stranger.

"Doing a live album, in retrospect, is much more difficult," he assesses. "I had no idea of the technical demands involved. I think in part the extra challenge was because of the demands of the hi-def mix—sometimes the needs of the video mix didn't always coincide with the audio mix. But seeing the band from this perspective, playing together instead of taking their turn in the studio, was a revelation."

For some, the revelation was that

there actually is a Rippingtons band. On earlier albums, such as "Tourist In Paradise" and "Kilimanjaro," Freeman, armed with his own songs and a battalion of keyboards and synthesizers, pretty much did it all himself in the studio, drafting the occasional musical recruit as needed. The Rippingtons as a band were for many years the road unit, taking the studio sound to the people.

"Over time, that live band has really become a cohesive unit," says Freeman, although he still writes, arranges, and produces the group's material. "And the live show has become fabulously popular with the fans. And so it became a natural progression for me to what you might call more of a band sound."

Although each album since 1991's "Curves Ahead" has inched closer to the live end of the musical spectrum, Freeman still prefers to record in the studio pop-style rather than jazz-jam ("I like to isolate the instruments," he says) and he still does love those synths.

"They're still there," he agrees. "Only now they are only one element of the overall picture. I think the whole attitude toward technology in music production has changed over the years, and not just with me. When drum machines first came into vogue, for instance, there was suddenly a great rush by producers to use them. But gradually they came to realize it was about the human element, and fitting them in with that. That's what I've tried to do. It's more subtle now."

And if there is any confusion still about where the Rippingtons end and Russ Freeman begins, that should be eased with a Freeman solo project, planned for sometime in 1995. Another non-Rippingtons outing due much sooner is a collaboration with David Benoit, who co-produces. "It was really easy working with David," Freeman says. "He's open to my ideas, and vice versa. That's one thing I like about collaborating—you find each other's

(Continued on page 66)

PRO
FILE



FREEMAN

AUDIO TRACK

NEW YORK

PRINCE BE OF P.M. Dawn has been working at **Beat On Beat Recording** producing a few cuts for Gee Street Records featuring Naomi Campbell, Paula Abdul, and P.M. Dawn. Behind the Amek Angela console was engineer Mike Fossenkemper, assisted by Justin Luchter. Fossenkemper tracked with a digital MIDI setup, including a Roland DM-80 hard-disc recorder. Recording and MIDI tracking were done with a Studer A800.

Blues crooner Charles Brown was recently in the **Magic Shop** with producer Ron Levy, working on his upcoming release for Bullseye Records. Behind the

vintage Neve console was engineer Steve Rosenthal, with Joe Warda assisting.

The Ramones have been recording their upcoming release for Radioactive Records at **Baby Monster Studios**. The sessions were produced by Scott Hackwith and engineered by Trent Stratton. Tracks were recorded through the Neve Custom 8036 onto a Studer 827 24-track.

Recent remixes at **Battery Studios** include "Downtown" by Sisters With Voices. The sessions were produced by Allstar and Joe Thomas. The remix was tracked on the SSL 4064 G/E Series console by Adam Kudzin.

Jazz trio Medeski, Martin & Wood has

been in **RPM Studios** with producer Jim Payne recording and mixing tracks for its upcoming debut on Gramavision Records. Engineer Steve Miller was assisted by Suzanne Dyer.

LOS ANGELES

AT **GROUND CONTROL STUDIOS**, producer Michael Convertino did the tracking, overlubbing, and mixing for the film "Bodies, Rest And Motion," starring Bridget Fonda, Phoebe Cates, and Eric Stoltz. Engineers Eric Behrend and Gabriel Sutter sat behind the SSL 4000 E w/G computer and recorded onto two Studer A800s.

A&M recording artist Sting was recently in **Larrabee Sound Studios** working on a remake of "Demolition

Man" for the upcoming film of the same name starring Sylvester Stallone and Wesley Snipes. Sting co-produced the project with Stoker, who also engineered on the SSL G Series console.

RCA recording artist Clint Black recently was cutting tracks at **Westlake Audio** with producer James Stroud. Engineer Lynn Peterzell recorded Black through the Neve VR-72 console onto a Sony 3348 digital multitrack.

Producer Nick Martinelli recently produced three new songs for Diana Ross that will be featured on a forthcoming boxed set. Bruce Weeden engineered and Humberto Gatica mixed the project. Tracks were cut on a 48-track Alesis ADAT at **Westlake Studios** on an NV series board. Vocals were recorded at **Ground Control** on an SSL G Series console. Strings were recorded at **Ocean Way** on a Focusrite 72-input console.

NASHVILLE

A&**M** RECORDING ARTIST Amy Grant has been in **Bennett House** recording an upcoming project with producer Keith Thomas. Engineer Billy Whittington recorded Grant through the Calrec UA8000 64-input console onto a Sony PCM 3448 48-track digital recorder.

Victoria Shaw has been in the **Sound Emporium** working on her debut release for Warner Bros. Sitting behind the Neve console was producer/engineer **Andy Byrd**.

Mercury recording artist Kathy Mattea is cutting tracks at **Emerald Sound Studios** with producer Josh Leo. Engineer Steve Marcantonio is working on the SSL E Series console with Ultimaton, assisted by Russ Martin.

OTHER CITIES

AT **SAN DIEGO'S** **Signature Sound Studio**, Corporation recording artist Karen Logan has been recording a remake of Gwen McCrae's "Rockin' Chair" with producer Sylvester Huff. Engineer Matt Leland sat behind the Neve V348 console with Nevecam 96 moving faders.

At **Kiva Recording Studios** in Memphis, producer Terry Thomas has been busy tracking and mixing Elektra artist Eric Gales. The guitarist was recorded through the SSL-G and API consoles.

Philadelphia's **Studio 4 Recording** recently played host to Urge Overkill, which was in recording "Take A Walk," a song for the upcoming "Red, Hot + Blue" release on Arista Records. The **Butcher Brothers** (aka Joe and Phil Nicolo) produced the sessions. The studio recently souped up its 32-input Neve console with **Uptown Automation's Moving Fader System**.

At **Vancouver's Little Mountain Sound Studios**, producer/engineer Randy Staub was recently working on mixes for a Metallica live project. Also on hand were assistant engineers Brian Dobbs and Darren Grahn.

Charles Green is producing Geffen recording act Reckless Abandon at **Cove City Sound Studios** in Glen Cove, N.Y. Also at **Cove City**, Giant recording act Color Me Badd has been working with producer Hamza Lee. Engineering the sessions was **Kendell Stubbs**, with Tom Yezzi assisting.

All material for the Audio Track column should be sent to Peter Cronin, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 21, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	CAN'T HELP FALLING IN LOVE UB40/ UB40 (Virgin)	LATELY Jodeci/ D.Swing (Uptown)	WHY DIDN'T I THINK OF THAT Doug Stone/ D.Johnson (Epic)	SOUL TO SQUEEZE Red Hot Chili Peppers/ R.Rubin (Warner Bros.)	INSANE IN THE BRAIN Cypress Hill/ DJ Muggs (Ruffhouse)
RECORDING STUDIO(S) Engineer(s)	ABBATOIR (Birmingham ENGLAND) Gerry Parchment Delroy McLean	UNIQUE/ RIGHT TRACK (New York) Paul J. Logus Jr.	NIGHTINGALE (Nashville) Doug Johnson	THE BIG HOUSE (Los Angeles) Brendan O'Brien	BABY MONSTER (New York) Jason Roberts
RECORDING CONSOLE(S)	BDA AMR 24 With Optimix Automation	SSL 4064G/4080G	Helios	Neve	Neve Custom 8036
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR90 MK II	Studer A800 MK II	Studer A820	Studer A80	Studer A82724
STUDIO MONITOR(S)	UREI 815	Augsperger Custom, Yamaha NS10M/ Tannoy FSM DMT12	Genelec	Yamaha NS10M	KRK 701 Altec Big Red
MASTER TAPE	Ampex 456	Ampex 499	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	ABBATOIR (Birmingham ENGLAND) Gerry Parchment Delroy McLean	SOUNDTRACK (New York) Greg "The MF" Mann	MASTERFONICS (Nashville) Tommy Cooper	RECORD PLANT (Los Angeles) Brendan O'Brien	STUDIO 4 (Philadelphia) Joe "The Butcher" Nicolo
CONSOLE(S)	BDA AMR 24 With Optimix Automation	SSL 6056E	SSL 4000E	SSL 6000G	SSL 4000E/G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR90 MK II	Otari MTR90 MK II	Otari MTR90	Studer A800	Studer A80 MKII
STUDIO MONITOR(S)	UREI 815	UREI 813B Tannoy DMT-12	Kinoshita/Hidley	Yamaha NS10M	Westlake Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 499	Ampex 467	Ampex 456	Ampex 499
MASTERING (ALBUM) Engineer	DIGIPREP Dan Hersch	STERLING SOUND Jose Rodriguez	GEORGETOWN MASTERS Denny Purcell	MASTERDISK Howie Weinberg	MASTEROICE Joe Nicolo
PRIMARY CD REPLICATOR (ALBUM)	Capitol Manufacturing	Uni Manufacturing	Sony Manufacturing	WEA Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol Manufacturing	Uni Manufacturing	Sony Manufacturing	WEA Manufacturing	Sony Manufacturing

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Panasonic Set To Launch 3DO's Interactive Player

BY MARILYN A. GILLEN

NEW YORK—The long-rumored 3DO is poised to become retail reality.

Panasonic, the first manufacturer of the new interactive multimedia player created by San Mateo, Calif., company 3DO, says the debut units will be delivered to dealers in September for a planned consumer launch in early October. The units will carry a suggested price of \$699.95.

The hardware will come packaged with a sampler CD, says Eugene Kelsey, assistant GM at Panasonic, which "will contain information about the unit and the 3DO technology and software in general, plus some brief interactive programs."

Also bundled with each REAL 3DO Interactive Multiplayer will be a copy of "Crash 'N Burn," a road-racing game from Crystal Dynamics. At least eight other 3DO software titles, ranging from games to educational programs and priced "competitively with computer and video game software" (presumably about \$50), will be available at the time of the hardware launch, according to Panasonic.

The company plans an aggressive marketing/advertising campaign to support the launch, including approaches both traditional (national print and broadcast spots, in-store retail displays,

localized retailer ad tie-ins) and nontraditional (a mall tour).

Of the latter, Kelsey says, "We will hit 10 major markets with an exhibition of 3DO technology, and have numerous stations set up so that people can get their hands on the product for the first time."

Still in the final planning stages is a campaign that will take 3DO into theaters. "In conjunction with our sister company, MCA, we are in the process of creating something that could be shown in Cineplex Odeon theaters," Kelsey says. The debut of the pre-show spots will be timed around the consumer launch.

"The overall idea of all the various ad campaigns," Kelsey adds, "is to get the concept of the performance quality of the 3DO system across. That's the underlying objective—to enhance awareness and to get across the point of performance. We're just kind of telling the same story in different ways."

Early next year, Panasonic plans to introduce an optional MPEG-1 full-motion-video cartridge, which would allow the 3DO unit to play back feature-length films on video CDs when plugged into a port on the player. A price has not yet been set for the add-on.

In addition to supporting dedicated software titles, standard 3DO units can play audio CDs and display photo CDs.

Pro Audio

LIGHTS, SOUND ARE KEYS TO GABRIEL'S TOUR

(Continued from page 64)

A set of such complexity normally would be leap-frogged in duplicate between cities. On the Secret World Tour, however, it was rigged and derigged back-to-back during a European schedule that often included five cities per week—a testament to the brilliance of Brilliant Stages' modular set design, tour manager Dave Perry, and production manager Dave Russell.

Responsible for the tour's sound are Britannia Row Productions' system engineers Chris Hey and Huw Richards, Steve Spender, Paddy Addison, monitor mixer Bryan Olsen, and house engineer Peter Walsh, who is a recording engineer with longstanding connections at Real World, Gabriel's U.K. studio complex.

Walsh's work with Gabriel began in 1983 on alternative mixes of such songs as "I Have The Touch" and "Lay Your Hands On Me," followed by postproduction duties on his live album of that year, live recordings at Real World studios galas, and a U.S. Amnesty International tour, Walsh's first live sound work.

With Gabriel and band using the entire set as a free-form performance area, both stages are mixed and lit as a single entity, and the PA is divided into six interrelated sound zones. Twenty-three tons of PA and lighting add up to a rigging task of unusual complexity.

"This show is a challenge," Walsh says. "With our house mix position to one side, between the two stages and underneath the PA, I have to do a kind of relative mix," trying to judge what it sounds like in the rest of the hall.

"It's essentially a mono mix; I don't split it up too much, because it would affect too many people." Fortunately, he doesn't need to worry about creating separate mixes for all the different zones. "I mix on a Yamaha PM4000, and Huw Richards mixes drums on a PM3000 next to me," he explains. "A Midas XL-88 matrix feeds the PA's various left, right, mono, rear, and underhang zones, and a Sonosax mixer caters to playback machines."

Instead of complex delay timings, he says, "The main PA arrays are just loud enough so you don't hear them if you're listening to the back-of-dome PA on the round stage. That's simply mixed as a sum of left and right."

"With this show I can't relax for one minute," he adds. "With Peter moving around so much, we have to be really careful with his voice, and with the phase relationship changes between mikes in relation to the PA."

In Europe, Britannia Row Productions used 70 Flashlight mid/high

packs and 78 Flashlight bass cabinets, along with 17 pairs of Funktion One's new "Underslung" cabinets below the arrays for near-field fills, and TMS-3 rear delay hangs.

The tour marks the debut for Funktion One's new wide-dispersion PA technology. A compact mid/high cabinet, designed by Tony Andrews and John Newsham (now partners in Funktion One), is compatible with the Flashlight system and provides much-enhanced flexibility in array configurations. On Aug. 6, Turbo-sound signed a deal to manufacture this cabinet—called "Floodlight"—under license from Funktion One.

Rack favorites include TC Electronics 2290s, a Harmoniser H3000 for vocals, an AMS RMX for snares, Quantec's Room Simulator for a vocal loop effect, dbx 160xs, and BSS Vari-curve on bass and vocals.

Monitor engineer Olson, through his New York company Firehouse Productions, supplies his own monitor wedges, which incorporate an Andrews-designed triangular horn and TAD drivers. He uses Crown amps and BSS crossovers, and his small 2-by-15-foot sidefills are flown around the square stage. "There's a lot going on in every song," he says. "I'm running short of mixes, using all 18 sends on my two Ramsa consoles with 50 inputs off the stage, so I'm trying to create more mixes wherever I can."

Another major player is Britannia Row's radio systems specialist Julian Tether. The radio mikes are a combination of Shure and AKG types. "Peter's using a Shure headset mike," Walsh says, "which was the most unidirectional one we could find. We also have Shure 87 hand-held radio mikes, using a new AKG radio system for the rest of the headsets, instruments, and guitar. Other microphones are B&Ks and SM91s on kick drums, 798s on toms, and AKG 414s for overheads."

Gabriel uses Personal Radio Station in-ear monitors, without ear molds. "Peter was wary about the health and safety aspects," Walsh says. "But it became obvious in rehearsals that we couldn't cover the stage area with conventional monitors, with all the potential feedback problems." Olson fashioned a comfortable headset band for Gabriel out of a wire coathanger with a couple of cushioning pads. "Then all the band wanted one!" he says.

The Gabriel spectacular provided an impressive technical feat in its early stages. By the time it tours America, this powerful production should have also grown the emotional depth its ideas richly deserve.

FREEMAN IS RIDING HIGH

(Continued from page 64)

strengths and capitalize on that.

"Another thing I like about producing other artists is I learn so much from their point of view," adds Freeman, who has produced albums by Nelson Rangell and Carl Anderson.

As for the challenge of working with an artist, a songwriter, and an arranger who all just happen to be himself, well, says Freeman, "it can be difficult. Most difficult is when I'm cutting my own gui-

tar tracks. You have to analyze what you've done overall and at the same time be immersed in creating it. I've tried over the years to develop a sense of the overall project. When it's all said and done, it's very rewarding." Sort of like a Rocky Mountain high.

Assistance in preparing this story was provided by Susan Nunziata.



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Billboard

IRELAND

THE BILLBOARD SPOTLIGHT

Music In The Eire

Records, Radio And Retail In The Republic

By Ken Stewart

Ireland is undergoing a cultural revolution in film, theater, literature and music, but there's a widespread feeling that music is the low man on the totem pole.

"It takes only one successful film out of Ireland and suddenly there's money to give away to anyone with a video camera," protests EMI Ireland managing director Willie Kavanagh. "But the government doesn't put money back into the music industry, which is far more successful than any Irish movie you care to mention."

Irish acts continue to make news. This year, Enya, U2 and the Chieftains brought home four Grammy awards and Ireland won the Eurovision Song Contest for the fifth time (with Jimmy Walsh's "In Your Eyes," performed by Niamh Kavanagh).

For many years, this tiny island has given the world a stream of first-rate artists. Van Morrison, Thin Lizzy, Rory Gallagher, the Dubliners, Boomtown Rats, the Fureys, Horslips, Paul Brady, Clannad, Moving Hearts, Phil Coulter,



Lee Lewis, who are to be found all over the place, working live and in studios.

By The Numbers

Ireland has a fast-growing economy and the EC's lowest inflation rate, at 0.9%. However, it's also one of Europe's most overtaxed nations, and the scourge of unemployment has left a glaring 20% gap in the labor force. Small wonder, then, that music is seen as an escape route from boredom and poverty.

Record sales for 1992 show marginal growth (4 to 5%) in revenue terms and an 11.55% decrease in units sold, compared to 1991. There was an upsurge in sales of CD singles (by 83.94%), MC singles (6.83%) and CDs (8.22%). The IFPI certifies albums as follows: platinum, 15,000; gold, 7,500; silver, 5,000. The dramatic decline of singles is reflected by the low sales required to gain platinum (5,000), gold (3,000) and silver (2,000).

Damon Shackleton, director of services for the Irish Music Rights Organization (IMRO), talks of the innovative work of Andrew Burke, who is making the first economic analysis of the Irish music industry. "It's a three-year study, commissioned by IMRO, and he has determined the extent of record sales by Irish artists in Europe for the years 1988 to 1990," says Shackleton. "Using information from the IFPI and Billboard charts, he calculates that, in 1990, Irish acts accounted for 1% of the Italian market, 2% in Belgium and the Netherlands, 2.6% in the U.K. and 4% of German sales."

Hugh Duffy, IMRO's chief executive, stresses the urgent necessity of updating Ireland's copyright laws, which are 30 years out of date. "Ireland is now contravening the very foundation of the international copyright system. We can't expect the intellectual properties of the

U2s, the Clannads and the Chieftains to be protected worldwide unless we extend similar protection here," Duffy warns.

Derry O'Brien, of the Irish Trade Board (ITB), says that U2 symbolizes the rapid advance of the music sector. "The recent U2/PolyGram deal puts into perspective their importance to the Irish music industry. If U2 keep growing, they could do for Ireland what Abba did for the Swedish economy in the 1970s—they were second only to Volvo in export earnings."

The 1969 Finance Act allows for income tax exemption for resident Irish songwriters and composers whose work is judged to be of cultural merit. Keith Donald, director of MusicBase, currently is lobbying for record producers to be given the same privilege.

MusicBase, established last year by President Mary Robinson, is an advice and information center, one of whose roles is educational. It works with Ballyfermot Senior College, whose Rock School has 96 students, and helps expand its course development. In 1992, a 24-track recording studio was set up; this year, the school launches a record label. MusicBase also consults with Temple Bar Properties' (\$4.2 million) music center.

The Grand Tours

Ireland was put on the international touring map by Jim Aiken, who will promote U2's Dublin dates (Aug 27-28). The tour is the latest in a long series of shows that began in 1957 with the Dutch Swing College Band. Aiken's biggest 1992 attractions were Neil Diamond

Continued on page I-3



Clockwise, from top right: The Chieftains, Enya, U2, Hothouse Flowers, Sinéad O'Connor



The Celtic Beat

Popularity Of Folk Music Is An Irish Tradition

By Ken Stewart

When the Chieftains won two Grammy awards in February this year, it was a fitting way to mark a distinguished group's 30 years in music. In fact, it was an indirect salute to Irish traditional music in general.

There are signs that the ethnic music of Ireland in its many forms is gradually becoming a worthy rival for Irish rock and finding a home in many countries among listeners who may well be tired of an overdose of packaged and less spontaneous music.

"Traditional" is an elastic term applied to anything from no-frills purist music to experimental forms to a kind of folksy MOR.

Among the most enduring acts in the Irish traditional scene are the Chieftains, Clannad, the Clancy Brothers, De Danann, the Dubliners, the Wolfe Tones and Stocktons Wing, as well as relative newcomers Altan and such long-established or recent soloists as Christy Moore, Mary Black, Davy Spillane, Liam O'Flynn, Tommy Makem, Sharon Shannon, Rita Connolly, Eleanor Shanley, Maura O'Connell and Dolores Keane.

Four Men & A Dog, Goats Don't Shave, Slua Nua and Draiocht are bands whose music is unmistakably Celtic but offers something extra—a dynamic, modern dimension lifting them to a broader audience than would usually connect with the music of Ireland.

Stephen Lindsey, creative director of Island Music in London, identifies new signing Scary Eire as "a genuine Irish rap band, but they start some songs with the bodhran and whistle, stuff like that. They wear their Irishness on their sleeves."

"There's a greater interest in the music of ethnic minorities, because people sense in them an honesty and purity that isn't in mainstream music," contends composer Bill Whelan, producer of "East Wind" (Tara Records), an Irish/Bulgarian collaboration. Whelan's television series "An Eye On The Music" linked Irish, Asian, African, Indian and East European musicians.

"People are interested in the role music plays in their spiritual develop-

Continued on page I-12



Mary Black, Chris de Burgh, Sinéad O'Connor, James Galway and Hothouse Flowers are among those who have helped establish the Irish music industry and turn it into the rich and influential talent source it is today.

And although rock stars tend to dominate the headlines, Irish songwriters have been making an impact on the European contemporary music scene. The publication of an up-to-date directory of Irish composers and their works is part of the Contemporary Music Center's plan "to make the music of today more accessible to the general public," says center manager Eve O'Kelly.

Dublin is an exciting, happening city—even more so this summer, thanks to temporary residents Van Morrison and Jerry



Insight · in sound · in vision

1993

Ireland

EIRE

Continued from page I-1

(74,000) Cliff Richard (50,000) and Chris De Burgh (over 40,000).

Bruce Springsteen is "the savior of rock 'n' roll," according to Aiken. "His RDS show last May did an enormous amount for outdoor concerts. It was rock—fabulous songs and energy—and Jerry Lee Lewis joined him.

"But we're perpetuating the dinosaurs, and if we don't grab this industry for the young people and allow young bands to come up, it's going to disappear," he continues. "At the moment, we've lost the teenagers. We haven't got the stars."

Aiken's biggest rival, MCD's Denis Desmond, agrees. "It's great to have the dinosaurs; it's good that Neil Young and Rod Stewart are out there," he says. "But young bands are finding it tough—as are promoters. Record companies aren't giving new bands tour support.

"R.E.M.'s management were here recently, and we reminisced that R.E.M. originally played to 600 people at the SFX in Dublin. In 1994, it will be open-air or multiple nights. You get the occasional act that shines through, and it's great to be involved from day one.



Dave Pennefather

"The Saw Doctors [signed to Desmond's Solid Records] played to 80,000 at Glastonbury. BBC Radio 1 picked up on it and broadcast 45 minutes live. But we still have a problem getting radio play on the BBC."

There's insistent demand for more Irish music on Irish radio, led by JIM (Jobs In Music), which took a random sampling of Dublin stations on July 3, between 7 and 9 p.m. The survey found, in the worst instance, that one station played only two Irish discs (U2 and Mary Black) out of a possible 55 to 60 selections.

Classic-hits specialists FM104 and 98FM are constantly under fire, though there are signs of formats being fine-tuned to allow for the occasional new Irish release. FM104's Eamon Carr, for instance, highlights local acts.

But the Irish station that has done most for emerging rock/pop talent is RTE's 2FM. Its jewel in the crown is the Dave Fanning show, which has recorded live sessions with virtually every Irish band signed by majors since 1979. The arrival of college radio in October, for which MCA/Geffen's Dave Pennefather was a catalyst, promises to be a potent new voice on the airwaves.

"Record companies are only now beginning to realize the power of independent radio," says Darragh Kettle, whose Track Marketing Services assist labels in introducing priority releases to Ireland's 38 stations, north and south.

The Talent Pool

With global sales of Enya's three albums running at 15 million units, a vast concert audience surely awaits her first live appearances. But record producer and engineer wizard Nicky Ryan who, with his wife, Roma, manages Enya, is ultra-cautious. One offer under serious consideration is a week at New York's Radio City Music Hall.

"It's ideal, especially acoustically," says Ryan. "But everyone seems to forget production costs, and we're well aware of them. You can't put Enya on a stage with

a grand piano and a few synth players and hope to get away with it. We'd like a choir and just some synthetic sounds, with Enya fronting the whole thing. That



Something Happens

would be an ideal way of tackling an alternative to the albums, but one acceptable to Enya fans."

After 10 albums and 130 songs, Chris De Burgh's next venture will be an unusual one for him—he's co-writing with Graham Lyle, Albert Hammond and others. "I think it's going to give my writing a real kick, and hopefully we'll have a record out next spring or autumn," says De Burgh.

U2 is donating the fees for the three "Zooropa" concerts in Cork and Dublin to six Irish charities. The band casts a long shadow over the Irish music industry. On one hand, they're a daunting act to follow; on the other hand, they've inspired many to go into music and their success continues to provide employment for a number of ancillary companies.

"The whole Zoo TV project required a very elaborate production service," says manager Paul McGuinness, "and that's what we've been getting from Ned O'Hanlon's Dreamchaser. There's a community of people working to the highest international standards here."

Julian Douglas' Unique Audio Engineering installs recording studios "to any specification, anywhere," and has worked for the Waterboys, Trevor Horn, Rod Stewart and on the last two U2 albums. They installed a studio in The Factory to record "Zooropa."



Saw Doctors

"All the graphic work for 'Zooropa' was produced by Steve Averill's design company," says McGuinness. "People are always talking about the worldwide electronic community. We're living proof of it."

"It's better to sell a million each of 15 records than 15 million of one record," says Robbie Wootton, whose Hothouse Flowers are a good example of a band that has forged a lucrative career in touring, quite apart from record sales.

"Songs From The Rain," the Flowers' first album in two and a half years, has already topped 100,000 units. Depending on touring commitments, the follow-up is expected around September 1994. Says Wootton, "The problem was that, after the second album, the band was on the road for nearly two years. It takes time to come off the road, get your act together, go back into the studio and put a record out." The Flowers are currently on a

three-month swing through the U.S. and Canada.

Christy Moore is no stranger to Irish platinum awards. "The Christy Moore Collection" (EastWest) was 14th on the 1992 Gallup Top 30. "Ride On," with a Jimmy McCarthy-written title track that could trigger world chart success, sold 100,000 in Ireland alone. But, as manager Mattie Fox points out, "his live work is very much a contradiction of the level of his international sales."

In Ireland, Moore can sell out a string of multiple dates as fast as Eric Clapton does in England. He has a new album coming out in September and will start a 20-date U.K. tour that month. He'll play 18 German dates early next year.

A&M's Therapy? are oozing confidence after two Top 10 U.K. singles and a warm reception in the U.S. "The nature of our music is much more contemporary: what the kids are looking for," says manager Gerry Harford. "Our music is hard enough for the metal kids and there's melody for the indie kids."

Fellow Belfast rockers Ghost Of An American Airman are releasing a new album, "Skin" (Hollywood Records), in the U.S. this month. Manager Dave Sinton favors the "grass roots" approach that saw them spending months in America last year, playing 81 gigs.

One of the Republic's hottest new bands, Lir, have chosen a different, more cautious route than that of most of their contemporaries. Guided by lawyer David A. Reilly, they gained agency representation from Premier Talent and publishing from Famous Music long before deciding on the record deal that best suits them. They are completing a worldwide agreement with a major, but are likely to sign with an indie in the U.S. They're on Michael O'Shea's Velo Records in Ireland, where their demos are bootlegged and they play 120 gigs a year. Lir's debut album is expected in the U.S. mid-October, backed with a two-month tour.

The latest Irish band to break through in the U.S. are the Cranberries, who made their debut in the Billboard 200 with the album "Everybody Else Is Doing It, So Why Can't We?"

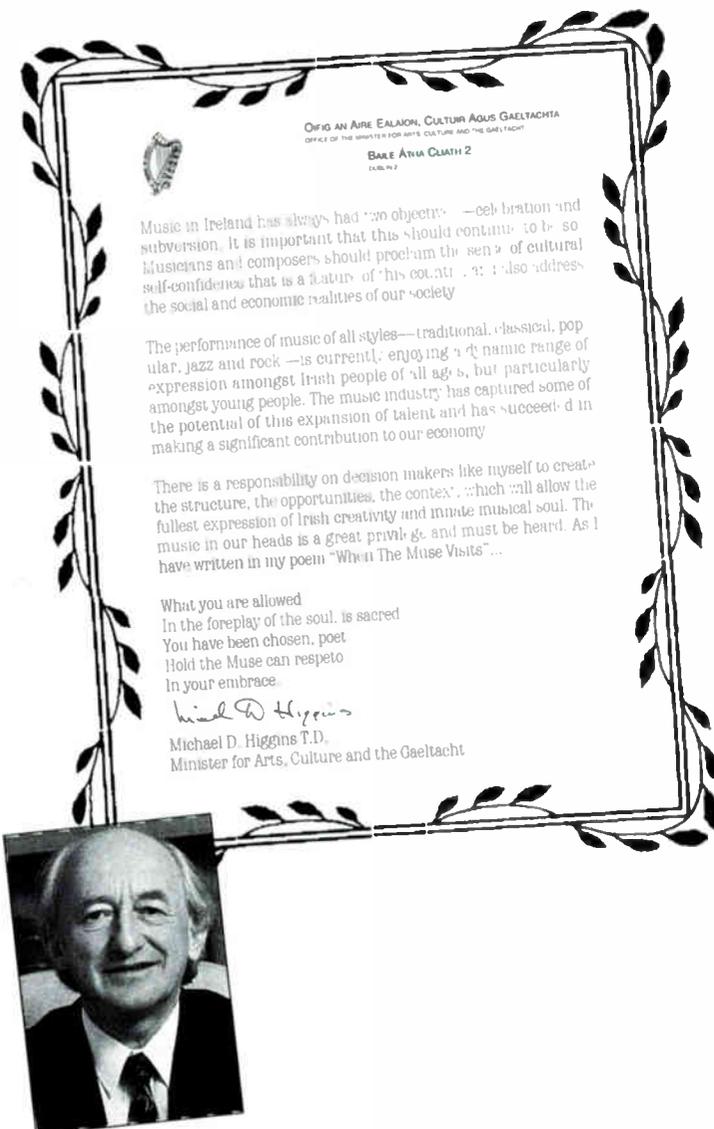
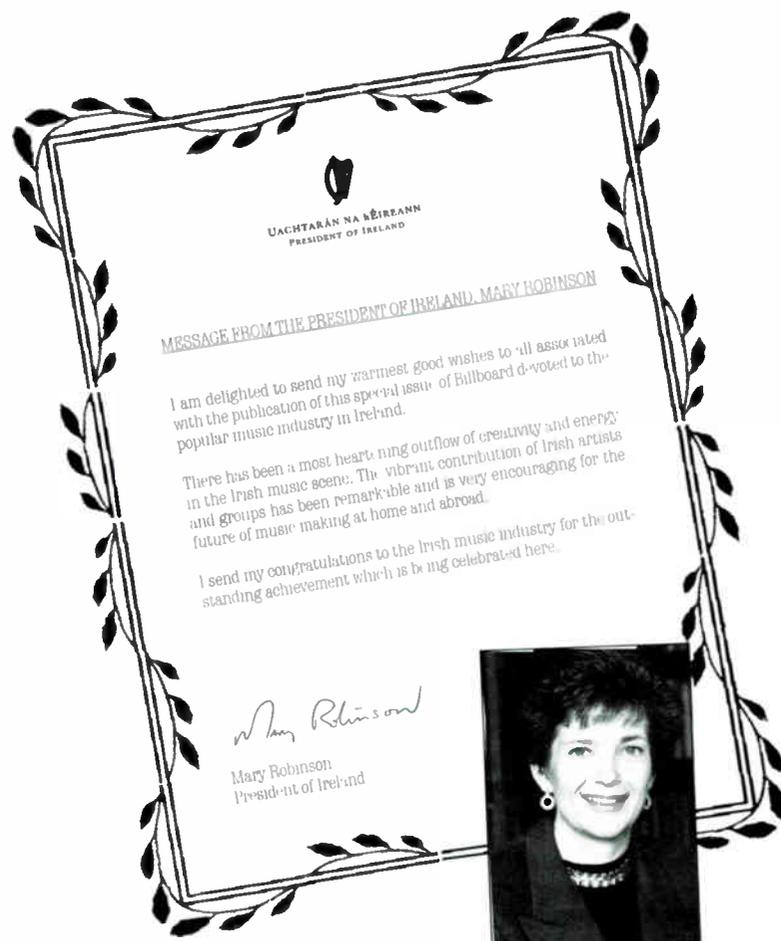
Don Baker, who has a hit album on RTE-Lunar, "No Nonsense," plays a high-profile supporting role in his first movie, "In The Name Of The Father," which stars Daniel Day Lewis.

Bagatelle, one of the biggest indigenous success acts of the 1980s, has reformed; the band's comeback single is "If You Ever Come Back From England."

Sharon Browne, K-Tel's managing director, says country singer Sandy Kelly is making an album with some of her country star friends, including Willie Nelson and Johnny Cash, and she's been given permission to overdub her voice on some Patsy Cline masters. The independent Radius Television made "Music City USA," Europe's first country music video show, hosted by Shay Healy and produced by Bill Hughes, which has helped raise country's profile and dispelled some outdated notions about the music.

One of the panel discussions at the "Rock Class Of 1993" was "Signed And Dropped And Signed Again"—a reminder that Something Happens! (Virgin), the Forget-Me-Nots (Sony), Power Of Dreamer (PolyGram), the 4 Of Us (Sony) and Mary Coughlan (EastWest) were among the Irish acts dropped by

Continued on page I-16



Ireland

Coming To America

Immigrant And Indigenous Irish Musicians Find A Home In Local Pubs

By Davin Seay

LOS ANGELES—"This isn't about shamrocks and leprechauns. The only traditional element we maintain is Irish musicians getting together in a comfortable atmosphere to share their songs." So says Keith Roberts, who, with brother Carl and partner Greg McElroy, own and operate Fair City, a Santa Monica, Calif., nightclub—one of several new venues sparking a surge of popularity in the new, and decidedly non-traditional, sounds of Irish music.

While Irish pubs across the country continue to thrive by catering to the mainstream tastes of their largely expatriate clientele, clubs like Fair City, along with such popular Los Angeles venues as Molly Malone's and Largo Pub, have found a fertile niche in presenting alternative music by both indigenous and transplanted Irish musicians.

Opened only since February, Fair City—with its rock 'n' roll decor, full bar and menu and 400-customer capacity—has already played host to an impressive array of Irish artists. Roberts regularly books touring Irish acts, and it's not unusual for patrons to be treated to impromptu sessions with visiting notables such as Van Morrison or hot newcomers Black 47 (recently signed to SBK Records). Popular local bands, such as The Search, The Dave King Band and Lost Soul, regularly draw crowds.

Fair City's house band is the Young Dubliners, recently signed to Scotti Bros. Records. "We're a rock band that uses traditional Irish instruments," explains Roberts, who doubles as the group's lead singer. It's an approach that earned the ensemble a place on "Straight Outta Ireland," the recent Scotti Bros. compilation



N.Y.'s Shane Doyle

of new Irish music that served as a springboard for The Young Dubliner's subsequent recording deal.

"We canvassed a lot of bands from both America and Ireland," says Michael Roth, director of alternative A&R for the label, "and Fair City was the perfect place to hear what was happening. There's a lot of talent out there that no one has really tapped into yet."

According to Roth, Scotti Bros. has a second collection of new Irish music due in

October. The label's interest in Irish music has been enhanced by Michelle Meena, who works in Scotti Bros.' marketing department and hosts "The Irish Beat" on Los Angeles radio station KXLU. "Needless to say, we've got some real fans here at the label," asserts Roth.

There is, in fact, no shortage of fans for the diverse spectrum of Irish music now packing clubs on both coasts. Yet the atmosphere of such venues are as varied as the sounds themselves.

In marked contrast to the spacious, often raucous, expanse of Fair City, New York City's Sin-é nurtures the charm and intimacy of the '60s-era coffeehouse. Located on Manhattan's Lower East Side, Sin-é (Irish for "that's it") is the creation of Dubliner Shane Doyle, who opened the club in 1990 "with a bag of coffee and a bag of sugar."

Along with manager Karl Geary, Doyle has maintained a low-key, no-frills venue dubbed "one of the hottest impromptu music spots in New York" in a recent *Wall Street Journal* article. With surprise visits and off-the-cuff sets by the likes of U2, Sinead O'Connor, Hothouse Flowers, the Pogues, Luka Bloom and the Waterboys, along with newcomers An Emotional Fish, The Fat Lady Sings, Black 47 and dozens of other established and emerging Irish acts, Sin-é's reputation is well deserved.

"Bands are always looking for a place to

hang out after a gig," explains Doyle. "I opened this place for them to feel at home. There's no charge, no minimum, no hard liquor, and we don't take reservations. We don't even have a stage." With a capacity of 40 and hours that range from 10 p.m. to "whenever," Sin-é has assiduously maintained its alternative trappings, even in the face of burgeoning popularity.

"Most Irish bands are not at all image-oriented," maintains Doyle. "This place is a sanctuary from the hype of the music busi-

ness. I mean, where else could you hear Sinead O'Connor play every night for a week without waiting in a line a block long?" That's not precisely an accurate contention, considering that a recent performance by Irish singer and 4AD/Reprise Records artist Heidi Berry drew so large a crowd that the club opened its doors and windows for patrons outside to hear the music.

There's no shortage of fans for the diverse spectrum of Irish music now packing clubs on both coasts.

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both traditional and progressive tastes. Among them are The Irish Embassy, with locations in Falmouth, Easton and Boston, and The Kells, a new club that features rollicking Irish pub rock.

"We get a good mix, from straight-ahead traditional to straight-out rock 'n' roll," says Brian O'Donovan, a fixture on the city's Irish music scene with his program, "The Celtic Sojourn," heard on WGBH.

"The audiences are usually quite young, and for them, the traditional music is just

another facet of the overall Irish sound," adds Donovan, a transplanted Cork native.

With the emergence of hot Boston-based Irish groups such as The Cliffs Of Doneen, the line between traditional and progressive Irish music continues to blur. Meanwhile, alternative Irish venues and the sounds they support seem well on the way to becoming music's worst-kept secret. ☘



L.A. Favorites: The Young Dubliners (left) and The Search

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The Irish Gift

The World's Deepest Talent Pool Is Still Making Waves

By Ken Stewart

When it comes to making a firm commitment to backing Irish talent, Geffen Records' A&R chief in Los Angeles, Tom Zutaut, whose best-known signing is Guns N' Roses, is a true believer. He's convinced that "the greatest collection of musicians in the world right now is Ireland."

"It's like San Francisco was in the late 1960s, with Hendrix, Joplin, the Grateful Dead," says Zutaut. "I remember being absolutely titillated by some of Billboard's past Irish special issues. I'd been going to London for 12 years because it seemed to be the center of the European music business. A few years ago, London began to get really boring and people were talking a lot about Ireland. So we started making an effort to sign more acts out of Europe, with Ireland very much included."

His first Irish band, My Little Funhouse, was followed earlier this year by Eleanor McEvoy, who wrote—and dueted with Mary Black on—the title track of "A Woman's Heart," a compilation

that has sold 200,000 units.

Zutaut says that if he can talk David Geffen into it, Geffen Records will open an Irish office. "I think people will see lots of great music come out of Ireland,



Eleanor McEvoy

though I've debated whether to keep my mouth shut about it or not. I don't want to start an A&R convention there, but what's good for Ireland and good for the music business ultimately will be good for

me, too."

Hugh Duffy, chief executive of the Irish Music Rights Organization (IMRO), estimates there are at least 20,000 live music shows in bars, hotels,



Christie Hennessy

clubs and other venues in Ireland every week. A new IMRO initiative to assist new talent, a "baby bands" nationwide tour showcasing 50 unsigned bands, is intended as an annual event.

"The Irish are literate, musical and highly unemployed. I think that's a formula for potential success."

—John Sheehan, Sony

Zutaut, who visited towns and villages as well as cities and was "awed" by the demand for live music, discovered Eleanor McEvoy and her band at Dublin's Baggot Inn. "I was completely blown away," he says. "I thought this was the best artist I'd seen in years."

Island Music creative director in London, Stephen Lindsey, visits Dublin every few weeks in search of writing and recording talent. "Eight acts out of our roster of 30 are Irish," he reveals. "In the U.K., we publish U2, Gavin Friday, My Little Funhouse, Scary Eire, Marxman, The Fat Lady Sings, the Cranberries and Hinterland, in addition to recording some of them. In Ireland, there's a general standard below which bands don't fall."

Christie Hennessy, a new Irish star, hit the big time unexpectedly when, at the 1992 IRMA industry awards, he was voted best newcomer—after 20-something years of obscurity. Hennessy's "The Rehearsal," for the Son label, was No. 9

Continued on page 1-8



From top: Peter Price of Warner Music, John Sheehan of Sony Music, Paul Keogh of PolyGram, Freddie Middleton of BMG Records

Sounds that

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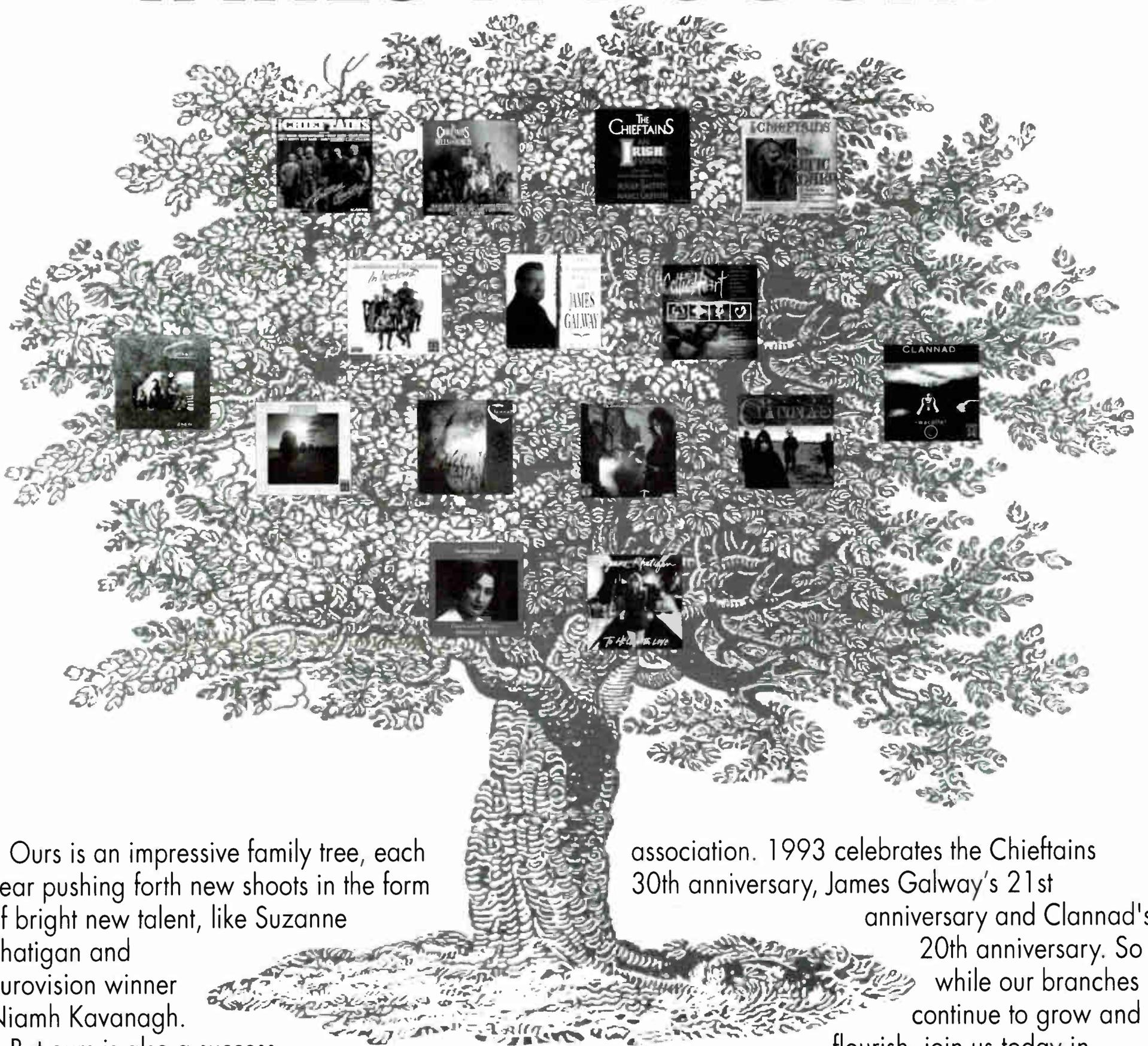
An Emotional Fish
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Ireland

IRISH GIFT

Continued from page I-6

in last year's Gallup Top 30 albums. He then switched to Warner Music Ireland and had a No. 1 with "A Year In The Life."

"The awards sell records," says Warner managing director Peter Price, who is also chairman of the Irish IFPI group. "We're about to put the next brick in place, the U.K. launch of the album. A showcase gig in London in June sold out. The expatriate Irish population is an important sales foundation."

Warner Ireland also has very high hopes for The Fat Lady Sings and An Emotional Fish, whose anthem "Celebrate" was an Italian chart-topper for Vasco Rossi as "Gli Spari Sopra." Luka Bloom continues to build a solid reputation as one of Ireland's most incisive singer-songwriters and was invited by

Lou Reed to take part in the Bottom Line's anniversary show in New York last year.

Looking to the future, Price, who is also chairman of the local IFPI, shares the caution of most industry people. "As an industry—lawyers, publishers, artists, managers—we're all becoming much more sensible about what we need to do to develop artists. The problem lies in being forced to pay a great deal of money to sign an act."

When Willie Kavanagh became EMI Ireland's 18th managing director four years ago, he set about establishing an A&R presence, recruiting Thomas Block to run Lime Records, whose roster includes Blink, Shaine and Freddie White, who is now living in San Francisco.



Blink

"We set up Lime to do development deals with young—and, to a huge degree, inexperienced—artists. We looked at the Irish bands signed in the last 10 years, and some were dropped after one record. The reason they were dropped is that they were signed too early. They weren't allowed any development period, to take a year off to write songs, say, before they were launched. I just felt it was ruining people's lives and careers by signing them too early."

Sony's managing director John Sheehan introduced Cork band Emperor Of Ice Cream with an EP, "Overflow," in April this year. "It's helped them get air-play and build a fan base," he says. "We'll repeat that exercise a few times over a couple of years and substantially support

Continued on page I-10

R-E-S-P-E-C-T

Music Appreciation In Ireland

By Paul McGuinness

Paul McGuinness is manager of U2 and director of Principle Management.

As MacPhisto—one of Bono's new incarnations (the one with the devil horns, a gold lamé suit and platforms)—says, "It's nice to be important, just as important to be nice." So though I feel honored by the invitation to write this piece for Billboard, I also feel that it is an opportunity to say something useful about Ireland and its place in the international music industry for the trade publication that is the industry's bible.

When U2 started looking for a record deal in 1978 it was very difficult to attract the attention of the major record companies if you came from Ireland. I made many trips to London and was sometimes successful in persuading English A&R men to come to see the band in Dublin. Nowadays, of course, [A&R representatives] are a familiar sight at the early gigs of new Irish bands.

Ireland has a disproportionately large volume of live-music activity, and the record company scouts know this. But the volume of record sales per person is lower than in other developed countries. Maybe it's because the population is so occupied with going to gigs that they don't have time to listen to records.

The fact that Ireland is now an established port of call on the A&R man's circuit has had its good and bad results. A culture of "success" now surrounds the process of forming a band, doing gigs and making a record, and that's not always healthy. Because I am the manager of a successful band, people are sometimes surprised to hear me say how important it is not to overlook the worth of all the groups that don't "make it" in commercial terms. I strongly believe that the experience of forming a band, writing songs and playing an instrument can be so rewarding for an individual's development that it is hard to think of anything better.

In Ireland there is now a cultural environment that seems to recognize this. There is more respect for and acceptance of musicians and songwriters here than in most other countries. There is an extensive technical and logistical infrastructure alongside the healthy public attitude toward rock 'n' roll.

There are studios of all types, sophisticated to basic. There are musicians in most idioms. There is an orchestra that has scored 25 international movies over the last couple of years. There are rehearsal facilities and equipment-rental companies. There are technicians based in Ireland who have worked internationally at the highest professional level. There are nightclubs and hotels and restaurants where rock 'n' roll people are welcomed not just tolerated.

The state, through Music Base and the Arts Council and the Irish Export Board, is actively involved in popular music both as an industry and as an art form. I love living here and have found it an ideal location from which to manage U2's activities around the world.

Dublin is simultaneously a small town and a capital city. It has a population of only 1 million, but it has all the attributes of a major city: newspapers, broadcasting, government, diplomacy, national institutes, banking, communications. It is also one hour-by air from London and not much more from most other European capitals.

I suppose I'm selfish. I enjoy the company of musicians, and I'd like as many of them as possible to hang out in Ireland. I tried to make a list of the international artists who have either settled here or passed through in the last few years: the Rolling Stones, Rod Stewart, Steve Winwood, Eric Clapton, the Waterboys, Def Leppard, Elvis Costello, Van Morrison, Chris de Burgh, Nanci Griffith, Marianne Faithfull, Enya, Clannad...of course, some of them were here to start with!

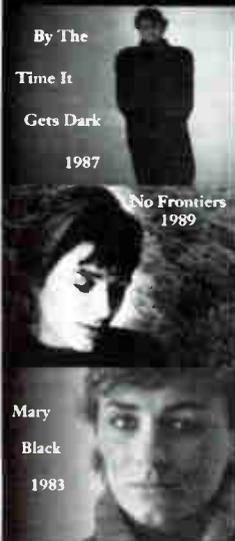
Mary Black



The New Album



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Mary

Black

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Fanfare

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Ireland

IRISH GIFT

Continued from page 1-8

their gigs, both here and in Europe.

"Ireland continues to be an incredible A&R source," Sheehan continues. "The Irish speak English, the language of contemporary music. They're literate, musical and highly unemployed, and I think that's a formula for potential success."

The debut album of Cork's zany Sultans Of Ping F.C. included a hit single, their quirky anthem, "Where's Me Jumper?" The band has been on tour in Japan and the U.K. Their current release is "Teenage Punks," and another album is set for next year.

Sony has connected with "The Three Tenors" market for popular and light classical music via Irish tenor Finbar Wright, who hosted his own national RTE television series and for whom there are international ambitions. His third



Niamh Kavanagh

record, a tribute to John McCormack, follows platinum and triple-platinum albums.

Andrew Strong and Robert Arkins, of the Commitments, each have a solo album due from MCA, says MCA/Geffen Irish general manager Dave Pennefather. And Eleanor McEvoy's first solo venture, just out in Ireland, will be in the U.S. and other territories in September.

Pennefather expects a warm welcome for "The Children Of Lir," a classical composition by Los Angeles-based Irishman Patrick Cassidy, performed by the London Symphony Orchestra and the Tellis Choir. He doesn't intend promoting it as classical product.

Other Irish or "honorary" Irish acts are My Little Funhouse, from Kilkenny; American-born Dublin resident Maria McKee; and the Waterboys, who have recorded and toured in recent years with Irish musicians. The Saw Doctors supported them early in the Tuam band's career.

Gary Moore is Virgin Ireland's best-known international artist of local origin. Keyboard player Micheal O'Suilleabhain, a professor of music at Cork University, has had four albums on Venture, and his next will be a compilation. He is currently scripting a television history of Irish music for Philip King's Hummingbird Productions, makers of "Bringing It All Back Home."

PolyGram Ireland is very strong when it comes to Irish talent, both new and established. Managing director Paul Keogh sketches some current activities: "Paul Brady is in a studio in Dublin with producer Don Was. Van Morrison is working with Shane MacGowan and Jerry Lee Lewis. Horhouse Flowers are on a three-month American tour with Midnight Oil.

"Chris de Burgh headlined the Feile in Tipperary on Aug. 1. The Big Geraniums' 'Tall Tales' was released in the U.K. in June. They've built a following by touring there for the last two years. And we've signed Irish comedian Brendan O'Carroll for an album and a video."

Keogh predicts further advances for Belfast's Therapy? "It looks as if, with a planned strategy, they'll be able to build on their American experience," he says. "They've learned from the mistakes of

other Irish bands. They have a solid fan base that seems to be building through word-of-mouth, through good music and novel ways of doing it."

Kerbdog is a new band from Kilkenny, whose first album is due out in October. "Their average age is 18 and they're wonderful musicians," says Keogh. "One of the things they got right, which was probably a fault in Irish bands previously, was that they got professional management very early on so they were free to work on the music."

Keogh is also enthusiastic about the partly Irish Marxman. One of the band members, Disin Lunny, is the son of Donal Lunny, a key figure in the development of Irish music in the last two decades. He guested on Marxman's debut, along with Sinead O'Connor and Oileann piper Davy Spillane.

BMG Ireland has stepped up the search for new talent, thanks to new funds for making demos. "BMG is primarily a sales and marketing operation in Ireland," says Irish general manager Freddie Middleton, "but RCA Records' U.K. A&R division has provided a demo budget to enable the Dublin office to scout first, demo next, then submit good quality tapes to London.

"We own the rights for 30 days. Then, if our company doesn't respond, we give the artist the demo to use anywhere they like. They can even go to another record company."

Niamh Kavanagh sold 15,000 units locally of her 1993 Eurovision Song Contest winner, Jimmy Walsh's "In Your Eyes," on Brendan Graham's Eureyes Label. She's now with Arista.

Middleton stresses that Kavanagh is different from the many Eurovision-winning acts who failed to capitalize on their success. "The key phrase is potential artist development—the quality of her singing rather than that she won Eurovi-



The range of Irish talent includes Finbar Wright (top) and Kerbdog.

sion," he says. "That's a bonus, but the real deal is for a long-term album career."

Kavanagh was heard, though not seen, in "The Commitments." After auditioning for director Alan Parker, she made it to the final short list of five, three of whom starred in the movie. She's heard on three tracks on the first Commitments album, which won her a gold disc, and one on its sequel.

Other Irish BMG acts include the Chieftains, James Galway, Clannad, Patricia Roe (through Frank McNamera's Ambus label), Suzanne Rhatigan (Imago) and the Revenants (Hunter S. Records). ❀

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Ireland

CELTIC BEAT
Continued from page I-1

ment—hence the popularity of New Age and Celtic music,” says Whelan. “For a long time, Irish traditional music was marginalized, but now it’s affirming itself.”

Micheal O Suilleabhain,” MacGorain continues. “They absorbed other influences, such as jazz, and there was a lot of experimentation.”

Gael Linn has a catalog of some 120

Three forces contributing to the new affirmation of Irish traditional music are marking anniversaries this year: Clannad (their 20th), the Chieftains (30) and Gael Linn (40).

Three forces contributing to this new confidence have anniversaries this year: Clannad (their 20th), the Chieftains (30) and Gael Linn (40).

Founded in 1953 to promote the wider use of the Irish language, Gael Linn started a record label 35 years ago.

“The main thing was that Sean O



Christy Moore

Riada [1931-1971] came on the scene in the early 1960s,” recalls founding member Riobard MacGorain. “He composed the music for a film we made, ‘Mise Eire (I Am Ireland),’ which was very successful. We began recording him regularly and he set up a special group, Ceoltoiri Chualann.” The innovative folk orches-

albums, of which “Mise Eire” is far and away the top-seller (100,000-plus units).

Gerry Keenan, manager of Geffen Records’ Eleanor McEvoy, remembers her singing an Irish translation of a Slade hit when she was 14. Many of today’s musicians, notably Altan, Hothouse Flowers, Enya and the Chieftains, are fluent Irish speakers. In fact, “Enya” is a phonetic spelling of how the artist’s original name, Eithne, is pronounced in Donegal Irish.

“Young artists might feel shy about singing in Irish, but they are encouraged when they find that someone like Enya can record in Irish and sell records all over the world,” notes Keenan.

The Chieftains were nominated for five Grammy awards this year and won two—for best traditional and best contemporary folk albums. Yet far from generating a whirlwind of new ventures, the music industry’s highest accolade has caused them to slow down and take stock. “I was working on five projects, but we’re advised we’ve been going too fast,” explains the band’s Paddy Moloney. “We’ve got to hold back for the moment and pick and choose. ‘The Irish Harp’ was our 30th album.

“Despite all the categories of music featured in Billboard, I think there’s room for another one. What I’d call it, I don’t know, but I’m working on an album of all sorts that has never been done



Classic Clannad

tra, under O Riada’s direction, gave traditional Irish music a new stature and popularity.

“In time, other musicians followed O Riada—many are prominent in today’s music world, like Donal Lunny and

before.”

Over 30 years, the Chieftains have succeeded just about everywhere except South America. Theirs was the first concert at the Great Wall of China. And they provided a 20-minute warm-up for



Micheal O Suilleabhain

the crowd of 1.3 million who gathered in Dublin’s Phoenix Park in 1979 for the visit of Pope John Paul II.

“We’re not a straightforward group,” says Moloney, who is the band’s chief manager. “We’re an institution. We rep-

resent the Irish government as official musical ambassadors. When we said we were going to China, people asked

‘What’s the point? It’s going to cost you money.’ But we brought recording equip-

Continued on page I-13

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Ireland

Continued from page I-12

ment and a film crew, so we made a video and an album."

Clannad is celebrating its 20th anniversary at the peak of its popularity, with two hit albums in the U.S., "Anam" and "Banba," sales of which rocketed after the use of the theme from "Harry's Game" on a Volkswagen television commercial.



Altan

"It's totally flattering that something we did a decade ago can meet the standards of the American music industry in 1993," says Máire Brennan, Clannad's classically trained lead singer/harpist.

"The band isn't easy to program on radio," admits manager David Kavanagh, "which has meant we've had to rely on other resources, such as television ['Harry's Game,' 'Robin Of Sherwood'] and movie themes ['Patriot Games' and 'The Last Of The Mohicans.']. The routes we've taken are longer, but Clannad now

**"We're an institution.
We represent the
Irish government
as official musical
ambassadors."
—Paddy Moloney,
the Chieftains**

gets wide recognition as an album band.

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Irish Independents

Smaller Labels Are Jewels In The Emerald Isle's Crown

By Ken Stewart

The fast-growing independent record company sector in Ireland has a very influential supporter in Derry O'Brien of the Irish Trade Board (ITB). "I believe the future of the Irish music industry is with the young, emerging labels making both Irish traditional and rock/pop records," he says. "They are the companies the ITB is

particularly interested in helping get to the marketplace, whether it's the MIDEM market, the New Music Seminar, Pop-Komm or South By Southwest."

One of Ireland's leading indies, Michael Clerkin's Ritz Records has attracted U.S. country acts seeking European profiles, thanks to Ritz's outstanding success with Daniel O'Donnell, who sold 260,000 units of the album "Follow Your Dream" and grossed \$5.6 million on concert tours. O'Donnell began an Australian tour Aug. 24, prior to September dates in San Francisco, Boston, New York and Toronto.

Tony Byworth, head of international business, is VP of Ritz Productions Inc., which recorded Charley Pride and Crystal Gayle in Nashville and is negotiating with Don Williams. Says Michael O'Riordan, Ritz general manager in Ireland, "We have a population of 55 million to sell to. We find the acts in Ireland—John Hogan, Mary Duff, Mick Flavin, Sean O'Farrell—and market them in the U.K., where there are 20 million people over 35."

Tara Records, an associate of the 28-shop Golden Disc retail group has, under John Cook, established itself as a vital operator by expanding musical frontiers, producing what's best described as Irish world music. Tara's catalog includes works by symphonic composer Shaun Davey, who began a series of projects 10 years ago with "The Brendan Voyage";

Bill Whelan's "Seville Suite"; four albums by Oileann piper Dave Spillane; Rita Connolly's debut album; and Liam O'Flynn's "Out To Another Side." At least 60% of Tara's sales are exports, mainly to France, Germany, the U.K. and U.S.

Peer Music is the only independent international music publisher with a Dublin office. It's managed by Rannach Donald, who sees it as "logical progression" to launch a [so far unnamed] label, with Sony distribution.

"It's a creative necessity, because we've signed development deals," says Donald. "Every writer we've signed is an artist. So, rather than just demo songs, we make masters—and obviously we'll release them."

The first album will be by Paul Tiernan. Other signings are Paul Quinn, Sligo's Diesel Heart (who were on Danceline and Scotti Bros compilations) and Bird, which Donald dubs "a classic soul revue" fronted by Irish-based Shelly Buckspan—"a stick of dynamite from New York."

Since Oliver Walsh and Denis Desmond amicably parted company recently, Desmond has been running Solid, whose artists include big sellers the Saw Doctors, Sharon Shannon, the Stunning and Blue Angels.

"I'm leaving rock 'n' roll to the majors
Continued on page I-15



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because we can't afford to keep up with them," explains Desmond, the country's most active concert promoter. "That was Solid's mistake; we spent too much money making albums by certain acts. We totally overextended ourselves. Now we'll develop acts without spending a fortune, working with bands who deliver live and make good albums."

Mother Records, originally formed to assist new talent with one-off singles, has switched base from Dublin to London and seeks new signings. "I'm looking for artists who can produce that sense of activity and momentum in the early part of their career and will not be relying on the record company to do it for them," says Paul McGuinness. Mother's catalog includes the Levellers, Bjork, Lena, Engine Alley and, on its Son label, the Tasmanian Dust Devils.

Cross Border Media (CBM) is a north-south, hands-across-the-border initiative "to bring people closer together and try and break down existing prejudices," according to Oliver Sweeney, whose partner is Jim Heaney.

Four Men And A Dog's "Barking

Mad," with a slender promotional budget of \$840, sold 20,000 and was voted *Folk Roots* magazine's album of the year for 1991. CBM's other acts include Cran, Draocht, the Brothers (licensed to Poly-star in Japan), and Frances Black & Kieran Goss, whom Hideki Nimuras placed with Nippon Columbia on Denon Records.

At MIDEM 1993, John Chu approached CBM and licensed Black & Goss through Mesal Music International in Taiwan, a market said to be "very partial" to Irish music.

Clive Hudson's indie Round Tower Music is a haven for accomplished singer-songwriters. Kieron Halpin, described as a "Van Morrison for the '90s," has his eighth album out soon on Round Tower. And Mick Hanly's "Past The Point Of Rescue" made No. 2 on Billboard's U.S. country chart for Hal Ketchum, while Garth Brooks reckons Hanly is "one of the best songwriters in the world."

Round Tower's Tom Pacheco, an American living in Ireland, topped the Norwegian chart earlier this year via Steinar Albrigtsen on Norsk Plate Pro-

duksjon—and wrote the title cut on Daniel O'Donnell's No. 1 album "The Last Waltz Of The Evening."

Dara's female compilation, "A Woman's Heart," with sales of 200,000, is Ireland's best-selling album in many years. The song that triggered such interest was



Sharon Shannon

"Only A Woman's Heart," a duet by Mary Black and Eleanor McEvoy, who wrote it. Sharon Shannon, Maura O'Connell, Dolores Keane and Frances Black complete the lineup. The package also generated national tours, with most of the album artists taking part.

Dara's top act is Mary Black, whose albums usually sell 50,000 units in Ireland—more than most international names. Her sixth solo title, "The Holy Ground," shipped platinum and is her fastest seller so far.

Tandem is a home for acoustic folk music aimed at a slightly older market and reflecting the rising interest in roots music. Its first signing is Waterford singer-songwriter Marian Bradfield.

Tandem's sister label, Velo Records, released Lir's debut, a four-track CD, "All Machines Hum In A," and it spent a month in the Irish Top 30. The much-praised video was produced "on a shoestring" as design student Linda Murphy's college thesis, reveals manager David A. Reilly.

"An indie can function as a hothouse, a development patch for bands," maintains Velo's Michael O'Shea. "For bands like Lir, we want to make sure their home base is never neglected. It's a great time for Irish indies, with this tremendous surge of new talent coming through. Ireland has a very young population—about 50% are under 30—and musical ability is rising significantly. Talents are turning more to the U.S. for long-term careers." ❀



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Continued from page I-3

majors in the last year. For the main part, they're taking it in stride.

"It's business as usual," according to Something Happens! manager Conor O'Mahony. "There are financial restrictions, but we're starting a new album in September. We're looking at two different record deals for Europe and America,



Van Morrison

and we've already played 43 U.S. dates this year."

Mary Coughlan, whose sixth album, a live set taped at London's Mean Fiddler, is on Demon (Rounder in America), manages herself. "I've nobody to blame now," she says. "I've decided that for now it's the best way to go—to get a good lawyer, an accountant and an agent [Wasted Talent]." Coughlan starts her first U.S. tour in September and headlines the Demon Records Roadshow in the U.K. and mainland Europe in October and November.

Sold On Ireland

Confidence in Dublin's thriving retail sector was given an added boost with the recent opening of Tower Records' first Irish store—joining Our Price, Virgin and HMV.

Maurice Cassidy and Jim Aiken are partners with Thorn in the HMV shops. "We both had an idea at the same time that there was an opportunity in Ireland for the kind of large retail stores we had noticed in the U.S.," says Cassidy. "We set the deal with Thorn EMI six years ago. At present, we have three stores—two in Dublin and one in Cork. We've expanded our Grafton Street store in Dublin and are opening two more this year—in Tallaght and Limerick."

Record Services, a distribution company operated by Brian Wynne in a fifty-fifty partnership with U2 and their manager, was started in 1985, when Wynne found a gap in the market for independent, mid-priced product. In the past two years, the firm has had a gross of \$11.2 million.

Tony McEvoy's Beaumex distributes all the main labels, as well as its own indie, but what makes the firm unusual is its position as sole supplier to such alternative locations as gas stations, supermarkets and some of the smaller record shops.

Gary Nevin's Bow Lane is a Dublin studio that has recorded Sinead O'Connor, Hothouse Flowers, Def Leppard, Soldat Louis, Binti and the late Mick Ronson. "Artists are staying away from the multi-complex arena studio," says Nevin. "Now the emphasis is on being functional and flexible. It ties in very well with European patterns for small companies to record in Ireland." ❀

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Tower Strengthens Far East Foothold

Taipei Store Has To Bend Local Rules

■ BY MIKE LEVIN

HONG KONG—Tower Records' entry into Taiwan was never meant to be easy. As the only comprehensive outlet for Western music in the nationalist Chinese stronghold, the U.S.-based retailer knew the timing was right. But it has had to beg, borrow, and steal to make the operation a success.

Nothing illegal, mind you. Just things that "help us break away from a very traditional, rigid local marketing style," says Paul Zimmerman, manager of the chain's Taipei outlet. A second store in the capital city will open soon.

Since its 1992 debut here, Tower has begged record companies to release enough Western repertoire to meet local demand. It claims the majors have not been forthcoming, and it has had to "transfer" stock from the firm's U.S. warehouse.

The situation was complicated this May with the passage of new Taiwanese copyright laws, including a ban on parallel imports. Consequently, the RIAA—apparently on Tower's behalf—contacted

IFPI to see how the merchant's product needs could be reconciled with the import lockout.

Some 65% of Tower's sales come from foreign repertoire, with catalog titles making a significant contribution. Western music has a 25% share of the Taiwan market as a whole. Three-quarters of the store's units are cassettes, showing the country's preference for price over sound quality.

Pirated product remains a problem, "despite the efforts of the Taiwan government," says Keith Cahoon, managing director of Tower Far East. "It seems their efforts are concentrated at the customs level and not at the retail level. There are a number of major record stores and department stores openly selling bootlegs. Things are getting better, but they're still not exactly good."

(Continued on page 69)

Labels, Competitors Wary In Singapore

■ BY KENNETH VENNEG

SINGAPORE—When Tower Records comes to Singapore in December, its celebrated inventory breadth is sure to be welcomed by consumers. By contrast, record companies and retailers are voicing concern over the American retailer's arrival.

"[Tower] creates a lot of problems for record companies because it parallel-imports large quantities of records," says Peter Lau, managing director of Warner Music. "However, I also see opportunities to do business with them. Whether we can do so on a large or small scale, we do not know yet."

Eric Yeo, managing director of PolyGram, echoes Lau's sentiments, while adding that Tower's entry is in

keeping with Singapore's current enthusiasm for large-scale retail outlets. "With the opening of megastores in Ngee Ann City and other shopping precincts on the island, mega is in today," he says. "The small stores, unless they specialize, will be affected in a bad way."

A number of retailers speculate that Tower will be dumping goods in Singapore. But even then, the chain will be hard-pressed in a market where profit margins can be as low as 50 Singapore cents (31 U.S. cents) per compact disc. An IFPI survey estimates that the typical retail price in Singapore of a front-line CD featuring international repertoire is \$13.75, compared with \$14.16 in Hong Kong and \$15.20 in neighboring Malaysia.

CD Rama is a local retailer with three stores, including a 7,000-square-foot suburban site that is currently Singapore's largest music outlet. Music division manager Sunny Sim would only say, "Ours is a local market, and we face competition from everywhere." Already, one of CD Rama's staff has been "pinched" by Tower, he says.

While some argue that Singapore is saturated with record stores—so much so that a price war erupted recently, involving even tiny stores in the suburbs—Terence Phung, managing director of Sony Music, is positive about Tower. "More retail outlets means more exposure for our products. I believe the market can sustain another store."

As for the tough times many retailers complain about, Phung believes it is a case of "crying wolf." He adds, "People are perennially complaining that the market is bad. Retailers will say that the market is sat-

(Continued on next page)



Waiting For Number 2. At the London launch of his second album "Wait For Me," Kenny Thomas is congratulated by Alan McDonald, marketing manager of HMV Records. Major retailers including Entertainment U.K., W.H. Smith, Woolworths, Our Price, Virgin, Andy's Records and Sam Goody were there with the Cooltempo/Chrysalis team. A double celebration was in order when Cooltempo presented Thomas with a U.K. platinum disc for his last album "Voices," which has now sold almost 600,000 units.



Better Late Than Never. Nearly three months after the ceremony, Siobhan Fahey of Shakespear's Sister receives her Ivor Novello Award for Outstanding Song Collection of the Year for "Hormonally Yours," from Peter Reichardt, managing director of EMI Music Publishing U.K. Illness kept Fahey from the May awards ceremony.



Larger Than Life. EMI Music International had a unique celebration for Jon Secada in honor of 1 million sales of his eponymous debut album in the world outside Europe and North America. David Stockley, EMI Music International president and CEO, hosted a dinner for Secada in London, where he was presented with the giant CD for gold and platinum awards garnered in South America, Southeast Asia and South Africa. Pictured here, from left, are Mario Ruiz, VP of marketing; Secada; Stockley; Virginia Irving, marketing manager, North American repertoire; and Adolfo Ordiales, Secada's tour manager.

EastWest's Mortlock Pacts With Leosong

■ BY GLENN A. BAKER

SYDNEY—Publisher Leosong has ended the six month "sabbatical" of former EastWest Records managing director Phil Mortlock, who left his post after almost 18 years with WEA. Mortlock will be Leosong's group managing director with a brief to co-ordinate the octopus-like arms of the company.

Leosong has offices in Sydney and Tokyo, and will soon open in Hong Kong, though its fortunes are still closely linked to the burgeoning Australian film industry.

For Mortlock, 37, a creative executive who drifted into administration and tried to find his way back, the appointment is a chance to return to the sort of hands-on opera-

tion for which he is best-known. "As I moved into senior management at Warners, I absented myself from what I was good at, so this is like a new beginning."

"My challenge is to gather all the parts in. It's an extraordinary organization, but it needs someone to hold it all together so that the parts can help each other."

Says Mortlock, "Leosong already has a real dominance in film and advertising music supply and clearance and is an active indie publisher but there is still more that can be done. I want us to become a significant product source, active in co-publishing and co-production deals. I want to broaden our activities beyond copyright and into production."

BMG Finland Brings On 1st A&R Manager

■ BY KAI ROGER OTTESEN

HELSINKI—BMG Ariola Finland has appointed Asko Kallonen, a former musician and radio DJ, as its first national A&R manager.

The decision comes at a time when the competitive Finnish market is dominated by local music, which has a 60% market share.

"As a real record company we have to take care of local music," says BMG Ariola Finland's managing director, Maija Kuusi. "It's a major priority for us. Local acts can sell hundreds of thousands of records, while the last international act to sell more than 100,000 was Baccara in the '70s."

"Kallonen is just the right person for us. I'm glad to have some new blood in the Finnish music industry, someone with a new and different vision and approach."

Current music trends in Finland are toward melodic music with lyrics sung in Finnish, but Kuusi says the label will not emphasize any special genre. She says, "We'll sign whatever has potential, whether it's dance, Finnish schlager, or rock."

Variety in the artist roster is made clear from the four acts already signed: Dance Nation, a techno/dance duo; rock trio Jay Day & Tricks; singer Anita Pajonen; and singer/songwriter Teppo Nuorva. A publishing deal for Jay Day & Tricks has been signed with BMG Sweden.

New Format For San Remo RAI Seeks More Competitive Fest

■ BY MARK DEZZANI

ROME—Next year's San Remo Song Festival will not turn into a "Grammy"-type gala awards event, says Italian state broadcaster RAI.

Industry figures here withdrew their international acts from this year's festival in February, after a row with the organizers.

The RAI TV and radio net, which has the broadcast rights to the influential showcase, has resisted the industry's calls for an event more in tune with its demands, and has appointed the new artistic director and veteran RAI TV presenter Pippo Baudo to give the show a more extensive competition format.

The former directors of the San Remo song fest have been arrested in the wake of investigations into corruption (Billboard, Aug. 7)

At a meeting with representatives from industry organizations FIMI and AFI, Baudo has proposed preliminary rounds to decide February's finalists, to be televised on three November evenings.

Under his plan to make the event "more transparent," Baudo proposed a 1,000-strong jury made up of RAI, FIMI, and AFI members, who will select 20 established stars and 18 newcomers to appear in the finals.

San Remo, watched by 16 million viewers, has been a launching pad for many artists, including Laura Pausini, Marco Masini, and Eros Ramazzotti.

According to Baudo, the plan was well received. "At the beginning, the record company execs took a hard line, but I think we managed to find some common ground by the end," says Baudo.

MTV Asia Names Final Vid Noms

BY MIKE LEVIN

HONG KONG—MTV Asia has selected the five music videos that will compete for its Asian viewers' choice award. The winner will appear at the MTV Music Video Awards September in Los Angeles.

The nominees are:

- "The Great Wall" by Beyond on Rock Records. Singing in Mandarin, this Hong Kong band received the nomination for an ethereal ballad about Chinese history. Tragedy befell the group in June when leader Wong Ka-Kui died in an accident during a television show in Tokyo.

- "The Love March" by Jerry Huang on Decca Taiwan. Huang combines Taiwan pop with Scottish folk rock to create a unique sound from a country loyal to romantic ballads.

- "Pretty Child" by Indus Creed on Magnasound India. Produced by one of India's top film directors, "Pretty Child" is an exceptional surprise from a market that as recently as three years ago had never seen a music video. Tabla drums give the rock ballad a strong native flavor.

- "Sai Jai Dai Yin Mai" by Mai, a Grammy Entertainment Thailand artist. This energetic singer belts out a wonderful version of Thai jazz, one of Asia's best-kept secrets.

- "A Dream Return To Tang Dynasty" by Tang Dynasty on Magic Stone Culture. China's version of Guns 'N Roses proves that it is the mainland's slickest rock band. The video was produced by Taiwan's Magic Stone, a subsidiary of Rock Records.

Nominees were selected by record sales and viewer requests in the broadcast zone of Star TV, MTV Asia's parent network.

Viewer voting, which continues until Aug. 28, will decide the winner.

Court Ruling Sets Stage For Reformation At SIAE

BY MARK DEZZANI

ROME—Italian author's rights society SIAE's governing board has been replaced by a temporary executive to oversee radical reforms to its constitution after a decision by Italy's Supreme Court of Appeal that it discriminated against the majority of SIAE's members.

Carlo Gessa, a magistrate and law lecturer, has been appointed commissioner until Oct. 31, replacing president Roman Vlad, also president of the influential international rights bodies association, CISAC.

Gessa says that under the old rules, only 1,300 members who could prove that they earned a liv-

ing from their "intellectual works" could have voting rights, which discriminated against the majority.

In 1991 a Council of State ruling went against the SIAE, but appeals by the SIAE's outgoing board stalled any changes until the Supreme Court of Appeal also ruled against it this June.

Outgoing president Vlad said in a prepared statement: "The changes are taking place in a relaxed atmosphere of mutual respect," adding "the new commissioner will now be able to implement a rapid program of changes which will return SIAE to effective self-government by the authors and publishers it represents."

Concerts Caught In FilmNet Station Launches Pay-TV Series

BY MARC MAES

BRUSSELS—European pay-TV channel FilmNet Plus has lined up an impressive series of concert broadcasts this August.

Under the banner "We Will Rock You," FilmNet Plus is broadcasting concert material from artists including Tina Turner, Bruce Springsteen, Bob Marley, and Elvis Presley during nine evenings in August (14-22) for no more than a regular monthly subscription charge of about \$30.

Filmnet Plus had logged more than 600,000 subscribers at end of 1992, and is transmitted via cable in Belgium (Flanders and Brussels), Holland, Denmark, Norway, Sweden, and Finland.

Says Jean-Luis Erneux, spokesman for FilmNet International, "We are well aware of being a pay-TV channel and we can't afford to take a holiday break like most other stations. I'm convinced we should offer subscribers something extra in summer, as not everybody is away on vacation. In picking the concert material we purchased from PMI, PolyGram, and NBD, we have been

very selective, targeting a broad audience."

The "We Will Rock You" campaign is not FilmNet Plus' first step in broadcasting concerts, says Erneux. "Following the satellite broadcast of Michael Jackson's Bucharest show, we also had Pavarotti's Central Park concert on FilmNet. Timing there was particularly good as we broadcast it at 2 a.m. (June 27), right in the Scandinavian midsummer night holiday. In Belgium and Holland we featured a re-run later that day."

Erneux says that, in addition to the "We Will Rock You" concerts, FilmNet Plus also has scheduled the broadcast of the entire "Apollo Theatre Hall of Fame" concert (with such artists as Bryan Adams and Eric Clapton) for Aug. 25, and David Bowie's "Black Tie, White Noise" show, supplied by Screen Ventures.

Erneux says that the company does not expect to break even for a few years yet. "We've been investing in new techniques such as digital compression. We've included 150 minutes of daily uncoded programs in Holland and we invested in new CableCrypt decoders."

TOWER IN SINGAPORE

(Continued from preceding page)

urated, but that's not our problem. In a way, the market will find its own level."

"Tower will make the market healthier since it's the only giant around," the Sony Music executive continues. "However, the mom-and-pop stores will have to think of new ways to market their products."

Record companies in Singapore offer retailers no sale-or-return terms. "Unsold goods cannot be returned," affirms Warner's Lau. "That's our policy. But if the five majors really want to do business with Tower, we can discuss this," he says, adding, "Of course, we would have to apply this across the board."

So far, none of the major labels

companies mentioned has been approached by Tower for merchandise. Lau comments that requests were made for catalogs, but he was not optimistic that Tower would make any initial purchases from Warner Music. "They'll probably ship it from the parent company, where they have bulk discounts and other benefits," he comments. Sony Music's Phung is hopeful that Tower may purchase locally nearer the opening date.

There is some optimism on the part of major-label executives that Tower will serve as a tool for promoting local releases. "It would be mutually beneficial since we could use their premises for signing autographs and meet-the-fans sessions," concludes Lau.



Portable Grooves. On their tour of the European festival circuit this year, the Black Crowes brought with them their very own "groove tent" to ensure the right vibes were available at all times. When the band finished its two year "High As The Moon" tour at Britain's Phoenix festival, their label, Vertigo/Def American, took the opportunity to hand the band a gold disc for 100,000 U.K. sales of "The Southern Harmony & Musical Companion."

newsline...

PARIS COURTS have lowered Virgin Retail's Sunday trading fines to 200,000 francs (\$34,000). The judge took into account "the public interest as shown by the massive gathering" (Billboard Aug. 14, Aug. 21).

VIRGIN RETAIL Europe also is sponsoring the popular Prisengracht open-air classical concert in Amsterdam, Saturday (28), which also is the first anniversary of the opening of Virgin's Amsterdam Megastore.

GERMAN DANCE indie BCM Records has filed for bankruptcy. Managing director Brian Carter says the company owes 5 million marks (\$3.1 million). The label, formed in 1986, was refloated in 1990 after serious cash-flow problems. Carter blames heavy competition from majors in the dance scene.

U.K. RIGHTS body PRS has appointed Angela Elkins to the new post of head of commercial licensing, with plans to reduce debtors and to ensure that "collection is based on commercial viability rather than rigid collection policies."

JAPAN'S NIKKEI Entertainment trade magazine has closed, blaming falling ad revenues. Incisive and analytical, with a circulation of 10,000, it was the first Japanese trade to deal with more than one branch of the entertainment industry.

BULGARIA now has a national record industry group following enactment of the new copyright law (Billboard, July 24). The eight-member Recording Industry Assn. of Bulgaria (BAZI) will apply for IFPI status.

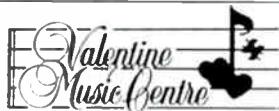
EMI MUSIC has named TMD Carat as its buying house for U.K. and continental TV and radio ads. The deal involves yearly spending of more than \$35 million.

POLYDOR HOLLAND has named Jan Tekstra A&R manager and has revamped operations. National product and promotion report to general manager Kees van Weijen, who also is responsible for all international repertoire. Polydor managing director Albert van der Kroft says the changes are needed to create better synergy between national and international product.

NORWAY'S RIGHT-WING PARTY Hoyre used U2's Oslo gig to distribute leaflets promising repeal of new parallel import laws (Billboard, June 26).

AIDS CHARITY Dance Aid Trust will host a charity dinner at Manchester's In The City Conference, September 12. Obtain tickets/info from Dance Aid Supply, 011-44-81-840-2418

TOKYO EDOYA, one of Japan's most respected independent labels, has teamed up with BMG Victor to form a new joint venture, Edoya Records Ltd. "BMG Victor will distribute the venture's product, allowing Edoya to keep its identity," says BMG Victor president Osamu Sato. "Edoya Records will promote its U.S. acts, B.B. & the Screaming Buddah Heads and David T. Walker, as well as holding rights to Edoya's masters."



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GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY THOM DUFFY

AUSTRALIA: Castle Communications' recent European release of the album "Nautilus," by the Graham Goble Encounter, marks the return to the international scene of one of Australia's most successful songwriters and a founding member of the Little River Band, which scored 13 top 40 hits in the U.S. between 1976 and 1983. Graham Goble wrote eight of those top 40 hits, a distinction for U.S. achievement that set Goble apart among Australian songwriters. He previously has received two "Million-Air" awards from BMI for 1 million American broadcasts each for the Little River Band's "Reminiscing" (once hailed by John Lennon as one of his favorite radio songs) and "Lady." This month, Goble became the first Australian songwriter to receive a "Three Million-Air" award from BMI for "Reminiscing," in honor of 3 million broadcasts of the song. In addition, a third LRB hit by Goble, "The Other Guy," received a "Million-Air" award in a presentation from BMI VP Riccobono, hosted by the Australian Performing Rights Society. "This represents a significant achievement unmatched by any other Australian songwriter," says APIS chief executive Brett Cottle.

GLENN A. BAKER

BULGARIA: A recent tour here by the internationally successful Gipsy Kings has drawn public attention to a similar domestic act called Gipsy Aver (Gipsy's Friend). Founded about five years ago, the band won first prize at the World Gipsy's Festival in 1991 held in Brno, in the former Czechoslovakia, and top honors at the Bulgarian Gipsy's Music Fest in 1992. Nevertheless, the group remains largely unknown to the general public, a situation it hopes to change with the release of its debut album, "Gipsy Rap," which features a charming mixture of gipsy melodies and



rap rhythms. The songs are composed by the members of the group: band leader Nikolay on saxophone, Tzeka on lead vocals, Jago on backing vocals, Ivan on accordion, Sasho on keyboard and vocals, Gale on bass, and Gele on drums.

CHAVDAR CHENOV

SPAIN: The world's largest bullring, the 20,000-capacity Las Ventas in Madrid, is the site of Musica en Las Ventas concert series held every September. Previously dedicated exclusively to Spanish music groups, the series this year will include Latin American and opera artists. The Dominican Republic's hugely successful, salsa-derived merengue music star, Juan Luis Guerra Y 1.40; Cuba's Silvio Rodriguez, pioneer of the Nueva Trova Cubana; and Barcelona-born soprano Montserrat Caballe are among the performers at this year's festival, which opens Sept. 7 with Spain's Manolo Tena and Los Rodriguez. Actor and singer Miguel Bose, dubbed by some as the Sting of Spain, plays Sept. 9 as part of a 30-concert tour of Spain, which runs from August to October. Among the other Spanish artists entering the festival ring will be the singing/acting/film-directing couple Victor Manuel and Ana Belen, singer/songwriter Luis Eduardo Aute, Silvio Rodriguez, and El Ultimo de la Fila, one of the top-selling Spanish acts of recent years. Caballe, who recorded the 1992 Summer Olympics hit "Barcelona" with the late Freddie Mercury, will close the series Sept. 23.



HOWELL LEWELLYN

NEW ZEALAND: New Zealand rock listeners are increasingly discovering their past through substantial reissue programs. Flying Nun Records has undertaken a major—and profitable—CD reissue series. Other recent compilations here have included the Sony Music set "Rust In My Car," a collection of material by the late '70s group Citizen Band. The group briefly reunited to promote the compilation with the original lineup, which included Brent Eccles, currently the drummer with the Angels, and former Split Enz bassist Mike Chunn. PolyGram has released a compilation entitled "The First Five Years" by the '80s band the Mockers, whose frontman, Andrew Fagan, is now a popular solo act. But by far the most impressive look back has come from Sony Music, which has reissued albums by singer/songwriter Shona Laing, whose current "New On Earth" has been released in 22 countries. That album has been repackaged along with "Genre" and "South," two other releases previously unavailable on CD in their original form. While the single "Mercy of Love" has recently been released from "New On Earth," Sony has ensured that the exceptional back catalog of this seminal local artist is still available.

GRAHAM REID

TOWER IN TAIPEI

(Continued from page 67)

Tower has been criticized for locating its first outlet in the old city, a theater area that, although popular with teen-agers, has picked up a seedy image. "The area and stocking foreign music made us guinea pigs. But two other [Taiwanese] chains have moved in since we opened," says Zimmerman, who will manage the new 9,000-square foot store in Taipei's eastern business district, leaving the 7,100-square foot first outlet to fellow American John Broyles.

Since January, Zimmerman has helped boost the inventory from 85,000 to 100,000 units. He won't reveal revenues, but says sales are up 50% during the past 12 months and should rise another 30% this year. Forecasts could be higher if suppliers could meet Tower's orders.

"Look at the local top 25 albums," says Zimmerman. "The record companies [in Taiwan] haven't been able to fill our orders for six of them and have run out of Eric Clapton's 'Unplugged' three times." Broyles says majors "don't see the market changing" and are missing out on huge potential sales.

"We're trying to have good relationships with local labels, many of which are international [companies] but still concentrate heavily on Chinese product," says Cahoon. "Since the nature of our store is to carry deep catalog, including international product, it's been very frustrating for us because they simply don't release or don't carry a lot of the items we want to carry, but nonetheless complain that we carry imported product."

Michael Chang, director of the international division at Warner's Taiwanese affiliate, UFO, says, "If you are talking about top mainstream products, I don't see any problem [with supply]." But Zimmerman says companies like UFO take four to eight weeks to ship Warner products from the regional headquarters in Hong Kong, whereas he can get stock from the U.S. in 10 days.

Regional executives at the major international labels did not react positively to RIAA's efforts on behalf of Tower. They remain concerned about such import habits—particularly as the U.S. retailer is expanding into Singapore (see story this page) and Hong Kong—and about political fallout in Taiwan over any exemptions from the ban. "The labels here don't want special treatment for Tower," says one senior music industry official, asking not to be identified.

To counteract the supply problem, Tower has relied on promotions, many instigated by local labels. Rock, the country's second-largest record company, had great success in wrapping the three-story building in an imitation cover of the first album by mainland rockers Tang Dynasty, and took over the facade again with a compilation of American jazz greats.

The best responses have come from in-store appearances, mostly by local artists who depend on public appearances to get their music known far more than Western counterparts do. These have helped spread Tower's name by word of mouth, perhaps the biggest factor behind the store's popularity.

How much that popularity will grow depends on promotion and positioning. But, more than anything else, it depends on whether foreign music can hold its 25% market share.

Tower's Cahoon declines to reveal sales or profits of the chain's Far East division. "We think there's going to be strong growth in all of Asia," he says. "Nevertheless, it's not a very developed market, and we're taking things step by step."

Assistance in this story provided by Steve McClure in Tokyo.

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The Record Drops Out Of Canadian Music Week

BY LARRY LeBLANC

TORONTO—Widespread surprise throughout the Canadian music industry has followed the Aug. 11 announcement that the Canadian music trade publication *The Record* has ended its principal role in Canadian Music Week.

CMW, an annual three-day festival, conference, and exhibition that precedes the industry's Juno Awards ceremony, originally was

conceived by *The Record* principals David Farrell and Patricia Dunn-Farrell in 1982. The event will now be operated solely by veteran music promoter Neill Dixon, a former co-partner in the event. *The Record*'s input will be limited to publishing CMW's program and guidebook.

"The event has lots of potential," says Dixon, noting that a three-person office staff is now in place to plan the industry affair. "Toronto is also sophisticated enough to host an

event like this and, if the Junos choose to go elsewhere, we will move with it."

The Dixon-piloted CMW will continue to hand out industry awards whose winners previously had been chosen by polling *The Record*'s subscribers. "We haven't decided how the voting will take place, but obviously *The Record* is going to be a key tool for us to disseminate information and probably ballots, too," says Dixon. "For the voting procedure, there will be a committee to come up with new criteria."

David Farrell, president/CEO of *The Record*, declined to comment on the changeover outside of a statement in the publication's Aug. 23 issue, which read, "After 10 years of developing the March activities, it is time to reappraise *The Record*'s direction, and analyze the needs of the industry and how best *The Record* can address these in changing times."

Intrepid Prez Nudges Ahead

TORONTO—Former minority shareholder of Intrepid Records Harold Sifton, of the Sifton Capitol Corporation, has increased his financial stake in the label to become owner and president.

The future of the Toronto-based indie label had been clouded following the departure last September of Intrepid founder and president Stuart Raven-Hill, who became VP of international affairs for U.K.-based Chameleon Records.

Not only have Intrepid staffers had to contend with the departure of its founder, but in the past year two of its key acts, Meryn Cadell and the Rheostatics, also left. Cadell signed a worldwide deal with Sire Records last year, while, more recently, the Rheostatics bought back their contract.

"For everybody here, this past year has been a real arm-twister," admits Graham Stairs, who was upped in the restructuring of the label from director to VP of A&R, and who will now handle day-to-day operations of the label. "However, the time in limbo was well spent because I learned more about the business aspect of the industry and how record companies are run.

"I felt that philosophically, the company had always been right on, and the kind of acts we've been signing and developing were right, but financially we were out of sync. Having brought a book keeper, I realized that to go forward something had to happen. Harold indicated he wanted to stay involved, and I told him what had to be done, and he agreed."

Debuting with the German-based Kurdish group Yarnistan in 1987, Intrepid has released albums by such domestic acts as Cadell, the Rheostatics, Bob's Your Uncle, and Martha & the Muffins, as well as highly acclaimed Bruce Cockburn and Joni Mitchell tribute albums (*Billboard*, May 9, 1992).

Under the restructuring, former Intrepid Music Publishing head Andy McLean has been named director of special projects, and former sales coordinator Greg Blackmore has become production manager. The label will continue to be distributed in Canada by EMI Music Canada. DMD Entertainment has been retained to handle radio promotion and marketing.

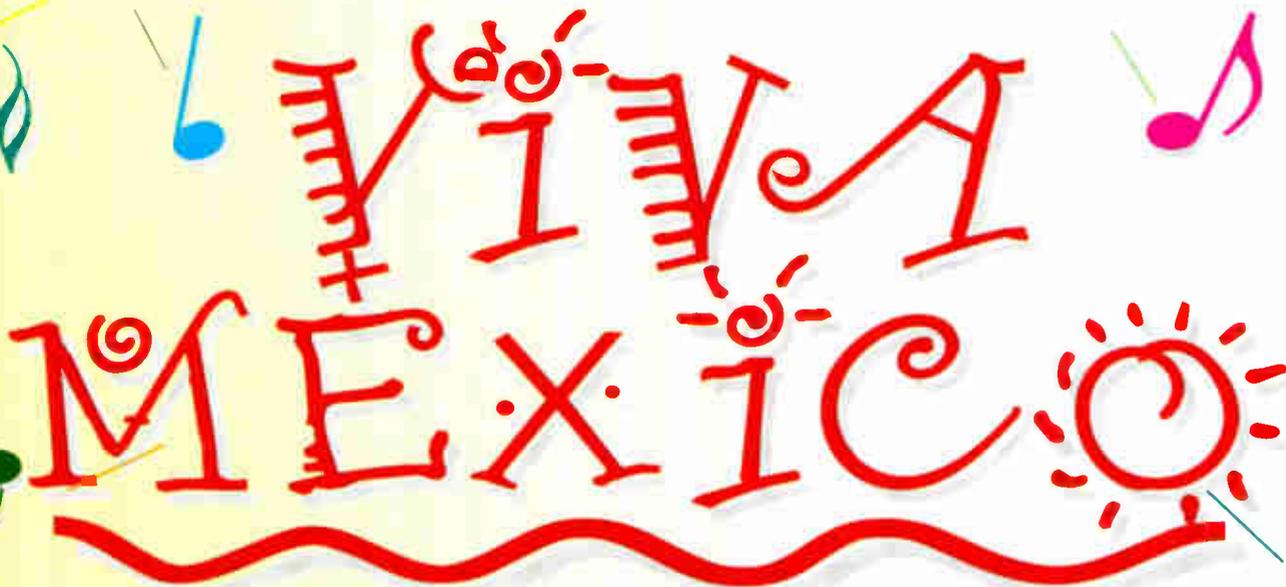
Additionally, Intrepid Management, co-owned by Raven-Hill and Stairs, has been dissolved; a new company, Rather Brilliant Management, jointly owned by Stairs, McLean, and Intrepid Music group, has been formed. The first management signings are Rail T.E.C. and Big Faith.

First release under the new management set-up is Rail T.E.C.'s album "Never Coming Down," due Friday (27). "Basically, we're starting from scratch," says Stairs. "It's very scary, but it's also exciting. There's such an abundance of talent out there that I won't have any problem finding new acts. I'm anticipating signing one or two new acts in September, then making records in the fall and putting them out after Christmas."

LARRY LeBLANC



S P O T L I G H T S



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

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

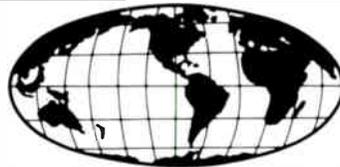
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HITS OF THE WORLD



EUROCHART HOT 100 8/21/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	4	WHAT'S UP 4 NON BLONDES INTERSCOPE
2	2	MR. VAIN CULTURE BEAT DANCE POOL
3	1	CAN'T HELP FALLING IN LOVE UB40 DEP INTERNATIONAL
4	3	WHAT IS LOVE? HADDAWAY COCONUT
5	10	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
6	5	TWO PRINCES SPIN DOCTORS EPIC
7	8	PRAY TAKE THAT RCA
8	6	DREAMS GABRIELLE GO DISCS
9	7	ALL THAT SHE WANTS ACE OF BASE MEGA
10	NEW	LIFE HADDAWAY COCONUT
1	1	U2 ZOOROPA ISLAND
2	2	UB40 PROMISES AND LIES DEP/INTERNATIONAL
3	5	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
4	4	EROS RAMAZZOTTI TUTTE STORIE DDD
5	3	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC
6	6	ACE OF BASE HAPPY NATION MEGA
7	7	BON JOVI KEEP THE FAITH JAMBCO/POLYGRAM
8	8	2 UNLIMITED NO LIMITS BYTE
9	9	SOUNDTRACK THE BODYGUARD ARISTA
10	12	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS

AUSTRALIA (Australian Record Industry Assn.) 8/15/93

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

GERMANY (Der Musikmarkt) 8/10/93

THIS WEEK	LAST WEEK	SINGLES
1	1	MR. VAIN CULTURE BEAT DANCE POOL
2	4	WHAT'S UP? 4 NON BLONDES INTERSCOPE
3	2	CAN'T HELP FALLING IN LOVE UB40 VIRGIN
4	5	SOMEBODY DANCE WITH ME D.J. BOBO EAMS
5	3	TWO PRINCES SPIN DOCTORS EPIC
6	9	LIFE HADDAWAY COCONUT
7	6	GIVE IT UP CUT 'N' MOVE ELECTROLA
8	8	WHAT IS LOVE HADDAWAY COCONUT
9	7	TRIBAL DANCE 2 UNLIMITED ZYX
10	10	WHEEL OF FORTUNE ACE OF BASE METRONOME
11	11	LOVE SEES NO COLOUR U96 POLYDOR
12	NEW	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
13	16	WILL YOU BE THERE MICHAEL JACKSON EPIC
14	12	THREE LITTLE PIGS GREEN JELLY ZOO
15	14	IN THESE ARMS BON JOVI JAMBCO/PHONOGRAM
16	15	SUMMER SUMMER LOFT RCA
17	13	CAT'S IN THE CRADLE UGLY KID JOE MERCURY

THIS WEEK	LAST WEEK	SINGLES
1	10	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! ATLANTIC
2	3	UB40 PROMISES AND LIES VIRGIN
3	2	ACE OF BASE HAPPY NATION METRONOME
4	4	BON JOVI KEEP THE FAITH JAMBCO/POLYGRAM
5	1	U2 ZOOROPA ISLAND
6	5	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC/SONY MUSIC
7	7	HERBERT GROENEMEYER CHAOS ELECTROLA
8	NEW	SOUNDTRACK GUTE ZEITEN SCHLECHTE ZEITEN 2 EDEL
9	6	TOTEN HOSEN KAUF MICH VIRGIN
10	8	EROS RAMAZZOTTI TUTTE STORIE DDD
11	9	CULTURE BEAT SERENITY DANCE POOL/SONY MUSIC
12	12	JANET JACKSON JANET. VIRGIN
13	NEW	DEEP PURPLE THE BATTLE RAGES ON... RCA
14	11	2 UNLIMITED NO LIMITS ZYX
15	14	SOUNDTRACK THE BODYGUARD ARISTA
16	13	HEROES DEL SILENCIO EL ESPIRITU DEL VINO ELECTROLA
17	15	BILLY IDOL CYBERPUNK CHRYSALIS
18	16	TINA TURNER WHAT'S LOVE GOT TO DO WITH IT PARLOPHONE
19	17	JAMIROQUAI EMERGENCY ON PLANET EARTH SONY
20	NEW	EARTH, WIND & FIRE THE VERY BEST OF... COLUMBIA

JAPAN (Music Labo) 8/23/93

THIS WEEK	LAST WEEK	SINGLES
1	1	MANATSUNO YONO YUME YUMI MATSUOYA EXPRESS/TOSHIBA EMI
2	2	EROTICA SEVEN SOUTHERN ALL STARS TAISHITA/VICTOR
3	3	MAKE-UP SHADOW YOSUI INOUE FOR LIFE
4	6	NATSUNO HINO 1993 CLASS M-ONE/APOLLON
5	9	SHIMAUTA (ORDINAL VERSION) THE BOOM SONY
6	NEW	KIMIGA SUKIDAKARA ARISA MIZUKI NIPPON/COLUMBIA
7	8	HARLEM NIGHT MAKI OHGURO TM FACTORY/TOSHIBA EMI
8	NEW	TSUBASAWA HIROGETE DEEN B-GRAM
9	NEW	POCKET BELIGA NARANAKUTE MARI KUNITAKE MELDAC
10	NEW	DATTE NATSU JANAI TUBE SONY
1	1	ALBUMS

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
2	2	THE KEY THE SECRET URBAN COOKIE COLLECTIVE PULSE 8
3	5	IT KEEPS RAININ' (TEARS FROM MY EYES) BITTY McLEAN BRILLIANT
4	6	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
5	8	NUFF VIBES (EP) APACHE INDIAN ISLAND
6	12	MR. VAIN CULTURE BEAT EPIC
7	4	WHAT'S UP? 4 NON BLONDES INTERSCOPE
8	NEW	HIGHER GROUND UB40 DEP/INTERNATIONAL
9	3	PRAY TAKE THAT RCA
10	7	TEASE ME CHAKA DEMUS & PLIERS MANGO
11	11	LOOKING UP MICHELLE GAYLE RCA
12	20	I WILL ALWAYS LOVE YOU SARAH WASHINGTON ALMIGHTY
13	9	DREAMS GABRIELLE GO DISCS
14	NEW	DREAMLOVER MARIAH CAREY COLUMBIA
15	10	RAIN MADONNA MAVERICKS/SIRE
16	13	ALMOST UNREAL ROXETTE EMI
17	NEW	SLAVE TO THE VIBE AFTERSHOCK VIRGIN
18	14	LUV 4 LUV ROBIN S CHAMPION
19	22	DON'T TALK ABOUT LOVE BAD BOYS INC A&M
20	16	WHAT IS LOVE HADDAWAY LOGIC/ARISTA
21	NEW	TUESDAY MORNING THE POGUES PW/WEA
22	15	THIS IS IT DANNI MINOGUE MCA
23	28	LITTLE MISS CAN'T BE WRONG SPIN DOCTORS EPIC
24	19	ONE NIGHT IN HEAVEN M PEOPLE DECONSTRUCTION
25	23	GIVE IT UP THE GOODMEN FRESH FRUIT/FFREEDOM
26	17	I'LL SLEEP WHEN I'M DEAD BON JOVI JAMBCO
27	30	ANARCHY IN THE U.K. GREEN JELLY ZOO/RCA
28	21	WHAT EVER HAPPENED TO OLD FASHIONED LOVE DANIEL O'DONNELL RITZ
29	24	CAUGHT IN THE MIDDLE JULIET ROBERTS SLAM JAM/COOLTEMPO
30	18	IF JANET JACKSON VIRGIN
31	NEW	ARIENNE TASMINE ARCHER EMI
32	NEW	PAYING THE PRICE OF LOVE BEE GEES POLYDOR
33	25	RUN TO YOU WHITNEY HOUSTON ARISTA
34	31	HOW LONG YAZZ & ASWAD POLYDOR
35	27	I CAN'T HELP FALLING IN LOVE UB40 DEP INTERNATIONAL
36	32	EMERGENCY ON PLANET EARTH JAMIROQUAI SONY
37	NEW	AIN'T NO CASANOVA SINCLAIR DOME
38	36	CHECK YOU SELF ICE CUBE FEATURING DAS EFX 4TH+B'WAY
39	33	UPTOWN TOP RANKING ALI & FRAZIER ARISTA
40	NEW	CANNONBALL BREEDERS 4AD BAD

THIS WEEK	LAST WEEK	SINGLES
1	1	ZARD YURERU OMOI B GRAM
2	3	MISATO WATANABE BIG WAVE EPIC/SONY
3	2	BILLY JOEL RIVER OF DREAMS COLUMBIA/SONY
4	4	TAKAKO OKAMURA MANTENNO HOSHI FUN HOUSE
5	5	TUBE ROMANNO NATSU SONY
6	6	CLASS MELLOW PRISM M ONE/APOLLON
7	7	TRF EZ DO DANCE AVEX TRAX
8	NEW	SOUNDTRACK ALADDIN WALT DISNEY/PONY CANYON
9	NEW	THE BOOM THE BOOM SONY
10	10	WANDS TOKINO TOBIRA TM FACTORY/TOSHIBA EMI

FRANCE (Nielsen/Europe 1) 8/7/93

THIS WEEK	LAST WEEK	SINGLES
1	1	WHAT IS LOVE HADDAWAY SCORPIO/POLYGRAM
2	2	DARLA DIRLADADA G.O. CULTURE SCORPIO/POLYGRAM
3	3	ALL THAT SHE WANTS ACE OF BASE BARCLAY/POLYGRAM
4	4	INFORMER SNOW CARRERE
5	8	MR VAIN CULTURE BEAT SONY MUSIC
6	5	CAN'T HELP FALLING IN LOVE UB40 VIRGIN
7	7	TRIBAL DANCE 2 UNLIMITED SCORPIO/POLYGRAM
8	6	NO LIMIT 2 UNLIMITED SCORPIO/POLYGRAM
9	9	SING HALLELUJAH DR ALBAN ARIOLA
10	14	REGG'LYSS... METS DE L'HUILE REGG'LYSS VIRGIN
11	12	JE SERAI LA JOHNNY HALLYDAY PHONOGRAM
12	11	CHRONOLOGIE JEAN-MICHEL JARRE DREYFUS/SONY
13	10	ENCORE DIRE STRAITS VERTIGO
14	17	TU TATUTA TUTA TA PIN-NOCCIO FLAR/MUSIC/DISC
15	13	PARISIAN WALKWAYS GARY MOORE VIRGIN
16	20	ZIGGY CELINE DION COLUMBIA/SONY
17	NEW	JE VEUX DES VACANCES LAGAF' WEA
18	16	LES VISITEURS C'EST OKE...
19	15	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CHRYSALIS
20	19	WE ARE THE CHAMPIONS QUEEN EMI
1	1	ALBUMS
1	1	JOHNNY HALLYDAY AU PARC DES PRINCES PHONOGRAM
2	2	U2 ZOOROPA ISLAND
3	6	MAGAZINE 60 MEDLEY 60'S SLOW POLYGRAM
4	5	JEAN-MICHEL JARRE CHRONOLOGIE DREYFUS/SONY
5	3	UB40 PROMISES AND LIES VIRGIN
6	4	PATRICIA KAAS JE TE DIS VOUS COLUMBIA

ITALY (Musica e Dischi) 8/16/93

THIS WEEK	LAST WEEK	SINGLES
1	1	GLI SPARI SOPRA(REMIX) VASCO ROSSI EMI
2	4	SWEAT U.S.U.R.A TIME
3	3	SAN MARTINO FIORELLO (F.R.I) FLYING
4	5	ALL THAT SHE WANTS ACE OF BASE METRONOME
5	2	WHAT IS LOVE HADDAWAY COCONUT
6	8	MORE AND MORE CAPTAIN HOLLYWOOD DIG IT
7	9	BATTITO ANIMALE RAF CGD
8	7	I DON'T WANNA FIGHT TINA TURNER PARLOPHONE
9	NEW	TERAPIA RAMIREZ EXPANDED/DFC
10	NEW	DREAMS GABRIELLE MEDIAG F B
1	2	ALBUMS
1	2	VARIOUS FESTIVALBAR '93 MERCURY
2	1	883 NORD SUD QUEST EST RTI MUSIC/F R I
3	3	FIORELLO SPIAGGE E LUNE F R I
4	4	U2 ZOOROPA ISLAND
5	5	RAF CANNIBALI CGD
6	8	LAURA PAUSINI LAURA PAUSINI CGD
7	9	STING TEN SUMMONER'S TALES A&M
8	7	EROS RAMAZZOTTI TUTTE STORIE DDD
9	6	MINA MINA CANTA I BEATLES PDU
10	NEW	GLI SPARI SOPRA VASCO ROSSI EMI

SPAIN (TVE/AFYVE) 8/14/93

THIS WEEK	LAST WEEK	SINGLES
1	1	WHAT IS LOVE HADDAWAY QUEEN
2	2	FIVE LIVE G. MICHAEL & ARIOLA EMI ODEON
3	3	ALL THAT SHE WANTS ACE OF BASE POLYGRAM IBERIC
4	6	BATUCADA D.J.DERO GINGER MUSIC
5	9	LOVE SEES NO COLOUR U96 POLYGRAM MAX
6	4	ENCORES DIRE STRAITS POLYGRAM IBERIC
7	NEW	WHEEL OF FORTUNE ACE OF BASE POLYGRAM IBERIC
8	5	ELLA VICEVERSA MAX MUSIC
9	NEW	TRIBAL DANCE 2 UNLIMITED BLANCO Y NEGRO
10	7	CAN'T HELP FALLING IN LOVE UB40 VIRGIN ESPANA
1	1	ALBUMS
1	2	GLORIA ESTEFAN MI TIERRA EPIC
2	1	VARIOUS LO MEJOR DEL SOUL ARCADE ESPANA
3	4	VARIOUS MEGATRON MAX MUSIC
4	10	VARIOUS LO MAS DURO 2 MAX MUSIC
5	3	VARIOUS EUROADANCE POLYGRAM/BERIC
6	7	EL ULTIMO DE LA FILA ASTRONOMIA RAZONABLE EMI/ODEON
7	9	VARIOUS REGGAE, REGGAE ARCADE ESPANA
8	NEW	ROSARIO DE LEY EPIC
9	NEW	LOS DEL RIO A MI ME GUSTA SERDISCO
10	NEW	VARIOUS LA RUTA DEL BACALAO ARIOLA

CANADA (The Record) 7/26/93

THIS WEEK	LAST WEEK	SINGLES
1	1	CAN'T HELP FALLING IN LOVE UB40 VIRGIN/CEMA
2	2	OH CAROLINA SHAGGY VIRGIN/CEMA
3	NEW	IF I HAD NO LOOT TONY! TONI! TONE! MERCURY/PGD
4	NEW	RAIN MADONNA SIRE/WEA
5	6	BIG GUN AC/DC COLUMBIA/SONY
6	NEW	BREAK IT DOWN TEARS FOR FEARS FONTANA/PGD
7	NEW	TRIBAL DANCE 2 UNLIMITED QUALITY
8	NEW	CAN YOU FORGIVE HER PET SHOP BOYS CAPITOL/CEMA
9	NEW	WILL YOU BE THERE? MICHAEL JACKSON EPIC/SONY
10	7	THE FLOOR JOHNNY GILL MOTOWN/PGD
1	1	ALBUMS
1	1	U2 ZOOROPA ISLAND/PGD
2	2	ROD STEWART UNPLUGGED... AND SEATED WARNER BROS./WEA
3	3	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN/CEMA
4	6	AEROSMITH GET A GRIP GEFEN/UNI
5	4	JANET JACKSON JANET. VIRGIN/CEMA
6	NEW	MOXY FROUVOUS BARGAINVILLE WEA/WEA
7	5	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC/SONY
8	NEW	UB40 PROMISES AND LIES VIRGIN/CEMA
9	9	VARIOUS ARTISTS SLIVER ORIGINAL SOUNDTRACK VIRGIN/CEMA
10	REN	ERIC CLAPTON UNPLUGGED REPRISE/WEA

Update

LIFELINES

BIRTHS

Girl, Paige Anita, to Mark and Melissa Snider, July 2 in Long Island, N.Y. He is New York district promotion manager for EastWest Records.

Girl, Anna Cristina, to Tom and Irene Patterson, July 16 in Los Angeles. He is assistant technical supervisor for CBS radio stations KNX/KCBS-FM.

Boy, Nicholas Philip, to Phil and Mia Solem, July 24 in Minneapolis. He is singer/songwriter of EastWest recording group the Rembrandts.

Boy, Matthews McGrath, to Mike and Georgann Harris, July 28 in Summit, N.J. She is music director for Joel Raab Associates.

Girl, Christina Nicole, to John and Leilani Vicuna-Mangini, Aug. 2 in Stamford, Conn. He is VP of sales, Eastern region, for Disc Manufacturing Inc. She is former manufacturing secretary at Disc Manufacturing's Huntsville, Ala. facility.

Girl, Taylor Alison, to Jon and Jean Johnson, Aug. 10 in Los Angeles. He is director of TV and studio sales for Modern Video. She is senior director of pop promotion for Giant Records.

MARRIAGES

Chad Taylor to Lisa Spangler, July 17 in York, Pa. He is a guitarist with Radioactive recording group Live.

Chris Cox to Christine Murphy, July 31 in Las Vegas, Nev. He is a remix artist and producer of Hot Tracks DJ remix service. She is assistant manager of Record Town in Tulsa, Okla.

John Cloud to Karin Mildton, Aug. 14 in Uppsala, Sweden. He is international manager for MNW Records Group and A&R manager for Radium 226.05 Records, a division of MNW.

DEATHS

Phil Seymour, 41, of cancer, Aug. 17 at Tarzana Medical Center in Tarzana, Calif. A native of Tulsa, Okla., Seymour was drummer, vocalist, and bassist on three albums by the Dwight Twilley Band (including the recently released "The Great Lost Twilley Album," on Shelter/DCC), and appeared on the group's 1975 top 20 hit "I'm On Fire." He cut a self-titled 1981 solo album for Boardwalk Records that contained the top 25 single "Precious To Me." A fixture of the Los Angeles pop-rock scene in the late '70s and early '80s, Seymour also recorded with Tom Petty & the Heartbreakers, the Textones, Del Shannon, the Tremblers, 20/20, and Moon Martin.

Peter Levine, 22, in an automobile crash, Aug. 7 in New York. A recent

college graduate, Levine did internships at the music publishing companies PT Music (SESAC), Lycus Music (ASCAP), and Tri-Lycus Music (BMI), as well as at the performing rights society SESAC. He is survived by his parents, Phillip and Marie.

Joseph Simone, 55, of a stroke, July 23 in Lyndhurst, N.Y. Simone had an extremely varied music industry career. He started out in the Cleveland office of Liberty Records, and was named a company VP in 1965. He next worked for Main Line Records. In 1970 he formed the Progress Records Distributing Co., one of the nation's leading independent distributors, which played an important role in the sales success of such labels as Motown, A&M and London Records. In the late '70s he was president of NARM—one of the few independent distributors to hold that office.

In 1979 Simone branched into artist management with the Dazz Band, which subsequently won a Grammy for best new R&B artist. He also managed Sister Sledge, Merle Haggard, and Wayne Newton. In the '80s, Simone bought Record Rendezvous, a record store he had frequented as a teenager. In 1990, he became senior VP/GM of Curb Records. The following year, he formed Avion Records. He is survived by his wife, Barbara; his sons, Michael, Stephen, and Leo; and his daughter, Catherine Sims.

Bob Hahn, 74, following a lengthy illness, July 26 in Toronto, Canada. A composer, bandleader, producer, music publisher, and record executive, Hahn was a major figure in the Canadian music industry for several decades. In the '30s, he was a member of the popular North American group the Harmony Kids. In 1948, he and his sister

Joyce formed the Bob Hahn Quartet, heard frequently throughout Canada on CBC Radio. For the next three decades, Hahn was one of Canada's busiest jingle composers. He also produced such acts as the Lisa Hartt Band, Rick Neufeld, and Cal Dodd. He is survived by his wife, Neva, and his daughters, Luckie and Katherine.

Leo Sebok, 72, of a heart attack, July 28 in Portland, Ore. Sebok was a music industry veteran for more than 50 years. He began working for the New York office of Decca Records in 1938, eventually becoming Eastern division manager. He also worked at Kapp Records and MCA before becoming VP of ABC Records, where he remained until 1977, when he formed his own company, Big Red Enterprises, in New York. He is survived by his daughter Jane and his sons Robert, John and Bill.

Edward Roberts, 57, of cancer, Aug. 10 in Akron, Ohio. Roberts was a member of the '60s singing group Ruby & the Romantics, whose hits included "Our Day Will Come," "Hey There Lonely Boy," and "My Summer Love."

James Harris Stromberg, aka Terry Steele, after a household accident, Aug. 13 in Toronto. Born in Chester, Pa., Stromberg worked at WMOR Norfolk, Va. in the late '60s. He then moved to Canada, where he worked at the AM top 40 station CHUM from 1972 to 1986. Subsequently Stromberg worked at CKEY, CKFM, and CJEZ. Divorced, he is survived by his daughters Nicole and Lindsey.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

AUGUST

Aug. 22, Women In Music Summer Picnic, Central Park, New York. 212-459-4580.

Aug. 23-26, 1993 International DJ Expo, Universal City Hilton and Towers, Hollywood. Patricia Torrisi, 516-767-2500.

Aug. 29, Alberta Country Music Awards, sponsored by the Canadian Country Music Assn. Marlborough Inn, Calgary. 403-228-9388.

SEPTEMBER

Sept. 2, MTV Video Music Awards, Universal Amphitheatre, Los Angeles. 212-258-8000.

Sept. 2-4, Minneapolis Black Music Awards Expo, Hyatt Regency Hotel, Minneapolis. 612-341-2447.

Sept. 3-6, Bumbershoot Festival, various locations, Seattle. 206-622-5123.

Sept. 8-11, National Assn. of Broadcasters Radio Convention, Dallas Convention Center, Dallas. 202-429-5300.

Sept. 9, 11th Songwriter Showcase, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Lone Star Roadhouse, New York. Bob Leone, 212-319-1444.

Sept. 9-11, Foundations Forum '93, Burbank Hilton, Los Angeles. 212-645-1360.

Sept. 9-11, Mississippi River Music Festival, various locations, St. Louis, Mo. 512-467-7979.

Sept. 11, How To Start And Run Your Own Record Label, seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Sept. 11-13, Focus On Video '93, Canadian Exposition and Conference Centre, Toronto. Shane Carter. 416-564-1033.

Sept. 11-15, In The City International Music Convention, Holiday Inn Crowne Plaza, Manchester, England. 011-44-61-234-3044.

Sept. 14, "The Music Business: Contracts,

Managers & Copyrights," presented by entertainment attorney Laurence H. Rudolph, Learning Annex, New York. 212-570-6500.

Sept. 19-21, NARM Retailers Conference, Peachtree Conference Center, Atlanta. 609-596-2221.

Sept. 20-25, Georgia Music Festival and 15th Annual George Music Hall of Fame Awards, George World Congress Center, Atlanta. Reba Lacks, 404-656-5095.

Sept. 20-26, 1993 World Of Bluegrass, presented by the International Bluegrass Music Assn., Executive Inn Rivermont, Owensboro, Ky. 502-684-9025.

Sept. 23, Juvenile Diabetes Foundation International Music Industry Dinner, honoring Motown president/CEO Jheryl Busby and Dick Scott Entertainment president Dick Scott, Sheraton Manhattan Hotel and Towers, New York. 800-533-2873.

Sept. 29, 27th Annual Country Music Assn. Awards, Grand Ole Opry House, Nashville. 615-244-2840.

Sept. 30, "Spirit of Life" Award Dinner, benefiting City of Hope, honoring PolyGram president/CEO Alain Levy, Beverly Park Estates, Los Angeles. Scott Goldman, 213-626-4611.

OCTOBER

Oct. 7-10, Audio Engineering Society Con-

vention, Jacob Javits Convention Center, New York. 212-661-8528.

Oct. 15-20, NARM Wholesalers Conference, Arizona Biltmore, Phoenix, Ariz. 609-596-2221.

NOVEMBER

Nov. 3-5, 15th Annual Billboard Music Video Conference and Awards, Hotel Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

GOOD WORKS

MEET STEVE: Following his July 31 Irvine Meadows Amphitheatre performance in California, Steve Miller and his band met guests and signed autographs at a backstage party to benefit the UCLA Environmental Science and Engineering Program, sponsored by the Save the Earth Foundation. The ESE program has just reached an interim fundraising goal of \$100,000, as part of its \$250,000 matching challenge grant from the William and Flora Hewlett Foundation. The program's graduates and students are addressing urgent regional, state and national issues in air and water pollution, toxic and hazardous waste, and damage to sensitive ecological systems. Those interested in the project can get more details from Ken Margolis at 310-670-9523.

GIVING DINNER: The Vision Fund of America has donated \$165,750 to the Lighthouse National Center for Vision and Aging in New York. The donation came from the proceeds of the 1993 Vision Fund Awards last May, at which the honorees were Atushi (Herb) Matsumoto, president of Maxell Corp.; Brian S. Wood, senior VO of Columbia House Video; and Herbert Bass and Alex Geisler, co-chairman of Unitel Inc. For more info, call the Lighthouse at 212-808-0077.



He Wrote The Book. Members of the New York chapter of NARAS meet with Dr. Oliver Sacks, author of "Awakenings," at a national music therapy conference held at Beth Abraham Hospital in the Bronx. Beth Abraham is a leader in the field of clinical applications of music therapy. Shown, from left, are NARAS New York chapter governor Ben Rizzi; chapter treasurer Stu Ginsberg; Sacks; and past president Allan Steckler.

Dates Set For Memorial Services

Memorial services have been set for two music industry figures who died recently.

For Norman Weiser, the music publishing executive who died July 20, a service is set for Tuesday (24) at the East 55th St. Conservative Synagogue on Second Ave. starting at 11:30 a.m.

For keyboardist Richard Tee, who died July 21, a service will be held Aug. 30 at St. Peter's Church at 619 Lexington Ave. in New York starting at 7p.m.

Annette

A Musical Reunion With America's Girl Next Door

Walt Disney Records is pleased to announce the release of

ANNETTE, the boxed set - a definitive collection of

Annette Funicello recordings: 47 songs on 2 compact discs

or 2 cassettes with special tributes from Paul Anka,

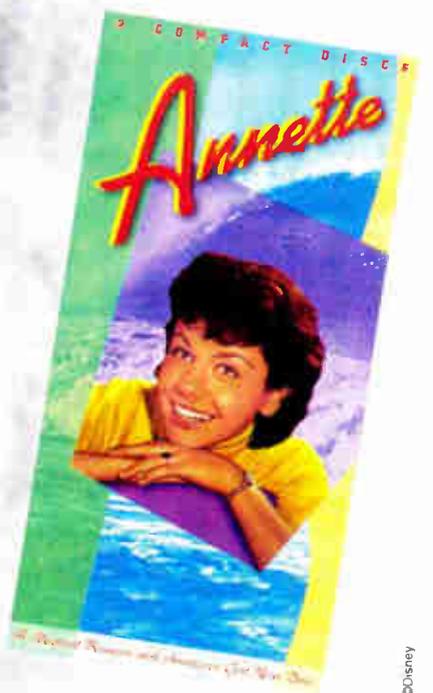
Frankie Avalon, and more. The music and companion

book highlight her illustrious career from the early years

of the Mickey Mouse Club through the fun-in-the-sun days

of the beach movies. Capture the enchantment of an era.

ANNETTE - the essence of the American spirit.





Bedrock rocks on Kid Rhino's Flintstones Christmas CD.

Deck the malls

What's up on the seasonal sound front

By Maria Armoudian



Aaron Neville's holiday set is due in October.

if Christmas music is as high on this year's gift lists as it has been in Christmases past, stockings will be overflowing with options. In 1993, more artists than ever before have jumped onto the "sleighwagon." Here's a selection of what will soon be in stores...

POP

Following up on last year's single, "Christmas Through Your Eyes," Epic Records' Gloria Estefan will release an album of the same name. The 13-song record, under the direction of Phil Ramone, features 10 Christmas standards plus three original songs, including the title track. "Christmas Through Your Eyes" is expected in stores November 2.

Adding family and harmony to Christmas music, Wilson Phillips'

Carnie and Wendy Wilson will release their own rendition of nine Christmas carols and one original cut, titled "Hey, Santa!" on SBK Records. Carnie co-produced this record with Jack Kugell.

More Christmas harmonies ring through the season, as Motown's Records' Boyz II Men apply their famous vocal blend to "Silent Night" and their own Christmas tunes. The record, "Christmas Interpretations," is slated for release on October 5, with the first single, "You're Not Alone," expected to precede it by three weeks. "Christmas Interpretations" was co-produced by Brian McKnight and the Boyz.

Rawls' Blue Christmas

A&M Records' Aaron Neville adds to the cheer with his half contemporary, half orchestrated arrangements of holiday classics, such as "O Little Town of Bethlehem" and "Let it Snow." The Steve Lindsey-produced album is due on October 5.

On the R&B side, Lou Rawls brings his jazzy/bluesy chops to standard Christmas carols on "Christmas Is The Time" on Blue Note Records. The album contains traditional religious songs, pop-oriented tunes and one original composition (the title track). "Christmas Is The Time," produced by Michael Lloyd, is due on September 27.

Kathie Lee Gifford releases "It's Christmas Time" on Warner Bros. The daytime television host sings several medleys, traditional carols and one original song, "(Most of All) I Wish You Were Here."

Crooners Comp

In addition to artists offering individual Christmas albums, two pop-filled compilations will light up the holiday season. On Interscope Records, David Foster pools such classic crooners as Natalie Cole, Celine Dion, Tom Jones, Tammy Wynette, Michael Crawford, Peabo Bryson, Wynonna Judd and BeBe and CeCe Wynans for his "Grown Up Christmas List." The album features Christmas carols sung individually by the singers and one single, "White

Christmas," featuring all of the artists together with a 75-piece orchestra. "Home Alone Christmas" on Fox Home Video/Arista Records arouses more Christmas spirit, with various favorite rock, pop and country artists—including Darlene Love, Tom Petty & The Heartbreakers, Atlantic Starr, John Williams, TLC and Lisa Fischer—all performing Christmas carols.

COUNTRY

BNA's Lorrie Morgan brings home the 17-song "Christmas From London," featuring the New World Symphony, on September 14. In addition to her own solo expression of Christmas, Morgan duets with Johnny Mathis on "Blue Snowfall" and with Andy Williams on "Little Snow Girl."

Also due mid-September, Vince Gill's "Let There Be Peace On Earth" on MCA Records, produced by Tony Brown, will feature mostly traditional songs such as "Do You Hear What I Hear" and the title track, on which Gill duets with his daughter Jenny Gill. Jenny also joins her father on the original "It Won't Be The Same This Year."

With Choir & Chipmunks

Arista Records' Alan Jackson joins in for the holiday fun with the 10-song Christmas album, "A Honky Tonk Christmas," due on October 12. Jackson spreads Christmas cheer by singing with the Chipmunks for one song and dueting with Keith Whitley on another. He even features the Arista Nashville staff "choir" on "Please Daddy (Don't Get Drunk This Christmas)."

Mercury Records' Kathy Mattea spreads "The Good News," a collection of original songs such as "Christ Child's Lullaby" and "Nothing But a Child", which was written by Steve Earle. "The Good News" arrives on September 21.

Many country stars also band together to deliver holiday spirit. Due on September 14 on BNA Records, "Sounds of the Season" features Louise Mandrell, Eddie Rabbitt, The Oak Ridge Boys, Lorrie Morgan, John Anderson, Doug Supernaw, Lisa Stewart, Jesse Hunter, Tim Ryan, The Remingtons and Dale Daniel, each performing a favorite Christmas carol.

A second country compilation, "Christmas Tradition, Volume 3," will be available on Warners. This set features Holly Dunn, Texas Tornados, Brenda Lee, Kathy Mattea, Randy Travis, Travis Tritt, Sons of the San Joaquin, Don Edwards, Brenda Lee, Fairfield Four and Kenny Rogers singing standard Christmas tunes.

In addition to featuring many Nashville singers, Warners' "Precious Child: The Story of Christmas" unites the songwriters and musi-

cians of Nashville. The song-cycle album recounts the birth of Jesus of Nazareth play-style, and between songs, Guy Clark reads passages from the New Testament. Stars such as Vince Gill, Dan Seals, Michael Johnson, Russ Taff and Dave Loggins sing the folk-style, original songs co-written and co-produced by Thom Schuyler and Craig Bickhardt.

JAZZ

As a result of the great response to GRP Records' "Christmas Collection" (Vols. I and II), the jazz label will release GRP "Christmas Collection volume III" featuring David Benoit, Dave Grusin, B.B. King, Ramsey Lewis, Kim Pensyl, Sergio Salvatore, Diane Schuur, Tom Scott, Billy Taylor and The Yellowjackets. In addition, GRP also offers all three Christmas collection volumes as a boxed set.

Warner Bros.' Eric Darken brings elements of pop, jazz, Latin and classical music together for his album titled "Eric Darken: A Drummer Boy's Christmas."

Harry Connick, Jr., on Columbia Records, sings Christmas standards backed by an orchestra and choir on an as-yet-untitled September release.

INSTRUMENTAL/CLASSICAL/NEW AGE

"The New Possibility: John Fahey Guitar Soli Christmas Album, Vol. II," which combines the two classic John Fahey guitar Christmas albums onto one, will be available for the first time on CD this year, courtesy of Rhino Records.

Elektra Nonesuch offers "With Joyful Voice: Christmas Music of Eight Centuries," performed by The Boston Camerata and directed by Joel Cohen. The album, featuring the Boston Camerata's best-selling Nonesuch Christmas performances of

such celebrated composers as Monteverdi, Victoria and Charpentier, comes in a three-album slipcased edition, which will sell for the price of two albums.

Delos weighs in with vintage reissues "Sing We Merrily" and "Christmas At Trinity," choral programs recorded respectively at St. John's Cathedral (Denver) and Trinity Episcopal Church (Portland, Oregon). The label also bows new Christmas music in "Ave Maria" by the Ascension Chorus and "Sing We Noel" (traditional carols from St. John's, Denver).

A number of Windham Hill artists (such as Oystein Sevag, Will Ackerman, Alex De Grassi, The Turtle Island String Quartet, Tim Story and Billy Childs) perform seasonal compositions on "A Winter's Solstice IV."

Coming November 1, RCA Victor presents "New Age Christmas: Carol of the Drum" featuring the Gram-



Alan Jackson delivers a "Honky Tonk Christmas."



Standards Fare: Connick's CD arrives next month.

Inside: They're here again. The holidays. If not on the calendar, then on the minds of people working in virtually every quarter of the music and home-entertainment industry. Hence, Billboard's "august" Holiday Product Showcase for 1993. This is also the occasion for our second biannual special on Children's Entertainment, which surveys the state of that largely holiday-driven market. Below are the whats and wheres of this dual Spotlight...

Holiday-Music Product Forecast.....	Page H-3
Audio & Video Accessories.....	Page H-4
Vital Reissues Product Forecast.....	Page H-4
Top-Selling Christmas Albums Of 1992.....	Page H-6
Hot Game Gifts.....	Page H-16
Top-Selling Christmas Videos Of 1992.....	Page H-16
Gaming Accessories.....	Page H-17

Children's Video Market Report.....	Page H-18
Children's Audio Market Report.....	Page H-20
Children's Audio & Video Product Forecast.....	Page H-28

Gifts galore are abundant in the stores now with unique accessories for all music and video mavens. Some of last year's favorite items are back in different colors, along with many new items ranging from inexpensive CD carrying cases to art deco storage cases for the home. Here are some of the highlights of what's available in stores for holiday shoppers...



DNA CD: Gaffa's stackable spiral

Lift offers two new products to store CDs. The black Discit Tower for 54 CDs can be assembled in various shapes to the consumer's liking. The Tower, which goes for a suggested retail price of \$39.95, comes in three interlocking units which hold 18 CDs each. Each base holds 15 Discits, which go for a suggested retail price of \$12.99.

Lift's flip-through table-top CD tray, the Jumbo, now offers capacities of

Cases, Bass- And Signal-Boosters Top Tall List Of Accessories Offerings

By Carrie Borzillo

75, 100 and 125. The silver anodized aluminum trays are available at the suggested retail prices of \$59, \$79, and \$99, respectively.

The Clip-On series of CD holders that Gaffa introduced last year have added two new sizes for '93. In addition to its 35-CD capacity, the company is



Gemstar's VCR Plus Instant Programmer

offering a unit for 105 and 140 CDs. Prices for all three sizes range between \$29 and \$99. The Clip-On 105 has a black triangular top and bottom with three poles holding 35 CDs each. The Clip-On 140 has a black square top and bottom with

four poles holding the same amount of CDs. Both stand 22 inches high. The CDs can be twisted around the pole to look like a strand of DNA. Another company is offering a modular system that allows for expansion as the consumer's audio and video collection grows. Atlantic's upscale Twin Towers, one of many of the company's modular units, retails for \$179.95, with modules costing between \$26 and

Continued on page H-14

Deck the halls with walls of sound For reissues, a rush of vital titles

By Jim Bessman

Giving the gift of music continues to be one of the most popular exchanges of affection, and few such gifts "go on giving" the way reissues do. This fall, there's no let-up to the volume and diversity with which labels are "repurposing" catalog product.

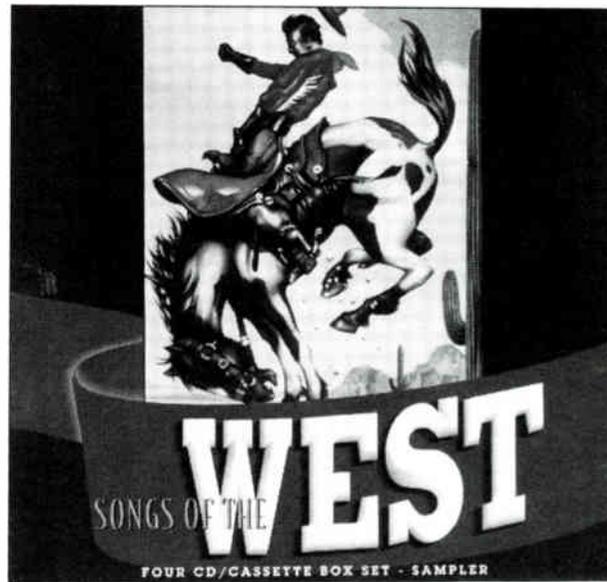
Rock, as usual, is deepest in titles, with RCA's Elvis Presley '60s boxed set a likely sales shoo-in. Threshold/Victory/Chronicles will release a four-disc box collecting the work of the Moody Blues. Victory/Chronicles, meanwhile, has an ELP box on tap that will include Atlantic repertoire. From Mercury/Chronicles comes another Rod Stewart package, while Polydor releases Abba's long-gestating "Gold" best-of. Capitol has boxed retrospectives of both The Band and Steve Miller on tap, not to mention reissues of the two Beatles double-album compilations, the "red" 1962-66 set and the "blue" 1967-70 set.

Paisley & Perils

From Atlantic comes the second Jimmy Page-remastered Led Zepelin box, this containing everything that was left off the first one. Sony's Legacy line, on the Columbia side, will star a three-disc Janis Joplin box and a two-disc Carole King box along with a double-disc Johnny Winter set.

The new Warner/Archives line reissues four key studio albums by the Faces: "First Step," "Long Player," "A Nod Is As Good As A Wink"

and "Ooh La La"—along with John Cale's "Paris, 1919" and "The Academy In Peril." Nico, Maria Muldaur and Lowell George are also represented by straight Archives reissues, while compilations are due on the Everly Brothers (two discs), Emmylou Harris (three discs), Alice Cooper (three), Black Sabbath (three), Tony Joe White, and Charles Wright & The Watts 103rd Street Rhythm Band.



Paisley Park has its three-disc Prince career retrospective box, the first two also available separately. Then there's Warner's triple-disc Paul Simon box ("1964-1993"), Slash/Warner Bros.' Los Lobos double-disc ("Just Another Band From East L.A.") and its single-disc Violent Femmes compilation, and Sire's "Velvet Underground Live MCMXCI-II."

Southside & Softies

Stellar two-disc anthologies feting Graham Parker, John Prine, and Dr. John are scheduled from Rhino



Ella Fitzgerald sings on 16 Verve "Songbooks."

Records, along with a single-disc Southside Johnny compilation. Rykodisc should have its 11 recently acquired Columbia Elvis Costello titles out for the holidays, as well as a two-disc Soft Boys. Among varied Razor And Tie reissues are all the Partridge Family albums and other vintage reissues from The Tom Robinson Band, The Knack, Rick Springfield, Walter Egan and Michael Stanley. Already out from the label: a Jules Shear hits package, an Arthur Alexander best-of and Cashman & West's greatest hits.

Annabella Anthologized

EMI brings forth best-ofs from the Fleetwoods, Kajagoogoo, Gordon Lightfoot and Bow Wow Wow—this wonderfully titled "Girl Bites Dog." A two-disc Buddy Holly rave-up is a gift from MCA, along with compilations from his contemporaries Tommy Rowe and Pat Boone. Harder-edged are A&M's Police box, Free and Humble Pie anthologies and Bryan Adams greatest hits set. Adding a new twist to the reissue game, Relix Records has picked up a European bootleg of a 1975 New Riders Of The Purple Sage concert and released it as "Laid-back On Stage," with four additional live cuts from the same year. The label

also has out a Commander Cody & The Lost Planet Airmen radio concert taped in 1975 at the Bottom Line.

And in a real rock 'n' roll throwback, Walt Disney Records' double-disc "Annette: A Musical Reunion with America's Girl Next Door" compiles essential Annette Funicello material along with tributes from the Pineapple Princess' peers.

In a more pop vein, Columbia/Legacy plans a massive 12-disc complete-label Frank Sinatra box, as well as a four-disc Johnny Mathis set. RCA offers a Perry Como box, while Rhino has a five-volume "Great Songwriters" series featuring the compositions of Irving Berlin and the Gershwins.

Miracles & Volts

On the R&B side, Rhino/Atlantic also has a five-volume "In Yo' Face!" funk compilation, together with a Professor Longhair anthology and a four-disc Otis Redding box. "Otis! The Definitive Otis Redding" contains nearly 100 tracks and devotes its fourth side exclusively to historic Redding live performances. Motown's recently instituted Master Series label features compilations on Mary Wells, Martha Reeves & The Vandellas and the Marvelettes, as well as boxes on Diana Ross and Smokey Robinson & The Miracles.

Continued on page H-8

AMERICA'S FAVORITE CHRISTMAS MUSIC

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Top Christmas Music Chart

This issue's Christmas album chart reflects cumulative sales on all seasonal titles—both new and catalog—from the Nov. 28, 1992 issue to Jan. 9, 1993—the weeks that Billboard compiled the Top Christmas Albums chart. It does not include sales rung prior to the Nov. 28 issue. Sales data for these charts was provided by SoundScan.

titl Pos. —TITLE—Artist—Label

- 1 HOME FOR CHRISTMAS—Amy Grant—A&M
- 2 A VERY SPECIAL CHRISTMAS 2—Various Artists—A&M
- 3 BEYOND THE SEASON—Garth Brooks—Liberty
- 4 CHRISTMAS ALBUM—Neil Diamond—Columbia
- 5 A FRESH AIRE CHRISTMAS—Mannheim Steamroller—American Gramophone
- 6 CHRISTMAS—Mannheim Steamroller—American Gramophone
- 7 A VERY SPECIAL CHRISTMAS—Various Artists—A&M
- 8 THE CHRISTMAS SONG—Nat King Cole—Capitol
- 9 A ROMANTIC CHRISTMAS—John Tesh—GTS
- 10 CHRISTMAS PORTRAIT—The Carpenters—A&M
- 11 CHRISTMAS ALBUM—Barbra Streisand—Columbia
- 12 DECEMBER—George Winston—Windham Hill
- 13 MERRY CHRISTMAS—Bing Crosby—MCA
- 14 IT'S CHRISTMAS TIME—Crosby/Sinatra/Cole—Laserlight
- 15 HANDEL'S MESSIAH: A SOULFUL CELEBRATION—Various Artists—Qwest/Reprise
- 16 MERRY CHRISTMAS—Johnny Mathis—Columbia
- 17 CHRISTMAS ALBUM—Amy Grant—Reunion
- 18 A CHARLIE BROWN CHRISTMAS—Vince Guaraldi—Fantasy
- 19 50 ALL-TIME CHRISTMAS FAVORITES—Various Artists—Madacy
- 20 CHRISTMAS WISHES—Anne Murray—Capitol
- 21 HOME ALONE 2: LOST IN NEW YORK—Soundtrack—Fox
- 22 GIVE LOVE AT CHRISTMAS—The Temptations—Motown
- 23 CHRISTMAS ALBUM—The Manhattan Transfer—Columbia
- 24 VOL. 2 1955 - PRESENT—Billboard's Greatest Christmas Hits—Rhino
- 25 ONCE UPON A CHRISTMAS—Kenny Rogers & Dolly Parton—RCA
- 26 TRAVIS TRITT CHRISTMAS—Travis Tritt—Warner Bros.
- 27 O HOLY NIGHT—Luciano Pavarotti—London
- 28 CHRISTMAS ALBUM—Various Artists—Columbia
- 29 MERRY CHRISTMAS STRAIT TO YOU—George Strait—MCA
- 30 THE NIGHT BEFORE CHRISTMAS... A MUSICAL FANTASY—Sounds Of Blackness—Perspective
- 31 ELVIS' CHRISTMAS ALBUM—Elvis Presley—RCA
- 32 ALABAMA CHRISTMAS—Alabama—RCA
- 33 CHRISTMAS TIME WITH THE JUDDS—The Judds—Curb
- 34 BLUE CHRISTMAS—Elvis Presley—RCA
- 35 HE IS CHRISTMAS—Take 6—Warner Bros.
- 36 BELLS OF DUBLIN—The Chieftains—RCA Victor
- 37 WINTER SOLSTICE III—Various Artists—Windham Hill
- 38 IN THE CHRISTMAS MOOD—Glenn Miller & His Orchestra—Laserlight
- 39 BECAUSE IT'S CHRISTMAS—Barry Manilow—Arista
- 40 CHRISTMAS EVE WITH JOHNNY MATHIS—Johnny Mathis—Columbia

THE HOLIDAY COLLECTIONS

Will Ackerman • Billy Childs • Steve Erquiaga

Alex de Grassi • Barbara Higbie • Michael Manning

Darol Anger & Mike Marshall • Paul McCandless

THAT HAVE

Modern Mandolin Quartet • Nightnoise

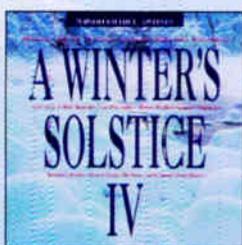
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Sound Front Continued from page H-3

my Award-winning Chieftains with bell-ringers from Dublin, James Galway, Emily Mitchell, The Hampton String Quartet and Richard Stoltzman with the Royal Philharmonic Orchestra.

"A Kim Pensyl Christmas" will be available for the first time on CD this season, courtesy of GRP Records. This keyboardist's own seasonal compositions will complement traditional Christmas pieces, including a medley of "I'll Be Home for Christmas," "White Christmas" and "Have Yourself a Merry Little Christmas."

Drawing from favorite instrumentalists and orchestras of the '50s and '60s, Capitol Records bows a new compilation, "Christmas Magic: Instrumental Holiday Favorites," a collection of performances by such instrumentalists as Les Paul, the Hollyridge Strings, Stan Kenton, Jan Garber, Ray Anthony and Jackie Gleason.

CONTEMPORARY CHRISTMAS

Word Records' Phil Driscoll releases "Heaven And Nature Swing," with a big band, full horn, string and rhythm sections accompanying his performances of traditional Christmas songs.

On Sparrow/Capitol Records, Grammy and Dove Award-winning BeBe & CeCe Winans celebrate their "First Christmas." They mix original compositions, such as "Give Me A Star," with Christmas standards. "First Christmas," co-produced by David Foster and BeBe, arrives October 19.

Also on Sparrow, Kurt Kaiser offers his interpretations of 17 traditional holiday songs on "Christmas Favorites"—as well as many less familiar songs, such as "In the Bleak Mid-Winter" and "Lullaby The Little Child," to be released September 13.

"The New Young Messiah", a Sparrow compilation of contemporary Christian artists (Sandi Patti, BeBe & CeCe Winans, The Brooklyn Tabernacle Choir, Curtis Chapman, Michael English, 4 Him and Steve Green) will be available September 21.

CHILDREN'S RECORDS

Those "old-timer" Hanna-Barbera cartoon characters, the Flintstones, perform their original, comedic "modern stone-age songs" on "Flintstones Present A Christmas In Bedrock" on Kid Rhino. The record is available on September 21 with lyric sheets and may be purchased in a special gift package, containing a Fred Flintstone watch.

Also available on Kid Rhino September 21, "Christmas Time With The Three Stooges," wherein the trio "Wreck[s] the Halls With Boughs of Holly" and completely destroy[s] any plans for a calm, heartwarming Christmas.

"Silent Night: A Mouse Tale," the new music/book gift set offered by Sparrow Records, will also be available September 21. The dramatic story and music is read and performed by Betsy Hernandez and Donny Monk.

VINTAGE

Those classic voices, Bing Cros-



Hall-wreckers: The Stooges

by, Al Martino, Peggy Lee, Dean Martin, Lena Horne and Glen Campbell, still seem most appropriate for the holidays. Capitol's newest Christmas compilation, "Happy Holidays: Warm & Wonderful Christmas Favorites," collects Christmas carols sung by each of them. And Bainbridge Records glides in with "The Angel With The Faded Blue Jeans,"

by Anita Kerr with the Royal Philharmonic Orchestra. This marks the first CD issue of the album, originally released in 1971. Kerr penned all words and music.

INDIES

"Sleighride," an upbeat version of traditional Christmas songs by Emile Pandolfi, will be available on Revere Music. Rounder Records will release "Brave Combo: It's Christmas, Man" this September. The record was slated for last year, but somehow slipped off the schedule until this season. Rounder will also release "It's Christmas," a single by bluesman Charles Brown.

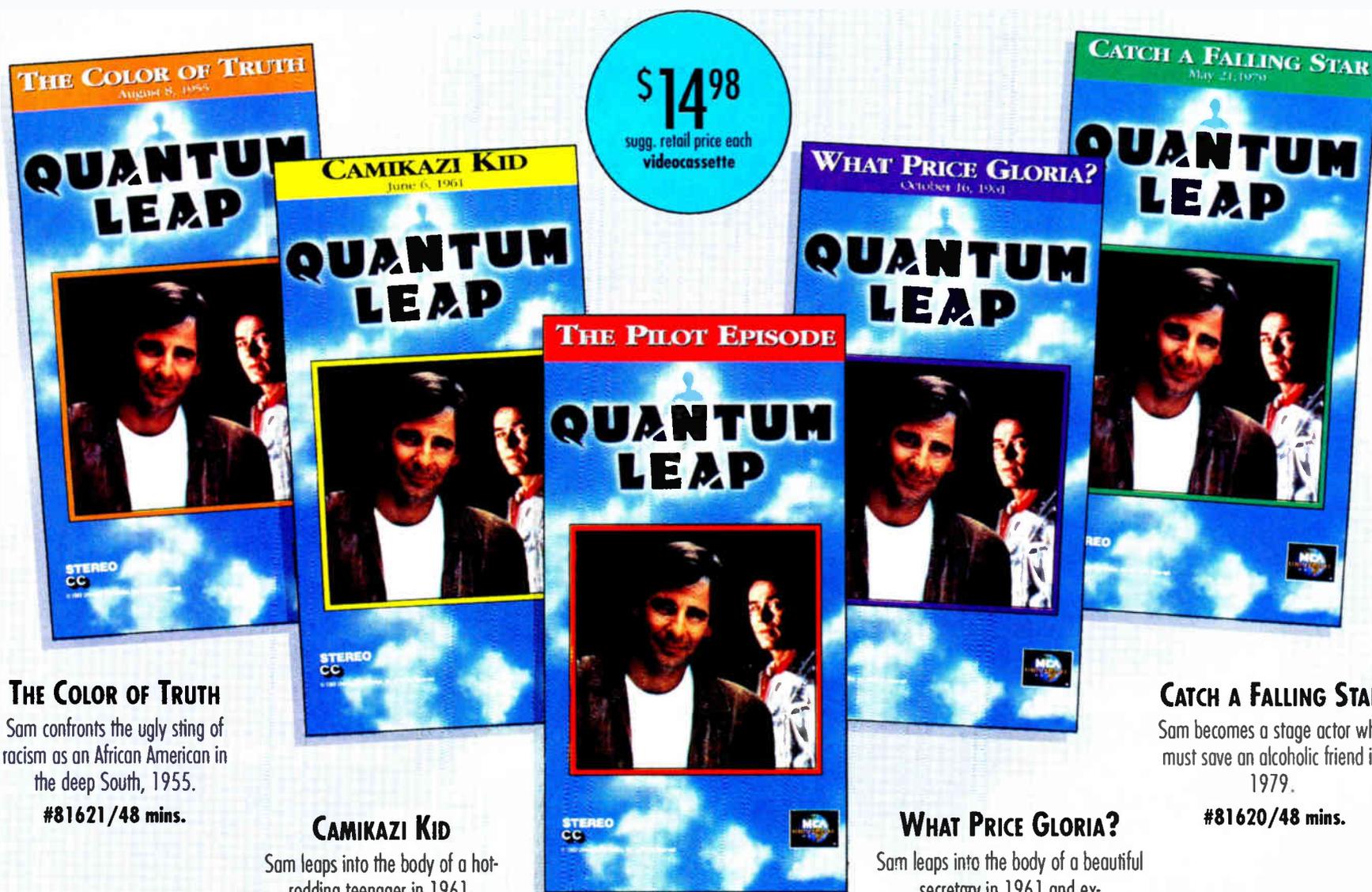
North Star Records offers a collection of Christmas albums that includes "A Magical Christmas," "Joyful Tidings," "A Sentimental Christmas," "Bells, Kings and Favorite Things," "An American Christmas," "And the Angels Sing," "Christmas Remembered," "An Ivy League Christmas" and "A Sounding Joy."

The seasonal-release schedule suggests plenty of potential goodies for consumers to choose from. Make that list and check it twice. ■

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Sam leaps into the body of a hot-rodding teenager in 1961.
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Sam begins his time-traveling journey as a test pilot in 1956.
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WHAT PRICE GLORIA?
Sam leaps into the body of a beautiful secretary in 1961 and experiences sexual harassment!
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CATCH A FALLING STAR
Sam becomes a stage actor who must save an alcoholic friend in 1979.
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Winner of 3 Emmys and 1 Golden Globe Award!

Follow the incredible adventures of Dr. Sam Beckett (Scott Bakula) as he leaps back through time in this exciting action-fantasy series. Co-starring Dean Stockwell.

All Titles: Color / NOT RATED / **STEREO** digitally recorded  

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Reissues Continued from page H-4

An Aretha Franklin hits set is out on Arista, as is Mercury/Chronicles' Donna Summer anthology. Fantasy follows Atlantic's landmark Stax/Volt box with "The Complete Stax/Volt Soul Singles: 1968-71," a nine-disc package that is the second of three boxes devoted to the classic soul label.

And Epic/Legacy is represented by its "Okeh Rhythm And Blues Story, 1949-57" box.

Hamp & Fathead

Jazz reissue titles abound, with Verve having an especially big slate planned, including the 16-disc



First In A Series: Arhoolie's Mariachi set

"Complete Ella Fitzgerald Songbooks," the three-disc, multi-artist "Complete Cole Porter Songbooks," double-disc Joe Williams "75th Birthday Anthology" and single discs from the likes of Joe Henderson, Chick Corea, Stan Getz, Charlie Parker, Nina Simone, Betty Carter, Billy Eckstine, Dizzy Gillespie, Billie Holiday and Oscar Peterson.

Rhino/Atlantic has two-disc anthologies from Les McCann, Charles Mingus, Rahsaan Roland Kirk, David "Fathead" Newman and Eddie Harris. GRP's latest Impulse reissues showcase John Coltrane, Pharoah Sanders, Milt Jackson, Ahmad Jamal and Yusef Lateef. The label's new Decca Jazz reissues include Lionel Hampton, Jimmy Dorsey, Coleman Hawkins, Art Tatum and a two-disc Ella Fitzgerald.

Country Life

Moving over to country and bluegrass, Rounder has already released the first two volumes in a nine-disc Carter Family series, while Rhino supplies a four-disc "Songs Of The West" box. PolyGram has greatest hits sets due from Johnny Rodriguez, C.W. McCall and Jim Stafford. From MCA comes a two-volume Ernest Tubbs retrospective, and from Columbia a Vern Gosdin "superhits" collection. Epic offers the same from Ricky Skaggs, while RCA proffers a Waylon Jennings box. Gusto has lots of King label material available, including four-disc bluegrass boxes from The Stanley Brothers and Reno & Smiley. Copper Creek has a pair of Blue Sky Boys collections ready, and Sugar Hill has David Grisman's "Early Dawg" and "Elementary Dr. Watson," the latter the latest in its reissue series of Doc Watson's late '70s United Artists output.

Continued on page H-10

MERCHANDISING MAGIC DIRECT FROM THE LAMP



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- *Aladdin* Home Video releases October 1, 1993.
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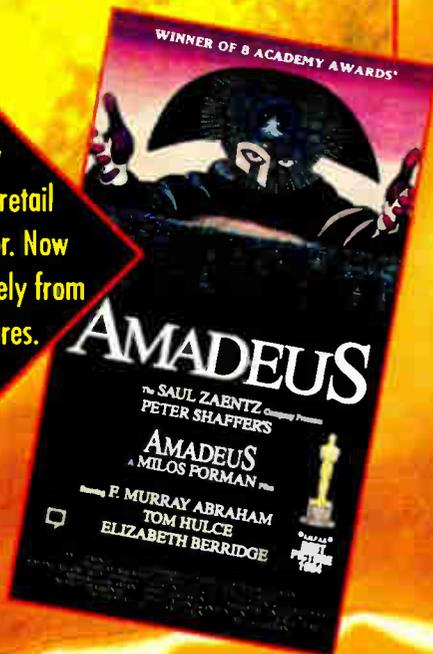
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PRE-ORDER DATE: SEPTEMBER 8, 1993
STREET DATE: SEPTEMBER 29, 1993

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COLOR/Approx. 158 Mins.
PG



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Reissues Continued from page H-8

Following with folk, Vanguard should finally have its three-disc Joan Baez box set for Christmas, together with a four-disc Weavers box and a single-disc Ian Tyson entry. Atlantic weighs in with a four-disc "The Sounds of the South" box comprising Alan Lomax's 1961 "Southern Folk Heritage Series" field recordings, with a newly revised book. Shanachie has a pair of Tommy Makem titles ready, while



Mucho Gano: V. Femmes comp due soon

Green Linnet comes with a compilation by British folk-rocker Martin Carthy and two straight reissues of Rosalie Sorrels; its Celtic Classic series is expanded with Scottish vocalist Archie Fisher and Irish piper Seamus Ennis titles. Linnet is also marketing a "starter kit" of Celtic music likely containing four of its best-selling albums: Altan's "Harvest Storm," Capercaillie's "Sidewalk," "Best Of The Bothy Band" and a sampler CD.

Burritos & Blues Masters

Flying Fish reissues its New Lost City Ramblers "20th Anniversary" title along with others from Gamble Rogers, Flying Burrito Brothers, Norman Blake and Joe Venuti. Reggae reissues include Heartbeat titles from The Starlights and The Ethiopians, plus Mercury/Chronicles anthologies of Third World and Black Uhuru. Vital blues reissues is an area of particularly heavy action, led by Rhino's final five in its 15-volume "Blues Masters" series. Alligator is promoting three more '50s Trumpet label reissues—"Goin' In Your Direction" featuring Sonny Boy Williamson with B.B. King and Arthur Crudup, plus various R&B and gospel anthologies.

Capricorn's latest two-disc blues box tells "The Swingtime Records Story" and contains the jump blues of Ray Charles, Jimmy Witherspoon, Charles Brown, Johnny Otis and others recorded in Los Angeles in the late '60s. Bullseye Blues has a slide guitar anthology and singly showcases the great Houston slider Hop Wilson. And Arhoolie releases a Mance Lipscomb title in conjunction with a forthcoming bio.

Window-Raisin' Cajun

Gospel reissues are available from Specialty, its latest titles featuring
Continued on page H-12

Join Grammy winning vocalist Aaron Neville
for a celebration of the Christmas spirit.

With the voice of
an angel, Aaron Neville
creates an album that
unites the soul and spirit
of this most joyous of
seasons. With an artful
balance between the
old and the new, Neville's
collection of classics
like "White Christmas",
and contemporary
stories of Christmas
magic like "Louisiana
Christmas Day" makes
for an album that will
delight and enlighten.

Aaron Neville's *Soulful* *Christmas*

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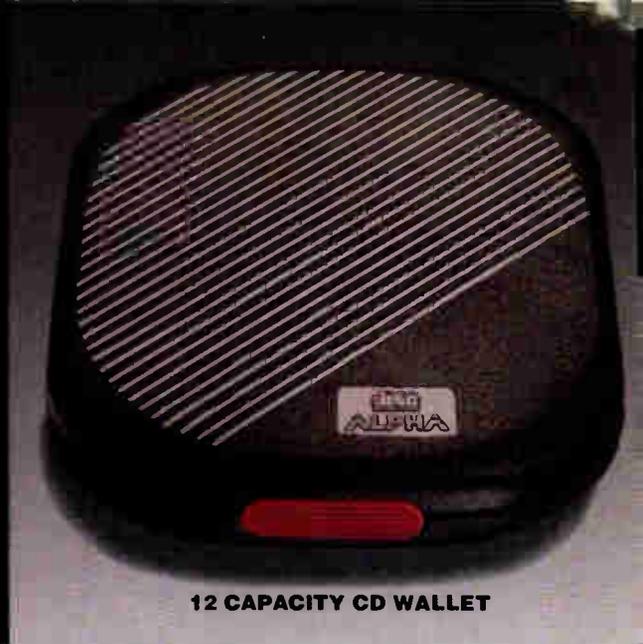
The quintessential Christmas Collection.

Executive Producer: David Anderle Produced by Steve Lindsey Direction: Bill Graham Management



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New Hits From Alpha!



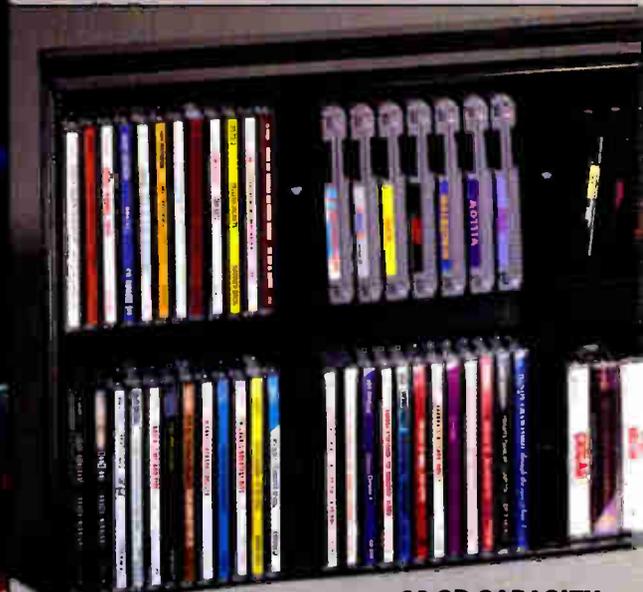
12 CAPACITY CD WALLET



32 CAPACITY CD WALLET



96 CD CAPACITY MULTI-MEDIA WITH DOORS



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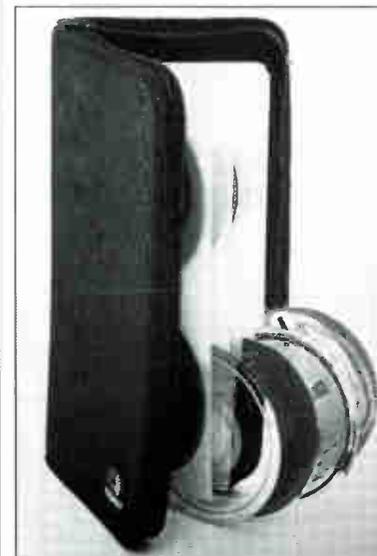
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ALPHA OFFERS A COMPLETE LINE OF CD, AUDIO AND VIDEO STORAGE PRODUCTS

Accessories
Continued from page H-4

\$35. Atlantic's portable stereo stand with built-in CD and cassette storage units retails for a suggested \$89. The company has also launched lower-priced wire products, such as the Wire Tower for 80 CDs for \$40.



Coast's MiniDisc wallet

In July Case Logic bowed five new CD storage options. Its SkyDisc and SkyRack brands were previously marketed under the Dutch company Molenco, which Case Logic acquired early this year. The lines have proven to be a hit in Europe.

The SkyDisc, a sleek tower with high-gloss doors, runs from \$24.95 (for a capacity of 50 CDs) and \$34.95 (for 80 CDs) to \$49.95 (for 120 CDs). The SkyRack, which doesn't have doors, costs \$16.95 for 50 CDs and \$24.95 for 80 CDs. Both feature slots for double CDs or CD magazines. Case Logic is also offering a faceplate case for portable car stereos for \$8.95 and a sleek, slimline CD player case for \$9.95.

New from Creative Point's Laserline series this year is a FlipDisc carrying case for 16 or 40 CDs without their jewel boxes. The thermally insulated cases with detachable shoulder straps can also store headphones, batteries and other accessories. It retails for \$24.95.

Another useful product is Laserline's CD200T (\$39.95). Instead of storing all 200 CDs in one row, the unit is a box which has four rows on each side which hold 50 CDs each. It also has a rotating base.

CDisplay's CD wall unit, which displays the discs full-face for easy selection, is now being offered in black in addition to its popular white model from last year. The 40-CD expandable unit costs \$49.95.

A leather MiniDisc wallet for 12 discs is a new offering from Coast. The wallet is designed to fit into a coat pocket, purse, briefcase or glove compartment and carries a suggested retail price of \$24.95. Coast has also introduced the Super CD Wallet for 49 discs for \$39.95. The wallet comes with an adjustable shoulder strap. Leather computer carrying cases have also been added to Coast's line. These items range from \$119.95 to \$249.95. The firm has also bowed its solid oak OK-MM3, a storage rack for up to 125 CDs or any combination of au-

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dio cassettes, VHS/VHS-C/8mm tapes, video games, computer data tapes, digital audio tapes or digital compact tapes. Shelves are angled to keep the products upright. The unit, which costs \$29.95, can easily fit on a standard 12-inch shelf.

A MiniDisc carrying case has been added to Lebo's Voyager line. The case holds eight MiniDiscs, four on each side of the mesh pockets. Another compartment holds the player and includes a 1.5-inch zipper for headphones. Its suggested retail price is \$29.99. With its wood home storage racks for CDs, cassettes and video game cartridges, Lebo bridges the gap between high-end solid oak storage cases and unfinished pine or plastic with its affordable and durable unit for \$65.95.

The open face racks in its Voyager line hold 120 CDs, 60 video cartridges and 90 audio cassettes.

Bib America is now delivering its popular C-100 Metal CD Storage Tower with a neon light system. Initial light colors include crystal, neon pink, neon blue and neon purple. The aluminum towers, which hold 50 CDs, are available in matte black, white, silver/grey, blue, red and chrome. Suggested retail price is \$169.95.

Alpha Enterprises has a slew of extremely affordable storage units. Its multimedia organizer for 96 CDs and a variety of combinations of cassettes and videos retails for \$19.99. The same unit with doors goes for \$29.99. Two of Alpha's portable cases are its CD wallet for 12 discs at \$4.99 and one for 32 discs for \$9.99.

For radio lovers, Recoton has an antenna that helps bring in those hard-to-get stations with its Parsec 2410 Model 2001 energized TV, FM



CD HydroBath kit

and AM stereo antenna system. The antenna costs \$79.99. Recoton also offers the Discwasher 1130 CD Bass adapter to plug in a portable CD player in a car. The unit, which includes a unique bass booster control, retails for \$29.95.

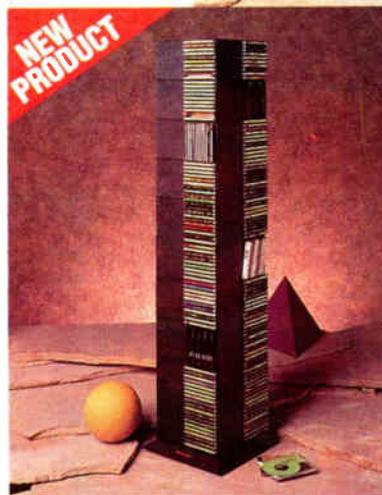
Other gift ideas from Recoton are its Discwasher 1541 Pro 510 Stereo-headphone headphones (suggested retail price \$17.99) and its popular 1120 CD HydroBath (suggested retail price \$49.95) non-contact cleaning system for CDs.

Finally, Gemstar Development Corp. has the perfect gift for everyone who's ever had problems taping programs on their VCR. Callset, an addition to the VCR Plus Instant Programmer, is a one-step error-free instant taping system that allows the consumer to program the VCR over the telephone. Consumers call a Gemstar operator at a toll-free number and provide VCR, cable box and zip code information. This retails for a suggested \$59.99. ■

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“Buy these games in massive quantities!”

—Beldar Conehead [joystick importer...from France]

By Jim McCullaugh

Who better to handicap the “hot” video game cartridges for the fall selling season than a 17-year-old aficionado?

Glenn Rubenstein writes the “At The Controls” syndicated video game column for the *San Francisco*

Examiner.

He also talks about video games and interactive multimedia for AM 1150, Sonoma County, Calif., and writes about the same subjects for the consumer magazine *Wired*.

Among some of the cartridge games for the Sega Genesis 16-bit system and

the 16-bit Super Nintendo Entertainment System that Rubenstein says are retail musts for the holiday sell-through season:

“**Aladdin**” for 16-bit Sega Genesis. Sega, Virgin Games and the Walt Disney Studios pooled their talents and resources to produce a game based on the hugely successful movie of the same name. It will be released day and date with the “Aladdin” home video.

“**Soldiers Of Fortune**” from Spectrum Holobyte for both Sega Genesis and 16-bit Super Nintendo Entertainment System.

“**Jurassic Park**” for Sega Genesis [and Sega CD.] Based on one of the hottest movies in years. Players crash on Isla Nublar and have to collect precious dinosaur eggs while dodging velociraptors, the T-Rex, and other surly ‘saurs.

“**Mortal Kombat**” from Acclaim Entertainment for both Sega Genesis and SNES. Set to release this September on such formats as Genesis, Super Nintendo, and both Game Boy and Game Gear hand-held systems, this should be one the hottest martial arts arcade-styled games of all time.

“**Star Trek: The Next Generation**” for Sega Genesis and SNES from Spectrum Holobyte.

“**Street Fighter II: Hyper Fighting**” for SNES from Capcom.

Top Christmas Video Chart

The issue's Christmas video chart ranks the top five holiday-themed video programs, according to performance on the Top Video Sales chart from the Dec. 5, 1992 issue to the week of Jan. 30, 1993. Positioning is based on a point system, with points awarded for each week a title spends on the chart, and the positions that the titles attained.

titl—Pos.—TITLE—Artist—Label
1 HOW THE GRINCH STOLE CHRISTMAS! —MGM/UA Home Video
2 HOME ALONE —FoxVideo
3 RUDOLPH THE RED NOSED REINDEER —Family Home Entertainment
4 IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION — Republic Pictures Home Video
5 WHITE CHRISTMAS —Paramount Home Video
6 THE YEAR WITHOUT SANTA —Family Home Entertainment

“**Street Fighter II: Champion Edition**” for Sega Genesis from Capcom.

The original “Street Fighter” arcade action martial arts game has become one of the most successful Nintendo games ever, having sold more than 2 million units in the U.S. and 4 million in Japan.

More For Stores

Other hot video-game cartridges that dealers should be on the lookout

for this Christmas selling season, according to a cross section of observers, include:

“**Bubsy In: Claws Encounters Of The Furred Kind**” for SNES and Genesis from Accolade.

“**Bret Hull Hockey**” for SNES from Accolade.

“**Sonic Spinball**” for Sega Genesis from Sega.

“**Mutant League Football**” for Sega Genesis from Electronic Arts.

“**Jungle Strike: The Sequel To Desert Strike**” for the Sega Genesis from Electronic Arts.

“**Cool Spot**” for the Sega Genesis from Virgin Games.

“**Royal Rumble**” for the SNES from LJM [Acclaim Entertainment].

“**Alien 3**” for SNES from LJM [Acclaim Entertainment].

“**Super Slap Shot**” for SNES from Virgin Games.

“**Shanghai**” for SNES from Activision.

“**Mario Is Missing**” for SNES from The Software Toolworks.

“**R.B.I. Baseball '93**” for Sega Genesis from Tengen.

“**B.O.B.**” for both Sega Genesis and SNES from Electronic Arts.

“**Mechwarrior**” for SNES from Activision.

“**Cybernator**” for SNES from Konami.

“**Rock 'N Roll Racing**” for SNES from Interplay.

“**The Addams Family**” for SNES from Ocean.

“**Bulls Versus The Blazers And The NBA Playoffs**” for Sega Genesis from Electronic Arts.

“**NFL Football**” for SNES from Konami.

“**Super Mario All Stars**” for SNES from Nintendo.

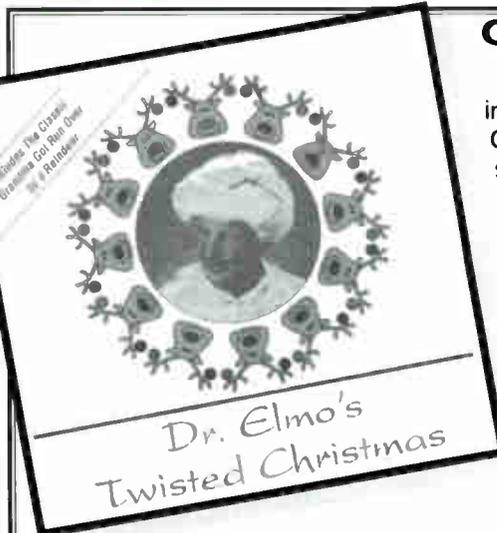
“**FX Trax**” for SNES from Nintendo.

“**NHL Stanley Cup**” for SNES from Nintendo.

According to Robert Kotick, chairman of Activision, “The market is going to be more buoyant this year for videogames than anyone thinks. Next year at Christmas, you will begin to see CD [platforms] being recognized in earnest as mass market consumer products. Right now there is no clear standard but certainly a lot of activity. Until things become a little clearer, we will be focusing on the cartridge business.”

Robert Bonham, VP of sales for Accolade, says he senses that the larger music and home video chains are becoming much more aggressive in both Sega and SNES videogame cartridge formats.

“After all, the basis Sega and SNES [hardware] systems are down to about \$89 at retail,” he observes. In North America, Bonham predicts that the cartridge market should generate revenues of about \$2.5 billion this year. ■



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Gamers Goods

This season's videogame accessories range from Solar Paks and Thumb Mice to "Virtual Reality Peripherals."

By Chris McGowan

Many retailers adding Nintendo, Sega, Turbo or Atari to their shelves are discovering that a lucrative market also exists in the area of video game accessories. One chain expanding its stock in this sector is Warehouse, which recently added 15 such products from Naki International.

The most important accessory categories include: controllers/joysticks; game enhancers; phone and computer link-ups; TV adapters and switches; multi-player adaptors; virtual reality peripherals; "scope" guns; battery packs, chargers and adaptors; storage and carrying cases; portable speakers; cleaning kits; game gloves; replacement and magnifying screens and more. Most items retail for between \$10-\$50.

Controllers/joysticks: Sega, Nintendo, ASCIIware, Naki, STD and others offer enhanced controllers and joysticks for video game systems.

Game enhancers: Galoob offers the popular "Game Genie," which can make Mario or Sonic jump higher or survive longer.

Phone and computer link-ups: AT&T is launching the "Edge 16," a Modem card system for Sega Genesis that allows friends to play each other over phone lines.

Turbo Technologies' "The Intelligent Link" (estimated tag: \$150) will turn the Turbo Duo player into a CD-ROM drive for Macintosh or IBM-compatible computers.

Virtual reality peripherals: "Sega VR" is a headset that tracks head movements and provides a 3-D, 360-degree perspective. It ships this fall and should retail for under \$200. Several new game titles will be designed to specifically work with Sega VR.

Plus, the Sega "Activator" is described as a "full-body controller." The Activator is an octagonal ring that translates player movements inside the ring into game action on the screen.

"Scope" guns: The Nintendo SNES "Super Scope" and Sega Genesis "Menacer" satisfy the need to point ray guns at the screen.

Battery packs, chargers and adaptors: A wide variety of AC adaptors and rechargeable batteries are available for portable game systems. Nintendo, Sega, Turbo and Atari all offer adaptors and/or rechargeable battery packs for their respective handheld players: Game Boy, Game Gear, Turbo Express and Atari Lynx. Naki and Innovation 800 have solar-powered rechargeable units.

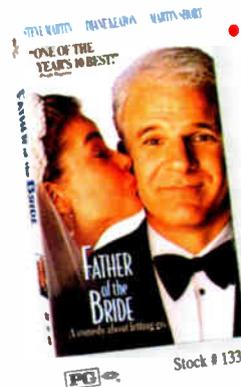
Since video games are essentially a part of the diverse category now called "interactive media" and are increasingly being delivered on CD-ROM, look for a growing presence of complementary video game and multimedia accessories (cleaners, carrying cases, VR peripherals, adaptors, chargers, cables, etc.) in entertainment software outlets. ■

Tap Into Video's Huge Gift-Giving Potential!

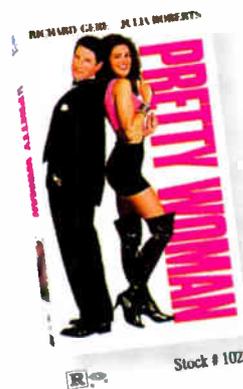
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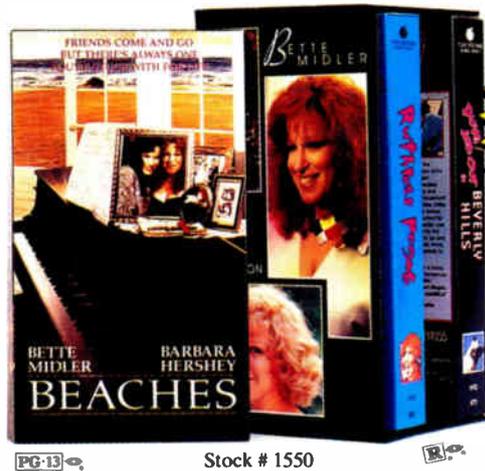
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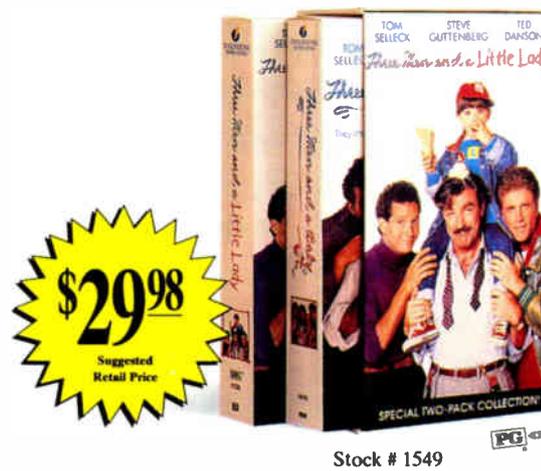
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*Source: Alexander & Associates.



kidvid:

The Barney boom, X-Men's upper demos and an educational upswing

By Moira McCormick

Generally speaking, the children's video arena continues to be one of the stablest, most dependable segments of the home-video industry. Kidvid is the ideal gift item, offering value for money and practically guaranteeing dozens of repeated viewings. Small wonder it makes up 50 percent of all non-theatrical titles sold, according to a recent study by New York-based Alexander And Associates, a management and consulting research firm specializing in the entertainment business.

The firm's general manager Amy Innerfield notes that non-theatrical titles account for 30 percent of the video sell-through business. In November and December last year, consumers shelled out \$181 million on non-theatrical children's video. In the theatrical film category, family accounts for an even more impressive 40 percent of sell through, says Innerfield. "The leader in the family theatrical film genre varies from year to year," says Innerfield, "but most of the time it's Disney." A number of strong family releases in 1992, including "101 Dalmatians," "An American Tail: Fievel Goes West," "The Great Mouse Detective," "Ferngully: The Last Rainforest," "Beauty and the Beast," "Rock-A-Doodle," "Beethoven" and "Hook," resulted in consumer sales of \$446.9 million in November and December alone, she says.

Innerfield confirms that the kidvid industry is a virtual model of stability. "From what we've found, it's pretty consistent from year to year. Every year, children's video makes up 50 percent of non-theatrical sales. It has been increasing somewhat, but it's nothing dramatic."

Probably the most dramatic development in the world of kidvid over the past year has been the tidal wave named Barney the dinosaur. Billboard's Top Kid Video chart has long been dominated by Walt Disney/Buena Vista Home Video, and has been populated almost exclusively by purveyors of animated product. A look at the July 24 chart shows Disney leading with nine titles; other animated titles on the chart include Hemdale Home Video's "Little Nemo's Adventure In Slumberland," a pair of PolyGram Video's X-Men titles, MCA/Universal Home Video's "The Little Engine That Could" and Warner/Reprise Home Video's "Peter, Paul & Mommy Too." Indeed, says Innerfield, animated non-theatrical kidvid outsells live action 1.5 times over.

Barney's Screen Debut

But running practically neck and neck with Disney is Barney producer the Lyons Group, with a whopping eight titles—all of them live action. Sheryl Leach, Barney's creator, recalls that when she and partner Kathy Parker began building the



Hit Trio: Peter, Paul and Mommy too

business, they were told that young children simply would not watch anything that was not animated. Leach and Parker disagreed; little kids, they countered, love to watch other little kids, their peers, singing and dancing on TV. They were proven resoundingly, overwhelmingly right.

All 12 Barney titles have sold well, says Leach, although she declines to specify numbers. "We've made a corporate decision to keep things confidential," she says. "There's been too much emphasis on Barney as a commercial hit. Kathy and I are moms first and foremost. Our goal was to give to other people what we needed for our own kids."

Nevertheless, Leach says, "I always felt that [Barney] would be this big, but I never knew just what that meant. Now it's like 'Pinch me'—I never thought I'd be getting calls from Michael Eisner, for instance. He wanted to talk about our upcoming feature film, which is planned for summer 1995."

"Last year's Christmas season was the first time we saw a huge increase in Barney sales," says Alexander And Associates' Innerfield. "Lyons Group has developed into a major player in children's non-theatrical video—in fact, they're close to the top. From mid-November to mid-January of last year, the video line sold almost \$1.1 million."

In addition to the proposed feature films, Barney also has a network

special in the works, slated for next April. "We're just finishing 18 new episodes of 'Barney & Friends' (the PBS show which catapulted the purple T. Rex to fame), which will premier in October. Plus, we're introducing a new character."

Barney's latest home video title is the just-released "Barney's Home Sweet Homes." "We release videos when it makes sense," says Leach. "We try to put out three a year."



Sold Train: The Little Engine That Could

As to how a small company like Lyons Group was able to keep up with the mushrooming demand for Barney product, Leach says, "We spent four years building our video distribution from scratch. We built up a base of companies like Handleman, Video Channels/Rank, Baker &

Taylor, Ingram, Artec—and when things took off, it was just a matter of duping new product. We also continue to service a big account base of mom-and-pop stores, because that's how we got started. Our distribution is constantly evolving and de-

veloping; Hallmark is now one of our licensees, and we'll be going into their stores."

X-Men, Lambchop

Another new face on the kidvid chart is PolyGram Video, which debuted its children's division last September. PolyGram has charted with its animated X-Men superhero series: each \$9.95 title, "Night Of The Sentinels," "Deadly Reunions," and "Enter Magneto," has been certified platinum, according to Joanne Singer, director of children's marketing at PolyGram Video. The company has also done very well with Shari Lewis' "Lambchop's Play-Along" series, each \$9.95 title of which the company claims has gone platinum.

"We see two distinctive trends for children's product," says Singer. "First, there's the established preschool viewer, age 2-5, who is heavily influenced by TV—mostly PBS. We've had great success in that group with Shari Lewis. And there's an older, male, action-oriented group, with which we've been most successful in our X-Men series. We're releasing another property aimed at that group in September, called 'The Mighty Morphin Power Rangers.' Both it and X-Men are aired as programs on Fox, which serves the same function for this age group as PBS does for preschoolers." Singer praises both series' non-sexist standards and says, "The serial aspect of these titles keeps the

customers coming—and they're clearly collectors."

Working in this older demographic has afforded many opportunities for cross-promotions, notes Singer. "With X-Men, we've tied in with Marvel Comics, Tx and Toy Biz action figures," she says.

PolyGram plans to introduce new properties in 1994, according to Singer. "When we got into the kids' video business, we saw that other companies were bringing in a little bit of everything," she says. "We decided to carve out niches and stay true to them. Our next niche is Christmas. We've got a property called 'Noel...' whose creator had tucked it away for 37 years. It's the story of a Christmas ornament who comes to life." LIVE Home Video, Singer notes, has been extremely successful with their holiday line.

"PolyGram feels less is more," says Singer. "Rather than acquire a lot of product, I have new properties and work them to death."

Babysittin' Boogie

Another newcomer to the fold is KidVision, the children's division of A*Vision, which debuted last December. Like PolyGram, KidVision works an intimate licensed-property roster: "Shining Time Station" and "The Babysitters Club." Ever since licensing the multimillion-selling Babysitters Club series from Scholastic Inc., KidVision has released three \$14.95 titles, with four planned for September. There are currently 24 \$14.98 "Shining Time Station" titles on the market.

Mindy Levine, KidVision manager, says that though KidVision has so far dealt only with licensed properties, it intends to produce original children's-video programming. Plus, she notes, KidVision is in the process of working on cross promotions with "Shining Time Station" and "Babysitters Club" licensees.

"The kids market just seems to grow and grow," comments Levine. "We're always looking for quality product that's entertaining and educational."

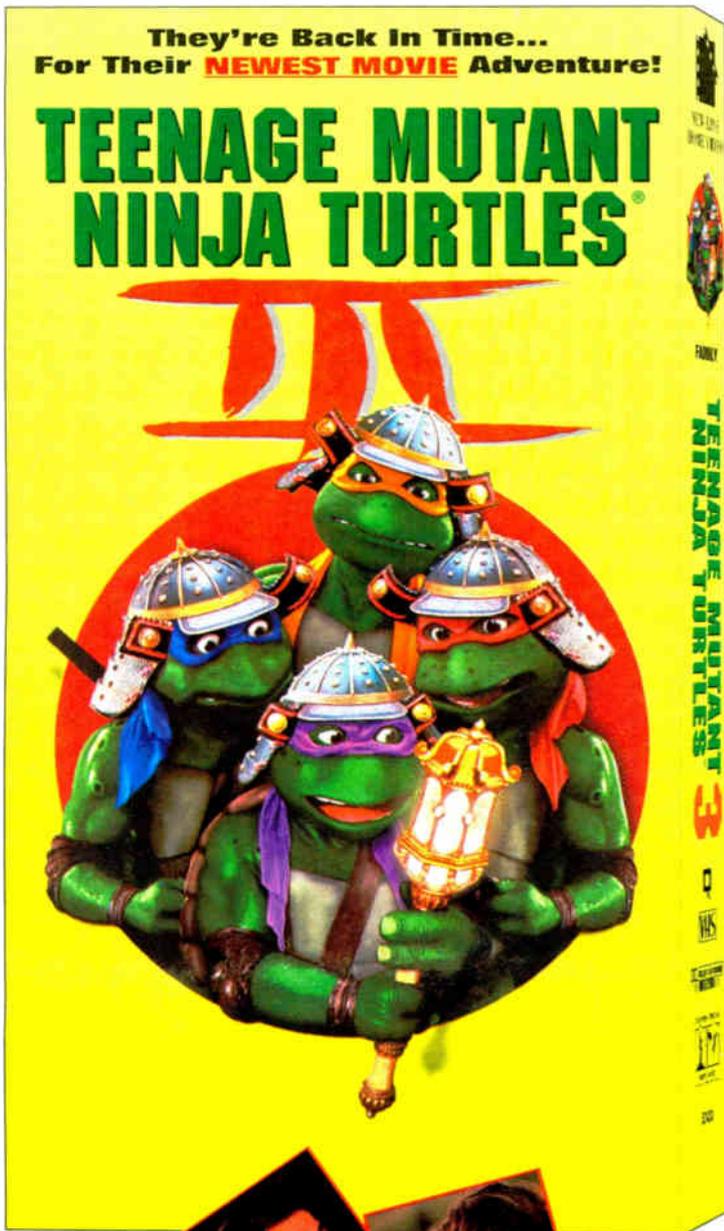
Educational Steam Shovel

Many believe the educational component of children's video is on the upswing. That's how the market is viewed at Golden Video, a division of Western Publishing. "Our literature-based video is going very well," says Christine Alvarez, group product manager for Golden Entertainment, naming the Madeline and Bunch of Munsch series, and titles like "Mike Mulligan And His Steam Shovel" as particularly hot sellers. An ever-popular line is "Golden Classics," priced at \$7.95, says Alvarez. Even so, "Consumers need to be made aware of all the quality book-based product that's out there." To that end, she says, "Golden will be embarking on a first-ever series of mall tours. 'We'll probably be touring characters from the videos.'"

In general, the kidvid business remains "a steady, dependable genre," according to Alexander And Associates' Innerfield. "I don't see any great expansion happening. Even with Barney, the market is still progressing at the same rate—possibly Barney's been cannibalizing from other lines, or maybe Barney sales alone comprised the business' natural growth." In any case, she says, "We haven't seen any newcomers who've had the impact of Barney." ■

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kids' audio: As majors shift to licensed properties, a move toward alternative marketing and d-i-y

L 1993 has so far been a year of upheaval in the children's audio business—certainly as far as major record labels are concerned. A number of companies are de-emphasizing children's singer-songwriters and aggressively pursuing agreements with licensed characters. Many observers believe that labels are simply not set up to nurture the careers of children's performers, who require specialized marketing, a good deal of touring and a great deal of time to develop a following.

The record companies, this line of reasoning suggests, are more accustomed to the much quicker turnaround represented by licensed characters, who already have a built-in fan base, thanks to television or film.

Imprint Absorbed

The most dramatic example of this

trend within the majors is exemplified by the recent developments at Sony, whose Sony Kids' Music And Video debuted in March 1992 with a popular roster of six children's performers. Barely 15 months later, the company dropped four of them (Kevin Roth, Tom Paxton, Lois Young and Dan Crow), retaining only Rory and Tom Chapin, and the Sony Kids' Music And Video imprint was absorbed into recently launched family entertainment division Sony Wonder. Its first releases were book/cassette read-alongs based on the films "Free Willy" and "Last Action Hero," as well as the licensed-property title "Camp California: Where The Music Never Ends." Its next audio release is music from Nickelodeon's "The Ren & Stimpy Show," a collection titled "You Eediot."

By Moira McCormick

According to Ted Green, VP of Epic Records, which is distributing Sony Wonder, the change in emphasis from live performers to licensed characters is due to what he describes as a market shift. "Kids are more video-oriented than audio-oriented these days," Green told Billboard in the July 24 issue. "Our feeling is that video is the way to go—if there's a trend there, we want to ride it." Therefore, says Green, Sony Wonder is actively pursuing alliances with companies like Nickelodeon, a partnership that will see nine video titles released concurrently with the audio. A Ren & Stimpy holiday-themed album, "Crock O' Christmas," is scheduled for release this month.

"The big companies are accustomed to playing in a large arena,"



Lightyear's duo Rosenshontz

observes Dave Lovald, sales manager of wholesaler Silo Inc. (Waterbury, Vt.), considered to be the country's leading independent distributor of children's product. "Their mecha-

nism is not designed to handle titles that ship less than 10,000. To them, that's a flop. In the children's business, 5,000 copies is great.

Continued on page H-22

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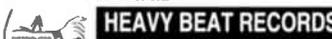
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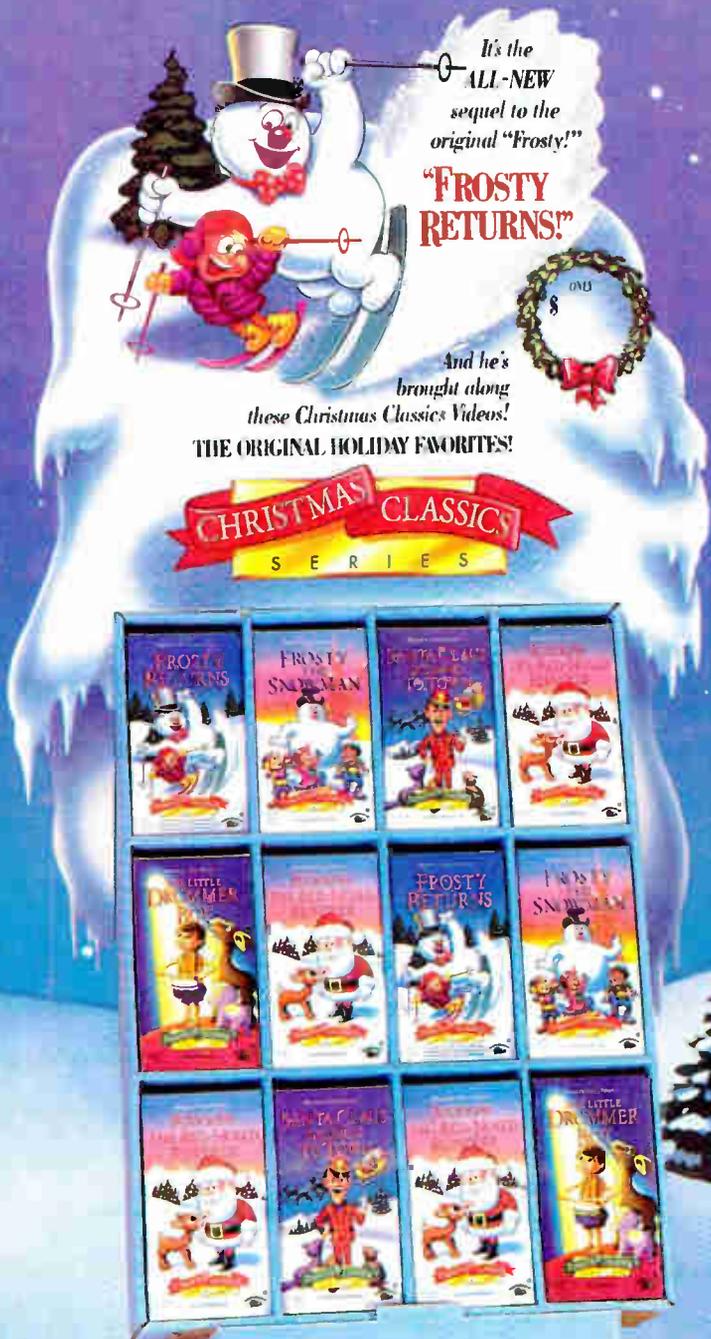


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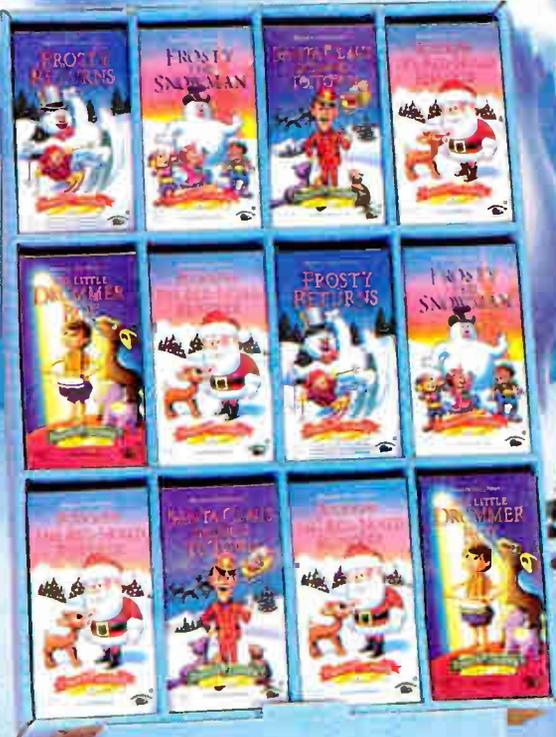


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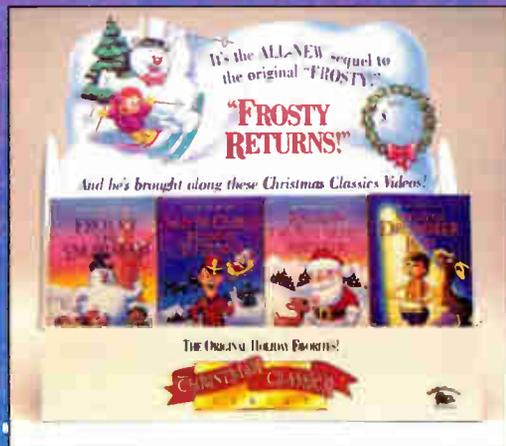
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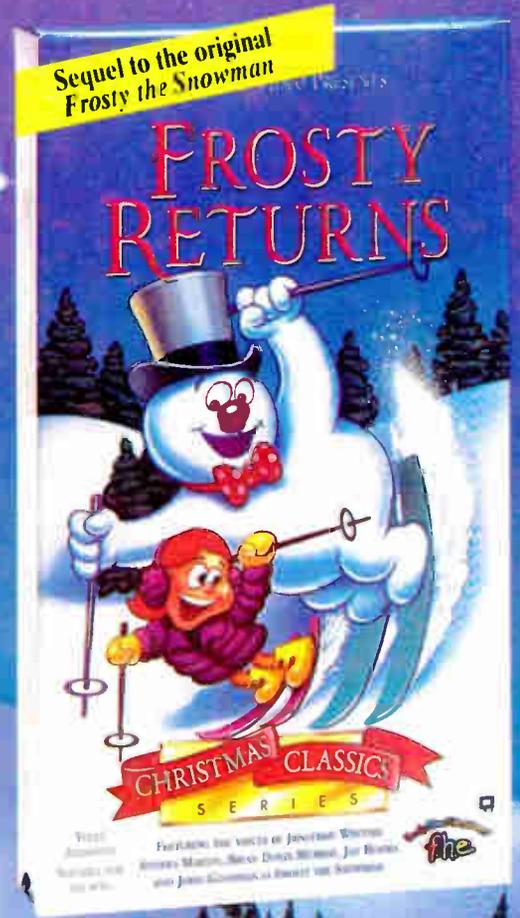
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Kids' audio
Continued from page H-20

"It actually does (many) artists a disservice to sign with a major label, because the artist will never sell in the numbers that label needs. Certainly, the big companies have access to the giant chains and commercial retail outlets that smaller labels don't have access to. However, though they can get children's product into the mall, it doesn't mean they can sell it there. Quality children's audio is a hand-sell; you have to have someone on the floor



Dino-boomer Barney

who's knowledgeable about the product. In many ways, the fate of the children's singer-songwriter is intertwined with the fate of the independent retailer, and that retailer is getting squeezed."

Unfocusing On Live Artists

Sony is far from the only label re-aligning its priorities. Kid Rhino "re-strategized" a year ago, according to senior director Mary Mueller, when it closed a deal with McDonald's to produce product based on McDonaldland characters like the Hamburglar. Since 1992, Kid Rhino has also issued audio product through a licensing agreement with Hanna-Barbera. Last year, Mueller says, the company's emphasis was more on its four-artist roster of children's performers, Hap Palmer, Caren Glasser, Mike Summers and Andy Belling (all licensed from Agoura, Calif.-based indie label Kids USA). Now, says Mueller, signing live artists is "definitely not a focus." Breaking children's performers "does require a different infrastructure; that is why we didn't sign a lot of artists. We still believe in our live artists, but we're no longer signing any new ones."

Kid Rhino had intended all along to sign a mix of live and licensed artists, according to Mueller, who points out that Rhino's specialty has long been licensing. "My point of view is, [the children's business] is marketing-driven," she says, stressing that "promotional tie-ins and visibility with consumers" are what moves children's product. "Kids are driving the market, and most kids get their information from TV." Having faster-selling product, Mueller notes, enables Rhino to hang onto its live roster, whose recordings move much more slowly.

Fast-Track Characters

A number of labels, in fact, find that to be the case as well. A prime example would be Walt Disney Records. Its roster of live performers, whose recordings make up Disney's Music Box Artists series, are not nearly as well known as Mickey Mouse and friends. But the high volume sold by character-based product—along with movie soundtracks like "Aladdin" and celebrity-driven product like "For Our Children"—ensures that Disney can take time to develop Craig 'n Company, Parachute Express and Norman Foote.

"We recognize that the Music Box artists are on a slower track than are the character-based properties," says Mark Jaffe, VP of Walt Disney Records. "That's why we support them with promotion designed for a longer haul." That includes "grass roots retail support, publicity" and other detail work in each city where Music Box artists perform, Jaffe explains. "We also do things that we as Disney are able to do, like giving our artists exposure on The Disney Channel and having them do promotional appearances at the Disney Stores."

For Craig 'n Company's most recent release, "Rock'n Toontown," Mickey Mouse and other Disney characters appear on the album and are pictured on the cover with leader Craig Taubman—a strategic blending of performer and cartoon entities. "If you buy into the fact that [breaking a performing artist] is a slower track to success, you have to find ways to fund the slower track."

Like Kid Rhino's Mueller, Jaffe says his company is satisfied with the size of its live roster (a fourth artist, pre-teen singer Christa Larson, was dropped two year ago). "In 1991, we saw the pendulum swinging toward live artists; now it's swinging the other way," Jaffe observes. "Our goal at Disney is to stay centered."

Twins' Success Funds The Rest

New York-based Zoom Express, a joint venture with BMG Kidz, is another label which at first glance might seem to be concentrating its attentions on its most visible commodity—in this case, Mary-Kate and Ashley Olsen of TV sitcom "Full House." The label's performing artists—Glenn Bennett, Karan And The Musical Medicine Show, and Fred Miller—are not household names like the Olsen twins, whose near-gold "Brother For Sale" is one of the best-selling recent albums in children's audio. But Zoom Express founder and president Bob Hinkle says the Olsens' success keeps the company up and running. Without the twins, maintaining Zoom's children's performing roster would be difficult, he says.

"The Olsens are not performing artists in the true sense of the word," notes Hinkle, "but they do songs. We can make a profit without having to deal with mice or chipmunks—not to say that I'd never do characters. But the Olsens are a wonderful bridge, and so is Rockapella" [the acappella group whose Zoom soundtrack from popular PBS show "Where In The World Is Carmen Sandiego?" is also doing well].

The main problem in breaking kids' performers, says Hinkle, is that "there's not enough setup in the children's business to bring these artists to a larger audience. I'm a big fan of radio AHS and other kids' stations, but this genre doesn't have the radio penetration that pop does. There's been a lot of coverage in the print media, but not in terms of sales, that,

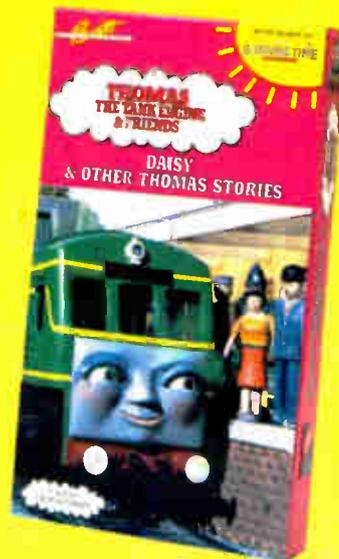
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Kids' audio Continued from page H-23

say, *Rolling Stone* does for rock. What this market lacks is a place for the artist to perform, in meaningful, ongoing ways, that will make a dent."

To that end, Hinkle had initiated Musical Chairs, a live concert/video series designed to garner consistent exposure for his and other labels' artists. However, he says, "We've abandoned it temporarily. It's just too expensive." Musical Chairs concert series were staged in New York and Atlanta, and audiences were growing, says Hinkle. "You can eventually work up to sellouts—a series is the logical way to go. We'd hoped to reach the break-even points quickly and then expand to seven or more markets." However, he admits, Zoom Express didn't receive the label support they had hoped for, "and we lost money." Hinkle says the Music Chairs series will likely be revived in spring 1994, "but I'll have to know I'm not opening the window and throwing money on the street."

Educational Opportunities

Another children's industry executive who believes the educational market could be a major component of label success is Steve McNie, director of marketing for Toronto-based Elephant Records, home of venerable children's trio Sharon, Lois & Bram. In fact, McNie says, "Not only is the educational market a major business opportunity, but it's what radio is to the pop business—it's like a huge captive audience tuned to one station."

Sharon, Lois & Bram, longtime artists with A&M in both Canada and the U.S., have chosen not to re-sign with domestic A&M when their contract runs out Aug. 31 (they remain on A&M in Canada). Instead, the trio has inked two new deals. Educational-market distribution is being handled by Educational Insights (Dominguez Hills, Calif.), whose top product is the electronic toy GeoSafari. That deal alone, says McNie, will get Sharon, Lois & Bram into over 1,200 U.S. educational supply catalogs. "Our objective is to become like Greg & Steve in stature," says McNie, referring to the L.A.-based duo whom McNie credits with selling more than a million and a half records (on their Youngheart Records label) in the educational market alone.

For the mass market, Sharon, Lois & Bram have signed with new company Drive Entertainment, formed by co-presidents Stephen Powers and Don Grierson. Powers founded the Chameleon Records Group; Grierson is a former senior VP of A&R at Epic.

"All you need to do to sell children's product is one simple thing," states McNie, "and that's get it in the face of parents. When adults have kids, they stop visiting record stores for the most part, and go where families are catered to. The marketing channels issue is the single biggest one in kids' entertainment, next to having great product."

Power Of The Few

Leob Ostrow, president of indie label and wholesaler Music For Little People (Redway, Calif.) is one executive who feels that the record labels'

shift in focus to licensed properties is disturbing. Ostrow says he understands why it's happening: "Even the best numbers a children's performing artist can move aren't enough for the majors to feed their machine," he acknowledges. "But as the bulk of audio we're going to see from the majors will be from licensed properties off TV and the movies, it puts the power of what gets presented in the hands of the very few who do movies and television."

Ostrow, whose company specializes in socially progressive folk and world music for kids, says he was "bemused" by the majors' re-entry



into the children's market in 1991 and had "predicted they'd get out of the live-performer end." Yet he, too, acknowledges the difficulty of breaking unknown children's artists. "Our artist Anna Moo's album 'Making Moosic' has gotten a lot of good press," he says, "and we can't sell even 2,000 copies."

MFLP is distributed to record stores by Warner Bros. Records, which owns half of the label, and Ostrow says the partnership has brought results at the record retail level. "It's a slow build," he says, "because parents are not used to shopping in record stores. But before the Warner Bros. partnership, we weren't in them at all."

He notes that MFLP has its own strategy for beefing up label coffers and helping bolster its children's artists: releasing kids' projects by celebrities, including Maria Muldaur, Taj Mahal and Ladysmith Black Mambazo (whose first Music For Little People release is out in January). The company also does a substantial mail-order business, which accounts for \$6 million a year in revenues.

Booming With Richard

Regina Kelland, director of children's product for A&M, agrees. "The 'boom' aspect of the children's business was blown way out of proportion," she says. "Articles were coming out in major publications saying 'Look how incredible children's music is doing, with all these celebrities like Little Richard and Mary-Chapin Carpenter getting into it.' The result was, the number of kids' artists and labels increased, but shelf space didn't. In fact, it decreased in stores where audio and video began being marketed side by side."

Kelland, like other children's industry executives, stresses that "nothing happens overnight with live artists. Even Barney the dinosaur [who is on the verge of releasing his first major album] was six, seven years in the making."

A&M has its own big-name phenomenon in Shari Lewis, but as Kelland points out, "She's been in the business 35 years. There is no sure-fire way to success." Lewis's presence helps A&M keep live artists like Bill Harley, Tim Noah, Linda Arnold and Bob McGrath, opines Kelland.

Continued on page H-26

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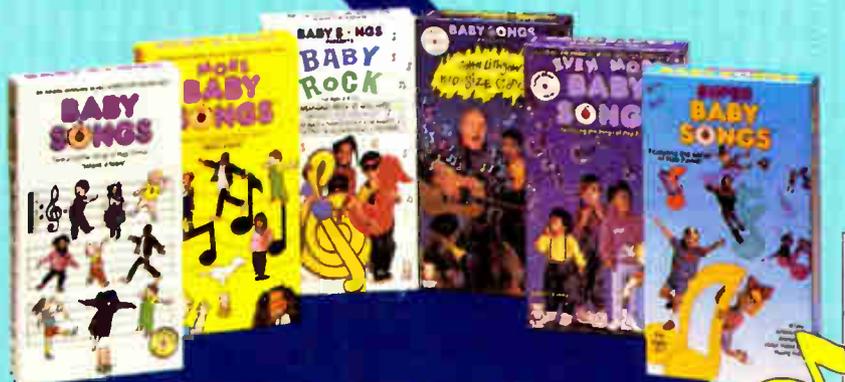
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Kids' audio
Continued from page H-25

She points out that Frank Cappelli is enjoying much more widespread exposure via Nickelodeon, which recently began airing his kids TV show "Cappelli And Company." "We're not abandoning live artists by any means," she says of A&M, which alone among the majors has been continually operating a children's division for almost a decade.

"We have expanded into a new area," Kelland notes. "We've created a new logo and look for a grouping of product, called A&M Kids' World of Music. It's concept-oriented, not artist-oriented." Among the new series within the grouping are folk duo Cathy Fink and Marcy Marxer's "Help Yourself" series and a set of re-worked rock oldies by the ReBops, who use both adults' and children's voices. "At some point, all our performing artists' product will be stickered with the Kids' World of Music logo," says Kelland.

Kelland wonders if the developing emphasis on licensed product might drive rights prices "sky high, so artificially high that they may be a hardship." In any case, she says, it's understandable why so many labels are turning to licensed properties. "It's probably easier to sell dirt than children's performing artists," she says. "A&M is not signing anyone now. I frequently tell independent performers who are wanting to sign that going with the majors may not benefit them. I tell them, 'If it only means them taking over your distribution, and you making a quarter of what you are used to, don't do it.'"

Scruggs Stays Unaligned

Which is one of the reasons why Joe Scruggs, one of the best-known independent children's performers, has never signed with a major label. There have been plenty of offers, says manager/performing sidekick Pete Markham, who splits ownership with Scruggs of Austin, Texas-based Shadow Play Records. "But major record contracts are leveraged against people like us," says Markham. "It worries me to get into a longterm contract with stuff that's so nebulous. The last contract I saw was 42 pages long and much too limiting. And if you do sign, and things go south, not only is the record company not doing a good job for you, but you still owe them two records. Sure, they can get in every Tower and Wal-Mart, but that doesn't mean they'll sell your records." Markham says he's "consider a distribution deal with someone who'd buy the entire catalog, which is seven audio and two video titles."

Still, Markham notes, "We've sold over 700,000 audiocassettes right out of our Austin office. And if we had deeper pockets...I'm happy, Joe's happy, why change it?"

Flying Product

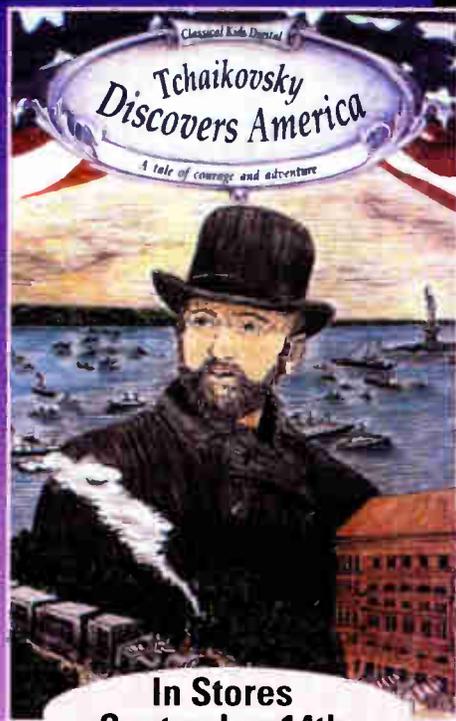
"Essentially, this is a small business," says Arne Holland, president of New York-based Lightyear Entertainment, which is distributed by BMG. "You can do well if you're a small company. Big companies can do well too, but product doesn't fly out of stores all by itself. It's a challenge."

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Lightyear's roster is a comfortable, manageable size, says Holland. Live artists Gary Rosen and Bill Shontz, who perform solo and as the veteran kids' rock duo Rosenshontz, "are like three artists in one." The label's Stories To Remember series is a celebrity-driven, literature-based series, with titles including Hans Christian Andersen's "The Snow Queen," read by Sigourney Weaver. Plus, says Holland, Lightyear is "hedging our bets" by signing its first licensed property, the impressive Bear E. Sleepy line of audiocassettes and coordinated gift items created by CopperChase Productions in Nashville.

Playskool Tie-in

Alternative marketing techniques are vital in the children's business, and Lightyear has its hand in that too. For instance, its new sampler tape—featuring Rosen and Shontz solo and paired, and Judy Collings—is being in-packed into a million Playskool cassette players a year. In addition, says Holland, a tie-in with plush toy-maker Gund is in the works.

Playskool and Gund cross-promotions were part of what made Joanie Bartels children's music's first gold-selling female performer. Bartels is the flagship artist of Van Nuys, Calif.-based Discovery Music, which entered into a partnership with BMG Kidz in 1991. One of the best examples of a children's label that did everything right, Discovery began by selling Bartels' "Lullabye Magic," "Bathtime Magic," "Morning Magic," etc. as a theme-driven series. Now Bartels is a children's star, and her recordings are artist-driven. Discovery has subsequently signed Dennis Hysom and Bethie, whose careers they are developing along similar lines.

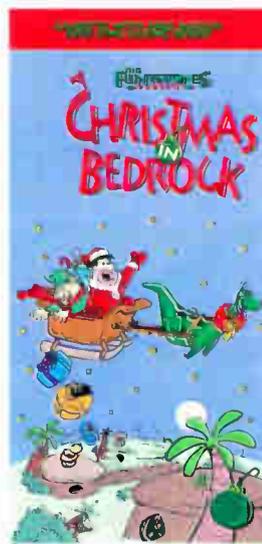
"It's a tough business, but we're 100 percent committed to live artists," says Kym Pahoundis, Discovery's VP of marketing. "I understand why a lot of people are bowing out of handling live performers—we know what hard work it is. It's a long haul, a slow build. It's taken a long time to get Joanie there, and now we're breaking Bethie and Dennis with their own series. We've made this an artist-driven, theme-based company."

With Bartels' debut "Lullabye Magic," Discovery began marketing alternative retail stores. The company convinced baby-furniture dealers to carry the cassette as an impulse item. "It's remained a big market," says Pahoundis. "Then we got into toy, book and gift stores. We caught BMG's eye three or four years ago, before BMG kidz, and got a distribution deal." Along the way, Discovery secured cross-promotions for Bartels with Dund, Mr. Bubble and Playskool, which in-packs Discovery's new sampler "The Stars Of Discovery Music."

"We've been supportive of our retailers since day one," Pahoundis notes. "If they want a counter display, we get them one. [Upscale toy chain] Imaginatum plays our albums in-store—that's something alternative stores can do. Because we're a small company, we can tailor promotions to particular customers. We'll do a 'Joanie Month' or a 'Buy one get one free' month; a retailer need only ask."

Breaking performing children's-artists necessitates "an entirely different marketing strategy," Pahoundis confides. "It can't be done in 15 months." ■

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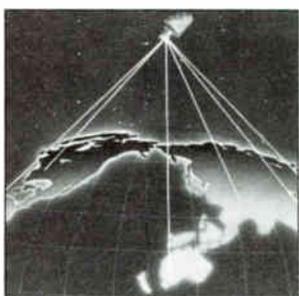
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CHILDREN'S ENTERTAINMENT '93

Coming kidstuff: Children's audio, video output heats up for winter

By Catherine Cella

Ho-Ho-Hoping that audio and video will place high on kids' gift lists and fill many a stocking this year, suppliers are cranking up to meet the anticipated demand. Here with a guide to some of the projected highlights of the coming selling season. (Release dates, where available, have been included.)

CHILDREN'S AUDIO

"Merry Christmas Sesame Street" heads up Golden's new releases, which also include book-cassettes of "The Cat That Climbed The Christmas Tree" and "Arabian Nights." October will see more Street sounds from Golden with "Sesame Road" and "Silly Songs: Cheep Thrills."

Rabbit Ears this month brings out the holiday-themed "The Gingham Dog And The Calico Cat," read by Amy Grant to Chet Atkins music, and "The Night Before Christmas," read by Meryl Streep and capped off with Christmas carols.

Shari Lewis offers "Lambchop's Nutcracker" on the A&M label, which also has a new Frank Cappelli album next month. Warner Reprise promises "Kidsongs: We Wish You A Merry Christmas," based on last year's vid, this month. And P/S/S plans two November cassette-storybooks, "Wee Sing Together" and "Wee Sing in Sillyville."

Mickey's Mysteries

"Tim Burton's Nightmare Before Christmas," the animated feature soundtrack scored by Oingo Boingo's Danny Elfman, is due Oct. 26. Walt Disney Records also promises five new Christmas Read-Alongs this season. "Mickey's Mysteries" bows next month with "Portrait Of A Crime" and "Robbery On The Overland Express." Look for "Aladdin's Musical Adventure," based on 1001 Nights tales, Nov. 9.

BMG Kidz has two new offerings from Jim Henson Records—"Meet The Fraggles" sing-along book-and-tape and "The Muppet Christmas Carol" in read-along book-and-tape format. And BMG Kidz's Zoom Express will answer a burning question this month with Mary-Kate and Ashley Olsen's "I Am The Cute One."

In addition to its "The Flintstones Present A Christmas In Bedrock," Kid Rhino charges in with "This Land Is Our Land: The Yogi Bear Environmental Album" and "Jackin' 4 Bas-



A&M's Lewis and Lambchop

kets: The Yogi Bear And Flintstones Rap Album." And 13 original dino-themed tunes fill Kid Rhino's "The Dinosaur Album."

Really Silly Stuff

Women recording artists will be well represented with Sally Rogers' "Quiet O'Clock," a collection of traditional and original lullabies (Round River); "Bethie's Really Silly Songs About Numbers" (Discovery); and Joanie Bartels' new series debut, also from Discovery Music, entitled "Joanie's Jukebox Cafe: Jump for Joy." Also debuting this month is the Barney Music line, with "Barney's Favorites, Volume 1" to be distributed by ERG. Sony Wonder started its Storyteller Series last month, with book-cassettes of "The Last Action Hero" and "Free Willy," is releasing "The Ren & Stimpy Show - You Eediot." Cutting his first solo album, away from Rosenshontz, is "Gary Rosen: Tot Rock" on Lightyear. And Music for Little People celebrates the 20th anniversary of Sweet Honey In The Rock next month with "Still On The Journey."

Positively Goal-Oriented

On the education-motivation front, Heavybeat Records offers "P.F.Y.G" (Push For Your Goal), a cassette (plus companion book of lyrics and puzzles) by 14-year old Kashief Lindo aimed at helping kids raise grades and develop positive attitudes toward school.

Curtis Hawkins at Silo Alcazar expects good sales this season for "Joanie Bartels: Christmas Magic" (Discovery); "The Classical Child's Christmas" (Metro); "Chanukah At Home" (Rounder); and Watermelon's "Tish Hinojosa: Memorabilia Navideña," a bilingual Christmas album.

lection of 15 titles.

Disney hopes "Aladdin" will be joined by Spot and Jim Henson under the tree, the latter label offering "A Festive Fraggles Holiday" and "The Christmas Toy." One of five new Disney Christmas titles is the live-action "Sing-Along Songs: The Twelve Days of Christmas."

Ode 2 Kids enters the kiddid scene with "La Pastorela (The Shepherd's Tale)," set to music from Los Lobos and starring Linda Ronstadt, Cheech Marin and Paul Rodriguez. Strand plans an animated special "On Christmas Eve, A Magical Christmas Story"; written by award-winning children's author Peter Collington, the video airs at Christmas on Showtime. And KidVision is releasing four new "Baby-Sitters Club" vids next month, including "The Baby Sitters' Special Christmas."

Less holiday-oriented but seasonal still (a September release) is Herdale Home Video's "Little Nemo: Adventures In Slumberland." The video-storybook-audiocassette (featuring songs by Melissa Manchester) gift set will be the subject of a "Thanksgiving Holiday Feast" promotion with Eagle Snacks and Ocean Spray.

Bulls & Camp Candy

CBS-Fox expects "Three-Peat: The Chicago Bulls' Historic Third Championship Season" to stuff many a stocking. The company also has Garfield specials on Halloween, Thanksgiving and Christmas coming out Oct. 20. Video Treasures has rereleases in store ("Little Women's Christmas Story") as well as the new "Camp Candy Christmas." And Random House animates "The Country Mouse And The City Mouse" as voiced by Crystal Gayle and John Lithgow.

Music will ring in the holidays with Random House's "Sesame Street's Birthday: A Musical Celebration" of the show's 25th anniversary. Zoom Express has set Sept. 28 for "Mary-Kate And Ashley Olsen: Our First Video," collecting the twins' music videos. P/S/S rolls out "The Wee Sing Train" next month. And Joanie

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Strand's animated "Eve"

Bartels will have a second Discovery Music video on Oct. 26, "The Extra-Special Substitute Teacher."

October looks good for MCA-Universal, which plans three volumes of "Fievel's American Tails," six Abbott and Costello flicks (including the classic "A&C Meet the Mummy") and the 30-minute animation "Opus n' Bill: A Wish for Wings That Work," based on the Berkeley Breathed comic strip and co-starring Santa himself.

Next month will also see the release of Kidvision's latest Shining Time Station title, a "Holiday Special" featuring Mr. Conductor (Ringo Starr) narrating a special Thomas The Tank Engine & Friends tale.

Wonderland Stuff

At press time, Warner had set early September for its release of two 1985 miniseries, "Alice In Wonderland" and "Alice Through The Looking Glass." Rabbit Ears has tapped John Hurt to read "Aladdin And His Magic Lamp" (September) and Rubén Blades for "Joseph And His



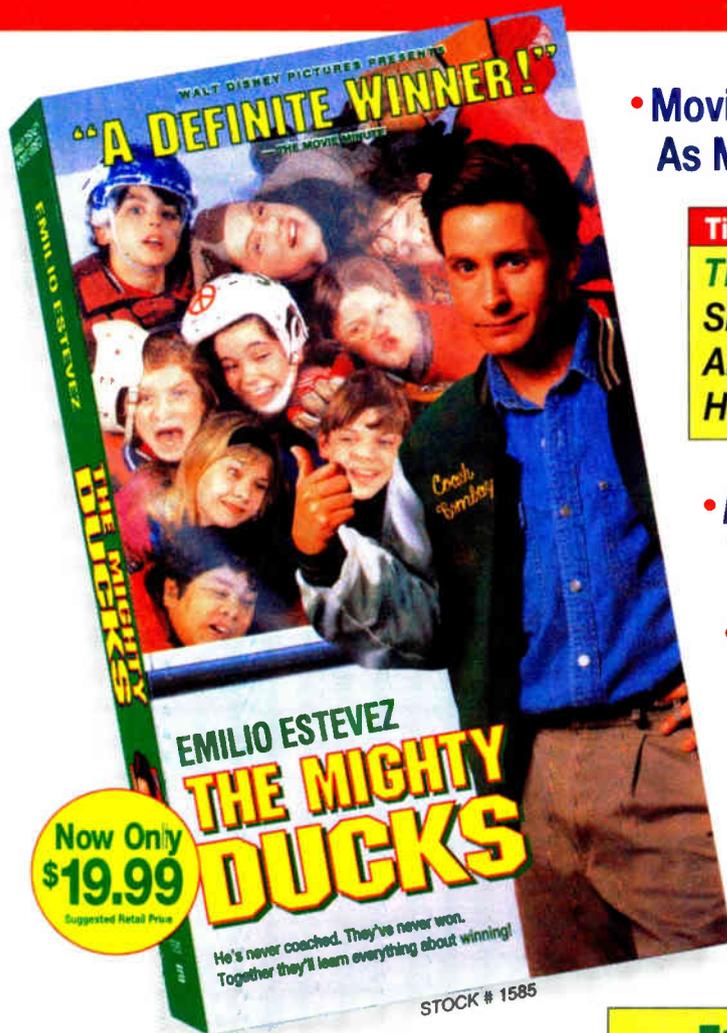
Hemdale's "Nemo"

Brothers" (October). Other classic stories come from Lightyear Entertainment ("The Wild Swans" read by Sigourney Weaver) and GoodTimes Entertainment ("The Tale Of Tom Kitten And Jemima Puddle-Duck").

Finally, in recent licensing agreements, Republic has released the Children's Television Workshop vids, including the Emmy-winning animation of "The Lion, The Witch And The Wardrobe" and "Ghost Story," a five-episode collect on from CTW's Ghostwriter program. Sony Wonder is about to launch its Nickelodeon Collection, with home videos of "Doug," "Rugrats" and a SNICK compilation including "Clarissa Explains It All."

And would you believe a Ren & Stimpy Chreestmas? "Crock O' Christmas" tells its tale with original music and "joyfully twisted holiday classics." 

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Jeff Serrette

BLACK LOOKS FOR INTERNATIONAL SUCCESS

(Continued from page 1)

When Black's latest album, "The Holy Ground," was released in Ireland in June, it spent three weeks at No. 1—yielding the top of the chart to a compilation of female singers, titled "A Woman's Heart," on which Black also is featured. Black's label, Dara Records, reports that "The Holy Ground" shipped platinum (15,000 units) and sold 20,000 copies domestically in its first month of release, outselling many international stars.

With albums that are reliable top sellers, shows that routinely sell out, and repeated acclaim from the Irish music industry's IRMA awards as Ireland's best solo artist, what can Black do for an encore?

The answer is to try and replicate her domestic success in international markets, including the U.S., where "The Holy Ground" is slated for release Aug. 31 on the independently distributed Gift Horse Records.

Gift Horse founder Bill Straw recalls first hearing Black on a National Public Radio program after the release of her "No Frontiers" album in 1989. "We thought immediately that this was a world-class artist," he says. "We got on the phone to Ireland, and were over there in three weeks." Gift Horse, based in North Hollywood, Calif., subsequently released "No Frontiers" in the U.S., and plans to promote "The Holy Ground" in conjunction with a fall U.S. tour by Black.

"She could be as big as Bonnie Raitt in America," says Irish promoter Denis Desmond, who has presented shows by the likes of Bon Jovi, R.E.M., and Guns N' Roses. Desmond ranks his shows with Black, which he co-promoted with colleague Pat Egan, as among his most successful dates.

MUSICAL MIXTURE

Black's climb to prominence has been slow and steady, achieved with nary a trace of hype but with great attention to detail under the cautious management of her husband, Joe O'Reilly.

Growing up in the heart of Dublin in a musical family, Black absorbed a mixture of modern and traditional music. Three brothers and a sister record as a close-harmony folk group, and have two albums on Dara Records. Black's mother sang pop songs; her father—born on remote Rathlin Island, off the coast of County Antrim—played fiddle music handed down through generations.

"You can't be born and reared and be involved in music in Ireland and not be affected by traditional music," says Black.

For three years, Black sang with De Danann, an Irish group formed during the folk revival of the '70s and known for its spirited Irish dance tunes and outstanding singers. Maura O'Connell, Dolores Keane, and, more recently, Eleanor Shanley went on from the group to establish solo careers. Black toured the U.S. with De Danann four times, performing folk songs "because it was what fitted in best with them. But I wasn't always fulfilled with that."

In 1981, she supported Christy Moore at Dublin's National Stadium, and Moore suggested that his guitarist, Declan Sinnott, should accompany her. The result, recalls Black, was "something really magical." Since then, Sinnott has been her main collaborator and producer.

Since 1983, she has released six

solo albums on Dara. Dara (Gaelic for second) is so-named not only because it is the second label of the Dolphin Traders company, but also because it is run by O'Reilly and his brother Paul, the second generation of the O'Reilly family in the music business.

BEYOND FOLK

As she moved beyond her folk roots, Black was fortunate to strike a rich vein of contemporary material by such Irish songwriters as Jimmy MacCarthy, Noel Brazil, Johnny Duhane and Mick Hanly. Hanly's "Past The Point Of Rescue," which was a No. 2 hit in the U.S. on the Hot Country Singles chart for Hal Ketchum, was first covered by Black three years ago and was a top 10 Irish pop hit.

"My talent isn't in songwriting," says Black. "It's an art in itself, not something you can contrive, or that you can train to do if you don't have the talent. I've never felt inspired to write a song. I like to feel I have a good relationship with people I work with. I'm friends with most of the songwriters."

Black, who regards herself as a member of a band, is quick to credit

her backing musicians in any success she has had, and to help develop their individual talents.

Eleanor McEvoy, whose first solo album is set for U.S. release on Geffen Records Sept. 28, formerly played fiddle and synthesizer with the Mary Black Band. McEvoy wrote the title track of "A Woman's Heart," and duets with Black on the song. The compilation disc, on Dara/RTE Records, has become a surprise success for the Irish music industry; the label reports sales of more than 200,000 copies to date, making it easily the biggest domestic seller in years.

Reviewing her career, Black has many highlights to choose from, such as the 56-week run in the Irish top 30 of her 1989 album, "No Frontiers," or the five nights she performed in April at Dublin's Point Theater. But the one she cites is related to the wider recognition of her music.

"After 'No Frontiers,' we played rock clubs and were going for an American audience, as well as the Irish," she says. "And suddenly I felt, they like me, and it's only a by-the-way that I'm from Ireland."

"And when I went to Japan, I got the same feeling. It suddenly felt

really good, and made me hungry for more of that."

Her first overseas hit came last year, when "The Thorn On The Rose," a song by English writer Julie Matthews, reached No. 8 on the Japanese singles chart after it was used in a television commercial.

Joe O'Reilly says his strategy for expanding Black's career into other countries has focused on independent labels, such as Gift Horse in the U.S. "Originally, we set out to look for a major and didn't get one," he says. "In 1989 we talked to BMG, but they were not sufficiently interested, and we haven't talked to a major since."

"Although the level of success we're at now is worthwhile for an independent, it wouldn't make much sense for a major [label]," he says. "I'm not concerned with hitting big targets. If it continues at the present pace, I'll be happy."

Black's albums are licensed in Continental Europe and the U.K. by Grapevine Records in London, which also sets up Black's European tours. "It seems to be working well," says O'Reilly. "But if one of the majors expressed interest at some stage, we would talk to them."

Black is happy to wait for the right circumstances.

"We're not in any hurry to conquer the world," she says. "We're not 18-year-olds looking for the big deal or the big break. We've done it our way, and feel we should wait for what suits us."

O'Reilly believes other acts can benefit from their experience. "It has taken us years to get to this level, and there's a long way to go in getting Mary's records available everywhere," he says. "Without a chart success or a movie theme, it's very difficult to achieve international success. But that can still happen without being signed to a major."

Black's U.S. tour in support of "The Holy Ground" is due to open Oct. 23 in Boston. "So the record will have really soaked in by the time she arrives," says Gift Horse's Straw. He notes that Black's initial support at public radio, college, and alternative outlets may expand to adult-contemporary stations open to the singer's enchanting Irish voice.

Black herself feels well-placed at a time when, she says, "More people are turning to real music and instruments, and melodies and words are becoming more important again."

GRP JAZZES THE WORLD

(Continued from page 1)

Rim markets are expanding, and are very much involved in the music we make," he says. "For instance, we hadn't sold any records in Korea the last three years, but this year we're in the neighborhood of 20,000. Next year could be 100,000."

Planning ahead, GRP brought in Frank Hendricks from Sony International about a year ago, to direct GRP's international operations from the MCA International offices in London. GRP is expanding Hendricks' staff, and has hired an operative in Hong Kong to handle its budding business in the Pac-Rim countries.

Otherwise the label, which still services its international offices with promotional materials from the international department in its U.S. headquarters, has reps who oversee product and promotional needs in MCA's foreign outposts in England, Canada, Germany, and Japan. In the other major European territories, which are served by GRP's exclusive licensing agreement with BMG International, a jazz label manager works with GRP's international marketing staff to look after GRP product, along with likewise licensed and distributed MCA and Geffen jazz releases.

Prior to the MCA acquisition, GRP functioned internationally via GRP Records Ltd., which was staffed and warehoused in Zurich.

"The international aspect was always critical—so important that when Dave and I started, we opened up our own company in Europe," Rosen says. "We'd created an image of GRP [domestically] as an entity—like Motown—and gained exposure in the retail environment by attracting the upper-demo listeners to artists like Dave Grusin, Chick Corea, Tom Scott, Diane Schuur, and Lee Ritenour, all under one GRP banner."

"But when we came to Japan, there was already a big demand for GRP artists, and they took to our product automatically."

GRP's initial success in Japan augured well for the future. So did the MCA buyout, which led to GRP's ac-



RITENOUR



AUSTIN

quisition of MCA's jazz roster, including Spyro Gyra, Acoustic Alchemy, the Yellowjackets, Larry Carlton, and Michael Brecker. Of equal significance is GRP's administration of MCA's legendary catalog repositories: Decca, which housed the likes of Billie Holiday, Louis Armstrong, and Ella Fitzgerald; and Impulse, the '60s-'70s home of John Coltrane, among others.

AGGRESSIVE REISSUES

"We instituted a very aggressive reissue campaign, not schlocking it out, but treating it respectfully as the historical legacy of our music," says Rosen. "We drew upon real musical people—Michael Cuscuna at Impulse, Orrin Keepnews at Decca—not the sales department. And we looked to the long term, not [just] the first three months."

"We knew that we had the 'pop/jazz' slant from some writers, and that their very worst nightmare would be for GRP to put their brand on the Impulse catalog!"

Any doubts were quickly put to rest by the quality of GRP's reissues, in packaging, annotation, and sound. More recently, the label has branched out in a different direction, with the new GRP Classical line. The first release, a concerto by GRP jazz trumpeter Sandoval with the London Symphony Orchestra, is scheduled for next spring.

Also under way is the MCA/GRP label, designed to be more pop-oriented than GRP proper. Grusin's soundtrack for "The Firm" is the first MCA/GRP release, to be followed by new product from GRP artists Patti Austin and Ritenour. Next year, the

label will bow Rob Wasserman's "Trios," the follow-up to his "Duets" album.

Then there's Chick Corea's appropriately named Stretch Records. "He didn't want to suggest any limitations," says Rosen, and sure enough, Corea's roster includes blues-rock act Robben Ford & the Blue Line; bassist John Patitucci, whose Stretch album focuses on classical jazz; and Corea himself, represented by reissues of his early Warner Bros. catalog. The venture extends an affiliation begun when Corea signed to GRP in 1985.

"It was the first time since I was with ECM that I worked for a label with so much personal contact," Corea says. "The most reliable way to form a relationship is to know the people you're dealing with, and Larry and Dave have always been directly involved. Once we come up with the projects, they work with us in finding the best way to present the music."

Schuur, who has been with GRP since 1984, voices similar sentiments. "When I still lived in downtown Seattle in a little one-room apartment, in my 'Hamburger Helper' days, Dave used to fly up and help me with song selections," says Schuur, the acclaimed jazz vocalist who's proudly in recovery from drug, alcohol, and food addiction. "(GRP) never gave up on me and told me they loved me and that everything would be resolved."

PERSONAL TO TECHNOLOGICAL

GRP remains at the forefront of developing technologies. A CD pioneer in 1984 with the Glenn Miller Orchestra's "In The Digital Mood," the company in 1988 became one of the first U.S. labels to distribute on DAT. With Matsushita's acquisition of MCA in 1990, innovative hardware/software concepts have come even more strongly into play.

When Panasonic wanted a special event to launch DCC in Japan last January, they sponsored seven concerts by the GRP All-Star Big Band. A concert album from the tour is due in September, with a home video also

forthcoming. GRP is getting involved in high-definition video as well, and has a Rippingtons live CD and letter-box HD video in the works.

All this activity is expected to net GRP \$35.5 million in sales this year, says Rosen, up 11% from last year.

"I'm amazed by the corporate experience, because we never had that world before," says Grusin, GRP's executive VP, who, as Andy Williams' pianist/arranger, first joined with Rosen in 1960 after hiring him to play drums on Williams' concert dates.

"When we started [GRP], there was very little traditional jazz in the marketplace. It was all basically fusion. So we floated along in that area, and in the last five years the more traditional forms have resurfaced. I can't ever tell where it's going, but I think we've found a niche in developing new artists who may not be old enough to remember it, but are rediscovering and fashioning it out of their own concept, so typical of new talent."

EAZY-E COURT CASE

(Continued from page 14)

Bourbeau says he plans to appeal.

"The only thing [Rea] got rid of is the racketeering counts," says Bourbeau. Other claims in the suit alleging interference with contractual relations and unjust enrichment, among other charges, were not affected by Rea's ruling.

But, Bourbeau adds, with the dismissal of the RICO charges, "the [federal] court no longer has jurisdiction to entertain any order on those claims."

The remaining claims will now likely be consolidated with a related state court complaint filed by Eazy-E against Dre, Knight, and the D.O.C. in August 1991. That suit alleged that the defendants used "duress" and "menace" to get Wright to void his exclusive contracts with Dre and the D.O.C. The state law claims, Bourbeau says, are "all very much active."

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS



By Seth Goldstein

MYSTERIES: Here are two unrelated (we think) conundrums worth pondering in the dog days of summer. One involves FoxVideo International and Rentrak. Fox corporate issued an Aug. 12 press release announcing that FVI will supply titles to Rentrak's network of revenue-sharing stores in Germany, Austria, and Switzerland, just like the deal struck for the U.S. a year ago. That's great for Rentrak, except that the company may be pulling out of Europe for reasons including lack of product; a decision will be made in late September (Billboard, Aug. 21). Says Rentrak's Ron Berger in the Fox release: "In order for Rentrak to go forward with this expansion into Europe, a number of leading studios must provide their product to us for distribution." Berger, it should be noted, did not issue his own statement regarding FVI. Go figure.

Mystery #2 has to do with a postcard bearing a still of Liza Minnelli in "Cabaret" on the front, and the hint of a new laserdisc line called Pioneer Classics on the back. More such cards and titles are promised. Nowhere, however, is the tell-tale logo indicating Pioneer LDCA is the supplier. An LDCA spokeswoman says her calls to Pioneer in Japan and Europe drew a complete blank. Guess we'll have to watch the mail.

HELPING HAND: Here in the states, where Rentrak is on firmer ground, the company is providing a helping hand to Highlight Communications, an exhibitor in VSDA's first-ever technology pavilion during the Las Vegas convention. Highlight showed off Vstor, a kiosk which stocks cassettes for customers to preview and buy. Says Highlight marketing VP Scott Burnett: "The machine is compatible with Rentrak revenue sharing. Rentrak will be part of the offer," because Berger "sees an opportunity for unmanned stores. His immediate interest is another retail site for inventory." Swiss-owned Highlight hasn't struck an exclusive, but Burnett talks of "the beginnings of a very good relationship." He claims Highlight has a deal for the initial Vstor field test, and anticipates trials in a "smattering of market segments," including video, grocery, and record outlets, starting next year. Rentrak will be present in the L.A. area.

Maier: No Signs Of Tucker-ing Out Tanya Tape Expands Lucrative Workout Line

■ BY SETH GOLDSTEIN

NEW YORK—Maier Group finally is cashing in on its agreement with California-based Fire & Ice Entertainment, hired a year ago to develop high-profile programming for the special interest market. Fire & Ice has come through in country and western style.

This fall, Maier debuts the "Tanya Tucker Country Workout," which arrives in stores Oct. 6 carrying a suggested list price of \$19.95. "I literally requested that they get Tanya Tucker for aerobic," says Maier Group founder and president Howard Maier.

The cassette is being cross-promoted with her upcoming album on Liberty Records, the first time a record label and video supplier have collaborated this closely, Maier maintains.

"Tanya" is the latest addition to an exercise line that's been anchored by the more anonymous, albeit successful, "Buns Of Steel" series. "Buns," along with "Abs" and "Thighs," remain strong performers for retailers who emphasize sell-through, most prominently the Suncoast Motion Picture Co.

Now Maier, headquartered in New York, is trying to reposition "Buns" in a classic marketing maneuver that takes advantage of continuing consumer demand. The company has added some new material, repackaged the cassettes, retitled them the Platinum Series, and

'In an environment of special interest, if your product doesn't sell through, you're in financial difficulty'

bumped up the price 50%, from \$9.95 to \$14.95.

At the same time, Maier Group is adjusting the "Dancin' Grannies" series, which is approaching 700,000 units sold, downward to \$14.95 from \$19.95. "Easy Start," the newest of the four, debuted July 13 at that price. "'Buns' is still a tremendous value," says Maier, taking note of the slew of \$20 exercise tapes. There's "a significant core" audience for programs pegged midway be-

tween the high and low ends of the price scale, he adds, and "Buns" already has delivered approximately 4 million tapes.

Fully 3 million cassettes have been sold in the past 18 months, Maier says. Before that, between 1988 and 1991, "sales were insignificant."

Maier won't predict preorder volume for the newly minted Platinum Series, which was shown to retailers and distributors attending the Video Software Dealers Assn. convention in Las Vegas last month, but he's optimistic. "I think the take-off will be a lot quicker," he says. Consumers "want the newest things."

And the newest things have to be affordable. "In this environment [for special interest], if your product doesn't sell through, you're in major financial difficulty," adds Maier, who suggests that other suppliers may be getting themselves into trouble.

Because of poorly defined content and marketing, many exercise tapes, he says, "don't have a smart reason for being."

Crunch Debuts 'Brief History' On CD-ROM

■ BY CHRIS MCGOWAN

LOS ANGELES—Cosmology will meet multimedia in the spring of 1994, when Crunch Media releases a CD-ROM version of "A Brief History Of Time," the best-selling book by physicist Stephen Hawking.

The title will launch in the Macintosh and Multimedia PC (MPC) platforms, and "we're discussing the possibility of doing it for 3DO and the Pioneer LaserActive player," says Jim Mervis, managing director of Crunch Media, a multimedia developer based in Santa Monica, Calif.

The book "A Brief History," published in 1988 by Bantam, has sold several million copies worldwide. Paramount Home Video recently released the 1992 documentary of the same name, which was directed by Errol Morris and explores the life and theories of Hawking.

(Continued on page 77)



Maier Group counts on Tanya Tucker's celebrity status to deliver the goods for the "Tanya Tucker Country Workout," which reaches stores Oct. 6. The program and the principals appeared at the Video Software Dealers Assn. convention in Las Vegas in July. Showing off a sample in-store display, from left, are Charlie Leico, artist and business development VP of Liberty Records, which is cross-promoting the tape; Tanya Tucker; Howard Maier, president of Maier Group; and Randy Schaaf, video buyer of Handleman, which racks mass-merchant accounts.



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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	17	COMEDY VIDEO CLASSICS Curb Video 177703	Ray Stevens	LF	16.98
2	2	3	KONFIDENTIAL PolyGram Video 4400876033	Kiss	LF	19.95
3	3	11	LIVE & LOUD ● Epic Music Video 29V-49151	Ozzy Osbourne	LF	29.98
4	NEW ▶		MOLTED: HUNT & GATHER A&M Video PolyGram Video 44008009587	Various Artists	SF	14.95
5	4	61	THIS IS GARTH BROOKS ▲^B Liberty Home Video 40038	Garth Brooks	LF	24.98
6	5	39	LIVE ▲^A PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
7	6	27	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
8	7	8	ABBA GOLD: GREATEST HITS PolyGram Video 4400855493	Abba	LF	19.95
9	8	20	THE PREMIERE COLLECTION ENCORE PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
10	9	20	KEEP THE FAITH: AN EVENING WITH BON JOVI PolyGram Video 4400865153	Bon Jovi	LF	19.95
11	10	8	MAKING F*#*ING VIDEOS I & II Geffen Video Uni Dist. Corp. 39542	Guns N' Roses	LF	34.98
12	12	39	A YEAR AND A HALF IN THE LIFE OF METALLICA ▲ Elektra Entertainment 40148	Metallica	LF	34.98
13	13	74	MOONWALKER ▲^B Ultimate Production Columbia Music Video 49009	Michael Jackson	LF	24.98
14	11	25	LIVE: RIGHT HERE, RIGHT NOW. ● Warner Reprise Video 3-38290	Van Halen	LF	29.98
15	22	41	LIVE A*Vision Entertainment 50346-3	AC/DC	LF	19.98
16	15	41	BEYOND THE MIND'S EYE ▲² Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
17	16	50	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.95
18	23	17	THE FREDDIE MERCURY TRIBUTE CONCERT Hollywood Records Music Video 1780	Various Artists	LF	19.99
19	18	51	UNPLUGGED ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	19.98
20	20	47	MICHAEL JACKSON: LEGEND CONTINUES Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	LF	15.98
21	19	29	CEREAL KILLER ● Zoo Records BMG Video 11036	Green Jelly	LF	16.98
22	14	8	MAKING F*#*ING VIDEOS PART II Geffen Video Uni Dist. Corp. 39524	Guns N' Roses	LF	14.98
23	26	33	USE YOUR ILLUSION: PARTS I & II ● Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	LF	34.98
24	17	29	FOR MY BROKEN HEART ▲² MCA Music Video 10528	Reba McEntire	SF	9.95
25	25	21	LIVE AT RED ROCKS PolyGram Diversified Ent. PolyGram Video 4400867613	The Moody Blues	LF	19.95
26	28	35	A YEAR AND A HALF: VOL. 2 ▲ Elektra Entertainment 40147	Metallica	LF	19.98
27	27	37	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
28	21	83	GARTH BROOKS ▲^A Capitol Video 40023	Garth Brooks	LF	14.95
29	RE-ENTRY		UNPLUGGED Warner Reprise Video 3-38354	Neil Young	LF	19.98
30	36	15	A CELEBRATION Warner Reprise Video 3-38347	Travis Tritt	LF	16.98
31	24	51	X-TREME CLOSE-UP ● PolyGram Video 440085395-3	Kiss	LF	19.95
32	RE-ENTRY		THE THREE TENORS IN CONCERT ▲^B PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
33	31	139	\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
34	38	32	A YEAR AND A HALF: VOL. 1 ▲ Elektra Entertainment 40146	Metallica	LF	19.98
35	30	8	MAKING F*#*ING VIDEOS PART I Geffen Video Uni Dist. Corp. 39523	Guns N' Roses	LF	14.98
36	32	37	BUILDING EMPIRES ● EMI Home Video 33153	Queensryche	LF	19.98
37	37	13	UNDER MY SPELL PolyGram Video 4400865233	Paula Abdul	LF	14.95
38	RE-ENTRY		THEIR FINAL CONCERT ▲ MPI Home Video 6351	The Judds	LF	19.98
39	39	7	THREE LITTLE PIGS Zoo Records BMG Video 72445-14094-3	Green Jelly	VS	9.98
40	NEW ▶		THE GIRL FROM NUTBUSH Strand Home Video 8122	Tina Turner	LF	19.99

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1993, Billboard/BPI Communications.

Video Previews

EDITED BY CATHERINE APPELFELD

MUSIC

Chris LeDoux, "Live," Liberty Home Video (615-269-2000), 58 minutes, \$19.98. Modern-day cowboy and Liberty recording artist LeDoux charms with his music and manner in this concert video/interview treatment. Fans of the singer/songwriter, who this past year has made considerable inroads with his first gold album, as well as Grammy, CMA, and ACM nominations, are in for a treat. Among the tunes rendered here are "Cadillac Ranch," "Watcha Gonna Do With A Cowboy," "Look At You Girl," and "County Fair," which LeDoux wrote for his parents. The proud twosome is prominently featured in interview segments, as are members of LeDoux's band. Most interesting insights come from LeDoux himself, as he reveals such personal feelings as how he came to give up his first love as a rodeo rider and turned to music and the various strains of touring. Video is being released in concert with LeDoux's new record, "Under This Old Hat."

"Steppin' Country," Columbia Music Video, 30 minutes, "Steppin' Country," Epic Music Video, 25 minutes, \$9.95 each. Sony Nashville twirls onto the crowded country music dancefloor with these companion releases, highlighting, respectively, Columbia and Epic country artists and their most danceable remixes. Mary-Chapin Carpenter leads the Columbia posse with "Down At The Twist And Shout,"



which is joined by Ricky Van Shelton's "Wild Man," Stacy Dean Campbell's "Rosalee," and Larry Boone's "Get In Line." The Epic lineup is led off by Joe Diffie's "Honky Tonk Attitude," with Collin Raye singing "I Want You Bad (And That Ain't Good)," the Gibson/Miller Band's "Big Heart," and Patty Loveless' "Blame It On Your Heart" in the mix. Accompanying each videoclip is a listing of the dances best-suited to that particular song, including the Sweetheart Schottische, East and West Coast Swings, Two Step, and Tush Push. Then, at the conclusion of each video is a segment of instruction for the Boonewalk on the Columbia side and the Sweetheart Schottische on Epic. An hour of song and dance.

CHILDREN'S

"Daisy And Other Thomas Stories," Strand Home Video (310-396-7011), 37 minutes, \$12.99. The feminist movement has pulled into Shining Time Station with this latest "Thomas The Tank Engine & Friends" release, the first to feature a female engine on its cover. The prim, lazy Daisy is the latest train to land on Sobor Island, and her story and others, narrated by George Carlin, are as charming and sincere as fans of the "Thomas" line have come to expect. There's plenty of lighthearted adventure, as Thomas, Gordon, Percy, and the rest of the gang learn the meaning of sharing and teamwork, even if it does mean teaching each other a lesson or two along the way. Well-engineered fun.



HEALTH/FITNESS

"Kathy Smith: Great Buns And Thighs Step Workout," A*Vision Entertainment (212-275-2900), 60 minutes, \$19.95. Leave it to fitness ingenue Kathy Smith to come up with a way to put that pesky step to use on days when an aerobic workout is not appropriate. "Great Buns And Thighs," Smith's first new release since she signed on with A*Vision late last year, is a lower-body-intensive workout that uses the step to enhance movements. Fat-burning and cardiovascular training, as well as overall tightening, are addressed by Smith, who remains one of the most congenial of the fitness queens. The workout is tough, but Smith coaxes throughout and offers alternative steps for those who don't want to push quite as hard. Video should be snatched off shelves by Smith's proven loyal following, which has continued to increase since her debut 13 years ago.

"Shock, Scream And Run: Self Defense For Women," Tigerlily International Productions, (617-942-0055), 30 minutes, \$19.95. A woman is physically attacked every 15 seconds in the U.S. This video, designed and put together by a woman who decided to do something about it, is a crash course in confidence, assertiveness, and balance for mind and body. A leadoff segment details a number of defensive moves one can use to fend off an attacker,

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Appelfeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

including such colorfully named acts as the cat claw and monkey slap. The lion's share of the program, however, is a workout featuring Chinese aerobic steps and incorporating various breathing and stretching



exercises. While a tad on the short side, the exercise segment incorporates many of the techniques discussed in the opening and is a fun way to practice them.

DOCUMENTARY

"The Secret File On J. Edgar Hoover," PBS Home Video/Pacific Arts (800-282-8765), 60 minutes, \$19.95. The twisted personal life of former FBI honcho Hoover, and the multitude of ways it intertwined with his professional undertakings, has fascinated Americans for years. PBS' probe, which first aired in February as a "Frontline" segment, provides answers to many questions, as well as delivering such tidbits as the time Hoover called some of the FBI's chief analysts away from work to decipher the type of fecal droppings he one day discovered on his front porch. (U.S. citizens surely slept better when they were found to be from a raccoon!) The video features archival footage of Hoover interplayed with detailed accounts of his ties to the mob, sexual promiscuity, and gambling addiction from a host of informants, whose opinions the viewer is left to weigh. Among the speakers are mob man Frank Costello and money man Meyer Lansky, as well as Walter Mondale, William Turner, and Seymour Pollack.

"JFK, Hoffa & The Mob," PBS Home Video/Pacific Arts, 60 minutes, \$19.95. Another engaging edition of "Frontline," this video aims to answer questions about the links among Hoffa, the mob, and the assassination of President Kennedy. Former Hoffa and mob lawyer Frank Ragano, an insider if ever there was one, provides the majority of the commentary. Taking a stance quite similar to New Orleans district attorney Jim Garrison's theory that the CIA was responsible for JFK's death, he adds a twist: Garrison actually was protecting mob boss Carlos Marcello. Ragano also details Hoffa's extreme hatred of Bobby Kennedy and his full-throttle mission to blunt

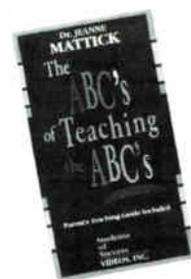
organized crime. Whether viewers believe Ragano or not, this program provides an intriguing springboard for discussion and should benefit from the upcoming 30th anniversary of President Kennedy's assassination.

"A Year In Provence," A&E Home Video, 360 minutes, \$79.95.

This four-part series is a dramatic adaptation of writer Peter Mayle's two best-selling books, "A Year In Provence" and "Toujours Provence." Video collectors will enjoy the rich comedy and gorgeous location scenery found in this enchanting, beautifully packaged memoir. Mayle and his wife Annie left the rat race of the big city for a life on a farm in the south of France. They did not expect the host of adventures and misadventures that awaited them. Each volume of this boxed set represents a season during the Mayles' first year in their new home. As renovations proceeded on their charming old farmhouse, most of what could go wrong did—from water spouting up in their living room to gaping holes left in the walls that let in the howling winter winds. The Mayles also sample the best food and wines in the world, and encounter many colorful characters. The wry, self-deprecating humor and marvelous experience in food, drink, and local culture will delight viewers of all ages.

INSTRUCTIONAL

"The ABC's Of Teaching The ABC's," S.O.S. Videos Inc., 20 minutes, \$29.95.



As its title implies, this video is about the basics of teaching children the alphabet. It is so basic, in fact, that it is practically unnecessary. A congenial narrator runs through a checklist of ways parents can incorporate ABC studies into their everyday interaction with their children. Suggestions include having a child and parent alternate saying every other letter while swinging on a swing or another playful activity, walking through the zoo and repeating the first letters of animal names and the sounds they make, and the rather unappetizing game of tracing letters in cake batter before it goes into the oven. None of these proposals is particularly revolutionary; however, they do encourage parents to do one very important thing—spend quality time with their children. And this is a lesson that can never be taught enough.

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	2	5	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
2	1	5	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R
3	3	6	A FEW GOOD MEN	Columbia TriStar Home Video 27893-5	Tom Cruise Jack Nicholson	1992	R
4	6	2	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG
5	7	2	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
6	4	5	THE CRYING GAME	Live Home Video 69039	Stephen Rea Jaye Davidson	1992	R
7	5	7	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R
8	9	3	MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13
9	8	9	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG
10	14	2	NOWHERE TO RUN	Columbia TriStar Home Video 52373	Jean-Claude van Damme	1993	R
11	NEW ▶		SOMMERSBY	Warner Bros. Inc. Warner Home Video 12649	Richard Gere Jodie Foster	1993	PG-13
12	10	6	LEAP OF FAITH	Paramount Pictures Paramount Home Video 32792	Steve Martin Debra Winger	1992	PG-13
13	11	8	BODY OF EVIDENCE	MGM/UA Home Video M102987	Madonna Willem DaFoe	1993	NR
14	12	4	LORENZO'S OIL	Universal City Studios MCA/Universal Home Video 81290	Nick Nolte Susan Sarandon	1992	PG-13
15	NEW ▶		SNIPER	Columbia TriStar Home Video 70753	Tom Berenger Billy Zane	1993	R
16	15	3	AMOS & ANDREW	New Line Home Video Columbia TriStar Home Video 53263	Nicolas Cage Samuel L. Jackson	1993	PG-13
17	13	7	JENNIFER 8	Paramount Pictures Paramount Home Video 32495	Andy Garcia Uma Thurman	1992	R
18	NEW ▶		UNTAMED HEART	MGM/UA Home Video M902813	Christian Slater Marisa Tomei	1993	PG-13
19	16	4	TEENAGE MUTANT NINJA TURTLES III	New Line Home Video Columbia TriStar Home Video 52433	Paige Turco Elias Koteas	1992	PG
20	NEW ▶		ARMY OF DARKNESS	Dino DeLaurentis Communication MCA/Universal Home Video 81288	Bruce Campbell	1992	R
21	17	12	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51573	Craig Sheffer Brad Pitt	1992	PG
22	22	3	PASSION FISH	Columbia TriStar Home Video 53283	Mary McDonnell Alfre Woodard	1992	R
23	18	14	THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Hollywood Home Video 1716	Eddie Murphy	1992	R
24	19	6	MATINEE	Universal City Studios MCA/Universal Home Video 81481	John Goodman Cathy Moriarty	1993	PG
25	20	11	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26773	Emma Thompson Anthony Hopkins	1992	PG
26	21	8	DAMAGE	New Line Home Video Columbia TriStar Home Video 52943	Jeremy Irons Juliette Binoche	1992	NR
27	NEW ▶		SWING KIDS	Hollywood Pictures Hollywood Home Video 1493	Robert Sean Leonard Christian Bale	1993	PG-13
28	27	7	EDEN 2	Playboy Home Video Uni Dist. Corp. PBVO738	Barbara Alyn Woods Jack Armstrong	1993	NR
29	23	11	HOFFA	FoxVideo 1991	Jack Nicholson Danny DeVito	1992	R
30	28	3	1492: CONQUEST OF PARADISE	Paramount Pictures Paramount Home Video 15184	Gerard Depardieu Sigourney Weaver	1992	PG-13
31	25	18	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R
32	34	8	THE LOVER	MGM/UA Home Video M102935	Jane March	1993	NR
33	24	11	TOYS	FoxVideo 1992	Robin Williams	1992	PG-13
34	30	17	THE MIGHTY DUCKS	Walt Disney Home Video 1585	Emilio Estevez	1992	PG
35	26	12	GLENGARRY GLEN ROSS	Live Home Video 69921	Alec Baldwin Al Pacino	1992	R
36	36	2	LOVE FIELD	Orion Pictures Orion Home Video	Michelle Pfeiffer	1992	PG-13
37	35	19	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R
38	32	19	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R
39	31	19	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kevin Kline Mary Mastrantonio	1992	R
40	33	5	NEMESIS	Imperial Entertainment 2436	Olivier Gruner Deborah Shelton	1992	R

◆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.

Canadian Chain Tests Nintendo As Rental Item

NINTENDO'S RENTAL TEST: U.S. video retailers might well be envious of Rogers Video, a 72-store Canadian chain that is testing video-game rentals, yet is purchasing directly from the supplier, Nintendo Canada, according to Pat Gray, VP of marketing for the Richmond, B.C.-based chain.

"With all we had to do to set up the test, it was necessary to concentrate on Nintendo," says Gray, dismissing any exclusivity im-

plied. "We tried handling Sega, but they are not as popular up here in Canada."

Rogers has the full support of Nintendo, including exclusive World of Nintendo displays and even Mario Money, coupons that can be redeemed for \$4 off game purchases.

Stateside, retailers laugh when learning that there can be official approval of rental by Nintendo,

which has long resisted the idea in the U.S.

"We have total cooperation," says Gray, including the use of a van that travels around the country. "It's a 48-foot vehicle, with 22 games on board. What we like is that wherever it goes, the Nintendo staff distributes Mario Money coupons."

By Christmas, Rogers hopes that video game rentals will be 10% of total rentals. "We're also doing some

unusual things like taking advance pre-orders on 'Mortal Combat,' which has a Sept. 13 street date. We also have a sweepstakes, with a free trip to Seattle as a prize."

Renting Nintendo with an official nod is not Rogers' only innovation. The chain is also testing Rentrak "in two of our regions. We had three titles in May, and more recently 'Scent Of A Woman,'" Gray says.



by Earl Paige

CRUNCH'S 'BRIEF HISTORY' CD-ROM

(Continued from page 75)

"A Brief History" joins two other high-profile CD-ROMs on the slate for Crunch this year and next: "The Complete Beatles" (which Compton's NewMedia is distributing), and "Interactive Graceland" (Billboard, May 22).

Mervis says he thinks that "A Brief History" will have strong appeal, "given that [the book] sold somewhere between six and seven million copies worldwide, and that reputedly many of those people did not fully understand the book."

"There is a pre-established market for people who are interested in this subject matter and wish to understand it better."

The Crunch CD-ROM will present "A Brief History" in three main sections, or "paths," according to Mervis.

The first path will present the complete text of "A Brief History" in the form of an "illuminated book." There will be "hot words" that the user can activate to access definitions, footnotes, or other material. Icons in the margins, if clicked on, will prompt graphic illustrations of the concepts being discussed.

Path 2, Mervis says, "is a self-guided tour of a conceptual universe that allows you to go into both the macro-cosmic [the greater universe] and micro-cosmic [the sub-atomic] worlds, and examine them in the context of Professor Hawking's descriptions."

The tour will allow the user to navigate the cosmos, with the aid of techniques that Crunch has been developing for its "Interactive Graceland" CD-ROM, in which the user takes a self-guided tour of Elvis Presley's Graceland mansion.

The tour "will include some animation, and hopefully some film excerpts," Mer-

vis says. Regarding the latter, Crunch is negotiating with filmmaker Morris for the use of clips from his "Brief History" documentary.

Finally, Path 3 "is a game in which you are challenged to rescue an astronaut before he falls into a black hole," Mervis says. "You're given some tools to accomplish this, but you will definitely fail the first time. You must try again, and it's structured in such a way that you must learn something about cosmology in order to surmount the obstacles."

"A Brief History" is "a very exciting project for us, because it combines graphics and moving images to allow viewers to get a special perception of the concepts that Professor Hawking deals with," Mervis adds.

Distribution for "A Brief History" and "Graceland" is still undecided but "we're discussing it with a number of companies," Mervis says.

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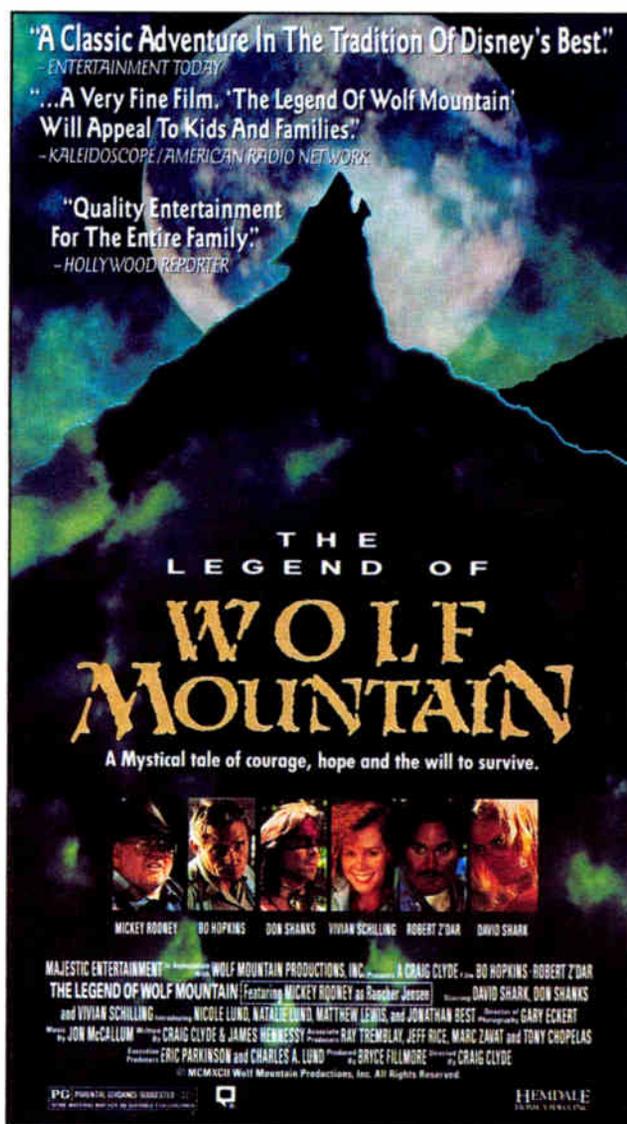
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Top Video Sales

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	3	3	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
2	1	166	PINOCCHIO◆	Walt Disney Home Video 239	Animated	1940	G	24.99
3	2	4	TEENAGE MUTANT NINJA TURTLES III	New Line Home Video Columbia TriStar Home Video 52433	Paige Turco Elias Koteas	1992	PG	24.95
4	5	42	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
5	4	13	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
6	6	22	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
7	15	3	KISS: KONFIDENTIAL	PolyGram Video 4400876033	Kiss	1993	NR	19.95
8	7	15	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
9	8	13	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
10	9	11	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	Various Artists	1993	NR	14.95
11	12	10	OZZY OSBOURNE: LIVE & LOUD ●	Epic Music Video 29V-49151	Ozzy Osbourne	1993	NR	29.98
12	10	14	PLAYBOY 1993 VIDEO PLAYMATE REVIEW	Playboy Home Video Uni Dist. Corp. PBV0736	Various Artists	1993	NR	19.95
13	13	71	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
14	16	14	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
15	17	20	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
16	14	19	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
17	11	17	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
18	22	10	2001: A SPACE ODYSSEY (25TH ANNIV.)	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95
19	20	16	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
20	19	27	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
21	18	29	BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	39.99
22	21	26	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.95
23	24	16	PENTHOUSE: KAMA SUTRA	Penthouse Video A*Vision Entertainment 50686-3	Various Artists	1993	NR	29.98
24	23	14	PLAYBOY: THE GIRLS OF THE CABARET ROYALE	Playboy Home Video Uni Dist. Corp. PBV0737	Various Artists	1993	NR	19.95
25	26	5	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	14.98
26	29	28	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
27	RE-ENTRY		MAKING F*#!ING VIDEOS: PARTS I & II	Geffen Video Uni Dist. Corp. 39542	Guns N' Roses	1993	NR	34.98
28	RE-ENTRY		HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
29	40	32	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
30	31	33	BEYOND THE MIND'S EYE ▲ 2	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
31	28	4	NORTHERN EXPOSURE: FIRST EPISODE	Universal City Studios MCA/Universal Home Video 81482	Rob Morrow Janine Turner	1993	NR	14.98
32	NEW ▶		ABBA GOLD: GREATEST HITS	PolyGram Video 4400855493	Abba	1993	NR	19.95
33	25	26	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.95
34	27	7	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R	19.98
35	RE-ENTRY		MAKING F*#!ING VIDEOS: PART II	Geffen Video Uni Dist. Corp. 39524	Guns N' Roses	1993	NR	14.98
36	33	25	GREEN JELLY: CEREAL KILLER ●	Zoo Records BMG Video 11036	Green Jelly	1993	NR	16.98
37	38	2	TINA TURNER: THE GIRL FROM NUTBUSH	Strand Home Video 8122	Tina Turner	1993	NR	19.99
38	30	6	TARANTULA	Universal City Studios MCA/Universal Home Video 45026	John Agar Mara Corday	1955	NR	14.98
39	37	6	THE DEADLY MANTIS	Universal City Studios MCA/Universal Home Video 81593	Craig Stevens William Hopper	1957	NR	14.98
40	35	16	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.

Music Vid Titles Expand In Fall; MCA's Big 'Leap'

VIVA MUSIC LASERDISCS: Music titles are a rapidly growing segment of the laser market, with good reason. Laserdisc offers digital audio, chapter stops, high-quality visuals, and abundant extras. More than 1,150 music video titles—including pop, jazz, classical, and “visual music”—are listed in the Spring/Summer 1993 edition of the Laser Video File catalog.

Some recent and upcoming discs display the wide spectrum of music programming now available on laser. On Nov. 23, **BMG Video** is launching “Elvis In Hollywood” (65 mins., \$29.98), which features performance highlights from Presley's first four movies, plus home movies, production stills, out-takes, interviews with friends and associates, and more.

LASER SCANS™

by Chris McGowan

Tangerine Dream's “Three Phase” (50 mins., \$29.98) mixes rare concert footage, alluring images, and glimpses of the band's early years, all directed by Michael Boydston (“Beyond The Mind's Eye”). **BMG** also recently bowed “Gipsy Kings: Live At The Royal Albert Hall” (53 mins., \$29.98), plus “The Number One Songs Of Lennon & McCartney” (30 mins., \$39.98), a karaoke laserdisc that plays on all units and adds sing-along lyrics to rare Beatles footage.

While **Teldec** has launched opera laserdiscs with special CAV supplementary sections at the end, **Voyager's** “Devo: The Complete Truth About De-evolution” (\$49.95) is probably the first music laserdisc to feature an audio commentary track. While you watch 19 of Devo's music videos (including “Whip It” and “Satisfaction”), with music on the digital tracks, group members Gerald Casale and Mark Mothersbaugh reminisce about the songs and shots on the disc's analog tracks. Also included are photos, an interview with video director Chuck Statler, rare footage of early performances, and a Devo fashion show.

Pioneer Artists' “The Rolling Stones: At The Max” (1990, \$39.95), due Sept. 9, is a 90-minute concert shot in the **IMAX** large film format, and is a perfect music title to show off the potential of laser. “Laserdisc is the only medium that can capture and reproduce the explosive sound and visuals of this event,” says David Wallace, **Pioneer LDCA** marketing manager.

Miramir just released “Dazzle” (\$29.95), which melds the music of John Serrie with the computer graphics of James Shiflett, and **Columbia Music Video** bows “Bob Dylan: The 30th Anniversary Celebration” (two discs, \$54.98) Aug. 31. Guests include Eric Clapton, George Harrison, Roger McGuinn, Stevie Wonder, Neil Young, and Willie Nelson.

(Continued on next page)

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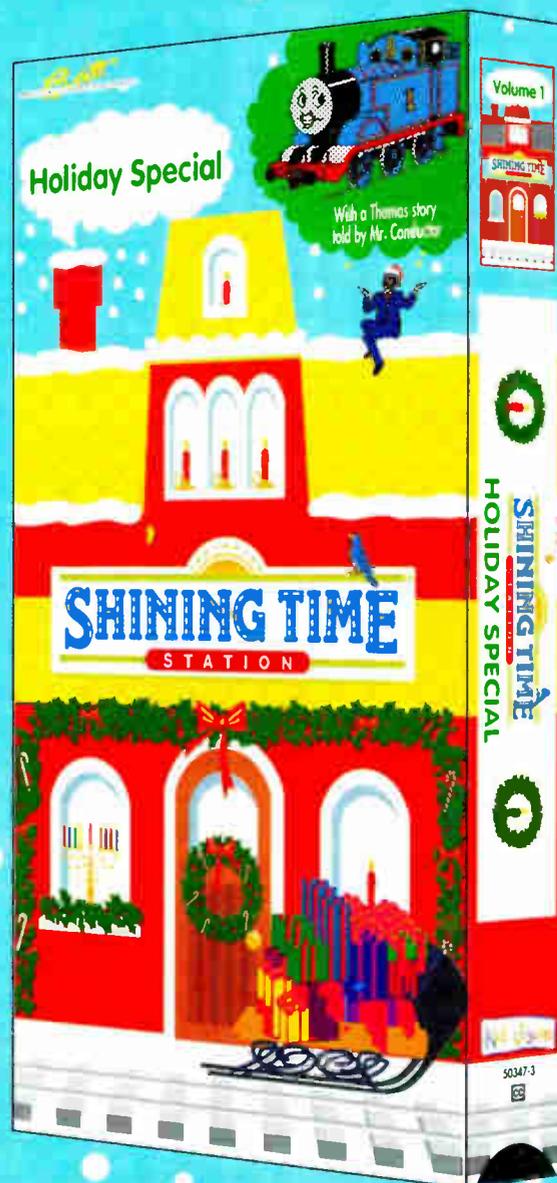
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Home Video

LASER SCANS

(Continued from preceding page)

Teldec has seven new classical programs set for October and November release. Daniel Barenboim and the Orchestra and Chorus of the Bayreuth Festival perform "Das Rheingold" (\$59.97) and "Die Walkure" (\$99.97), from Wagner's Ring cycle. The late pianist Mieczyslaw Horszowski is featured in "Horszowski Live At Carnegie hall" (\$34.97), and Nikolaus Harnoncourt leads the Chamber Or-

chestra of Europe in "Mozart Symphonies 39, 40, 41" (\$34.97). Also due from Teldec: "Andras Schiff Plays The Goldberg Variations" (\$34.97), "Kiri Te Kanawa: My World Of Opera" (\$29.97), and "Bach: Christmas Oratorio" (\$49.97).

And Home Vision recently bowed two titles featuring Riccardo Muti and the Orchestra and Chorus of Teatro Alla Scala: the Mozart opera "Don

Giovanni" (1989, \$59.95) and the Rossini opera "William Tell" (1991, boxed set, \$79.95).

MCA launches five episodes of the TV series "Quantum Leap" on disc (\$34.98 each) Sept. 29. Also due are a letterboxed "Field Of Dreams" with Kevin Costner (1989), "The Ghost Breakers" with Bob Hope and Paulette Goddard (1967), and "Casper Cartoons, Vol. 4" (\$34.98 each).

Voyager's "L.A. Journal, Vol. 1" (eight-inch, CAV, \$29.95) is a captivating tour through past and present Los Angeles, replete with 16,000 contemporary photographs and 4,000 histori-

cal images, a musical score by composer Carl Stone, spoken-word poems by L.A. poets, and marvelous old film footage of bygone buildings, the Angels Flight street cars, and the Mt. Lowe Railway. Volume Two is due in April 1994.

Voyager has several other notable new laser releases. "Zbigniew Rybczynski" (CAV/CLV, \$99.95) is a must-see collection of surreal and evocative film shorts by the Polish director, who recently has been pushing the boundaries of music video.

"Green For Danger" (1947, extras, \$49.95) is Sidney Gilliat's taut and comic mystery set during the Nazi bombing of London. Film historian

Bruce Eder provides an audio commentary.

"Evergreen" (1934, \$49.95), directed by Victor Saville and starring Jessie Matthews, is considered by some film critics to be the best British musical ever made. Rodgers and Hart provided the songs, Buddy Bradley the choreography, and Alfred Junge the intriguing art-deco sets.

Voyager's edition of Louis Malle's "Damage" (1992, wide, extras, \$49.95) is the only laserdisc version available, and it is a superb presentation of a powerful and provocative film. Director Malle offers an enlightening commentary on the secondary soundtrack.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	The Fugitive (Warner Bros.)	22,438,277	2,364 9,492	1	60,056,238
2	Jason Goes to Hell (New Line)	7,552,190	1,355 5,574	—	7,552,190
3	Rising Sun (20th Century Fox)	6,130,495	1,722 3,560	2	41,007,105
4	The Secret Garden (Warner Bros.)	4,625,583	1,319 3,507	—	4,625,583
5	In The Line of Fire (Columbia)	4,461,092	1,808 2,467	5	84,205,291
6	Heart and Souls (Universal)	4,322,250	1,275 3,390	—	4,322,250
7	Jurassic Park (Universal)	4,300,805	1,792 2,400	9	299,567,960
8	Free Willy (Warner Bros.)	4,008,006	1,820 2,202	4	52,968,044
9	The Firm (Paramount)	3,435,860	1,601 2,146	6	139,248,778
10	Robin Hood: Men in Tights (Fox)	3,309,208	1,407 2,352	2	24,343,798

Billboard®

FOR WEEK ENDING AUGUST 28, 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	2	7	BRAM STOKER'S DRACULA	Columbia TriStar Home Video The Voyager Company CC1335L	Gary Oldman Anthony Hopkins	1992	R	124.95
2	4	3	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	39.98
3	1	5	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	39.98
4	6	3	MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13	39.98
5	NEW ▶		HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
6	3	5	THE CRYING GAME	Live Home Video Pioneer LDCA, Inc. LD69039	Stephen Rea Jaye Davidson	1992	R	34.95
7	NEW ▶		SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 41546	Al Pacino Chris O'Donnell	1992	R	39.98
8	5	21	BLADE RUNNER (DIRECTOR'S CUT)	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	49.98
9	11	17	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R	29.98
10	17	3	LORENZO'S OIL	Universal City Studios MCA/Universal Home Video 41290	Nick Nolte Susan Sarandon	1992	PG-13	39.98
11	16	3	1492: CONQUEST OF PARADISE	Paramount Pictures Pioneer LDCA, Inc. 15184	Gerard Depardieu Sigourney Weaver	1992	PG-13	39.95
12	13	43	THE ABYSS	FoxVideo Image Entertainment 1988-85	Ed Harris Mary Mastrantonio	1989	PG-13	99.98
13	10	5	CLINT EASTWOOD BOX COLLECTION	Warner Bros. Inc. Warner Home Video 12904	Clint Eastwood	1993	NR	119.98
14	8	5	MATINEE	Universal City Studios MCA/Universal Home Video 41481	John Goodman Cathy Moriarty	1993	PG	34.98
15	NEW ▶		SOMMERSBY	Warner Bros. Inc. Warner Home Video 12649	Richard Gere Jodie Foster	1993	PG-13	34.98
16	9	11	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26776	Emma Thompson Anthony Hopkins	1992	PG	39.95
17	15	19	THE LAST OF THE MOHICANS	FoxVideo Image Entertainment 1986-85	Daniel Day-Lewis Madeleine Stowe	1992	R	39.98
18	NEW ▶		HOFFA	FoxVideo Image Entertainment 1991-85	Jack Nicholson Danny DeVito	1992	R	99.98
19	7	9	BODY OF EVIDENCE	MGM/UA Home Video Pioneer LDCA, Inc. ML102987	Madonna Willem DaFoe	1993	NR	34.98
20	19	25	PINOCCHIO	Walt Disney Home Video Image Entertainment 239	Animated	1940	G	29.99
21	12	9	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG	34.98
22	18	7	JENNIFER 8	Paramount Pictures Pioneer LDCA, Inc. 32495-2	Uma Garcia Amy Thurman	1992	R	39.95
23	22	9	THE LOVER	MGM/UA Home Video Pioneer LDCA, Inc. ML102935	Jane March	1993	NR	34.98
24	23	5	LEAP OF FAITH	Paramount Pictures Pioneer LDCA, Inc. LV32792	Steve Martin Debra Winger	1992	PG-13	34.95
25	20	5	FLASH GORDON	Famous Films, B.V. MCA/Universal Home Video 41518	Max Von Sydow Sam J. Jones	1980	PG	34.98

♦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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It's One, Two, Three Strikes You're Out. At a celebrity softball game at Yankee Stadium recently, from left, were TV's Regis Philbin, WPLJ New York PD/morning man Scott Shannon, and morning co-host Todd Pettengill.

AMs Try Travel To Draw Listeners Stations Also Aim To Help Communities

■ BY CARRIE BORZILLO

LOS ANGELES—In yet another attempt to save ailing AMs, some stations are programming a travel and tourist information format that serves as an entertainment guide for visitors and as a boost for local tourism.

Nine stations across the country are now programming travel information, including: KXNO Las Vegas; WDDQ Adel, Ga.; WFVR Valdosta, Ga.; WHRD Huntington, W.V.; WMJK Orlando, Fla.; WNFO Hilton Head, S.C.; WTKC Kankakee, Ill.; WTKX-AM, Pensacola,

Fla.; and WXLS-AM Biloxi, Miss. WDDQ and WTKC are the only FMs in the format.

"It's an opportunity to blow the dust off the old AM and bring it back to life," says Jim Carlow, VP/GM of Southern Horizons Broadcasting, which owns travel information/classic-rock combo WXLS-AM-FM Biloxi. "If you want to be successful with an AM, you have to be unique. We decided that this would be better than just simulcasting with the FM."

WTKX-AM (Florida Information Radio) Pensacola and KXNO-AM (Casino Radio) Las Vegas both flipped to the format for the same reason.

"It's very profitable, and it's easy to run," says KXNO-AM OM Bob Berzins, who runs the station with Jerry Dean, PD of sister station top 40 KLUC.

WDDQ Adel, on the other hand, is in a unique situation. The station's owner, John Williams, owns much of the property in the area and uses the station to promote his various restaurants and stores. However, PD Ron Hester says the station does air spots from other companies and promotes tourist attractions, such as the state park.

"It's done his businesses a world of good," says Hester, "but it's not just for himself. We want to see the community grow. We had one large supermarket before [the station debuted in April, 1991] and now we have two."

WTKX-AM president/CEO David McDonald says the station's purpose is to promote tourism and to bring travelers to Pensacola's beaches. However, some of these stations go a bit further in the programming than the usual mix of information on tourist attractions, theme parks, hotels, and restaurants, along with weather, traffic, news reports, and directions.

For example, KXNO-AM airs information on gambling and where to find the best buffets. WDDQ has a trivia segment and a "today in history" feature. The station also has linked itself with an advertising agency that creates comedy spots. For instance, Williams owns an outlet store, King Frog, so the agency created a character, Deputy Frog, to do a helicopter check on traffic. Frogman and Lush Bimbo, a take-off on Rush Limbaugh, are other characters heard on the station.

Additionally, WTKX-AM, which has been known as "Florida Information Radio" since May 1992, airs museum, fishing, and archaeology reports, football play-by-play, the syndicated "Joanna Langfield Florida Entertainment Minute," and even Mutual Broadcasting's "The Larry King Show" and MediaStar's "On Travel."

The travel information programmers agree that it's better to have a separate sales staff, or in most of these cases, a single salesperson, to sell their unique format rather than selling in combo with a sister station.

WXLS-AM has one salesperson who gets a higher commission than FM sales staffers.

The lack of a designated salesperson for the format led WOBR-AM Wanchese, N.C., to drop its travel and tourism format this June after a two-month run, says former PD Dan Banks, who is now sales manager for WOBR-FM.

"It really didn't get a fair chance," says Banks. "It just started to catch on, but we tried to do it on a shoestring budget. It would have done better, but we tried selling it as a combo and it needed more attention than that. It needed a full-time salesperson."

As for advertisers, the stations are still trying to attract clients other than the resorts, restaurants, and hot spots in town. Some, like WTKX-AM or KXNO-AM, have other kinds of clients, such as the local hospital and a mobile doctor service, respectively.

WTKX-AM even does a trade out with Best Western Suites and gives away accommodations near Disney World.

To promote their stations, most programmers opt for billboards at county lines, displays at tourist information centers, and advertisements in local tourist magazines.

In addition to the five billboards KXNO-AM has at the California and Nevada borders which read, "Casino Radio: Give us 20 minutes, we give you Vegas," the station is included in the guides that some rental car companies distribute.

In conjunction with the tourist and highway commissions, WXLS-AM has put up road signs directing travelers to the station. WXLS-AM and WTKX-AM also place radio information cards in hotel rooms.

Not surprisingly, WDDQ's Williams owns an outdoor sign company to advertise the station.

N/T Finds New Source For Sound Update Production House Tailors Work To Format's Needs

■ BY ERIC BOEHLERT

NEW YORK—As the number of news/talk stations continues to ease late (Billboard, July 31) and more of them vie for younger listeners, the need has grown for contemporary-sounding programming features such as sound packages, jingles, musical beds, and themes.

Over the years, N/T PDs say their stations often have had to select from the jingle left-overs, because production houses focused their attention on the more popular—and lucrative—music-heavy formats, such as top 40 and AC. (N/T stations are considered less lucrative because they are less likely to change their on-air sound and, therefore, purchase fewer batches of new jingles.)

Into that arena has stepped a Seattle-based company, Music Source, which in the last year has successfully broken into the radio sound package business with a distinctly contemporary and decidedly un-N/T sounding product that scores of major market N/T stations are snatching up.

Like any new company, the key to Music Source's initial growth was getting its foot in the marketplace door. Its chance came from KGO San Francisco. Operations director Brad Beck explains that after nine years of airing the same package, KGO was searching for a more current sound to appeal to the growing number of baby boomers regularly tuning in newscasts on the dial.

He was approached by Music Source's executive producer, Michael Berlin (formerly of Killer Music, a well-known Los Angeles music production company), who offered him a deal; if KGO would lend its name to Music Source and serve as its on-air guinea pig for the N/T package, the station would get a dramatic discount as well as scores of extra mixes thrown in for free. (Although neither Beck nor Berlin would provide specifics on the price, a fair estimate is that KGO paid \$15,000, as opposed to the more common rate of \$30,000 for a custom-made package.)

After KGO hit a 12-year, 12-plus

ratings high during its fall 1992 Arbitron book, Music Source had Beck's endorsement in hand and began shopping the package to other market N/T stations. To date, KABC Los Angeles; KFAB Omaha, Neb.; KFMB-AM San Diego; KPRC Houston; KSL Salt Lake City; KTAR Phoenix; WJR Detroit; WTIC-AM Hartford, Conn.; and WWL New Orleans, among others, are aboard as Music Source clients.

Having a high-profile station, such as KGO, married to the deal proved invaluable to Music Source. Phil Boyce, PD at Detroit's WJR, says one of the reasons he signed on with the N/T package was because of its association with KGO. "KGO broke the ice for us," says Berlin.

Another reason Boyce signed on the dotted line was Music Source's price, about \$5,000. He says that's substantially less than the offers from competitors. (In the jingle business, after a production house produces a package specifically for a client station, the company then syndicates, or re-sells, the music to stations in other markets at a lower cost, since the expense of inserting new call letters is relatively small.)

News/talk stations have long placed a distant second when it comes to getting the attention of production houses, which are anxious to fill orders for high-profile top 40 stations, the ones that set on-air trends. Besides Music Source's product, "There's not a lot out there for N/T stations," says Boyce. "If there are new [packages] that knock your socks off, I'm not aware of them."

"It's unfortunate," says Rod Arquette, PD at KSL Salt Lake City, who is using Music Source. "For N/T stations to sound contemporary and appeal to younger demos, they must sound upbeat and modern." Production houses, he notes, "don't concentrate on needs of N/T."

Just a few years ago, hearing Music Source's aggressive musical bumpers on N/T outlets would have been inconceivable. (One optional sports sweeper borders on soft heavy metal music.) "It's unusual for 'heritage talk' stations to punch it up that

much with real up-tempo guitar-based stuff," says KGO's Beck. That sort of sound is in step with what more N/T stations are going after, though, namely younger listeners.

"As your audience gets older, you've got to recruit on the lower end," says Bill Stairs, PD at San Diego's KFMB-AM, a Music Source client. And to accomplish that, "you want something that is authoritative sounding, yet also contemporary."

The core listeners at WJR Detroit are 45-55. PD Boyce admits hooking 25-30 year-olds is largely a futile mission, but by concentrating on those between 35-50, a station can combat the risk of securing an audience that's too gray for its advertisers. One way to lure more youthful listeners is with a contemporary sound.

"When young listeners are ready to tune into N/T, I don't want them to hear an old, stodgy teletype in the background," Boyce says. "I want something that [would make] a 30-year-old say, 'This fits my mood.'"



Because It's Lady's Night. KHQT (Hot 97.7) San Jose, Calif., took care of its female listeners with its second "For Women Only" promotion. Contest winners received an evening at the Last Laugh Comedy Club with the West Coast Male Dancers, along with a stop at a salon and a free make-over. Pictured, from left, are KHQT personality Lisa Fox; promotion director Krista Coutts; local television weatherman Steve Schill; and air personality Beth Bacall.

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	2	6	*** No. 1 *** WHAT IF I CAME KNOCKING HUMAN WHEELS	◆ JOHN MELLENCAMP MERCURY
2	3	5	6	GET A HAIRCUT	◆ GEORGE THOROGOOD/THE DESTROYERS EMI/ERG
3	1	1	13	CRYIN' GET A GRIP	◆ AEROSMITH Geffen
4	7	9	8	PEACE PIPE	◆ CRY OF LOVE COLUMBIA
5	4	3	12	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
6	5	4	10	29 PALMS FATE OF NATIONS	◆ ROBERT PLANT ES. PARANZA/ATLANTIC
7	6	6	24	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
8	8	8	13	GOT NO SHAME BROTHER CANE	◆ BROTHER CANE VIRGIN
9	9	11	6	ZOOROPA	U2 ISLAND/PLG
10	11	12	8	HEY JEALOUSY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
11	10	7	13	BIG GUN "LAST ACTION HERO" SOUNDTRACK	◆ AC/DC COLUMBIA
12	13	16	5	SISTER HAVANA SATURATION	◆ URGE OVERKILL Geffen
13	19	26	4	NO RAIN BLIND MELON	◆ BLIND MELON CAPITOL
14	17	22	6	TWO STEPS BEHIND "LAST ACTION HERO" SOUNDTRACK	◆ DEF LEPPARD COLUMBIA
15	15	14	24	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
16	12	10	12	REAL WORLD "LAST ACTION HERO" SOUNDTRACK	◆ QUEENSRYCHE COLUMBIA
17	25	—	2	*** AIRPOWER *** SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	◆ RED HOT CHILI PEPPERS WARNER BROS.
18	16	15	9	BELIEVE ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
19	21	21	9	WHAT THE HELL HAVE I "LAST ACTION HERO" SOUNDTRACK	◆ ALICE IN CHAINS COLUMBIA
20	26	32	5	*** AIRPOWER *** WICKED GARDEN	◆ STONE TEMPLE PILOTS ATLANTIC
21	18	20	4	NO MAN'S LAND RIVER OF DREAMS	BILLY JOEL COLUMBIA
22	24	28	4	CIRCLE SISTER SWEETLY	BIG HEAD TODD & THE MONSTERS GIANT
23	32	40	3	CREEP PABLO HONEY	◆ RADIOHEAD CAPITOL
24	20	18	14	WHEN WILL IT RAIN JACKYL	◆ JACKYL Geffen
25	22	17	9	DREAM ALL DAY FROSTING ON THE BEATER	◆ THE POSIES DGC/Geffen
26	28	30	6	EDGE OF THORNS EDGE OF THORNS	◆ SAVATAGE ATLANTIC
27	33	—	2	MY BACK PAGES BOB DYLAN: 30TH ANNIVERSARY CONCERT CELEBRATION	◆ BOB DYLAN COLUMBIA
28	29	34	3	THE BATTLE RAGES ON THE BATTLE RAGES ON	DEEP PURPLE GIANT
29	39	—	2	HOW DOES IT FEEL IAN MOORE	IAN MOORE CAPRICORN
30	31	38	3	HOW COULD YOU WANT HIM POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
31	38	—	2	PARALYZED PICTURE OF A THOUSAND FACES	THE ERIC GALES BAND ELEKTRA
32	27	27	5	CRY NO MORE ARCADE	ARCADE EPIC
33	NEW ▶	1	1	*** HOT SHOT DEBUT *** HOCUS POCUS ANIMAL INSTINCT	GARY HOEY REPRISE
34	35	39	3	CHANGE CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
35	37	—	2	THE UGLY TRUTH ALTERED BEAST	◆ MATTHEW SWEET ZOO
36	14	13	9	I'VE ALWAYS GOT YOU ROBIN ZANDER	◆ ROBIN ZANDER INTERSCOPE
37	NEW ▶	1	1	OVER NOW COVERDALE/PAGE	COVERDALE/PAGE Geffen
38	NEW ▶	1	1	THE ONE I LOVE THE BUFFALO SKINNERS	BIG COUNTRY FOX/RCA
39	36	36	18	EAT THE RICH GET A GRIP	◆ AEROSMITH Geffen
40	NEW ▶	1	1	CHERUB ROCK SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN

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	—	—	1	LIVIN' ON THE EDGE GET A GRIP	◆ AEROSMITH Geffen
2	2	2	11	BLACK TEN	PEARL JAM EPIC
3	1	1	11	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
4	5	3	5	ROOSTER DIRT	◆ ALICE IN CHAINS COLUMBIA
5	4	4	46	EVEN FLOW TEN	◆ PEARL JAM EPIC
6	7	6	32	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
7	9	7	25	ALIVE TEN	◆ PEARL JAM EPIC
8	3	—	33	JEREMY TEN	◆ PEARL JAM EPIC
9	6	5	20	HARD TO HANDLE SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
10	—	9	3	BLACK GOLD GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

Philly's WDAS Organizes Week Of Unity; Carmen Sandiego Turns Up On Top 40

LOS ANGELES—Once again, gospel/urban AC combo WDAS-AM-FM Philadelphia pulled out all the stops for its "Unity Day" festivities, which were expanded this year into "Unity Week."

"Unity Day," the station's main promotion of the year, began in 1978 and was first expanded to "Unity Weekend" five years ago, before the station's decision to make it a weekend event this year.

WDAS promotion director and "Unity Week" executive producer E. Steven Collins says the event's primary theme is "claim your culture," which encourages African-Americans to be in touch with their heritage.

"For 45 years, the station has reflected the African-American community, and this kind of event gives us the kind of community outreach that adults expect from us," Collins says.

Other themes of the event include promoting literacy and anti-drug messages.

The week of events included a mayoral proclamation and reception, a reception at the Afro-American Historical & Cultural Museum, an African-American Unity Festival Concert, a tennis tournament, the North Broad Street youth sweep clean-up effort, the Dell-East Hispanic-American Unity '93 Festival, a 10K run and a one mile run/walk, the Unity '93 VIP reception and awards, and concerts by Gladys Knight and GRP artist George Howard.

Everything is free to the public except for the Knight concert and a Latino concert.

This year's 10K run was dedicated to raising money for a scholarship fund in the name of a murdered high school track-team captain.

The WDAS staff began planning for the event seven months ago and started promoting it on the air two months before it began. In addition to WDAS staffers, between 250 and 300 people were hired to execute the event.

Collins says it's a great way to tie in clients who are constantly asking for promotions. This year WDAS tied in between 20 and 30 advertisers to various aspects of the event, including McDonalds, Coca-Cola, AT&T, Bell-Atlantic, and Unity Snack Foods. There is no title sponsor, except for WDAS.

Despite sponsorships, however, Collins says the entire event costs \$500,000 to produce and the station doesn't break even. All of the money raised from vendors and merchandisers is donated to several area charities.

The event was aimed at families, with segments for children, adults, and senior citizens. Throughout the week, the station and sponsors gave away thousands of dollars worth of merchandise and services including balloons, T-shirts, key chains, and squeeze bottles, and sponsored face painting and rides



by Carrie Borzillo

for children.

"It takes about a month to recuperate from this," says Collins.

WHERE IS CARMEN SANDIEGO?

The geography-based "Where In The World Is Carmen Sandiego?" computer games, PBS-TV series, and album featuring the kid-rock band Rockapella are the center of an ongoing morning-drive top 40 radio promotion

spearheaded by New York's Zoom Express.

Stations give clues about various sites in their area, and the listener with the correct answer gets a Carmen Sandiego prize package, including a CD, computer game, video game, book set, board game, jigsaw puzzle, and travel bag.

Participating stations include KSOL (Wild 107) San Francisco; KTFM San Antonio, Texas; WKSS Hartford, Conn.; and KCQR Santa Barbara, Calif.

IDEA MILL: FILM FREAKS

WRKS New York morning men Ken Webb and Jeff Foxx have challenged 98 listeners to sit through a 12-film, 24-hour movie

(Continued on page 84)

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	4	*** No. 1 *** SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	◆ RED HOT CHILI PEPPERS WARNER BROS.
2	3	3	6	NO RAIN BLIND MELON	◆ BLIND MELON CAPITOL
3	4	7	4	MY SISTER BECOME WHAT YOU ARE	◆ THE JULIANA HATFIELD THREE MAMMOTH/ATLANTIC
4	2	5	7	HUMAN BEHAVIOUR DEBUT	◆ BJORK ELEKTRA
5	5	6	9	THE UGLY TRUTH ALTERED BEAST	◆ MATTHEW SWEET ZOO
6	9	8	8	SISTER HAVANA SATURATION	◆ URGE OVERKILL Geffen
7	8	9	6	CHERUB ROCK SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
8	6	4	8	NUMB ZOOROPA	◆ U2 ISLAND/PLG
9	10	13	6	OUTBREAK OF LOVE EARTH AND SUN AND MOON	◆ MIDNIGHT OIL COLUMBIA
10	11	10	5	WORLD REPUBLIC	NEW ORDER QWEST/WARNER BROS.
11	12	16	4	CRAZY MARY SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	PEARL JAM THIRSTY EAR/CHAOS
12	15	17	4	CRANK CHROME	◆ CATHERINE WHEEL MERCURY
13	17	21	4	ZOOROPA	U2 ISLAND
14	13	15	13	BELIEVE ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
15	7	2	13	BREAK IT DOWN AGAIN ELEMENTAL	◆ TEARS FOR FEARS MERCURY
16	14	19	3	OH CAROLINA PURE PLEASURE	◆ SHAGGY VIRGIN
17	22	—	2	CAN YOU FORGIVE HER? VERY	◆ PET SHOP BOYS EMI/ERG
18	19	14	7	SWEET LULLABY DEEP FOREST	◆ DEEP FOREST EPIC
19	NEW ▶	1	1	SUBLIME BENEATH THE RHYTHM AND SOUND	◆ THE OCEAN BLUE SIRE/REPRISE
20	20	26	14	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	◆ THE CRANBERRIES ISLAND
21	24	24	5	SUMMER OF DRUGS SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	◆ SOUL ASYLUM THIRSTY EAR/CHAOS
22	21	30	3	WICKED GARDEN CORE	◆ STONE TEMPLE PILOTS ATLANTIC
23	23	22	16	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
24	28	—	2	IN A MOOD ALL GIRLS ARE PRETTY	◆ FABULON CHRYSALIS/ERG
25	25	23	9	BROTHER AND SISTERS JOY AND BLUES	◆ ZIGGY MARLEY VIRGIN
26	NEW ▶	1	1	CONDEMNATION SONGS OF FAITH AND DEVOTION	◆ DEPECHE MODE SIRE/REPRISE
27	16	12	11	WORLD CLASS FAD 14 SONGS	◆ PAUL WESTERBERG SIRE/REPRISE
28	NEW ▶	1	1	BE STILL PEACE TOGETHER	◆ PEACE TOGETHER ISLAND/PLG
29	NEW ▶	1	1	HIGHER GROUND PROMISES AND LIES	UB40 VIRGIN
30	26	29	3	NEW LIFE HEY ZEUS!	◆ X MERCURY

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

FCC Slaps More Fines On Infinity, Approves WIP Sale

■ BY CATHERINE APPLEFELD

WASHINGTON, D.C.—The \$500,000 fine the FCC dropped on Howard Stern's employer, Infinity Broadcasting late last week is more than a slap for alleged indecent broadcasting.

The stiff penalty also is intended to chastise the broadcast group for repeating the violations over a "substantial period of time." The FCC further states, "The commission also noted that Infinity had exhibited a pattern of apparent misconduct involving indecent broadcasts in the past."

Infinity had 30 days to answer to fines of \$125,000 each for WXRK (K-Rock) New York, WYSP Philadelphia, WJFK-AM Baltimore, and WJFK-FM Washington, D.C.

The \$500,000 forfeiture comes on the heels of a fine of approximately \$74,000 levied on KFBI Las Vegas (Billboard, Aug. 21), and is in response to a portion of the same Stern show broadcast on KFBI.

Infinity currently is battling a \$606,000 fine that was imposed for other Stern material late last year. Steve Lerman, legal counsel for Infinity, did not return calls by press time.

WIP SETS SALE

The news is not all bad for Infinity. Just before the Stern verdict came down, the FCC approved Spectator Broadcasting's license renewal for Philadelphia outlet WIP, and granted the long-anticipated station sale to Infinity for a projected \$13 million-plus. The FCC did slap the all-sports station with a \$12,500 fine for alleged equal-employment-opportunity infractions, however.

An EEO fine, to the tune of \$25,000, also figured into the FCC's short-term renewal of KKIS-AM-FM San Francisco (Billboard, Aug. 21). The fine is meant to "encourage more meaningful self-assessment by the stations," which are the butt of complaints from several North-

ern California NAACP branches as well as other equal-employment groups.

FCC REVISES FINES

The FCC has made considerable revisions to its schedule of forfeitures, reducing by up to 50% the base fines for several categories. The revamped guidelines also make possible the lessening of stated fines if a licensee has a history of compliance and has acted in good faith or voluntarily disclosed the violation.

The National Assn. of Broadcasters, while pleased with the revisions, would like to see even further reductions. "Many of [the fines] would still place a potential hardship on the nation's broadcasters, especially those in small markets,"

comments NAB president/CEO Eddie Fritts.

CHILLY RECEPTION TO PROPOSED FREEZE
Acting FCC chairman James

WASHINGTON ROUNDUP™

Quello continues to face difficulty in convincing key commissioners Andrew Barrett and Ervin Duggan of the necessity of his proposed across-the-board FM freeze. The likelihood of the freeze seeing the light of day this month, therefore, remains slim.

VIRGIN RADIO

(Continued from page 8)

have been accused of being exactly like BBC Radio FM or Capital FM in London," he says. "Now we have set the bedrock of music that people want. What we are doing is opening up the station a little to give it some more personality. It is a process of evolution."

Revell's co-program director, Richard Skinner, concedes that in the early days, when critics accused Virgin of playing mostly "white male guitar music," the programming was somewhat one-dimensional. Since then, Skinner and Revell have added new elements, particularly during dayparts.

"We have headed a little more AC, which includes new material on the playlist and the core material of classic tracks. Although you do still hear Led Zeppelin and Pink Floyd during the day, at the same time there is a little more investigation going on of female vocalists such as Linda Ronstadt through to Julia Fordham, even Madonna," Skinner explains.

The "hybrid" mix also includes the addition of veteran black artists such as James Brown, Muddy Waters, and Sly & the Family Stone, according to Skinner.

Virgin Radio's owner, Richard Branson, described by his staff as a "hands-on guy," says Virgin's female audience might have been slightly, though unintentionally, overlooked during the early days. "In a purely commercial sense, women are important to the station, and there were a number of women who felt we needed to give slightly more bias to them," he says.

Branson dismisses criticism from Britain's consumer press that the station ignores new music in order to serve as an outlet for his "record collection." He says, "Coming from running record companies, I know how important it is that there are stations that play new music. At the end of the year, we plan to lay claim to having contributed to breaking and playing new bands."

Virgin CEO David Campbell reinforces Branson's comments and rebuts criticism that the station's output is too narrow. "Maybe in the early days the comments that we

were too 'boysis' or too hard might have been justified. The one criticism that I adamantly refuse to adjust to is selecting music by the sex or the race of the people who are playing it. It is a stupid way to program. We select music on the basis of what it sounds like. It doesn't matter if they are black, red, or yellow."

Campbell cites the Surfing Brides as an example of what Virgin has offered. "No one has really played or exploited them the way Virgin has," he says. "They have got into the [UK] charts on the back of what we are doing." At press time, the band was unsigned.

Another example, says Campbell, are tracks from 4 Non Blondes. "We were playing their material three or four weeks before anyone else."

A list of Virgin's 20 most-played songs during its first three months on-air shows them all to be new or playlist material from artists such as Tasmin Archer, Ugly Kid Joe, and Manic Street Preachers, as well as new material from more established artists like Rod Stewart, Bruce Springsteen, and k.d. lang.

Most U.K. record company executives say it is too early to tell what impact Virgin has had on sales material, either new or old.

FULFILLING PROMISES

Meanwhile, Virgin Radio claims to be fulfilling promises made to advertisers and the radio industry to deliver large audiences and targeted demographics.

The station, which was launched halfway through this year's second-quarter ratings survey, garnered a 2.2% share of its total survey area (TSA), representing 93% of the U.K.'s 46.7 million adults ages 15 and older. Virgin's weekly audience within its TSA is 3.13 million adults—about 150,000 listeners shy of its predicted 3.3 million.

In Britain, where reach is almost as important, if not more important, than share statistics to broadcasters, Virgin's total weekly reach is 7% of the population for its first full seven weeks on-air (May 3-June 20), a slight shortfall of its predicted 8% reach.

FOR RADIO, BY RADIO

Radio members of the NAB may think they're experiencing *déjà vu* when a second Marconi ballot arrives this week. The NAB has voided the first batch, due Aug. 2, because of a computer mixup that caused some ballots to be mailed to TV stations.

The new round is due Aug. 30, and the association is requesting that GMs and PDs sign and write their call letters on the ballots for verification.

"This second vote is the only way we can assure that the 1993 Marconi winners are chosen in [a] fair and confidential manner," says John David, NAB senior VP/radio.

Despite the mixup, the Marconi show will go on as planned Sept. 11 at the NAB Radio convention.

However, Virgin's planners were accurate in forecasting that listeners would tune in for an average of six hours per week. They estimated the ratio of 56% male to 44% female listeners six months before the station launched; the ratings reflect a 57%-43% ratio, respectively.

Ratings figures for Virgin had to be compiled separately, because it launched midway through the 13-week Radio Joint Audience Research survey (RAJAR). RAJAR's quarterly research is commissioned by the BBC and the commercial radio industry to measure the entire U.K. radio scene, and is the largest sample media study in Europe.

Campbell points out that 64% of the station's 3.13 million listeners represent the station's demographic target of 25-to-44-year-olds. "The figures put us almost precisely where we want to be," he says. "They prove that we were right in identifying a huge audience who felt disenfranchised by what was on offer elsewhere. We are getting right to the heart of the core audience we wanted."

However, radio researcher and analyst Jonathan Arendt, of London-based Hallett Arendt, thinks Virgin is less than satisfied with the results and will launch a marketing blitz. "They have produced modest results," he says. "However, I don't think they will be happy with their market position [sixth out of eight BBC and commercial national services]. Knowing the company, they will go out of their way to improve that position. I have no doubt there will be a large marketing effort, and the programming changes will pay dividends in future ratings sweeps."

Another industry pundit suggests the station relied too much on the Virgin branding to carry it through in the beginning. "There was no real marketing effort at the start," he says, "even though the station said it wanted to begin on a low key until all the bugs were worked out. However, they let too much rest on Branson and his Virgin branding... The message has to be hammered home, especially if you are on AM."



Indy Twosome. BNA Entertainment country singers Tim Nichols, left, and Zack Turner, right, together known as Turner Nichols, show off the new WFMS Indianapolis bumper stickers they picked up during a meet-and-greet at the station.

Hits! in Tokio

Week of August 8, 1993

- ① Numb U2
- ② (I Can't Help) Falling In Love With You UB40
- ③ Blow Your Mind Jamiroquai
- ④ But Alive Workshy
- ⑤ If Janet Jackson
- ⑥ Wannagirl Jeremy Jordan
- ⑦ Sweat (A La La La Long) Inner Circle
- ⑧ Birds Aztec Camera
- ⑨ Missing You Janet Kay
- ⑩ Lately Jodeci
- ⑪ I Don't Wanna Fight Tina Turner
- ⑫ It's A Shame Clementine
- ⑬ Dream Of Me DMD
- ⑭ Colors Of Love Lisa Fischer
- ⑮ Take A Look Natalie Cole
- ⑯ Ayer Luis Miguel
- ⑰ The River Of Dreams Billy Joel
- ⑱ Oh Carolina Shaggy
- ⑲ Another Sad Love Song Toni Braxton
- ⑳ I Never Felt Like This Before Mica Paris
- ㉑ Sueve Luis Miguel
- ㉒ Rain Madonna
- ㉓ If I Had No Loot Tony! Toni! Toné!
- ㉔ The Road To You Pat Metheny Group
- ㉕ Conquistador Espiritu
- ㉖ That's The Way Love Goes Janet Jackson
- ㉗ Weak SWV
- ㉘ Go Away Gloria Estefan
- ㉙ Love Is Powerful Seal
- ㉚ Calling You George Benson
- ㉛ Almost Unreal Roxette
- ㉜ Chege De Samba Clementine
- ㉝ Swim Papa's Culture
- ㉞ Can't Get Enough Of Your Love Taylor Dayne
- ㉟ Soaky US3
- ㊱ All I Do Jene Child
- ㊲ Take 5 XL
- ㊳ I Stand For You Michael McDonald
- ㊴ Little Miracles Luther Vandross
- ㊵ Have I Told You Lately Rod Stewart
- ㊶ Fields Of Gold Sting
- ㊷ I've Always Got You Robin Zander
- ㊸ Breakin' Away Laima
- ㊹ I Just Had To Hear Your Voices Dieta Adams
- ㊺ The Body That Loves You Janet Jackson
- ㊻ Tomorrow's Girls Donald Fagen
- ㊼ Yureru Dmoi Zard
- ㊽ Buddy X Neneh Cherry
- ㊾ Mi Tierra Gloria Estefan
- ㊿ Cherish The Day Sade

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN 81.3 FM in TOKYO.

J-WAVE

81.3FM

Billboard's PD of the week™

Mr. Ed Lambert
WZEE Madison, Wis.



NOT ONLY WAS WZEE (Z104) Madison, Wis., one of only a handful of mainstream top 40 stations topping the Arbitron 12-plus rankings in the spring book, the station also was No. 1 in come in people 18-34, in teens, in 18-49 females and, for the first time, in mornings.

In the last two books, the station posted huge 12-plus jumps (9.9-11.3-12.7) thanks, in part, to a 17-year heritage in the format, a highly visible street presence, and "being consistent but not being predictable," according to PD "Mr. Ed" Lambert.

Musically, Lambert describes the station as "straight-ahead top 40" and says it is approximately 80% current and 20% recurrent/gold, except in middays where it is a bit more oldies intensive.

"When I first came here, I tried to find out what kind of music people wanted," says Lambert. "I worked at a record store on the weekends for the first six months, to find out what kinds of music the people in Madison were into. I found out it was a variety."

Lambert uses that insight in programming the station. He is hard-pressed to describe a certain type of music that wouldn't fit Z104, noting, "I never say never on this format." And while there is no policy against rap or other kinds of music some mainstream top 40s shun, Lambert says, "I look at sales and requests very closely. We take the best of all music—dance, rock, ballads—and I think that's why we're doing so well."

Here's a recent afternoon hour: Tony! Toni! Toné!, "If I Had No Loot"; Peter Gabriel, "In Your Eyes"; Janet Jackson, "If"; Spin Doctors, "Two Princes"; Genesis, "I Can't Dance"; UB40, "Can't Help Falling In Love"; Jesus Jones, "Right Here, Right Now"; Jade, "Don't Walk Away"; Stone Temple Pilots, "Plush"; Prince, "1999"; U2, "Mysterious Ways"; SWV, "Weak"; and Seal, "Crazy."

Despite having a 70 share in teens, WZEE targets 18-to-34-year-olds, and Lambert describes his ideal listener as "27 and female."

Although there is no direct format rival in town, Lambert says "there is a lot of radio in Madison... You compete with all of them. You have to get up every morning and do something to terrorize the competition."

As for potential new competition, Lambert says, "I think I can handle taking on a straight-ahead top 40, but you have to be careful of the stations that flank you on either side."

He considers his primary competitors to be No. 2-ranked album-rock station WIBA-FM, country WWQM, and AC WMGN (Magic 98). The market also supports a modern-rock station, a classic rocker, and two other ACs,

among others.

Lambert prefers "bigger than life" promotions, including, in the last few years, sending two contest winners to be extras on CBS-TV's "Murphy Brown," and giving away Elton John's autographed piano. For the upcoming Rod Stewart concert, the station is giving away tickets to listeners who call in and sing a few lines of their favorite Stewart song.

But despite his "larger than life" promotional philosophy, Lambert avoids major ratings-book promotions, preferring to give away smaller, more attainable awards rather than prizes like homes or huge sums of cash.

He is also very responsive to the 50,000 Univ. of Wisconsin students in town, and gets the station involved in campus activities.

Lambert got his start in his home town of Sacramento, Calif., where he worked at then-top 40 stations KWOD and KROY. After eight years in that market, he moved to KDWB Minneapolis for the APD/MD/midday job. He landed his first PD job at Z104 two years ago. This year, he is nominated for Billboard Radio Awards in the program director of the year and air personality of the year categories.

Parent Midcontinent Broadcasting, a Fortune 500 company with diverse holdings outside radio, also owns AM country/talk station WTSO in Madison.

The Z104 airstaff consists of morning team Johnny Danger and the Z Morning Zoo, which was just voted the No. 1 morning show by Madison magazine. Danger, the station's former night jock, was moved to mornings just eight months ago.

MD Joe Larson handles middays, followed by Lambert in afternoons, and Catfish Cooper in nights. Former P/T jock Tim Sweet was upped to overnights two weeks ago, replacing J.J. Cruise, who exited the station.

"This team works great, and there are no egos involved here," says Lambert of his staff. "They make me look good."

In addition to his airstaff, Lambert credits GM David Graupner for the station's success. "He backs me up and believes in me 100%," Lambert says.

Speaking from the top of the ratings heap, Lambert is optimistic about the top 40 format's future. "I've said from day one that I don't think top 40 is dead... if you use common sense and apply that to radio—play the best music available [and] have some exciting contests so people won't think your station is boring," he says. "[Other programmers] have gotten lazy, just expecting top 40 to win."

PHYLLIS STARK

PROMOTIONS AND MARKETING

(Continued from page 82)

marathon. Participants will be monitored to make sure no one sleeps, and a trivia quiz will be given after each movie. The grand prize winner gets a \$1,000 gift certificate to Nobody Beats The Wiz and a color TV set. First-place and runner-up winners get movie passes from Loews Movie Theaters.

To give away tickets to a Jimmy Buffet concert, WRAL Raleigh, N.C., filled a pool of an apartment building with 2,000 pounds of ice and 100 numbered rubber sharks. Listeners who retrieved the sharks could redeem them for prizes.

Inspired by the film "The Firm," WXKS-FM (Kiss 108) Boston invited listeners to the station to throw pies at lawyers with "Matty In The Morning" host

Matt Siegel... WBMX (Mix 98.5) Boston reunited the popular '70s group the Bay City Rollers at a concert celebrating the 12th anniversary of Barry Scott's "Lost 45s" program, now heard on WBMX.

WLUP-AM Chicago has lined up teams of celebrity chefs for its "Kev-Head Cookoff." Jock Kevin Matthews will broadcast his midday show live from the event. Ten listeners will be chosen to be the official taste-testers.

WPOC Baltimore is presenting its "7th Annual WPOC Celebrity Talent Show" at the Maryland State Fair, in which local celebrities will try their hand at singing. Among the celebrity singers is former Orioles pitcher Kevin Hickey. Each celebrity will be

given \$500 to donate to a charity of their choice. The winner is given an additional \$1,000.

WDST Poughkeepsie/Woodstock, N.Y., is celebrating the 24th anniversary of the Woodstock Festival with a party and screening of the concert film, "Woodstock" and a '60s costume and vehicle contest.

KRTH Los Angeles is giving away \$1,000 every day as part of its "To The Ends Of The Earth" promotion, which qualifies every winner to win a trip anywhere Delta Airlines flies.

A Bay Area couple will be married at home plate at an Oakland Athletics-Seattle Mariners game, thanks to KIOI (K101) San Francisco and morning man Don Bleu.

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 52 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	16	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER 6 weeks at No. 1
2	2	2	13	FIELDS OF GOLD A&M 0258	◆ STING
3	3	3	5	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
4	10	17	3	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
5	4	5	11	I'M FREE SBK 50434/ERG	◆ JON SECADA
6	9	14	7	WILL YOU BE THERE M&J/EPIC SOUNDTRAX 77060/EPIC	◆ MICHAEL JACKSON
7	5	4	18	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
8	8	12	7	WHEN I FALL IN LOVE EPIC SOUNDTRAX 77021/EPIC	◆ CELINE DION & CLIVE GRIFFIN
9	7	7	5	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
10	11	10	11	RUN TO YOU ARISTA 1-2570	◆ WHITNEY HOUSTON
11	6	6	27	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
12	21	—	2	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
13	12	9	35	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART
14	19	21	5	RAIN MAVERICK/SIRE 18505/WARNER BROS.	◆ MADONNA
15	14	8	16	BY THE TIME THIS NIGHT IS OVER ARISTA 1-2565	◆ KENNY G/P. BRYSON
16	13	13	19	HERO ATLANTIC 87360	◆ DAVID CROSBY & PHIL COLLINS
17	18	19	8	CAN'T HELP FALLING IN LOVE VIRGIN 12653	◆ UB40
18	16	11	19	EVEN A FOOL CAN SEE WARNER BROS. 18561	PETER CETERA
19	17	16	30	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
20	15	15	30	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
21	22	23	7	ONE LAST CRY MERCURY 862 404	◆ BRIAN MCKNIGHT
22	20	18	13	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2582	◆ TAYLOR DAYNE
23	23	22	13	COME UNDONE CAPITOL 44918	◆ DURAN DURAN
24	27	30	5	RUNAWAY TRAIN COLUMBIA 74966	◆ SOUL ASYLUM
25	25	24	9	TWO PRINCES EPIC 74804	◆ SPIN DOCTORS
26	24	27	3	TELL ME WHY CURB 54606/MCA	WYNONNA
27	29	33	4	BREAK IT DOWN AGAIN MERCURY 862 330	◆ TEARS FOR FEARS
28	26	25	6	I'M GONNA BE (500 MILES) CHRYSALIS 24846/ERG	◆ THE PROCLAIMERS
29	32	39	3	I STAND FOR YOU REPRISE 18469	MICHAEL MCDONALD
30	30	26	17	THAT'S THE WAY LOVE GOES VIRGIN 12650	◆ JANET JACKSON
31	31	29	5	ANOTHER SATURDAY NIGHT MARGARITAVILLE 54680/MCA	◆ JIMMY BUFFETT
32	28	28	8	WIDE RIVER SAILOR/POLYDOR 859 194/PLG	◆ STEVE MILLER BAND
33	36	36	5	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
34	33	31	10	RUNNING ON FAITH DUCK ALBUM CUT/REPRISE	◆ ERIC CLAPTON
35	34	34	8	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND 862 024/PLG	◆ P.M. DAWN
				★★★ HOT SHOT DEBUT ★★★	
36	NEW ▶		1	BETTER THAN YOU PERSPECTIVE 7430/A&M	◆ LISA KEITH
37	38	—	2	LOVING ARMS CHAOS 77101	◆ DARDEN SMITH
38	37	—	2	WHO LET IN THE RAIN EPIC 74942	◆ CYNDI LAUPER
39	35	35	6	COLORS OF LOVE ELEKTRA 61498	LISA FISCHER
40	NEW ▶		1	YOU MAKE ME SMILE CAPITOL 44947	◆ DAVE KOZ

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	1	1	3	SIMPLE LIFE MCA 54581	◆ ELTON JOHN
2	2	—	2	TELL ME WHAT YOU DREAM NOVUS 62468/RCA	◆ RESTLESS HEART/W. HILL
3	3	2	3	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
4	4	4	7	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
5	5	3	4	ANGEL SBK 50406/ERG	◆ JON SECADA
6	6	7	7	NEVER A TIME ATLANTIC 87411	GENESIS
7	7	9	7	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
8	8	5	7	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
9	9	6	7	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
10	10	8	7	FAITHFUL EMI 50411/ERG	◆ GO WEST

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 20 weeks and have dropped below the top 20.

People Meter Tunes To Young Listeners; KBXX Laughs Last; Staff Out At KRFC

THE NEW "POCKET people meter" audience-measurement device currently being developed by Arbitron is expected to give the ratings company the ability to measure the previously untapped children's radio audience. With that in mind, Arbitron has signed an agreement with Children's Satellite Network (Radio AAHS) to conduct a survey of listening in households with children ages 2-11.

The study, developed by Arbitron, aims to "examine the dynamics of the children's radio audience and to develop reliable methods to measure the children's audience and the adults with whom they live," according to the ratings company.

The study will use current diary methodology, modified to allow for the presence of children in the household. Adult survey participants will be instructed to fill out the diary for young children and help older children keep track of their radio listening.

Details of the study, including survey dates, markets, and sample size, have not yet been determined.

In other news, Chicago-based Major Networks is acquiring New York-based NSE Radio Network. NSE's mainstream AC format becomes the third syndicated format offered by Major. The others are hot AC and country.

Strategic Radio Research has renewed its contracts with stations in San Diego, the first market to support Strategic's AccuRatings service a year ago. AccuRatings are now available in 15 markets.

A Maryland judge has dismissed complaints filed by former WHFS Washington, D.C., NSM Patti Ebbert, who had claimed that station management stripped her of key accounts in retaliation for her support of her husband, WHFS jock Damian Einstein. After a change in station ownership, Einstein, who is speech impaired, had been reassigned to other, largely off-air duties at the station. He later won a ruling from local authorities and was given some on-air work. The station later dismissed Ebbert.

The judge stated that "by her own misconduct," Ebbert "brought to an end her professional association with WHFS." WHFS GM Alan Hay says management feels vindicated by the ruling. Still pending is a civil suit filed by Ebbert, as well as her petition with the FCC to deny the sale of WHFS from Duchossois Communications to Liberty Broadcasting (Billboard, July 31).

WASHINGTON NEWS

Top 40/rhythm KBXX Houston may have been the butt of a prank by competitor KMJQ, but it is getting the last laugh. The FCC has slapped KMJQ with a \$2,500 fine for retransmitting a segment of a KBXX broadcast in which KBXX PD Robert Scorpio offered \$100 to any listener who could produce a tape of another local station playing Shai's "If I Ever Fall In Love." KBXX wound up dishing out money to 24 listeners, which keeps it \$100 ahead of KMJQ.

The FCC has quashed a proposal from WNCN New York owner GAF Broadcasting in which GAF would have paid Class Entertainment & Communications \$40,000 to dismiss its com-

peting application for the WNCN license. The commission stood behind a rule that forbids settlement payments before an initial comparative hearing. This comes despite Class' claims that its situation was unique because criminal convictions of GAF's parent company, the basis of its bid to buy the station, had been overturned on appeal.

Delano E. Lewis, longtime president and CEO of C&P Telephone Co., has been named president of National Public Radio. Lewis replaces Douglas J. Bennet, who joins the Clinton administration as assistant secretary of state for international organizations.



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

PROGRAMMING: KFRC GOES UNDER

Adult standards KFRC-AM San Francisco has blown up the format and is now simulcasting oldies KFRC-FM. The staffs of both stations are out, with the exceptions of FM midday jock Sue Hall and new PD Brian White. Mark Arnold joins as director of marketing and promotion, replacing Greg Pabst. Arnold was last with the American Conservatory Theater.

In the wake of the Cox/CBS Radio station swap involving KLRX Dallas and WYNF Tampa, Fla., all's quiet in Dallas and little has been settled in Tampa. For the most part, CBS has retained KLRX's staff and soft AC format. At WYNF, though, Cox GM Todd Leiser nuked the album rock format, and, for now, is simulcasting Cox's N/T WSUN in its place. He's suggested FM talk is only temporary. The smart money in the market is on Cox moving its AC WWRM to WYNF's dial position (94.9) and introducing a companion hot AC in WWRM's place (107.3).

Greater Media VP Julian Breen adds duties as director of operations at the company's WPEN/WMGK Philadelphia. VP/GM Dean Tyler had been handling the PD duties at the AM. FM PD Leigh Jacobs stays on as a consultant for the time being.

KFI Los Angeles PD/station manager David Hall will join KIRO-AM-FM Seattle in the new position of PD. That job had been handled by former ND Bill Polish... Former KABL San Francisco PD Craig Ashwood joins WLTT Washington, D.C., in that capacity. He replaces Chuck Morgan, now at WSSH-FM Boston.

Unistar Radio Networks will be syndicating WPGC-FM Washington, D.C., morning man Donnie Simpson's show. The network will announce a start date by September... KKDA-FM (K104) Dallas PD James Alexander exits and has not been replaced.

WGTO Orlando, Fla., flips from

Unistar's oldies format to Unistar's "CNN Headline News"... Oldies WRMX Nashville adds Unistar's oldies format for overnights and weekends... WREC Memphis flips from a mix of adult standards and talk to all-talk.

Two brand-new stations have signed on as affiliates of Satellite Music Network's "The Touch" format. The new affiliates are WRBP Youngstown, Ohio, and WFEZ Gainesville, Fla. WRBP will be local in afternoons and needs record service.

The syndicated John Boy and Billy morning show is added to the lineup at WGCX Mobile, Ala., making it the pair's fourth affiliate. The show originates from WRFX Charlotte, N.C. WGCX night jock Smokin' Dave, who had been filling in during mornings, returns to his night spot.

KKYR Texarkana, Texas, PD/morning man Larry Kent is upped to director of programming for the Broadcasters Unlimited stations, including KKYR. KKYR MD/afternoon jock Gary Lawrence is upped to PD, while midday jock Lisa Lindsey becomes MD. Filling Kent's wake-up shift is Ron West, from crosstown KZIH.

PEOPLE: HILSON FACES 90 DAYS

Former WCIN Cincinnati gospel host Shepard Hilson, who was found guilty of attempted rape last month (Billboard, Aug. 7), will spend 90 days in jail, according to the Cincinnati Herald. A common pleas court judge suspended his sentence of three to 15 years and placed Hilson on three years' probation. Hilson had pleaded innocent to the charges.

WBBM-FM (B96) Chicago afternoon jock Gary Spears will exit next month and is looking for a new opportunity. He can be reached at 312-883-4577... Bernard Meltzer, who left WOR New York last week, joins crosstown WEVD, where he will host the late-morning show.

In a deal that is taking almost as long to dissolve as it took to initiate, KFMB-

AccuRatings 'More Stable' Than Arbitron, Survey Says

NEW YORK—Strategic Radio Ratings' AccuRatings audience measurement service is "slightly more stable" than Arbitron, according to a new study comparing the two services conducted by Gerry Boehme, Katz Research Group's senior VP, director of research.

A comparison of Arbitron's average quarter-hour share with AccuRatings' preference share from fall '92 to winter '93 shows less fluctuation in AccuRatings. The average station's ratings shift is 14.3% in AccuRatings, 16.8% in Arbitron.

The study also reveals that some formats perform better in one survey than the other. Arbitron uses a written diary method, while AccuRatings relies on telephone methodology.

newslines...

MARK KANOV, a 25-year vet at WQXI/WSTR Atlanta, has been named VP/GM of the stations. He steps into a job last held by Clarke Brown, currently president of the radio division for parent Jefferson-Pilot Communications.

WILLIAM ACKERLEY adds the title of COO at Ackerley Communications. He previously had been president. Barry Ackerley remains the company's chairman.

DAVID MANNING, who formerly managed WSIX Nashville, has been tapped for the GM position at WRBQ-AM-FM Tampa, Fla. He replaces Tim Menowsky, who stepped down to concentrate on his brokerage firm.

E.J. "JAY" WILLIAMS, former co-president of American Urban Radio Networks, has formed a New York-based marketing and management consulting firm, Strategic Communications Group. Williams serves as chairman/CEO of the firm, which has AURN as a client.

DON SCHWARTZ is upped to group VP at Atlantic Morris Broadcasting, and GM of the group's WALL/WKOJ Middletown, N.Y. The company also relocates from Montvale, N.J., to Middletown. Schwartz was previously VP/GM at WONE/WTUE Dayton, Ohio.

STATION SALES: KSSK-AM-FM Honolulu from Coast Broadcasting Company to NewTex Communications, for an undisclosed price.

SALE CLOSINGS: WYAY Atlanta from NewCity Communications to Capital Cities/ABC, Inc., for an undisclosed price.

FM (B100) San Diego morning man John Lander is set to leave the station. At press time, Lander said, "We're about to formalize a divorce."

There's bad news for syndicated morning man Don Imus and all of his new affiliates. Imus had a relapse of the collapsed lung he suffered a few weeks ago (Billboard, Aug. 14) and is back in the hospital. He will be off the air the rest of the month, while he recuperates.

Sherri Lee Stevens joins WPLY (Y100) Philadelphia as morning sidekick/newsperson from WSTW Wilmington, Del... WFWI Fort Wayne, Ind., ND/midday jock Ann Riley exits for mornings at WAXY Miami. She replaces Ellen Jaffe, who exits.

KOOL-AM Phoenix overnight jock Don Crawford is temporarily taking over mornings, replacing former PD/morning man Danny Davis, now at crosstown KPSN. Night jock George

Frederick moves to overnights, while acting PD Beazer handles nights.

KKBB Bakersfield, Calif., swing jock Marshall Stak is upped to middays, replacing Kelli Cluque, now at XHRM San Diego... Overnight jock Dave McKay becomes MD at WPST Trenton, N.J., replacing Alex Valentine, now at KISF Kansas City, Mo.

Wholesale changes at WKSF Asheville, N.C., follow the promotion of PD/afternoon jock J.J. Cook to group PD of Heritage Broadcast Group (Billboard, Aug. 7). APD/MD/night jock Glen Trent is out. P/T Nikki Thomas takes over as MD and midday host. WKSF production director John Anderson takes over Cook's airshift. Bill Catcher, formerly at WBBO Greenville, S.C., arrives as APD/morning man, replacing Chuck Finley. And, lastly, Toddzilla, from WKZL Greensboro, N.C., hosts nights, filling Trent's vacancy.

Lisa Traxler joins WXKS-FM (Kiss 108) Boston as morning traffic reporter replacing Judi Paparelli, who exits. Traxler most recently was hosting evenings at crosstown WZLX... WHAS Louisville, Ky., veteran talk host Doug McElvein joins KMOX St. Louis for the afternoon shift last filled by J.C. Corcoran.

Mic Fox joins WQUE-FM (Q93) New Orleans for nights, replacing Davey Dee, now at KSFM Sacramento, Calif. Fox was previously at WJMH Greensboro, N.C... Darryl Smith joins American Public Radio as news and information program representative. Previously, he was GM of college station KJLU (formerly KLUM) Jefferson City, Mo.

Simone Collins is promoted from assistant MD to MD at WRMF West Palm Beach, Fla., replacing Mary Franko, now at KMAJ Topeka, Kan. Also, Buddy O'Hara moves from late nights to overnights, switching spots with Collins. P/T jock John Harper moves into the 7-11 p.m. shift.

Assistance in preparing this column was provided by Catherine Applefeld in Washington, D.C.

TOP 40/RHYTHM RADIO RELISHES NEW A&R ROLE

(Continued from page 1)

have subsequently been signed to label deals.

Programmers say finding hit records and being the exclusive source for them in the market gives their stations a competitive advantage. Meanwhile, industry observers say the trend is making radio fresh and exciting again after years of cautious, research-driven programming.

Spurred by the discovery, signing, and subsequent chart success of Gasoline Alley/MCA act Shai, at least eight other acts have taken the same road so far this year, and several others are fielding calls from interested labels.

Among the acts discovered by radio that have landed deals this year are: Remedy (Third Rail/Hollywood), Total Devastation (Arista), II D Ex-

treme (Gasoline Alley/MCA), Paperboy (Next Plateau), Mad People (RCA), Eric Hicks (RCA), Diamonds In The Rough (Columbia), and N-Phase (Maverick). Several other bands discovered by programmers are expected to ink label deals shortly, including Kolorz and Strictly Biz.

The stories behind the discoveries of Remedy and Mad People are typical of how the reverse radio-to-label trend has been working. After winning a "home jams" local band contest on KSOL (Wild 107) San Francisco about eight months ago, Remedy's single, "Closer," was added to the station's playlist. When labels and other stations began hearing about it, APD Michael Martin began making cassette dubs of the song and sending them to his friends in the industry. A few months later, the band was signed.

WIOQ (Q102) Philadelphia APD Glenn Kalina discovered Mad People when he heard its single, "Bass," playing on a cassette deck on the beach during the Winter Music Conference in Miami. Kalina procured a copy of the tape, brought it back to Philadelphia, cleaned up the sound, and began playing it. As in the case of Remedy, the phones started ringing, and Kalina began making dubs for his colleagues in the industry. This summer, the act was signed to RCA.

Kalina is among those who think the trend is making radio cutting-edge again. "When I started in this business [the attitude] was always 'get it on the air, let the audience decide if it's a hit or not.' That's what makes radio so much fun," he says. "I know a lot of guys who have that attitude [again] and I'm happy about it."

WPGC-FM LEADS THE WAY

Washington, D.C.'s WPGC-FM is the industry leader in finding and breaking new acts. Shai, II D Extreme, and N-Phase have all been discovered there. OM Jay Stevens explains that "smart radio stations are looking for the edge to get hits first, and more specifically to get street hits first. If you can find an act and claim them, that's to your advantage."

Stevens, like many top 40/rhythm PDs, networks with programmers in other markets and says he not only passes along hot unsigned records to friends, but also pays attention to unsigned records that may be working elsewhere.

KKFR (Power 92) Phoenix PD

Steve Smith says the unsigned records are "a secret weapon, and I want my friends in other markets to have the same weapon." Smith, who claims to have found Eric Hicks and is "creatively involved" with the capella group Kolorz in its search for a label deal, adds, "A hit record that the competitor can't get—yes, I think that's an advantage."

KJYK Tucson, Ariz., PD/MD Bruce



SHAI



TOTAL DEVASTATION

St. James, who claims to have found Paperboy, also chalks up the trend to the increasingly competitive nature of the radio business. "Everyone wants to be first," he says. "There is something kind of special about being the only one and hearing something that other people haven't heard yet."

"There is some ego involved in it, too," adds St. James. "Getting your name in the liner notes [is] how you win."

WHY STRICTLY RHYTHM?

Although no one seems entirely sure why the trend is happening primarily on the rhythm side of the format, some attribute it to a lack of good product coming from the labels.

"My feeling is that we are having to go out and search for product because the quality product isn't there," says KSOL's Martin. "There are so many groups coming out on the rhythm side that we're not happy with. When a Shai comes along, six new Shai clones come out, so the stations have to go out and find something else on their own."

One thing programmers and labels reps are sure of, however, is that the labels are more aggressively relying on radio to find new artists, and most say it is a smart move. Q102's Kalina, who has been in the business longer than most in his format, says he is getting more calls now than ever from label reps inquiring about unsigned records.

Arista's senior director of A&R, Hosh Gureli, says, "From a record company standpoint, when you see it selling and testing, it's less of a chance picking up the record."

"Record labels are beginning to realize that there is a guarantee attached to a group that has already gotten airplay," agrees KKFR's Smith. "The smart labels know who we network with and are smart enough to know if we believe in a record that's not signed, that we've had conversations with three or four of our friends in the industry about it," he adds.

Programmers also agree that it is up to the labels to be aware of the unsigned artists radio has discovered. "We don't normally tell the labels anything," says Smith, who made an exception for Kolorz. "We're so busy here trying to find hit records."

In fact, some say they occasionally try to keep their discoveries from the labels for a while so they can have an exclusive. With Remedy, Martin says "we kept it kind of away from labels at first because I wanted to have it to myself."

Most of these songs come to the attention of labels when local reps "want to know why you're playing the [unsigned act] rather than theirs," according to St. James. "We're not just PDs anymore; we're the A&R department of these record companies. We're going to have to come up with the promotions and the release dates for them next," he says.

THE RADIO-TO-LABEL LEAP

Another factor behind the trend is a group of former radio people who have made the conversion to the label side but continue to network with their radio contacts to find records. They include Gureli; RCA's national director of dance/crossover, Michelle Santosuosso; and Profile's A&R manager, Sean Ross. But all three are approaching the trend with caution.

"I think it's great that radio is finding things," says Santosuosso. "That's great for the industry. But I don't think labels should rely on radio to do their A&R. I have yet to see a Mariah Carey or Michael Bolton come out of radio... With the exception of Shai, there isn't a group that has gone on to have that kind of success."

Ross likens the trend to the import record boom of a couple of years ago and worries that the novelty may wear off on radio-discovered records. He is also concerned that because there are so many of these records available to labels now, "you can't be sure that doing great at somebody's station [means] it will do great anywhere else."

Monitor™

AUG. 9—AUG. 15, 1993

Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 69 top 40/mainstream and 35 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	13	★★ NO. 1 ★★ CAN'T HELP FALLING IN LOVE UB40 (VIRGIN) 5 weeks at No. 1	1	2	7	★★ NO. 1 ★★ RIGHT HERE/HUMAN NATURE SWV (RCA) 1 week at No. 1
2	2	10	RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA)	2	1	12	LATELY JODECI (UPTOWN/MCA)
3	4	3	DREAMLOVER MARIAH CAREY (COLUMBIA)	3	5	6	IF JANET JACKSON (VIRGIN)
4	8	7	OOH CHILD DINO (EASTWEST)	4	6	3	DREAMLOVER MARIAH CAREY (COLUMBIA)
5	7	10	IF I HAD NO LOOT TONY! TON! TON! (WING/MERCURY)	5	7	10	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)
6	3	13	WEAK SWV (RCA)	6	8	13	WHOOPI! (THERE IT IS) TAG TEAM (LIFE/BELLMARK)
7	6	10	I DON'T WANNA FIGHT TINA TURNER (VIRGIN)	7	3	10	ONE WOMAN JADE (GIANT)
8	5	11	I'M GONNA BE (500 MILES) THE PROCLAIMERS (CHRYSALIS/ERG)	8	10	13	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)
9	12	7	WILL YOU BE THERE MICHAEL JACKSON (MJJ/EPIC SOUNDTRAX)	9	4	21	WEAK SWV (RCA)
10	9	6	RAIN MADONNA (MAVERICK/SIRE/WB)	10	9	18	KNOCKIN' DA BOOTS H-TOWN (LUKE)
11	11	5	IF JANET JACKSON (VIRGIN)	11	11	12	SLAM ONIX (JMJ/RAL/CHAOS)
12	10	13	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)	12	12	12	IF I HAD NO LOOT TONY! TON! TON! (WING/MERCURY)
13	15	6	BREAK IT DOWN AGAIN TEARS FOR FEARS (MERCURY)	13	13	8	VERY SPECIAL BIG DADDY KANE (COLD CHILLIN'/REPRISE)
14	13	19	COME UNDONE DURAN DURAN (CAPITOL)	14	14	19	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)
15	14	18	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)	15	15	9	SOMETHING'S GOIN' ON UNIV (MAVERICK/SIRE/WARNER BROS.)
16	17	9	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)	16	16	18	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)
17	16	9	I'M FREE JON SECADA (SBK/ERG)	17	20	7	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)
18	28	3	RIGHT HERE/HUMAN NATURE SWV (RCA)	18	22	11	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)
19	19	29	TWO PRINCES SPIN DOCTORS (EPIC)	19	25	4	AGAIN JANET JACKSON (VIRGIN)
20	22	4	THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)	20	18	7	INSANE IN THE BRAIN CYPRESS HILL (RUFFHOUSE/COLUMBIA)
21	24	5	THE WAYS OF THE WIND P.M. DAWN (GEE STREET/ISLAND/PLG)	21	21	6	ALRIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)
22	20	6	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)	22	19	19	DAZZEY DUKS DUICE (TMR/BELLMARK)
23	25	7	PLUSH STONE TEMPLE PILOTS (ATLANTIC)	23	27	5	I GET AROUND 2PAC (INTERSCOPE)
24	18	17	I'LL NEVER GET OVER YOU... EXPOSE (ARISTA)	24	17	17	DRE DAY DR. DRE (DEATH ROW/INTERSCOPE)
25	21	14	WHAT'S UP 4 NON BLONDES (INTERSCOPE)	25	24	7	IT'S FOR YOU SHANICE (MOTOWN)
26	31	3	LATELY JODECI (UPTOWN/MCA)	26	26	6	CHECK YO SELF ICE CUBE FEATURING DAS EFX (PRIORITY)
27	26	14	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT (IMAGO)	27	30	11	WHOOT, THERE IT IS 95 SOUTH (WRAP/ICHIBAN)
28	23	22	LOOKING THROUGH PATIENT EYES P.M. DAWN (GEE STREET/ISLAND/PLG)	28	23	12	WHERE ARE YOU NOW JANET JACKSON (VIRGIN)
29	27	17	HAVE I TOLD YOU LATELY ROD STEWART (WARNER BROS.)	29	29	3	COME INSIDE INTRO (ATLANTIC)
30	33	3	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)	30	28	17	GIRL U FOR ME SILK (KEIA/ELEKTRA)
31	34	2	CRYIN' AEROSMITH (GEFFEN)	31	31	3	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE (JIVE)
32	NEW	▶	TWO STEPS BEHIND DEF LEPPARD (COLUMBIA)	32	32	6	OOH CHILD DINO (EASTWEST)
33	29	11	FIELDS OF GOLD STING (A&M)	33	38	2	SOMETHING IN YOUR EYES BELL BIV DEVOE (MCA)
34	32	4	HAPPY LEGACY OF SOUND FEATURING ME JA (RCA)	34	34	2	LICK U UP H-TOWN (LUKE)
35	30	5	STEP IT UP STEREO MC'S (GEE STREET/ISLAND/PLG)	35	36	2	LOVE FOR LOVE ROBIN S. (BIG BEAT/ATLANTIC)
36	NEW	▶	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)	36	35	9	GET IT UP TLC (LAFACE/EPIC SOUNDTRAX/EPIC)
37	37	18	I'M SO INTO YOU SWV (RCA)	37	NEW	▶	SUNDAY MORNING EARTH, WIND & FIRE (REPRISE)
38	39	2	WHOOPI! (THERE IT IS) TAG TEAM (LIFE/BELLMARK)	38	NEW	▶	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)
39	NEW	▶	REASON TO BELIEVE ROD STEWART (WARNER BROS.)	39	40	3	THAT'S WHAT LITTLE GIRLS... RAVEN-SYMONNE (MCA)
40	NEW	▶	CREEP RADIOHEAD (CAPITOL)	40	NEW	▶	RAIN MADONNA (MAVERICK/SIRE/WB)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

PHILIPS LAUNCHES NEW CD-I INITIATIVE

(Continued from page 8)

video group.

In addition, there is the establishment of the Philips Media Marketing Division, an international marketing and distribution unit.

Philips launched its high-profile CD-I in the fall of 1991 in an attempt to establish it as a home interactive multimedia standard. The system attaches to a TV rather than a personal computer and plays 5-inch software on a CD platform.

Industry analysts say about 100,000 CD-I players have been sold worldwide to date, with an expected total of 250,000 by year's end.

About 100 CD-I software titles, which retail between \$15 to \$60, have been released. Marden says he expects another 60 to 70 titles to be available before Christmas.

Marden says the fall introduction of a full-motion video (FMV) car-

tridge that conforms to the MPEG-1 standard should considerably heighten interest in the CD-I system.

Expected to retail for about \$250, the cartridge plugs into a module in the back of existing CD-I players. Future CD-I players will be FMV-ready. Also expected to fuel interest in CD-I, adds Marden, is the introduction of Paramount feature films, as well as a number of PolyGram music video titles "rolled over to FMV." Sources close to Philips say that several other major motion picture studios may make feature films available on CD-I before Christmas.

Until now, CD-I has been positioned as a hardware/software platform, with CD-I players and CD-I titles sold together in one retail environment.

However, as the installed hardware base grows, CD-I software-only

distribution can begin to take shape at record, video, computer software, and book stores, says Marden.

The home interactive/multimedia market is expected to heat up considerably this fall as several competing, noncompatible, CD-based platforms are introduced.

Panasonic, for example, will launch a 3DO Interactive Multiplayer (see story, page 65), and Pioneer will begin shipping its multi-format Laser-Active player.

Sega of America will aggressively promote its Sega CD format and could have more than 1 million machines in U.S. homes by the end of the year.

Meanwhile, computer companies will aggressively promote CD-ROM formats

JIM McCULLAUGH

CEMA'S ABOUT-FACE ON GARTH EASES TENSION IN USED-CD FLAP

(Continued from page 1)

But because CEMA still is holding back co-op advertising dollars from such retailers, those dealers say they are buying the Aug. 31 release in smaller quantities than they would if they had CEMA's support.

"If we were advertising that title as we did in the past, we would have bought more. We see them as hurting themselves by withholding advertising bucks," says Bruce Jesse, VP of marketing communications for 339-store Torrance, Calif.-based Wherehouse Entertainment—by far the most prominent of the chains selling used product.

However, he adds that he is happy that CEMA rescinded the Brooks boycott (Billboard, Aug. 21). "We're very pleased that we're going to have the album. We see it as a real win for the fans of Garth that shop in our stores and don't seem to mind the used CDs we carry."

CEMA began calling and faxing retailers Aug. 12 to inform them of its decision. Although CEMA would not comment for this story, sources say the decision was based on advice from CEMA's lawyers.

Some one-stops that had received orders from retailers who normally deal directly with CEMA say the announcement caused an immediate reaction. Bruce Ogilvie, owner of Santa Ana, Calif.-based Abbey Road Distributors, says that CEMA's about-face cost him a \$200,000 purchase order from Wherehouse.

Other retailers who sell used discs expressed satisfaction with CEMA's decision. Don Rosenberg, head of the Charlotte, N.C.-based, 14-store Record Exchange of Roanoke Inc., and a co-founder of the recently established Independent Music Retailers Assn., says he disagrees with Brooks' stance on used CDs, but remains committed to stocking the album.

"If I don't like what Garth does, I'm not going to buy his CD for myself, but I can't make that decision for my customers," says Rosenberg.

Kevin Stander, of eight-store, Baltimore-based Record And Tape Traders, says he will sell "In Pieces" "like any other album." Prior to CEMA's reversal, he planned to purchase the CD from a one-stop and sell it at the \$16.98 list price, rather than at the sale price usually reserved for new superstar releases.

Stander says, "I'm glad to see that Brooks saw the light and has been educated on this issue."

However, despite CEMA's reversal and Stander's comment, Brooks has not changed his mind, and remains adamant in his belief that selling used CDs and new CDs under the same roof is wrong.

Two days prior to CEMA's announcement, Brooks told Billboard, "Anytime that a used CD is up against a brand-new CD, I don't see how in the world [a store] can expect [a label or distributor] to think that's OK, because now not only is that label competing against other record companies, it's competing against itself." Brooks announced his opposition to used CDs in late June, arguing that the practice hurts songwriters, producers, artists, and publishers (Billboard, July 10).

According to a source, the decision to reverse the boycott was made by CEMA. "Garth did not ask them to do it." Another source adds, "Garth understands they have to listen to their attorneys, but is disappointed that CEMA can't support him at this time." Whatever its origins, the CEMA

decision has placated used-CD retailers only to the point that they'll carry the record. However, the larger conflict between those dealers and CEMA, Uni, WEA, and Sony over used discs remains unresolved.

Jesse says Wherehouse is not dismissing its July 19 lawsuit against those four distributors for conspiring to "unreasonably restrain trade and commerce in used CDs" by holding back co-op dollars from second-hand-CD dealers.

Additionally, neither the retailer Nothing Beats Fun Inc. nor the Independent Music Retailers Assn., both of which filed separate class-action suits against the four distributors for restraint of trade, have announced any plans to drop their suits (Billboard, Aug. 24). Meanwhile, the Federal Trade Commission commenced an inquiry into the used-CD trade, and—according to sources—into the pricing practices of the U.S. labels.

Many smaller outlets, which have much less to lose by not carrying Brooks' release, are continuing their

boycott of not only "In Pieces" but all of the artist's records. Among those not purchasing "In Pieces," are some of the stores that participated in the "Garth Buck\$ Bar-B-Q For Retail Freedom," a nine-city, West Coast tour of indie retailers where customers were encouraged to bring in their Brooks CDs and throw them on a burning grill (Billboard, July 24).

Brooks told Billboard that those parties did not upset him. "It doesn't bother me. And, you know, if I'm going to get crucified for doing what's right, that's cool."

Against legal advice, Brooks has continued to discuss the issue. On Aug. 16, at a press conference prior to the first of his three sold-out shows at the Thomas & Mack Arena in Las Vegas, he challenged the stores that were participating in the barbecues and boycotting his product to "show some kind of backbone" and stand by their decision, despite CEMA's announcement. In a comment that was picked up by CNN, Brooks said, "If you badmouth the artist... and try to

resell or burn their CDs, don't carry his CDs, none of them... So far, the major barbecuers out of the Northwest, all of them have ordered the new product and they're selling it."

Sources say Brooks' comments come from a four-hour visit he made to pre-eminent one-stop Valley Record Distributors the day prior to CEMA's announcement. There, he was told that orders for "In Pieces" were running high. However, according to a source at the Woodland, Calif., company, none of the stores that participated in the barbecue, many of which order routinely from Valley Records, have ordered the new Brooks disc.

And many of them say they won't. Music Millennium GM Terry Currier, who spearheaded the barbecues, was infuriated by the CNN report, and says his three stores in Portland, Ore., will continue to boycott new or previous Brooks albums. "We're not carrying his product until he says there are some positive things about used CDs," says Currier. "You can't say there are some stores that can sell used CDs

and that other stores can't. That's discrimination. It's all or nothing."

Several other West Coast stores that participated in the barbecue are continuing their boycotts. Jim Nickul, owner of Bellingham, Wash.-based Avalon Music, says he plans to place an order for "In Pieces," but he is in the minority. Three-store, Fresno, Calif.-based Ragin' Records will continue its boycott, as will Seattle's Orpheum Records, and Eugene, Ore.'s Face The Music.

"We're not even stocking Garth's used product, so I guess he got what he wanted," says Ragin' Records co-manager Paul Cruikshank. "But we don't want anything to do with him until we get an apology for attacking our integrity."

Orpheum owner Bruce Bonifaci says to count him out too, at least until people begin bringing back the new record. "I'm not going to order 'In Pieces,' but that doesn't mean that when a customer brings it in to sell it to me used, that I won't take it," he says.

MTV, MODERN ROCK KEYS TO CAPITOL BANDS' SUCCESS

(Continued from page 10)

this year (Billboard, Aug. 14). According to data supplied by SoundScan, the album has sold approximately 290,000 copies.

"It's unbelievable," says Bob Bell, new-release buyer for the Torrance, Calif.-based, 339-store Wherehouse Entertainment chain. "[Blind Melon] has really exploded. People tend to overuse that word, but in this case it's really true. It really took them staying with it for a long time, which is noble. ['Pablo Honey'] has done real well also. It was big out of the box."

Blind Melon's success is the culmination of two years of touring and a year of working the album, which was released in September 1992. "No Rain" is the third Blind Melon track that Capitol has worked at radio. This week, it is No. 78 with a bullet on the Hot 100 Singles chart, after debuting last week at No. 90.

The success of "Blind Melon" and "Pablo Honey" is due in large part to "the hard work put into both of these bands by people at Capitol, not just [Milgrim] but the whole team," says Capitol GM/senior VP of marketing Bruce Kirkland. "What Gary brought to the table was focus. We had our efforts spread over a lot of different records, and when he came he had a clear mandate to focus on the records that could really go the distance."

Gersh adds, "Blind Melon and Radiohead were priorities at the company from the beginning, amidst a lot of other priorities. We just decided not to work so many at one time."

There was a buzz on Blind Melon before its album was even released. The band opened for Soundgarden in late 1991, appeared on MTV's "120 Minutes" tour in March and April 1992, played club dates, and opened for Guns N' Roses this spring.

The group is on the road with Neil Young until September, when it joins Lenny Kravitz's tour through the end of October.

"We were determined to break [Blind Melon], no matter how long it took," says Capitol VP/A&R Tim Devine. "I think it's more rewarding that it's all coming through after the band has paid their dues and has gotten roots, as opposed to being big



RADIOHEAD



BLIND MELON

front-end hype."

Devine says the band's next single will probably be a remixed version of "Tones Of Home," which peaked at No. 20 on the Modern Rock Tracks chart in December. The label also has plans to take a fifth track to radio.

"We knew in the beginning that we would be working it a year after," Devine says. "These kinds of bands, like Pearl Jam or Faith No More, take the better part of a year to expose and develop before they hit big sales figures."

Capitol zeroed in on the Northeast with retail programs because of Blind Melon's strong following there, Gersh says. "When we put extra money there, we started to see sales increases in the first two weeks," he adds. "Then the video came out, and that really took it the distance. We had them on the road, logging it out from city to city to get to the point where the video worked. I don't know if it would've worked if it was the first single off the record."

SLOW BUILD FOR RADIOHEAD

Even though Radiohead hit big with "Creep," Gersh says the label hasn't exactly broken the act yet. "All we've really done is broken a single," he adds. "We need to break two and three. We're releasing 'Stop Whispering' next, and we'll build it again, slowly. It takes time."

Kirkland says the main factor in-breaking "Creep" was the song itself. "It's just an exceptional song," he says. "It was the right track at the right time. Our goal is to add to the situation... We want to really establish the act now. We're releasing a great follow-up track, and we're going to keep them on the road."

The band is touring in England now, and will join Sire/Reprise act Belly in September for a five-week tour of the U.S.

Modern-rock programmers say that "No Rain" and "Creep" received good response from listeners almost immediately.

However, KKDJ Fresno, Calif., PD Don Parker says he was hesitant to give Blind Melon another shot after having little success with "Tones Of Home" and "I Wonder."

"We tested 'No Rain' on our new music show on Sundays and got a great response, so we added it to medium rotation," Parker says. "In one week we put it in heavy. With 'Creep,' the first time we listened to that record it sounded like a big hit."

XTRA San Diego PD/MD Mike Halloran also was hesitant at first about adding "No Rain" because of the time gap between singles. Then he talked to MTV. "They said they were going to go gangbusters on ['No Rain'], so we did too," he says. "If MTV supports and we're on it, it usually goes through the roof," he says.

STRONG MTV SUPPORT

Both bands also have benefited from strong support at MTV and regional video outlets.

In Blind Melon's case, MTV's support went beyond just video airplay. The group was added to the network-sponsored "120 Minutes" tour last year before its record was even finished. MTV also added the video for "Dear Ol' Dad" to the alternative-rock show of the same name, even though it wasn't available on record, says Capitol national director of video promotion Sean Fernald.

When the "Tones Of Home" clip was added to "120 Minutes," it "started picking up enormous regional support, and they really started building a fan base," Fernald says. MTV then poured on the support for "No Rain" by adding it to "Buzz Bin" rotation, as well as "Alternative Nation" and even "Headbanger's Ball," where the band members served as co-hosts.

Blind Melon's affiliation with Guns N' Roses may also have helped secure a good relationship with MTV, sources say. Not only are the acts friends, but they both are managed by BFD Management, and singer Shannon Hoon was featured in GN'R's "Don't Cry" video.

Radiohead, on the other hand, broke simultaneously at radio and video, Fernald says. "It started out slowly in '120 Minutes,' then went to active rotation, and was a 'Buzz Clip' before going into 'Buzz Bin.' But, again, their support really helped take the song one step further."

Trans World Music senior music buyer Dave Roy agrees. "MTV drove Blind Melon to radio," he says. "Same thing with Radiohead. [Top 40] was forced to play that single, which really benefited from the additional exposure that pop radio gave it."

"I really applaud Capitol for hanging in there with Blind Melon," he adds. "Once they realized they had something, they went back and attacked it. Both records show no signs of stopping."

Both albums are in Trans World's top 20, Roy says. At the 27-store, Fort Lauderdale-based Peaches Entertainment, "Pablo Honey" is in the top 20 while "Blind Melon" is No. 8, according to director of purchasing Mark Michel. The latter album is also No. 8 at Wherehouse Entertainment, Bell says.

CMT Europe's Reach Extends Across Continent

NASHVILLE—Country Music Television Europe has expanded its reach in the U.K. and continental Europe to the extent that it is now available in 5.8 million homes.

Launched last Oct. 19 in the U.K., CMT Europe has made inroads into Sweden, Norway, Denmark, Finland, Holland, Russia (Moscow), Latvia, the Czech Republic, and Poland (Krakow). Before the end of the year, CMT executives say, the music-video network will be available in Slovenia, Slovakia, and Georgia.

CMT Europe is broadcast via cable, satellite, multichannel microwave systems, and—in the Czech Republic and Krakow—on regular broadcast television.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 166 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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	2	4	DREAMLOVER	MARIAH CAREY (COLUMBIA) 1 week at No. 1
2	1	16	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
3	3	13	I DON'T WANNA FIGHT	THA TURNER (VIRGIN)
4	4	22	WEAK	SWV (RCA)
5	9	7	IF	JANET JACKSON (VIRGIN)
6	8	8	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
7	10	5	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
8	6	23	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
9	15	8	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)
10	11	13	LATELY	JODECI (UPTOWN/MCA)
11	5	18	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
12	13	12	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
13	14	12	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
14	12	12	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)
15	7	20	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)
16	19	6	RAIN	MADONNA (MAVERICK/SIRE/WB)
17	17	14	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
18	18	13	FIELDS OF GOLD	STING (A&M)
19	21	10	I'M FREE	JON SECADA (SBK/ERG)
20	25	12	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
21	16	21	COME UNDONE	DURAN DURAN (CAPITOL)
22	20	19	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
23	26	9	OOH CHILD	DINO (EASTWEST)
24	27	7	BREAK IT DOWN AGAIN	TEARS FOR FEARS (MERCURY)
25	22	12	ONE WOMAN	JADE (GIANT)
26	23	13	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)
27	28	14	SLAM	ONYX (JMJ/RAL/CHAOS)
28	24	18	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)
29	29	7	WHEN I FALL IN LOVE	CELINE DION & CLIVE GRIFFIN (EPIC)
30	38	3	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)
31	30	15	WHAT'S UP	4 NON BLONDES (INTERSCOPE)
32	41	8	AGAIN	JANET JACKSON (VIRGIN)
33	45	9	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
34	33	10	RUN TO YOU	WHITNEY HOUSTON (ARISTA)
35	32	26	DAZZEY DUKS	DUCE (TMR/BELLMARK)
36	37	6	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
37	35	8	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)

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

HOT 100 RECURRENT AIRPLAY

1	1	2	TWO PRINCES	SPIN DOCTORS (EPIC) 2 weeks at No. 1
2	2	2	DON'T WALK AWAY	JADE (GIANT)
3	5	4	I'M SO INTO YOU	SWV (RCA)
4	3	7	LOVE IS	W. WILLIAMS/B. MCKNIGHT (GIANT)
5	4	3	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
6	6	4	FREAK ME	SILK (KEIA/ELEKTRA)
7	7	12	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)
8	10	15	ORDINARY WORLD	DURAN DURAN (CAPITOL)
9	8	10	ANGEL	JON SECADA (SBK/ERG)
10	9	19	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
11	13	22	RHYTHM IS A DANCER	SNAP (ARISTA)
12	16	35	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
13	15	8	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)

14	11	34	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
15	14	9	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
16	20	55	MY LOVIN' (YOU'RE NEVER...)	EN VOQUE (EASTWEST)
17	12	30	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
18	21	16	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
19	22	14	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/LONDON)
20	19	16	NEVER A TIME	GENESIS (ATLANTIC)
21	17	16	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
22	18	40	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
23	—	28	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
24	24	17	FAITHFUL	GO WEST (EMI/ERG)
25	23	17	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

41	42	13	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)
42	31	19	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT (IMAGO)
43	53	4	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
44	49	6	I GET AROUND	2PAC (INTERSCOPE)
45	46	17	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
46	36	10	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WB)
47	52	6	CHECK YO SELF	ICE CUBE FEATURING DAS EFX (PRIORITY)
48	44	7	DON'T TAKE AWAY MY HEAVEN	AARON NEVILLE (A&M)
49	48	22	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)
50	50	7	IT'S FOR YOU	SHANICE (MOTOWN)
51	43	14	CAN'T GET ENOUGH OF YOUR LOVE	TAYLOR DAYNE (ARISTA)
52	54	6	THE WAYS OF THE WIND	P.M. DAWN (GEE STREET/ISLAND/PLG)
53	51	12	HERO	DAVID CROSBY & PHIL COLLINS (ATLANTIC)
54	56	8	HAPPY	LEGACY OF SOUND FEATURING MEJA (RCA)
55	67	2	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)
56	62	15	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)
57	55	15	BY THE TIME THIS NIGHT IS OVER	KENNY G/PEABO BRYSON (ARISTA)
58	63	3	LOVE FOR LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
59	47	19	GIRL U FOR ME	SILK (KEIA/ELEKTRA)
60	—	1	SUNDAY MORNING	EARTH, WIND & FIRE (REPRISE)
61	58	8	STEP IT UP	STEREO MC'S (GEE STREET/ISLAND/PLG)
62	59	3	BOOM! SHAKE THE ROOM	JAZZY JEFF/FRESH PRINCE (JIVE)
63	57	7	EVEN A FOOL CAN SEE	PETER CETERA (WARNER BROS.)
64	—	1	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)
65	66	2	COME INSIDE	INTRO (ATLANTIC)
66	75	2	CRYIN'	AEROSMITH (Geffen)
67	61	22	SIMPLE LIFE	ELTON JOHN (MCA)
68	65	3	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)
69	60	17	TELL ME WHAT YOU DREAM	RESTLESS HEART/WARREN HILL (RCA)
70	—	3	MEGA MEDLEY	ZAPP & ROGER (REPRISE)
71	68	2	HEY JEALOUSY	GIN BLOSSOMS (A&M)
72	—	1	BETTER THAN YOU	LISA KEITH (PERSPECTIVE/A&M)
73	—	1	WHAT IS LOVE	HADDAWAY (ARISTA)
74	72	2	NO RAIN	BLIND MELON (CAPITOL)
75	69	2	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
76	—	1	I'M GONNA BE (500 MILES)	Warner Bros., PRS/Warner-Tamerlane, BMI) WBM
77	—	1	IN MY NATURE	(Pockettown, ASCAP/Zomba, ASCAP) CPP
78	—	1	INSANE IN THE BRAIN	(Cypress Funky, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP/BMG, ASCAP) HL
79	—	1	IN THE HEART OF A WOMAN	(WB, ASCAP/Warner-Tamerlane, BMI/Brupo, BMI) WBM
80	—	1	IT'S FOR YOU (FROM THE METEOR MAN)	(Shanice 4 U, ASCAP/Hee Bee Dooinit, ASCAP/WB, ASCAP/U.A., ASCAP/EMI April, ASCAP/Unit 4 Music, ASCAP) WBM
81	—	1	IT'S ON (T-Boy)	(ASCAP/Naughty, ASCAP/Elgy, BMI)
82	—	1	KNOCKIN' DA BOOTS	(Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM
83	—	1	LATELY	(Jobete, ASCAP/Black Bull, ASCAP) CPP
84	—	1	LET ME ROLL (N-The Water)	(ASCAP/Mycenae, ASCAP)
85	—	1	LICK U UP	(Pac Jam, BMI/Wreckshop, BMI) WBM
86	—	1	LOVE FOR LOVE	(Song-A-Tron, BMI)
87	—	1	MEGA MEDLEY	(Troutman, BMI/Saja, BMI/Rubber Band, BMI/Stone Agate, BMI) CPP
88	—	1	MORE AND MORE	(ICM, ASCAP/Edtion, ASCAP/Get Into Magic, ASCAP/WB, ASCAP) WBM
89	—	1	NO RAIN	(Heavy Melon, ASCAP) CPP
90	—	1	OH CAROLINA	(Livingston, ASCAP)
91	—	1	ONE LAST CRY	(Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI) HL
92	—	1	ONE WOMAN	(Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
93	—	1	OOH CHILD	(EMI Unart, BMI/Sleeping Sun, BMI) CPP
94	—	1	PETS (I'll Hit You Back)	(BMI/Virgin, BMI) HL
95	—	1	RAIN	(WB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM

TITLE (Publisher - Licensing Org.) Sheet Music Dist. 77 ABC-123 (Tryce, BMI/Zomba, BMI/Ramal, BMI/Cleveland's Own, BMI/Warner-Tamerlane, BMI) CPP/WBM 19 ALRIGHT (EMI April, ASCAP/So Def, ASCAP) 27 ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM 17 BABY I'M YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramses, ASCAP/MCA, ASCAP/Ethyl, ASCAP) HL 69 BACK SEAT (OF MY JEEP) (Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Mar, ASCAP/Deep Technology, ASCAP) WBM 71 BAD BOYS (THEME FROM COPS) (Mad House, BMI) 61 BELIEVE (Miss Bessie, ASCAP/Henry Hirsch, ASCAP) CLM 94 BETTER THAN YOU (New Perspective, ASCAP/Sony Tunes, ASCAP/Yellow Elephant, ASCAP) HL 88 BIG GUN (J.Albert & Son, ASCAP) 72 THE BONNIE AND CLYDE THEME (Street Knowledge, ASCAP/Deep Technology, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) 33 BOOM! SHAKE THE ROOM (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/House Jam, ASCAP/Forty Floors Up, ASCAP/Deshane, ASCAP/Bridgeport, BMI) CPP 37 BREAK IT DOWN AGAIN (EMI Virgin, BMI/Chrysalis, BMI) CPP/HL 66 BY THE TIME THIS NIGHT IS OVER (Warner-Tamerlane, ASCAP/Realsongs, ASCAP/New Nonpareil, BMI/Mr. Bolton's, BMI/Warner Chappell, PRS) WBM 48 CHATTAHOOCHEE (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM 23 CHECK YO SELF (WB, ASCAP/Gansta Boogie, ASCAP/Gambi, BMI/MCA, ASCAP) WBM 60 CHIEF ROCKA (LOTUG, ASCAP/Marley Mar, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP) WBM 42 COME UNDONE (Publisher Pending) HL 39 CREEP (Warner Chappell, ASCAP/WB, ASCAP) WBM 31 CRYIN' (Swag Song, ASCAP/MCA, ASCAP/Taylor Rhodes, ASCAP) HL 56 CRY NO MORE (II D Extreme, ASCAP/MCA, ASCAP) HL 20 DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI/Tee Girl, BMI/Shakin' Baker, BMI) 64 DON'T TAKE AWAY MY HEAVEN (Realsongs, ASCAP) WBM 3 DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/Ness, Nirty & Capone, ASCAP/WB, ASCAP) HL/WBM 35 DRE DAY (Sony Tunes, ASCAP) HL 86 EVEN A FOOL CAN SEE (PPC, ASCAP/MCA, ASCAP/Fleedlede, BMI) WBM/HL 34 FIELDS OF GOLD (Blue Turtle, ASCAP) HL 81 FOR THE COOL IN YOU (Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL 52 GET IT UP (Tionna, ASCAP/WB, ASCAP) WBM 84 GIRL, I'VE BEEN HURT (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP/WB, ASCAP) HL/WBM 47 GIRL U FOR ME/LOSE CONTROL (Keith Sweat, ASCAP/E.A., ASCAP/WB, ASCAP/Saints Alive, BMI/EMI Blackwood, BMI) WBM 68 HAPPY (BMG, ASCAP/Chrysalis, ASCAP) CPP/HL 30 HAVE I TOLD YOU LATELY (Essential, BMI/Rightson, BMI) HL 67 HERO (Hidden Pun, BMI/Hit & Run, BMI/Philip Collins, PRS/Stay Straight, BMI/Warner-Tamerlane, BMI) WBM 53 HEY JEALOUSY (WB, ASCAP/East Jesus, ASCAP) WBM 79 HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, ASCAP/O/B/O Itself, ASCAP/Medad, BMI) 13 I DON'T WANNA FIGHT (Chrysalis, ASCAP/Bilu, BMI/Ensign, BMI) CPP 9 IF I HAD NO LOOT (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/L.A. Jay, ASCAP/Big Will, ASCAP/Ghatti, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Street Knowledge, ASCAP) HL/WBM 7 IF (Black Ice, ASCAP/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM 29 I GET AROUND (GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) 24 I'LL NEVER GET OVER YOU (GETTING OVER ME) (Realsongs, ASCAP) WBM 97 I'LL SLEEP WHEN I'M DEAD (PolyGram International Tunes, SESAC/Bon Jovi, ASCAP/Aggressive, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL 36 I'M FREE (Estefan, ASCAP) CPP 6 I'M GONNA BE (500 MILES) (Warner Bros., PRS/Warner-Tamerlane, BMI) WBM 83 IN MY NATURE (Pockettown, ASCAP/Zomba, ASCAP) CPP 25 INSANE IN THE BRAIN (Cypress Funky, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP/BMG, ASCAP) HL 76 IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tamerlane, BMI/Brupo, BMI) WBM 59 IT'S FOR YOU (FROM THE METEOR MAN) (Shanice 4 U, ASCAP/Hee Bee Dooinit, ASCAP/WB, ASCAP/U.A., ASCAP/EMI April, ASCAP/Unit 4 Music, ASCAP) WBM 82 IT'S ON (T-Boy, ASCAP/Naughty, ASCAP/Elgy, BMI) 28 KNOCKIN' DA BOOTS (Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM 4 LATELY (Jobete, ASCAP/Black Bull, ASCAP) CPP 93 LET ME ROLL (N-The Water, ASCAP/Mycenae, ASCAP) 5 LICK U UP (Pac Jam, BMI/Wreckshop, BMI) WBM 43 LOVE FOR LOVE (Song-A-Tron, BMI) 62 MEGA MEDLEY (Troutman, BMI/Saja, BMI/Rubber Band, BMI/Stone Agate, BMI) CPP 54 MORE AND MORE (ICM, ASCAP/Edtion, ASCAP/Get Into Magic, ASCAP/WB, ASCAP) WBM 78 NO RAIN (Heavy Melon, ASCAP) CPP 89 OH CAROLINA (Livingston, ASCAP) 16 ONE LAST CRY (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI) HL 38 ONE WOMAN (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL 32 OOH CHILD (EMI Unart, BMI/Sleeping Sun, BMI) CPP 90 PETS (I'll Hit You Back, BMI/Virgin, BMI) HL 18 RAIN (WB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM

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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	15	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK) 9 wks at No. 1
2	2	14	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
3	3	14	SLAM	ONYX (JMJ/RAL/CHAOS)
4	6	12	LATELY	JODECI (UPTOWN/MCA)
5	4	10	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)
6	5	18	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)
7	10	9	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
8	7	10	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)
9	13	5	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
10	22	3	DREAMLOVER	MARIAH CAREY (COLUMBIA)
11	11	4	CHECK YO SELF	ICE CUBE FEATURING DAS EFX (PRIORITY)
12	14	5	IF	JANET JACKSON (VIRGIN)
13	8	34	DAZZEY DUKS	DUCE (TMR/BELLMARK)
14	12	14	WHAT'S UP	4 NON BLONDES (INTERSCOPE)
15	9	17	WEAK	SWV (RCA)
16	16	8	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
17	20	5	RIGHT HERE/DOWNTOWN	SWV (RCA)
18	30	9	I GET AROUND	2PAC (INTERSCOPE)
19	17	6	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)
20	24	4	BOOM! SHAKE THE ROOM	JAZZY JEFF/FRESH PRINCE (JIVE)
21	18	9	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
22	15	14	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
23	25	8	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
24	19	8	CHATTAHOOCHEE	ALAN JACKSON (ARISTA)
25	35	3	CRYIN'	AEROSMITH (Geffen)
26	23	9	WHAT'S UP DOC?	FU-SCHNICKENS/SHAQUILLE O'NEAL (JIVE)
27	29	9	CREEP	RADIOHEAD (CAPITOL)
28	21	21	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
29	47	4	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
30	28	16	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)
31	26	19	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)
32	27	13	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WB)
33	33	8	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
34	32	9	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
35	43	6	RAIN	MADONNA (MAVERICK/SIRE/WB)

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

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

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

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

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

BUBBLING UNDER HOT 100 SINGLES

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

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

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

WARNER VAULTS: JOY OF REDISCOVERY

(Continued from page 10)

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

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

NO-FAULT VAULT?

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

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

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

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

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

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

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

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

JOY OF DISCOVERY

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

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

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

ALLIANCE/TITUS OAKS MERGER

(Continued from page 8)

lion of the 31 million outstanding shares.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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Billboard HOT 100 SINGLES

FOR WEEK ENDING AUGUST 28, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	16	*** No. 1 *** CAN'T HELP FALLING IN LOVE (FROM "SLIVER") UB40 (G.D. WEISS, H. PERETTI, L. CREATORE)	6 weeks at No. 1 (C) (V) VIRGIN 12653
2	2	2	14	WHOOPI! (THERE IT IS) TAG TEAM (TAG TEAM)	(C) (M) (T) (X) LIFE 79001/BELLMARK
3	9	13	4	DREAMLOVER M. CAREY D. HALL, W. AFANASIEFF (M. CAREY, D. HALL)	(C) (D) (M) (T) (V) (X) COLUMBIA 77080
4	5	6	12	LATELY D SWING (D. WONDER)	(C) (T) (V) UPTOWN 54652/MCA
5	8	8	12	RUNAWAY TRAIN M. BEINHORN (D. PIERRE)	(C) (X) COLUMBIA 74966
6	3	4	12	I'M GONNA BE (500 MILES) P. WINGFIELD (C. REID, C. REID)	(C) (D) (M) (T) (V) (X) ERG
7	10	10	6	IF J. JAM, T. LEWIS, J. JACKSON, J. JACKSON, J. HARRIS III, T. LEWIS	(C) (T) (V) (X) VIRGIN 12651
8	4	5	14	SLAM C. PARKER, JAM MASTERS, JAY (SCRUGGS, TAYLOR, PARKER, JONES)	(C) (M) (T) (X) (M) JURAL 77053/CHAOS
9	7	7	12	IF I HAD NO LOOT TONY! TONY! TONY! TONY! TONY! TONY! (R. WILGINS, J. BAUTISTA, W. HARRIS)	(C) (T) (V) WING 859 056/MERCURY
10	6	3	19	WEAK B. A. MORGAN (B. A. MORGAN)	(C) (T) (V) RCA 62571
11	13	19	7	RIGHT HERE (HUMAN NATURE)/DOWNTOWN B. A. MORGAN, G. PARKER, B. A. MORGAN, L. METTUS, S. PORCARO, J. PARKER, K. ORTIZ, G. GOMEZ	(C) (T) (V) RCA 62571
12	14	24	7	WILL YOU BE THERE (FROM "FREE WILLY") M. JACKSON, B. ONE DIEN (M. JACKSON)	(C) (V) M.J. EPIC SOUNDTRAX 77080/EPIC
13	11	9	14	I DON'T WANNA FIGHT (FROM "WHAT'S LOVE GOT TO DO WITH IT") C. LORIO, R. R. BARNES, S. DEBBIE, L. L. B. LAWRIE	(C) (V) VIRGIN 12652
14	24	28	5	THE RIVER OF DREAMS D. KORTCHMAR, J. NICKED (R. JOEL)	(C) (V) (X) COLUMBIA 77086
15	12	11	18	WHOOT, THERE IT IS! THE BASS MICHANIELS (J. MCGOWAN, N. ORANGE)	(M) (T) WRAP 0150/ICHBAN
16	20	21	12	ONE LAST CRY B. MCKNIGHT, B. BARNES (B. MCKNIGHT, B. BARNES, M. BARNES)	(C) MERCURY 852 404
17	18	22	13	BABY I'M YOURS C. MARTIN (C. MARTIN, M. GAY)	(C) (M) (T) (V) (X) GASOLINE ALLEY 54574/MCA
18	26	29	6	RAIN MADONNA, S. PETTIBONE (M. CICCONE, S. PETTIBONE)	(C) (D) (M) (T) (V) (X) MAVERICK/SIRE 18564/WARNER BROS
19	23	32	5	ALRIGHT J. DUJARI (J. DUJARI)	(C) (M) (T) (V) (X) RUFFHOUSE 77103/COLUMBIA
20	15	17	34	DAZZEY DUKS PARAGON PRODUCTIONS II, A. SNO, CREO, D. BAHATTA, ROBBIE, BAKER, ALLEN, MILLER	(C) (T) (V) MUR 3089/BELLMARK
21	19	14	19	WHAT'S UP D. TICKLE (L. PERRY)	(C) INTERSCOPE 98430
22	16	12	22	SHOW ME LOVE A. GEORGE, F. MCFARLANE (A. GEORGE, F. MCFARLANE)	(C) (M) (T) (X) BIG BEAT 10118/ATLANTIC
23	25	25	5	CHECK UP YOURSELF ICE CUBE, D. J. POOH (ICE CUBE, E. FLETCHER, M. GLOVER, S. ROBINSON, C. CHASE)	(M) (T) (X) PRIORITY 53830
24	17	16	23	I'LL NEVER GET OVER YOU (GETTING OVER ME) G. ROE (D. WARREN)	(C) (M) (X) ARISTA 1 2511
25	28	30	8	INSANE IN THE BRAIN D. J. MUGGS, I. L. FREEMAN, S. REYES, L. MUGGERUD	(C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA
26	21	15	18	THAT'S THE WAY LOVE GOES J. JAM, T. LEWIS, J. JACKSON, J. JACKSON, J. HARRIS III, T. LEWIS	(C) (T) (V) (X) VIRGIN 12651
27	32	40	9	*** Power Pick/Airplay *** ANOTHER SAD LOVE SONG L. A. REID, BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	(C) (M) (T) (X) LAFACE 2 4047/ARISTA
28	22	18	21	KNOCKIN' DA BOOTS B. BURRELL, S. HAZAM, DINO, G. STICK, R. TROUTMAN	(C) (M) (T) LUNE 182
29	40	48	9	*** Power Pick/Sales *** I GET AROUND D. J. DARYL (T. SHAKUR, D. ANDERSON, R. TROUTMAN, L. TROUTMAN, S. MURDOCK)	(C) (M) (T) INTERSCOPE 9837
30	27	20	19	HAVE I TOLD YOU LATELY P. LEONARD (V. MORRISON)	(C) (D) (V) WARNER BROS. 8511
31	44	51	5	CRYIN' B. FAMBIRN (S. TYLER, J. PERRY, T. RHODES)	(C) (V) GEFEN 19256
32	36	36	8	OOH CHILD DINO (D. VINCENT)	(C) (T) EASTWEST 98398
33	39	43	4	BOOM! SHAKE THE ROOM M. R. LEE, S. HALL, H. WILLIAMS, M. MAYBERRY, WEBSTER, PIERCE, NAPIER, MORRIS	(C) (M) (T) JIVE 82108
34	31	26	13	FIELDS OF GOLD H. PALOMAR (H. PALOMAR)	(C) (T) (V) A&M 12534
35	29	23	16	DRE DAY D. DRE (D. DRE, SNOOP, C. WOLFE)	(C) (M) (T) DEATH ROW 5382/INTERSCOPE
36	34	33	10	I'M FREE E. ESTEFAN, JR. (C. OSTWALD, J. CASAS, J. SECADA, M. A. MOREJON)	(C) (D) (V) (X) ERG 50434/ERG
37	38	41	7	BREAK IT DOWN AGAIN T. PALMER, R. R. ORZABAL, A. GRIFFITHS (R. ORZABAL, A. GRIFFITHS)	(C) (D) (V) MERCURY 862 330
38	30	27	13	ONE WOMAN V. BENI (V. BENI, R. S. SPEARMAN)	(C) (M) (T) GIANT 18606
39	41	44	10	CREEP S. SLADE, P. Q. KOLDERIE (RADIOHEAD)	(C) RADIOHEAD (C) CAPITOL 44932
40	45	45	7	WHEN I FALL IN LOVE (FROM "SLEEPLESS IN SEATTLE") D. FOSTER (E. HEYMAN, V. YOUNG)	(C) (V) EPIC SOUNDTRAX 77021/EPIC
41	33	35	13	SOMETHING'S GOIN' ON J. PENN II (J. PENN II, P. FETE, J. CLAY)	(C) (V) MAVERICK/SIRE 18564/WARNER BROS
42	35	34	20	COME UNDONE DURAN DURAN (DURAN DURAN)	(C) (V) (X) CAPITOL 44918
43	37	31	10	RUN TO YOU (FROM "THE BODYGUARD") D. FOSTER (A. RICH, J. FRIEDMAN)	(C) (D) (V) ARISTA 1 2570
44	43	47	8	VERY SPECIAL - BIG DADDY KANE FEAT. SPINDERELLA, L. WILLIAMS & K. ANDERSON BIG DADDY KANE (W. JEFFERY, L. PETERS)	(C) (D) (T) COLD CHILLIN' 18437/REPRISE
45	46	39	9	WHAT'S UP DOC? (CAN WE ROCK) K. CUT (R. BOACHFORD, J. JONES, L. MATURE, K. MCKENZIE, S. O'NEAL)	(C) (M) (T) (X) JIVE 42164
46	50	54	7	RUFFNECK M. RILEY, A. DAVIDSON, W. SCOTT (M. LYTE, A. DAVIDSON, M. RILEY, W. SCOTT)	(C) (M) (T) FIRST PRIORITY 98401/ATLANTIC
47	42	38	11	GIRL U FOR ME/LOSE CONTROL K. SWEAT, R. MURRAY (K. SWEAT, R. MURRAY)	(C) KEIA 64643/ELEKTRA
48	48	46	8	CHATTANOOCHEE K. STEGALL (K. STEGALL, J. MCBRIDE)	(C) (V) ARISTA 1-2573
49	53	66	4	SWEAT (A LA LA LA LA LONG) I. LEWIS, T. HARVEY, R. LEWIS (I. LEWIS)	(C) (T) BIG BEAT 98429/ATLANTIC

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	54	93	3	REASON TO BELIEVE P. LEONARD (T. HARRIS)	(C) (D) (V) WARNER BROS. 18427
51	47	37	13	CAN'T GET ENOUGH OF YOUR LOVE R. CIVILLIS, D. COLE (B. WHITE)	(C) (M) (T) (V) (X) ARISTA 1 2582
52	52	53	9	GET IT UP (FROM "POETIC JUSTICE") D. AUSTIN, TIM & BOB (PRINCE)	(C) (M) (T) LAFACE/EPIC SOUNDTRAX 77059/EPIC
53	56	67	6	HEY JEALOUSY J. HAMPTON, GIN BLOSSOMS (D. HOPKINS)	(C) A&M 0242
54	49	42	18	MORE AND MORE CYBORG, D.M.P. (G. SCHEIN, O. REINECKE, J. KATZMANN, T. DAWSON, HARRISON)	(C) (M) (T) (V) (X) IMAGO 25029
55	55	58	6	THE WAYS OF THE WIND P.M. DAWN (A. CORDES, J. MITCHELL)	(C) (T) (X) GEE STREET/ISLAND 862 475/PLG
56	51	52	16	CRY NO MORE R. WHITE, K. JACKSON, D. WILEY (R. WHITE, K. JACKSON, D. WILEY)	(C) (M) (T) (V) (X) GASOLINE ALLEY 54650/MCA
57	62	70	7	STAY FOREVER S. BARRI, T. PELUSSO (J. LAWRENCE, A. L. BACON, A. SHALLIT, N. BACON)	(C) (V) IMPACT 54653/MCA
58	60	65	8	STEP IT UP STEREO MC'S (R. BIRCH, N. HALLAM)	(C) (T) (X) GEE STREET/ISLAND 862 475/PLG
59	57	61	7	IT'S FOR YOU (FROM "THE METEOR MAN") M. A. SALLI, BERRY E. KIRKLAND (S. WILSON, M. A. SALLI, BERRY E. KIRKLAND)	(C) (T) MO/TOWN 2207
60	58	64	8	CHIEF ROCKA K. DEF-A, B. BRADKICK, D. KELLY, M. WILLIAMS, K. HANSFORD	(C) (D) (T) PENICILLIN 64651/ELEKTRA
61	61	69	9	BELIEVE L. KRAVITZ (L. KRAVITZ, H. HIRSCH)	(C) (V) VIRGIN 11662
62	69	76	4	MEGA MEDLEY R. TROUTMAN (R. TROUTMAN, L. TROUTMAN, N. WHITFIELD, B. STRONG)	(C) (M) (T) (X) REPRIS 18420
63	82	—	2	LOVE FOR LOVE A. GEORGE, F. MCFARLANE (A. GEORGE, F. MCFARLANE)	(C) (M) (T) (X) BIG BEAT 98382/ATLANTIC
64	64	62	15	DON'T TAKE AWAY MY HEAVEN S. LINDSEY (D. WARREN)	(C) A&M 0240
65	89	—	2	SOMETHING IN YOUR EYES L. A. REID, BABYFACE, D. SIMMONS (K. EDMONDS)	(C) (V) MCA 54725
66	65	56	15	BY THE TIME THIS NIGHT IS OVER W. AFANASIEFF, D. FOSTER (M. BOLTON, D. WARREN, A. GOLDENMARK)	(C) (V) ARISTA 1 2565
67	63	57	17	HERO P. COLLINS (P. COLLINS, D. CROSBY)	(C) (D) (V) ATLANTIC 87360
68	71	73	6	HAPPY BAG SNOWMAN (A. BAGGE, M. BECKMAN)	(C) (T) (X) RCA 62538
69	66	59	11	BACK SEAT (OF MY JEEP) M. BARRI, D. D. III (J. T. SMITH, M. WILLIAMS, Q. D. III)	(C) (M) (T) (X) DEF JAM/RI 73984/COLUMBIA
70	67	72	5	LICK U UP B. BURRELL, S. HAZAM, DINO, G. STICK	(C) (M) (T) LUNE 182
71	59	55	18	BAD BOYS (THEME FROM "COPS") L. LEWIS, T. HARVEY, R. LEWIS (INNER CIRCLE)	(C) (T) (V) (X) BIG BEAT 98429/ATLANTIC
72	74	78	5	THE BONNIE AND CLYDE THEME POCKETS, Q. D. III, ICE CUBE (YO-YO, ICE CUBE, POCKETS, QUINCY D. III)	(C) (M) (T) EASTWEST 98394
73	68	74	4	THAT'S WHAT LITTLE GIRLS ARE MADE OF C. ELLIOTT (C. ELLIOTT, M. ELLIOTT)	(C) (T) MCA 54615
74	76	84	3	STREIT UP MENACE (FROM "MENACE II SOCIETY") MC EHT, DJ SLIP (A. TYLER, T. ALLEN)	(C) (M) (T) JIVE 42138
75	73	81	9	TEDDY BEAR J. HARRIS (J. HARRIS, R. MARTIN)	(C) SCOTTI BROS. 75360
76	78	80	5	IN THE HEART OF A WOMAN J. SCAFFE, J. COTTON (K. HUNTON, B. CARTWRIGHT)	(C) (V) MERCURY 862 448
77	70	68	13	ABC-123 G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS, T. SCOTT)	(C) (D) (V) ATLANTIC 87366
78	90	—	2	NO RAIN R. PARANJAP, BLIND MELON (BLIND MELON)	(C) (X) CAPITOL 44939
79	NEW	1	1	*** Hot Shot Debut *** HEY MR. D.J. 118TH STREET PRODUCTIONS (GIST, BROWN, CRISS, ZHANE, BAHR, WARE, GREY)	(C) (T) FLAVOR UNIT 77121/EPIC
80	83	86	4	WHAT MIGHT HAVE BEEN J. S. IRVING, C. DINAFOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	(C) (V) WARNER BROS. 85116
81	81	94	3	FOR THE COOL IN YOU BABYFACE, L. A. REID, D. SIMMONS (BABYFACE, D. SIMMONS)	(C) (T) (V) EPIC 77109
82	88	95	10	IT'S ON NAUGHTY BY NATURE (V. BROWN, K. GIST, A. CRISS, D. BYRD)	(M) (T) (X) TAMI BOY 569
83	86	89	3	IN MY NATURE A. GREENWOOD (D. SPENCER, L. J. GILLIARD, H. WALLACE, DJ JOINT, A. GREENWOOD)	(C) (M) (T) FOCKETOWN 42150/JIVE
84	72	60	16	GIRL, I'VE BEEN HURT M. C. SHANN (D. SPENCER, S. BROWN, J. E. LEARY)	(C) (M) (T) (V) EASTWEST 98438
85	NEW	1	1	SUNDAY MORNING M. WHITE (WHITE, REYNOLDS, WILLIS)	(C) (D) REPRIS 18461
86	84	79	7	EVEN A FOOL CAN SEE D. FOSTER, P. CETERA (P. CETERA, M. GOLDENBERG)	(C) WARNER BROS. 18561
87	NEW	1	1	WHAT IS LOVE H. LIGAN, T. LORELO (D. H. LIGAN, T. LORELO)	(C) (M) (T) (X) ARISTA 1-2575
88	80	75	9	BIG GUN (FROM "LAST ACTION HERO") R. RUBIN (A. YOUNG, M. YOUNG)	(C) (D) EASTWEST 98406
89	93	99	3	OH CAROLINA J. R. ALLEN (O. BURRELL, W. RILEY)	(C) (T) (V) VIRGIN 12672
90	79	77	8	PETS P. FARRELL, M. HYDE (P. FARRELL, M. HYDE)	(C) (D) WARNER BROS. 18480
91	77	63	18	REGRET HAGUE, NEW ORDER (GILBERT, HOOK, MORRIS, SUMNER, HAGUE)	(C) (D) (M) (T) (V) (X) QWEST 18564/WARNER BROS
92	75	71	8	WIDE RIVER S. MILLER (C. MCCARTY, S. MILLER)	(C) SAILOR/POLYGRAM 859 194/PLG
93	87	90	4	LET ME ROLL B. JORDAN (B. JORDAN, G. DUKE)	(C) RAP A LOT 53831/PRIORITY
94	99	—	2	BETTER THAN YOU S. BERNARD (L. KEITH, K. THOMAS)	(C) PERSPECTIVE 7430/A&M
95	NEW	1	1	SOUL TO SQUEEZE (FROM "CONEHEADS") R. RUBIN (A. KEIDIS, FLEA, J. FRUSCIANTE, C. SMITH)	(C) (D) (V) WARNER BROS. 18401
96	NEW	1	1	DELICATE T. T. D'ARBY (T. T. D'ARBY)	(C) COLUMBIA 77128
97	97	97	3	I'LL SLEEP WHEN I'M DEAD B. RUCK (J. BON JOVI, R. SAMBORA, D. CHILD)	(C) (V) JAMBCO 862 242/MERCURY
98	92	92	16	LOVE NO LIMIT D. HALL (D. HALL, K. GREENE)	(C) (M) (T) (V) (X) UPTOWN 54639/MCA
99	NEW	1	1	I'M IN LUV J. DIBBS (J. DIBBS, B. ALLEN, T. DENSLAW)	(C) (T) MERCURY 862 462
100	96	—	2	GOTTA GET MINE WARREN G, C. WOLFE, E. BREED (E. BREED, 2PAC, D. O. C. C. WOLFE, WARREN G.)	(C) (T) WRAP 93154/ICHBAN

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

getting deeper.

SNOW

"runway"

from the double platinum debut album
12 INCHES OF SNOW (92207)

produced by m.c. shan
co-produced by john "jumpstreet" ficarrotta and edmond leary
management: salem & eng entertainment

 **IT'S ON!** 
THE ATLANTIC GROUP
DIVISION OF ATLANTIC RECORDING CORPORATION
1993 ATLANTIC RECORDING CORP. A TIME WARNER COMPANY

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
AUGUST 28, 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	BILLY JOEL COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
2	1	2	8	SOUNDTRACK EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
3	2	1	4	CYPRESS HILL RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
4	3	4	13	JANET JACKSON ▲ ³ VIRGIN 87825 (10.98/16.98)	JANET.	1
5	5	5	34	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98)	CORE	3
6	4	3	6	U2 ISLAND 518047*/PLG (10.98/16.98)	ZOOROPA	1
				*** GREATEST GAINER ***		
7	10	28	6	BLIND MELON ● CAPITOL 96585 (9.98/13.98)	BLIND MELON	7
8	6	7	3	UB40 VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6
9	9	13	17	AEROSMITH ▲ GEFEN 24455 (10.98/16.98)	GET A GRIP	1
10	7	8	39	SOUNDTRACK ▲ ⁹ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
11	8	9	12	ROD STEWART ▲ WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED. . .AND SEATED	2
12	14	12	32	SWV ▲ RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8
13	11	6	7	BARBRA STREISAND COLUMBIA 44189 (10.89 EQ/16.98)	BACK TO BROADWAY	1
14	12	11	41	SOUL ASYLUM ▲ COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	11
15	13	—	2	KRIS KROSS RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	13
16	16	14	39	KENNY G ▲ ⁵ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
17	18	19	45	ALAN JACKSON ▲ ² ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	17
18	15	16	22	4 NON BLONDES ● INTERSCOPE 92112/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	13
19	21	17	61	SPIN DOCTORS ▲ ³ EPIC 47461 (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	3
20	NEW		1	JAMES TAYLOR COLUMBIA 47056 (18.98 EQ/22.98)	LIVE	20
21	17	15	35	DR. DRE ▲ ² DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
22	23	25	23	LENNY KRAVITZ ▲ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
23	20	10	3	SMASHING PUMPKINS VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
24	26	26	23	STING ▲ A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
25	27	29	8	TONY! TONI! TONE! WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24
26	19	18	20	ONYX ● RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	17
27	25	21	10	SOUNDTRACK ● COLUMBIA 57127 (10.98 EQ/16.98)	LAST ACTION HERO	7
28	22	20	8	BILLY RAY CYRUS MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3
29	24	24	12	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	11
30	30	31	87	PEARL JAM ▲ ⁵ EPIC 47857 (10.98 EQ/15.98)	TEN	2
31	29	22	5	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
32	32	32	14	RADIOHEAD CAPITOL 81409 (9.98/15.98)	PABLO HONEY	32
33	35	36	5	TONI BRAXTON LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	33
34	34	30	25	DURAN DURAN ▲ CAPITOL 98876 (9.98/13.98)	DURAN DURAN	7
35	31	27	9	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17
36	28	23	7	SOUNDTRACK EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	23
37	36	33	51	ERIC CLAPTON ▲ ⁶ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
38	33	34	8	GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/15.98)	MI TIERRA	27
39	43	59	18	GIN BLOSSOMS A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE	39
40	38	38	90	MICHAEL JACKSON ▲ ⁵ EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
41	37	37	24	THE PROCLAIMERS CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH	31
42	41	44	41	SADE ▲ ² EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
43	39	45	4	TAG TEAM LIFE 7800Q/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	39
44	45	41	14	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
45	42	39	48	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
46	49	56	65	JON SECADA ▲ ² SBK 98845/ERG (9.98/15.98)	JON SECADA	15
47	40	35	8	VARIOUS ARTISTS TOMMY BOY 1074 (10.98/15.98)	MTV PARTY TO GO VOLUME 3	29
48	46	58	105	METALLICA ▲ ⁶ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
49	50	40	11	LUTHER VANDROSS ● LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	6
50	47	46	32	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	27
51	48	53	17	AARON NEVILLE A&M 0086 (10.98/16.98)	GRAND TOUR	48
52	44	47	34	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	7
53	57	71	5	SOUNDTRACK MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	53
54	53	68	26	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
55	51	50	46	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	62	66	34	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
57	63	62	8	TEARS FOR FEARS MERCURY 514275 (10.98/15.98)	ELEMENTAL	45
58	52	49	65	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
59	56	61	35	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8
60	59	55	25	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
61	61	65	21	DWIGHT YOAKAM ● REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
62	55	52	19	H-TOWN ● LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	16
63	64	80	14	BRIAN MCKNIGHT MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	63
64	65	51	9	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	26
65	69	69	5	TAYLOR DAYNE ARISTA 18705 (10.98/15.98)	SOUL DANCING	51
66	60	43	19	YANNI ● PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
67	54	42	8	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/15.98)	MTV PARTY TO GO VOLUME 4	35
68	58	57	30	SNOW ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	5
69	NEW		1	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	69
70	70	74	13	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE	70
71	73	54	8	BETTE MIDLER ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	50
72	71	60	9	NEIL YOUNG REPRISE 45310/WARNER BROS. (10.98/16.98)	UNPLUGGED	23
73	67	—	2	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	67
74	66	64	17	PRIMUS INTERSCOPE 92257*/AG (10.98/15.98)	PORK SODA	7
75	72	70	23	TRACY LAWRENCE ● ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25
76	81	91	5	BJORK ELEKTRA 61468 (10.98/15.98)	DEBUT	76
77	87	90	39	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
78	93	121	7	WHITE ZOMBIE GEFEN 24460 (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	78
79	80	88	39	CONFEDERATE RAILROAD ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	79
80	84	94	19	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS	80
81	76	73	12	DONALD FAGEN ● REPRISE 45230/WARNER BROS. (10.98/16.98)	KAMAKIRIAD	10
82	77	79	47	JACKYL ● GEFEN 24489 (9.98/13.98)	JACKYL	76
83	75	63	11	SOUNDTRACK VIRGIN 88064 (10.98/15.98)	SLIVER	23
84	78	72	16	PORNO FOR PYROS ● WARNER BROS. 45228* (10.98/15.98)	PORNO FOR PYROS	3
85	91	89	46	10,000 MANIACS ▲ ELEKTRA 61385 (10.98/15.98)	OUR TIME IN EDEN	28
86	74	67	12	SOUNDTRACK MCA 10859 (10.98/15.98)	JURASSIC PARK	36
				*** PACESETTER ***		
87	108	114	7	THE CRANBERRIES ISLAND 514156/PLG (9.98 EQ/13.98)	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	87
88	89	99	40	SOUNDTRACK ▲ ² WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
89	90	97	154	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
90	82	75	3	THE O'JAYS EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	75
91	85	76	47	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
92	96	115	7	TOOL ZOO 11052 (9.98/15.98)	UNDERTOW	92
93	95	104	13	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	93
94	79	78	7	UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON	59
95	100	84	16	JIMI HENDRIX MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
96	97	92	90	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
97	98	85	10	STEVE MILLER BAND POLYOR 519441/PLG (10.98 EQ/16.98)	WIDE RIVER	85
98	86	82	16	95 SOUTH WRAP 8117/CHIBAN (9.98/16.98)	QUAD CITY KNOCK	71
99	104	105	91	ENYA ▲ ² REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
100	112	116	19	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	100
101	68	48	3	VAI RELATIVITY 1132 (10.98/16.98)	SEX AND RELIGION	48
102	83	77	12	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	22
103	101	98	59	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881 (9.98 EQ/15.98)	COME ON COME ON	31
104	94	87	9	OZZY OSBOURNE EPIC 48973 (20.98 EQ/29.98)	LIVE & LOUD	22
105	88	148	3	SOUNDTRACK CHAOS 57303/COLUMBIA (10.98 EQ/16.98)	SO I MARRIED AN AXE MURDERER	88
106	92	93	30	DUICE TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	84
107	105	111	16	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH	103
108	119	108	12	ROBERT PLANT ES PARANZA 92264/AG (10.98/16.98)	FATE OF NATIONS	34
109	121	113	41	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15

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 LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	114	136	6	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE	110
111	NEW		1	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	111
112	103	96	15	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	64
113	106	107	48	QUEEN HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
114	99	101	25	NAUGHTY BY NATURE TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	3
115	111	81	10	VAN MORRISON POLYDOR 519219/PLG (10.98 EQ/16.98)	TOO LONG IN EXILE	29
116	117	95	8	BELL BIV DEVOE MCA 10682 (10.98/15.98)	HOOTIE MACK	19
117	113	83	18	CHRIS ISAAK REPRIS 45116/WARNER BROS. (10.98/16.98)	SAN FRANCISCO DAYS	35
118	116	102	21	P.M. DAWN GEE STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...?	30
119	142	140	170	VAN MORRISON POLYDOR 841970*PLG (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
120	107	109	8	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	90
121	125	127	182	ORIGINAL LONDON CAST POLYDOR 831563*PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
122	133	110	8	MARK CHESNUTT MCA 10851 (10.98/15.98)	ALMOST GOODBYE	88
123	130	137	50	VINCE GILL MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
124	129	133	3	GEORGE THOROGOOD & THE DESTROYERS EMI 89529/ERG (10.98/16.98)	HAIRCUT	124
125	102	86	12	ANTHRAX ELEKTRA 61430 (10.98/15.98)	SOUND OF WHITE NOISE	7
126	118	100	10	JOHNNY GILL MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	14
127	123	122	20	LORDS OF THE UNDERGROUND PENDULUM 61415*ELEKTRA (10.98/15.98)	HERE COME THE LORDS	66
128	140	144	43	MADONNA MAVERICK/SIRE 45031/WARNER BROS. (10.98/16.98)	EROTICA	2
129	131	130	131	ENIGMA CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
130	109	103	22	GREEN JELLY ZOO 11038 (9.98/13.98)	CEREAL KILLER SOUNDTRACK	23
131	132	119	13	GURU CHRYSALIS 21998*ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	94
132	115	112	32	JADE GIANT/REPRIS 2466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	56
133	120	106	20	L.L. COOL J DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	5
134	138	118	11	VARIOUS ARTISTS UPTOWN 10858/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	71
135	126	129	46	PETER GABRIEL GEFEN 24473 (10.98/15.98)	US	2
136	124	132	29	PAPERBOY NEXT PLATEAU/FFRR 1012 (9.98/14.98)	NINE YARDS	48
137	128	131	21	LEVERT ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	35
138	146	128	73	K.D. LANG SIRE 26840/WARNER BROS. (10.98/15.98)	INGENUUE	18
139	135	126	23	STEREO MC'S GEE STREET/ISLAND 14061/PLG (9.98 EQ/13.98)	CONNECTED	92
140	151	156	23	BIG HEAD TODD & THE MONSTERS GIANT/REPRIS 24486/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	118
141	145	147	44	LORRIE MORGAN BNA 66047 (9.98/15.98)	WATCH ME	65
142	150	152	173	GARTH BROOKS LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
143	161	170	14	JOE DIFFIE EPIC 53002 (9.98 EQ/15.98)	HONKY TONK ATTITUDE	83
144	155	155	101	GARTH BROOKS LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
145	164	154	6	VARIOUS ARTISTS SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS THIRSTY EAR/CHAOS 57134/COLUMBIA (10.98 EQ/15.98)	SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	145
146	134	117	41	BON JOVI JAMBCO 514045/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
147	122	—	2	THE JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE	122
148	139	142	23	GETO BOYS RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	11
149	110	124	9	CLANNAD ATLANTIC 82503/AG (10.98/16.98)	BANBA	110
150	167	187	4	DOUG SUPERNOW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE	150
151	136	135	5	MATTHEW SWEET ZOO 11050 (9.98/15.98)	ALTERED BEAST	75
152	153	141	91	U2 ISLAND 510347*PLG (10.98 EQ/16.98)	ACHTUNG BABY	1
153	154	138	5	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	131
154	170	—	43	R.E.M. WARNER BROS. 45138 (10.98/16.98)	AUTOMATIC FOR THE PEOPLE	2
155	160	160	42	AC/DC EASTWEST 92215/AG (10.98/15.98)	LIVE	15
156	152	150	49	UGLY KID JOE STARDOG 512571/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	27

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
157	158	151	73	EN VOGUE EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	8
158	141	123	72	ARRESTED DEVELOPMENT CHRYSALIS 21929/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	7
159	147	145	21	DEPECHE MODE SIRE/REPRIS 45243/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1
160	168	146	14	SOUNDTRACK MILAN 35644 (9.98/13.98)	BENNY & JOON	45
161	156	149	118	BOYZ II MEN MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY	3
162	159	—	2	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98)	VOICE OF JAMAICA	159
163	149	139	10	LUKE LUKE 200* (9.98/14.98)	IN THE NUDE	54
164	169	167	59	SOUNDTRACK EPIC SOUNDTRAX 52476/EPIC (10.98 EQ/16.98)	SINGLES	6
165	163	175	55	HOUSE OF PAIN TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	14
166	166	—	2	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	166
167	172	159	17	PATTY LOVELESS EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	69
168	176	178	41	TRISHA YEARWOOD MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
169	144	120	14	NEW ORDER QWEST 45250/WARNER BROS. (10.98/15.98)	REPUBLIC	11
170	148	134	22	COVERDALE/PAGE GEFEN 24487 (10.98/15.98)	COVERDALE PAGE	5
171	157	125	12	MARC COHN ATLANTIC 82491/AG (10.98/16.98)	THE RAINY SEASON	63
172	177	164	55	MARY J. BLIGE UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	6
173	171	—	2	DEEP FOREST EPIC 53747 (9.98/15.98)	DEEP FOREST	171
174	180	171	72	WYNONNA CURB 10529/MCA (10.98/15.98)	WYNONNA	4
175	178	173	121	MICHAEL BOLTON COLUMBIA 46771* (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
176	175	165	66	ANNIE LENNOX ARISTA 18704 (10.98/15.98)	DIVA	23
177	173	158	15	RUN-D.M.C. PROFILE 1440* (10.98/15.98)	DOWN WITH THE KING	7
178	162	143	8	JOHN ANDERSON BNA 68232 (9.98/15.98)	SOLID GROUND	75
179	174	163	52	TRAVIS TRITT WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	27
180	179	184	100	GUNS N' ROSES GEFEN 24415* (10.98/15.98)	USE YOUR ILLUSION I	2
181	RE-ENTRY		137	MADONNA SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
182	165	168	4	SOUNDTRACK WARNER BROS. 45345 (10.98/16.98)	CONEHEADS	165
183	182	186	86	CYPRESS HILL RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
184	143	169	24	CLANNAD ATLANTIC 82409/AG (10.98/15.98)	ANAM	46
185	181	199	15	MC BREED WRAP 8120/CHIBAN (9.98/16.98)	THE NEW BREED	156
186	NEW		1	TECHMASTER P.E.B. NEWTOWN 2211 (9.98/13.98)	IT CAME FROM OUTER BASS II	186
187	RE-ENTRY		15	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	65
188	RE-ENTRY		91	RED HOT CHILI PEPPERS WARNER BROS. 26681 (10.98/16.98)	BLOOD SUGAR SEX MAGIK	3
189	183	185	43	SOUNDTRACK MORGAN CREEK 20015 (10.98/16.98)	THE LAST OF THE MOHICANS	42
190	189	181	112	BONNIE RAITT CAPITOL 96111* (10.98/15.98)	LUCK OF THE DRAW	2
191	188	183	57	MEGADETH CAPITOL 98531 (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
192	193	153	7	BILLY IDOL CHRYSALIS 26000/ERG (10.98/16.98)	CYBERPUNK	48
193	184	162	13	EXPOSE ARISTA 18577 (10.98/15.98)	EXPOSE	135
194	RE-ENTRY		95	NIRVANA DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
195	RE-ENTRY		41	NEIL YOUNG REPRIS 45057/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
196	NEW		1	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	196
197	186	161	25	DOLLY PARTON COLUMBIA 53199 (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	16
198	194	180	9	PAUL WESTERBERG SIRE/REPRIS 45335/WARNER BROS. (10.98/15.98)	14 SONGS	44
199	199	191	53	SOUNDTRACK HOLLYWOOD 61334/ELEKTRA (10.98/15.98)	SISTER ACT	40
200	NEW		1	ROBERT JAMES WALLER ATLANTIC 82511 (10.98/16.98)	THE BALLADS OF MADISON COUNTY	200

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 54	Mark Chesnutt 122	Peter Dinklage 135	The Juliana Hatfield Three 147	Naughty By Nature 114	Red Hot Chili Peppers 188	Sliver 83	U2 6, 152
4 Non Blondes 18	Ciannad 149, 184	Geto Boys 148	Toby Keith 107	Aaron Neville 51	Robin S. 110	So I Married An Axe Murderer 105	UB40 8
AC/DC 155	Eric Clapton 37	Johnny Gill 126	Lenny Kravitz 22	New Order 169	Run-D.M.C. 177	Spin Doctors 19	Ugly Kid Joe 156
Oleta Adams 73	Marc Cohn 171	Vince Gill 123	Kris Kross 15	95 South 98	Sade 42	Stereo MC's 139	UNV 94
Aerosmith 9	Natalie Cole 64	Green Jellies 130	L.L. Cool J 133	Nirvana 194	Sawyer Brown 111	Steve Miller Band 97	Vai 101
Alice In Chains 55	Confederate Railroad 79	Guns N' Roses 180	k.d. lang 138	The O'Jays 90	Jon Secada 46	Rod Stewart 11	Luther Vandross 49
John Anderson 178	Coverdale/Page 170	Guru 131	Tracy Lawrence 75	Shai 56	Onyx 26	Stone Temple Pilots 5	VARIOUS ARTISTS
Anthrax 125	The Cranberries 87	Jimmi Hendrix 95	Chris LeDoux 153	Silk 52	ORIGIANAL LONDON CAST	George Strait 45	MTV Party To Go Volume 3 47
Arrested Development 158	Cypress Hill 3, 183	House Of Pain 165	Annie Lennox 176	Smashing Pumpkins 23	Phantom Of The Opera	Barbra Streisand 13	MTV Party To Go Volume 4 67
Bell Biv Devoe 116	Billy Ray Cyrus 28, 58	H-Town 62	LeVert 137	Snow 68	Highlights 121	Doug Supernaw 150	Sweet Relief: A Benefit For Victoria Williams 145
Big Head Todd & The Monsters 140	Taylor Dayne 65	Ice Cube 77	Little Texas 93	Soul Asylum 14	Ozzy Osbourne 104	Matthew Sweet 151	Uptown MTV Unplugged 134
Bjork 76	Deep Forest 173	Billy Idol 192	Lords Of The Underground 127	SOUNDTRACK	Aladdin 88	SWW 12	Robert James Waller 200
Clint Black 31	Depeche Mode 159	Inner Circle 112	Lukey 163	Dolly Parton 197	Benny & Joon 160	Tag Team 43	Paul Westerberg 198
Mary J. Blige 172	Joe Diffie 143	Intro 100	Madonna 128, 181	Pearl Jam 30	The Bodyguard 10	Tears For Fears 57	White Zombie 78
Blind Melon 7	Will Downing 166	Chris Isaak 117	MC Breed 185	Robert Plant 108	Free Willy 53	Technique P.E.B. 186	Wynonna 44, 174
Michael Bolton 175	Dr. Dre 21	Janet Jackson 4	Reba McEntire 59	P.M. Dawn 118	Jurassic Park 86	10,000 Maniacs 85	Yanni 66
Bon Jovi 146	Duran Duran 34	Michael Jackson 40	Brian McKnight 63	Porno For Pyros 84	Last Action Hero 27	George Thorogood & The Destroyers 124	Trisha Yearwood 168
Boss 102	En Vogue 157	Alan Jackson 17	MC Lyte 120	Primus 74	Menace II Society 29	Aaron Tippin 69	Dwight Yoakam 61
Boyz II Men 161	Enigma 229	Jackyl 82	Megadeth 191	The Proclaimers 41	Poetic Justice 36	Tony! Toni! Tone! 25	Neil Young 72, 195
Toni Braxton 33	Gloria Estefan 38, 109	Jade 132	Metallica 48	Queen 113	Sister Act 199	Toot 92	
Brooks & Dunn 60, 96	Expose 193	The Jerky Boys 80	Bette Midler 71	R.E.M. 154	Sleepless In Seattle 2	Travis Tritt 179	
Garth Brooks 89, 91, 142, 144	Donald Fagen 81	Billy Joel 1	John Michael Montgomery 50	Radiohead 32		Tanya Tucker 187	
Buju Banton 162	Kenny G 16		Lorrie Morgan 141	Rage Against The Machine 70		Tina Turner 35	
Mary-Chapin Carpenter 103			Van Morrison 115, 119	Bonnie Raitt 190			
Carlene Carter 196							

RADIO ACCEPTANCE EASES FOR HARD RAP

(Continued from page 10)

Yo Self" (Priority), 2Pac's "I Get Around" (Interscope), Lords Of The Underground's "Chief Rocka" (Pendulum), and Yo Yo & Ice Cube's "The Bonnie & Clyde Theme" (EastWest).

In earlier years, a cult urban following pushed "reality" rap albums by artists such as Too \$hort and N.W.A to platinum levels; these were contained successes, however. "There were always people who wanted the music," says Step Johnson, head of promotion at Interscope. "The problem was getting PDs and MDs to play it."

Bill Stephney, president of Stepsun Music, says, "For a long time black radio didn't play the music [in regular rotation], and, obviously, white radio didn't either. The envelope has been pushed by white pop radio."

In the past two years, pop radio has become more willing to add cuts from "reality" rap acts than has its R&B counterpart. One reason for this is the belief that black radio has to be far more community-sensitive than its pop counterpart. Also, there are fewer black stations on the dial, but those stations must provide listeners with the full spectrum of black pop sounds.

Finally, as Wes Johnson points out, "Black PDs tell me they can't sell their stations to advertisers if they play too much rap."

However, Step Johnson credits weekend mix-shows on black radio

stations for "starting to break a lot of things loose." Once this limited exposure proved successful, he says, "Some programmer got smart enough to see that kids are buying loads of these records, and that they're the same people who listen to my station. Maybe I'm missing something by not playing what they want."

Eric Faison, PD of urban WBLK Buffalo, N.Y., says he has no plans to increase the amount of rap he plays, even though it does very well at his station as a daypart. "Fifteen of the 50 records on our playlist, about 5%-10%, [are] rap," he says. "Some of our audience can tolerate rap only at certain times of the day. We use research to determine when." He adds that, because WBLK is the only mainstream black station in town, it must compete with the The Box and MTV, while at the same time trying to maintain close ties to listeners who have a wide range of tastes. "We're caught in the middle; we have to serve a lot of different masters," he says.

THE ROLE OF VIDEO

The acceptance of hard rap at radio was preceded by its acceptance at local and national video outlets. "Video has been a really rap-friendly medium," says Monica Lynch, president of Tommy Boy Records. Stephney adds, "Video shows across the country play way more rap than they do

R&B and rock."

Such exposure opened the music to an ever-broadening audience. "A whole generation of kids across the board grew up on rap," says Stephney. "These are blacks, Latinos, and whites."

Marc Benesch, head of pop promotion at Interscope, says the music appeals to youths because "kids are tired of bullshit." Barry Weiss, VP and GM of Jive, notes, "[Inner-city] kids want a voice, and [suburban kids] are reacting to the music because they want to find out more about what's happening in the urban centers."

Lynch agrees, adding, "Rap has become more diverse, and the audience has become more fragmented—there are a lot of fusions and hybrids of the audience itself."

She says bigger audiences came to the hard-rap party after being exposed to acts like the Beastie Boys and House Of Pain, whose members are white, and the Latino group Cypress Hill—a band which, like Public Enemy and Onyx, appeals to alternative rock audiences.

Happy Walters, president of Immortal Records and manager of House Of Pain and Cypress Hill, adds, "All the collaborations, like Biohazard on Onyx's 'Slam' remix and shows like House Of Pain with the Beasties, helped expand the fan base."

These diverse demographics—combined with access to resources such as BDS, SoundScan, and the playlists of request-only video network The Box—helped "reality" rap acts break through. "Promotion people are presenting all this SoundScan and Box information to radio, and radio is paying attention," Lynch says.

Labels are taking advantage of the competitive landscape that supports top 40 radio to help hard-rap titles find listeners. "I believe record companies are now identifying the fragmentation of the marketplace, homing in and super-serving it, vs. just trying to get as many adds as possible," Benesch says.

"If a certain market has a 'churban' station and a more traditional top 40 station, I'll go to the churban first. That's my niche. If my record blows up there and it's selling, there's a 99% chance it will cross over to the other station."

STRONG MUSICAL COMPONENT

But not all rap titles are gaining strength, Stephney observes, because many don't display sufficient artistry. "There seems to be a strong musical component at work," he says. "There isn't the same reaction to, say, a Kool G. Rap or a Wu-Tang Clan record. Records like Dre's, 2Pac's, and even Kris Kross' are very R&B-oriented and very mainstream-sounding. And I don't think you could

get more funkier or catchier than Onyx's 'Slam.'"

Tracy Cloherty, MD at WQHT (Hot 97) New York, adds, "When we test records, we're testing the hooks. The records with the catchy hooks you can sing along to test better."

Since its debut seven years ago, Hot 97 has shifted its emphasis from freestyle Latin dance music to hip-hop and rap. The station's listenership is almost 50% white, Cloherty says, followed by Hispanics (32%) and blacks (18%).

The audience for hard rap traditionally has skewed male, but Hot 97 and other stations have been receiving requests from women for titles such as Onyx's testosterone-laden "Slam," as well as "I Get Around," 2Pac's mack track that contains several troubling references to women. "Some of these artists have such a melodic sound, they're getting a female audience," says Lynch.

Although the acceptance of hard rap at radio is still on a record-by-record basis, industry executives are encouraged by the response it has been getting lately. "I see more radio stations saying, 'Either we're going to deal with this music as a solid music, or we're going to get into another business,'" says Stephney. Benesch adds, "I think the avenues of exposure for this genre are opening more and more every day. And it's not going to go away; it's only going to get bigger."

TURNER PROPOSAL

(Continued from page 1)

providing an additional source of product and possibly altering the distribution landscape.

Turner Broadcasting's Turner Home Entertainment, which aspires to a bigger role in the prerecorded cassette market, will get its chance if the deal, approved Aug. 17 by Turner's board of directors, is finalized by its February deadline.

New Line Home Video, formed less than two years ago, has rocketed to sales approaching \$180 million for 1993—about seven times the size of Turner Home Entertainment's \$20 million-\$25 million, according to trade sources. "We're ecstatic about adding that much," says Turner Home Video executive VP Steve Chamberlain.

Nevertheless, "it's a big disparity," says an executive familiar with both companies—one he and others believe could pose organizational ques-

tions with ramifications for some Hollywood majors. It is unclear how THE will deliver New Line cassettes.

Columbia TriStar Home Video now distributes New Line Home Video releases in an agreement that ends next spring. The contract, bringing the studio millions in fees annually, includes the Castle Rock titles that Columbia doesn't already handle theatrically and on tape.

Negotiations to renew the deal have been under way for months while New Line evaluates competing bids, particularly from WEA, which is eager to expand its video label distribution (Billboard, July 24). WEA recently hired a new president, David Mount, who's returning after a lengthy stint at LIVE Home Video and LIVE Entertainment, and a video sales VP, John Scott, formerly of Columbia TriStar.

Turner's pending purchase of New Line Cinema has put the bidding war on hold, at least until THE deter-

mines the best route to market and chooses a home base. New Line has largely shifted operations from New York to Los Angeles, except for president Stephen Einhorn, who is based in Manhattan. In the past six months, THE has consolidated at corporate headquarters in Atlanta under Chamberlain and newly appointed senior VP/GM Stuart Snyder, formerly of LIVE Home Video.

Snyder is beefing up marketing of THE releases. Expectations are Turner will let New Line Cinema and Home Video operate autonomously in New York and L.A. However, sources say that doesn't preclude the possibility of THE taking on New Line distribution, provided it moves quickly. The choice between studio and in-house distribution "has to be addressed soon" to ensure a smooth transition, one executive notes.

But THE's four-person sales team generally isn't considered large enough to absorb NLHV releases,

"and they can't staff up and gain experience very quickly," says an observer. "I don't see them all of a sudden becoming a player. If I were New Line, I'd be very careful" about leaving the studio fold. Since NLHV "has the stronger name," he wonders "who's going to win the power game?"

NLHV has a packed fourth quarter, increasingly typical of the company. Titles include "Menace II Society," "National Lampoon's Loaded Weapon 1," "Three Of Hearts," and possibly "Surf Ninjas." Its "Teenage Mutant Ninja Turtles III" was a multi-million unit sell-through hit this summer.

Snyder is doing his best to raise THE's profile. "Turner has been sitting on the sidelines in this industry. No longer," Snyder said in an interview during the Video Software Dealers Assn. convention last month.

Atop his priority list are the 1994 relaunching of the Hanna-Barbera cartoons, which had been withdrawn

from the market after Turner acquired the line for repackaging, and to let retailers sell off an oversupply of cassettes; the fourth quarter sell-through release of the documentary series "Trials Of Life," previously available only through Time-Life Video's direct-response TV offer; a repricing of the RKO Pictures catalog; and greatly improving sales of the movies made for Turner's TNT cable service.

"I want more titles selling 'Conagher' numbers," said Snyder, referring to a TNT western that delivered a record 40,000 units. Most cable releases have been in the 10,000 range.

Snyder is inching closer to his goal. An aggressive campaign, including telemarketing, launched for "The Seawolf" has netted 30,000 cassettes, Chamberlain says. "We expect similar results for 'Frankenstein.'" He adds, "We're very satisfied with the efforts of our new team."

SUNNY VIDEO FORECAST

(Continued from page 8)

Five summer films—"Jurassic Park," "The Firm," "Sleepless In Seattle," "In The Line Of Fire," and "The Fugitive"—are expected to exceed the \$100 million mark at the box office, according to Grove.

"Jurassic Park," "In The Line Of Fire," and "The Fugitive" are likely to be released on video for the first quarter of 1994—with "Jurassic Park" an obvious choice for sell-through.

Studios have released more than 50 films this summer, at least 10 films more than is the norm, Grove notes.

There has also been more success in the "mid-range" films that gross between \$30 million and \$70 million. "A higher number will top out at over \$50 million," Grove adds.

SONY READIES REN & STIMPY LAUNCH

(Continued from page 10)

groups. The college and alternative market should be particularly receptive."

On Monday (23), Sony Wonder ships a 7-inch colored-vinyl single, featuring the tracks "Happy, Happy, Joy, Joy," "Dog Pound Hop," "Royal Canadian Kilted Yaksmen Anthem," and "Big House Blues," to college and alternative radio, as well as independent and underground retail.

A promotional CD single with the tracks "Happy, Happy, Joy, Joy," "Royal Canadian Kilted Yaksmen Anthem," "Don't Whiz On The Electric Fence," and "I'm Gonna Be A Monkey" ships to top 40 and album radio in mid-September.

"We're really going to focus on the

morning shows, specialty shows, and drive-time programs," says Wendy Moss, VP of marketing for Sony Wonder. The label likely will release a video of "Happy, Happy, Joy, Joy" to MTV in mid-September as well, she says.

Composers Charlie Brissette and Chris Riccardi, and voice actors Billy West and Bob Camp, created the quirky "You Eediot," drawing upon the wide range of musical influences used in the series. Brissette produced the release with Catherine Mullally and Vanessa Coffey. The title carries a suggested list price of \$13.98 for CD and \$9.98 for cassette.

"You Eediot" is accompanied by the Aug. 31 release of Ren & Stimpy home video titles "The Classics,"

"The Stupidest Stories," and "The Stinkiest Stories." The 40-minute titles carry a suggested list price of \$14.98.

Six additional home videos, featuring programming culled from the Nickelodeon network, also are being released the same day by Sony Wonder. Titles cover the network's "Rugrats" and "Doug" series, as well as its popular "SNICK" programming block.

The second round of Nickelodeon releases comes in mid-September, when Sony Wonder puts out the Ren & Stimpy holiday video, "Have Yourself A Stinky Little Christmas," and the audio title "Crock O' Christmas." The Sony Wonder advertising cam-

paign for the entire Nickelodeon line includes significant buys on the Nickelodeon network, as well as E! Entertainment Television, the Fox network, and the Cartoon Network, among others. The first flight of commercials starts in late August.

In November, the label will release commercials to the Loews, United Artists, and National Recreation theater chains.

An extensive print advertising campaign will run the gamut from youth-oriented publications including Nickelodeon magazine, Disney Adventures magazine, and the Marvel Comics line to such adult fare as Working Mother magazine, Entertainment Weekly, and Spy magazine.

SINATRA'S COLUMBIA YEARS CELEBRATED IN BOXED SET

(Continued from page 14)

tury. Many of the recordings are shy without being meek. Others dance without swinging. A very few are failures of music. That's the point: the consistently high level of selection and musicianship spread over so long a period . . . Pop culture? I say American art of a high order, one of the great achievements of the 1940s, all here in one palatial mansion of a Columbia package for the first time. Every note, and then some."

Sinatra left Columbia in 1952 to start his Capitol years, which were surveyed last year in a 16-CD boxed set, "Sinatra—Concepts."

As with other superior balladeers of his day, Sinatra often turned for material to the world of show music and Hollywood (including his own starring vehicles), thus enabling the boxed set to serve up a golden-era menu of songs from the likes of Irving Berlin; George & Ira Gershwin; Richard Rodgers & Larry

Hart; Rodgers & Oscar Hammerstein; Jerome Kern; Cole Porter; Julie Styne; Frederick Loewe & Alan Jay Lerner; Harold Arlen & Johnny Mercer; and Sammy Cahn.

"Everybody talks of Sinatra's years at Capitol as the period in which he developed the concept album," says Didier C. Deutsch, the project's producer. "Actually, Sinatra's ideas along this line already existed in embryonic form at Columbia. You'll hear it in the set." All the sessions were supervised by two legendary A&R men: Manny Sachs (1943-49) and Mitch Miller (1950-52).

The project took about 18 months to complete, says Deutsch. He approached Legacy chief and executive producer Jerry Shulman about the project after finishing "40 Years of Artistry," Columbia's Tony Bennett box. "When I told [Shulman] that a Sinatra project would encompass 12 CDs, he hesitated for a while because Columbia had never



Boxed set cover photo of Frank Sinatra at the height of his Columbia years.

done a pop project that vast.

"With Jerry's approval, we then wanted an OK from Sinatra to, of course, get his blessings. But without Sinatra's approval, we could not include any of the unreleased masters."

Deutsch says the three newly discovered sessions—1946-47's "Night And Day," "The Song Is You," and

"The Night We Called It A Day"—were found on the flip sides of lacquers whose reverse sides were commercially released. "Sometimes, as an economy measure, they would record on both sides. However, they assigned the same matrix numbers to the second side sessions as to those that were released."

As he researched the project, Deutsch also was able to solve a long-standing Sinatra mystery.

"In 1948, [it would seem that] Sinatra had recorded 'Once In Love With Amy' on the same day on the East Coast and the West Coast. But the truth is that he made a rehearsal piano version in New York on Dec. 14. In Hollywood, the next evening, he recorded two other songs. The 'Amy' date was credited as a Hollywood session, yet the final instrumental track was laid down against Sinatra's piano vocal in New York."

In search of rare tracks Deutsch also mined the Library Of Congress (Billboard, March 6).

Sinatra is fully supportive of the boxed set's release and acted as a contributing writer for the book. He

was to accept a special plaque commemorating the release from the label while appearing Monday (23) at the Garden State Arts Center in New Jersey.

Here are key elements of the marketing/sales plan:

- For solicitation, an advance six-cut cassette has been sent to the field; an advance 12-track promo CD sampler will be shipped to branches on Sept. 1.

- An "electronic press kit" has been created featuring a seven-minute video for publicity and promotional usage.

- There are targeted radio promotions at 25 key MOR stations, including contests and advance music premieres running three weeks prior to release of the set. Schwartz, a personality on WQEW New York, and the syndicated "Sid Mark Sinatra Show" are also earmarked for special promotions.

- Extensive co-op ads are planned for radio and print.

- Specifically for retailers, point-of-purchase material will include a 2-by-3-foot poster with a tear-off "promo copy" and 150 light boxes.



by Geoff Mayfield

NEW CHAMP: The new king of The Billboard 200 has a familiar face, as Billy Joel's "River Of Dreams" debuts on top, earning the piano man the fourth No. 1 album of his career. So, throw out that prediction this column made about "Sleepless In Seattle" holding first place. Joel, who topped the chart last time out with "Storm Front," benefits this time from a top 15 single and a handsome publicity campaign, which included appearances on "Dateline NBC," "Today," "CBS This Morning," "Entertainment Tonight," cable channel E!, and a slew of local newscasts. SoundScan's estimate that he sold more than 230,000 units his first week out puts him ahead of "Sleepless" by almost 100,000 pieces and proves that folks were plenty aware of the new title's arrival.

HOT SUMMER: This may not be a hot sales summer for the industry at large, but you can't tell that by Sony Music's performance during the past couple of months. With Joel and Cypress Hill, Columbia has held the No. 1 slot three of the last four weeks. Add Barbra Streisand's "Back To Broadway" to the menu, and Columbia has owned three of The Billboard 200's last five No. 1 titles. With sister label Epic moving "Sleepless" to the top last week, Sony has held the No. 1 crown for four straight weeks, and five out of the last seven. On this week's chart, Sony holds the top three albums, and eight of the top 20.

STREAKS: Blind Melon continues its hot run (see story, page 10), posting a 15% gain as it moves up three spots to No. 7. For the third week in a row, the Capitol rookie wins Greatest Gainer . . . With a 16% increase, the Cranberries hit a new chart peak (108-87) and win the Pacesetter award for the second time in the last six weeks.

FIRST TIMES TWO: This week, composer/conductor Elmer Bernstein and the Royal Philharmonic Pops Orchestra move 15-11 on the Classical Crossover list, with "Elmer Bernstein By Elmer Bernstein." Although Denon albums have appeared on Billboard's jazz charts, this marks the label's first appearance on Billboard's classical charts. Bernstein has written scores or themes for numerous soundtracks, including "The Great Escape," "Ghostbusters," "The Magnificent Seven," and "Animal House," and, although several of those soundtracks have charted, this appears to be the first time Bernstein has received artist credit for a charting album.

SNAPSHOTS: Ice Cube's maxi-single, "Check Yo Self," which features Das EFX, seems to have revived Cube's "Death Certificate." After climbing 90-87 last week on The Billboard 200, it bullets this week at No. 77 . . . "Everybody Hurts," the latest R.E.M. single (see story, page 10), which got unsolicited airplay early in the life of the "Automatic For The People" set, has awakened album sales (170-154) . . . "Cryin'" is still cookin' for Aerosmith, as "Get A Grip" retains its bullet at No. 9. 4 Non Blondes will replace Jackyl in the warm-up slot on Aerosmith's tour during the last week of August for a month of U.S. dates. Since the Non Blondes' "What's Up" already peaked at top 40 radio, the tour slot could reignite album sales (No. 18).

ANOTHER SOFT WEEK, as volume of sales on The Billboard 200 falls by 1%. To get a better idea of the decline, if you back out the top 20 debuts by Joel and label mate James Taylor, the chart would show an 8% drop. Most of Billboard's point-of-sale charts, with the exception of Top Pop Catalog Albums and Hot Dance Maxi-Singles Sales, also show declines.

HOLIDAY BOXED SETS POSE CHALLENGES

(Continued from page 14)

If we can sell the Bee Gees box 12 times a year, it's a great piece."

Brett Ortone, director of retail operations for the 13-store, Chatsworth, Calif.-based Tempo Records chain, notes, "There is nothing like a good, quality collection, when the label takes the time. As retailers, we welcome those quality high-ticket items, and if it's good quality, the retailers win and the consumers win."

Ortone expects the Police and Simon to be two of this year's biggest boxed hits. "Paul Simon is a good

ANTI-THEFT STANDARD

(Continued from page 8)

The security issue has been a flashpoint of controversy for months. Even before NARM endorsed the acousto-magnetic technology developed by Sensormatic Electronics Corp. for source-tagging prerecorded music product, that company's rival, Checkpoint Systems Inc., was claiming in trade ads that acousto-magnetic technology threatened the sound quality of audiocassettes. Those claims led to a false-advertising suit that has since been settled, but the controversy lingers.

Some of the major-label groups—which are now testing security systems to decide whether or not to ratify NARM's recommendation—have voiced reservations about the potential for sound deterioration with acousto-magnetics. At press time, none of the six majors is known to have made a decision on the matter.

Representatives at Checkpoint were not available at deadline.

FOR THE RECORD

The BMI Acoustic Round-up will be held Wednesday (25) at the Cottonwood Cafe in New York. The date was erroneously reported in last week's Words & Music column.

choice," he says. "He is the perfect artist for a box, mainly because he's been around for a long time and there's a lot of material to choose from."

Appelbaum is also excited about the box blitz. "It's a big-ticket item and a wonderful opportunity for us to sell something in the \$40-\$60 range," he says. "They're wonderful gift-giving items for collectors."

According to Appelbaum, Kemp Mill plans to heavily promote boxed releases in full-page newspaper ads. He notes that over the last few years, the sales of boxes have "mushroomed."

According to SoundScan, Marley's 1992 release "Songs of Freedom" has sold approximately 280,000 units. Since 1991, when SoundScan began tracking sales figures, Led Zeppelin's 1990 set has sold 830,000 units; 1990's "Robert Johnson The Complete Recordings," has sold about 250,000; and Clapton's 1988 "Crossroads" box has sold 205,000 units.

Goman thinks this year's crop of boxes will sell well if they are priced right. "If they don't make them real

expensive, I think they will do fine," he says. "They are all sort of competing against each other. I think the same customer is going to buy the Police and Paul Simon, and if they are \$100 each and the guy only has \$100, he can only buy one of them."

While many boxes are billed as limited-edition releases, others, like the Sinatra set, will remain in print as catalog items. The \$249.98 Sinatra CD-only release is a 12-disc package containing all the recordings the artist made for Columbia Records (see story, page 14).

Walt Disney Records has taken an interesting approach with its 1992 boxed-set release, "The Music Of Disney: A Legacy In Song." The independent label has set a four-month window beginning Oct. 4 for final orders of the set. Walt Disney Records VP Mark Jaffe says, "For us, the boxed set is a very special representative of a specific era in our history, and we want to keep it pure. When enough new chapters are written, we will have a new boxed set."

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UPCOMING IN Billboard

A glance ahead at Billboard Specials

RICK DEES 10TH ANNIVERSARY

ISSUE DATE: SEPTEMBER 11
CLOSED

CLASSICAL MUSIC

ISSUE DATE: SEPTEMBER 18
AD CLOSE: AUGUST 24

VIVA MEXICO

ISSUE DATE: SEPTEMBER 18
AD CLOSE: AUGUST 24

WORLDWIDE DANCE

ISSUE DATE: SEPTEMBER 25
AD CLOSE: AUGUST 31

COUNTRY MUSIC

ISSUE DATE: OCTOBER 2
AD CLOSE: SEPTEMBER 7

AES

ISSUE DATE: OCTOBER 9
AD CLOSE: SEPTEMBER 7

RYKODISC 10TH ANNIVERSARY

ISSUE DATE: OCTOBER 9
AD CLOSE: SEPTEMBER 14

RUSH 10TH ANNIVERSARY

ISSUE DATE: OCTOBER 16
AD CLOSE: SEPTEMBER 21

HEALTH & FITNESS/SPECIAL INTEREST VIDEO

ISSUE DATE: OCTOBER 23
AD CLOSE: SEPTEMBER 28

DIANA ROSS 30TH ANNIVERSARY

ISSUE DATE: OCTOBER 23
AD CLOSE: AUGUST 31

THE ABC'S OF SOUTH AMERICA

ISSUE DATE: OCTOBER 30
AD CLOSE: OCTOBER 5

HIGHLIGHTS FROM OUR RECENT STUDY:

- NEARLY 100% OF BILLBOARD SUBSCRIBERS READ SPECIAL SECTIONS
- 9 OUT OF 10 READERS RATE THE QUALITY FROM "GOOD" TO "EXCELLENT"
- 80% OF READERS RATE SPECIALS AS "VERY IMPORTANT" AS A TOOL FOR WORK

The Billboard Bulletin...

EDITED BY IRV LICHMAN

NARAS RESTRUCTURING

NARAS is undergoing a multi-million dollar restructuring, merging its national organization and existing chapters into one corporation. The move comes after 93% of its membership voted in favor of the plan and adopted NARAS' first new constitution in 35 years. NARAS president Michael Greene says the move is necessary because "the national infrastructure has moved from a small operation doing the Grammy Awards to a major international corporation with over 50 initiatives," including MusiCares. Greene vows that local chapters won't seem much different to members, but the change will enable them to "offer more financial and office support to activities," he says.

THAT RARE 1-2-3 CHART PUNCH

Sony Music Entertainment has the top three albums this week, its first show of such chart clout in nearly a decade, and the first time in more than two years that any label group has snared the first three slots. Billy Joel is No. 1 with "River Of Dreams" (Columbia). "Sleepless In Seattle" (Epic Soundtrax) is at No. 2, followed by Cypress Hill's "Black Sunday" (Ruffhouse/Columbia). Joel also set a chain-wide record at Tower Records' Long Island, N.Y., outlet, selling 2,200 copies of "Dreams" in its first week.

UAE LAW ENFORCEMENT

Government representatives from the United Arab Emirates have

been advising foreign officials that enforcement of its new copyright statutes will begin Oct. 1. The law, introduced a year ago, includes protection for prerecorded audio and video works; observers say penalties (including imprisonment) are fairly stiff.

UPGRADING FOR AZZOLI

Atlantic Records' senior VP/general manager Val Azzoli moves up, taking the new title of executive VP/GM. He came to Atlantic in 1990 from management firm Q-Prime.

LOOK OUT, KENNY GI

Malaysia's state-run broadcasting system has clarified that its TV ban on long-haired males applies only to rock'n'roll musicians. A government official said recently that shaggy locks were acceptable for men in other lines of work. According to information ministry spokesman Dattuk Fauzi, the ban was imposed because the government objects to rock culture.

BEACH BOYS MASTERS TO CAPITOL

Capitol Records has acquired the rights to 12 Beach Boys masters previously owned by Sony and Warner Bros. A number of the tracks covered by the catalog are included in Capitol's recent four-CD Beach Boys boxed set, "Good Vibrations." A Capitol spokesperson would not comment on published reports that the Beach Boys will receive an estimated 18% royalty rate for the catalog acquisitions. The

band currently records for its own independently distributed label, Brother Entertainment.

SEN. DECONCINI GOT TRADE DOLLARS

The Recording Industry Assn. of America, the National Music Publishers Assn., ASCAP, and officials of the Sony Corp. are among the music-industry interests that made campaign contributions to Sen. Dennis DeConcini (D-Ariz.) in the weeks before judiciary hearings on the Audio Home Recording Act of 1991, according to Roll Call, a publication reporting on Congressional activities. In the year before the hearings, DeConcini netted about \$44,000 in contributions from the music industry. A top DeConcini aide denies the contributions had any effect on the hearings, further stating that the senator did not take part in the selection process. "No one who wanted to testify was turned down," the aide says.

GARTH AGENT TO WILLIAM MORRIS

Joe Harris, Garth Brooks' booking agent throughout the megastar's recording career, has resigned from Buddy Lee Attractions and is affiliating with the William Morris Agency. Sources say Brooks likely will follow Harris to WMA.

THAT'S EARL, FOLKS

Billboard marketing editor Earl Paige has resigned after almost 27 years with the magazine. Paige's resignation is effective Sept. 10; he is joining another trade magazine.

Joel's 'River' Flows Right To The Top

TWO SINGER-SONGWRITERS who first made it big in the '70s and who are both signed to Columbia Records have the two highest debuts on The Billboard 200.

Billy Joel enters at No. 1 with his first album in four years, "River Of Dreams." It's the fourth time Joel has topped the album chart, but the first time he has debuted at No. 1. His first album to reach the summit was "52nd Street," which spent eight weeks at the top in 1978-79. His next album, "Glass Houses," also went to No. 1 and spent six weeks there in 1980. Joel didn't return to the top until the end of the decade, when "Storm Front" spent one week at No. 1 in 1989. "River Of Dreams" is being fueled by the lead single, "The River Of Dreams," which rises 10 places to No. 14 on the Hot 100 this week. It's Joel's most successful single since "I Go To Extremes" went to No. 6 in 1990. If the current single makes the top 10 next week, it will be Joel's 13th single to do so.

James Taylor has the second-highest debuting album of the week. His double "Live" set enters The Billboard 200 at No. 20, making it his biggest album in more than 12 years. "Dad Loves His Work" was the last Taylor album to make the top 20; it peaked at No. 10 in 1981.

While Joel and Taylor have big followings, the latter's high debut comes as a surprise, given that his last top 10 single was "Handy Man" in 1977 and his last top 30 hit was "Her Town Too," a duet with J.D. Souther that peaked at No. 11 in 1981.

MARIAH MAKES IT HAPPEN: "Dreamlover" by Mariah Carey takes another healthy jump this week, up six places to No. 3 in its fourth week on the Hot

100. That makes it the second-fastest-rising single of Carey's career. Only "I'll Be There," her "Unplugged" remake of the Jackson 5 hit, had a faster climb; it moved to No. 1 in its fourth chart week. Of Carey's nine singles to make the chart, only one other was in the top 10 by its fourth week: "Can't Let Go" had reached No. 8 by then. If "Dreamlover" unseats "Can't Help Falling In Love" by UB40 next week, it will be Carey's seventh No. 1 single.

With six weeks at the top under its belt, "Can't Help Falling In Love" is one of the most successful Elvis Presley songs of the rock era, even more successful than many of Presley's own No. 1 hits. Of his 17 chart-toppers, Presley had six No. 1 hits that remained at the top for six weeks or longer.

SHINING STARS: Earth, Wind & Fire is back on the Hot 100 after an absence of more than five years. "Sunday Morning" marks the group's return and its label debut on Reprise. But it's not the first Earth, Wind & Fire single to be released by the Burbank-based company. Before the group had 31 chart singles on Columbia (and ARC, a CBS label), its very first Hot 100 entry in 1971 was "Love Is Life" on Warner Bros.

DOUBLE KROSS: Both William Simpson of Los Angeles and Michael Gallant of Lancaster, Calif., noticed the odd coincidence that "Alright" by Kris Kross featuring Supercat debuted in the top 40, just like its namesake, "All Right" by Christopher Cross. Stranger still, the Kris Kross single moves from No. 23 to No. 19 in its fifth chart week. Chris Cross made the exact same move in his third chart week.

CHART
BEAT



by Fred Bronson



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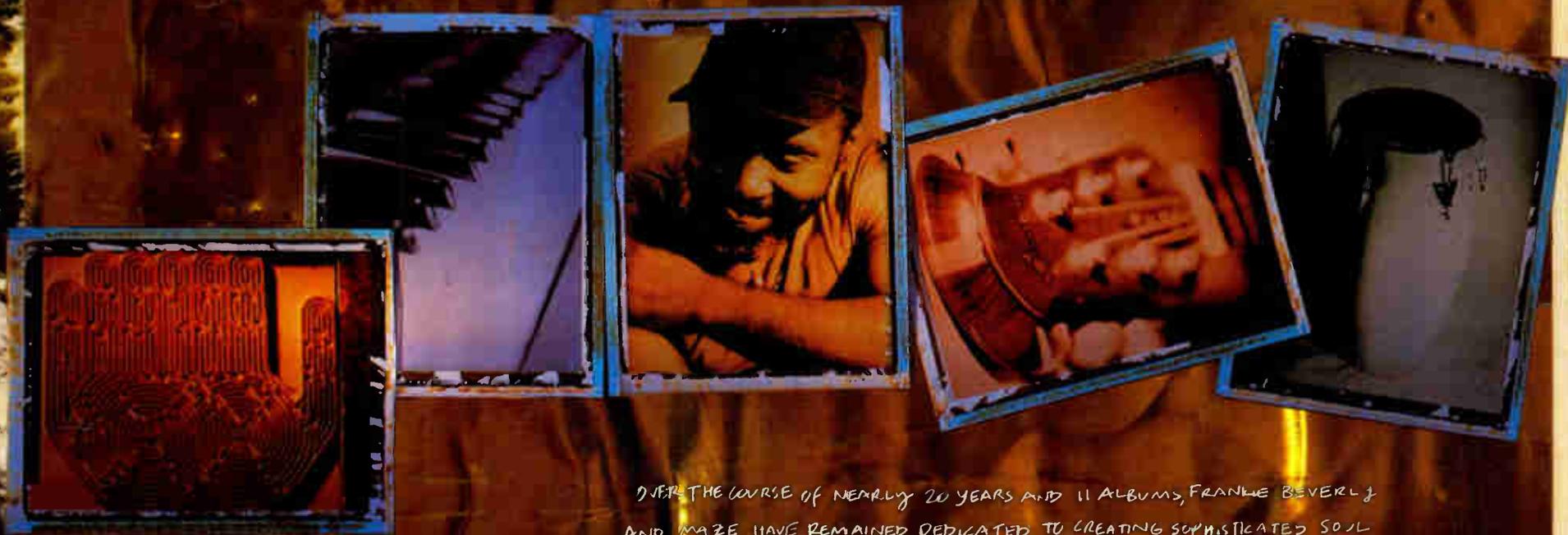
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