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FOLLOWS PAGE 72

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 4, 1993

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**15 Gold and Platinum Artists.**  
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Movie opens nationwide Oct. 22.  
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 Happy Walters, Glen Brunman and Amanda Schuler

LARGO

## Tower Shuffle Has Indies Scrambling Distribs May Form Alliances, Go National

BY ED CHRISTMAN

NEW YORK—A move by Tower Records/Video to restructure the way it buys product from independent labels has ignited an upheaval in the indie sector.

In reaction to the changes being made by Tower, regional independent

distributors are scrambling to strike strategic alliances. Meanwhile, independent labels that previously resisted the trend toward national distribution in favor of regional distribution are being forced to rethink that decision.

The 77-unit, West Sacramento, Calif.-based chain, believed to be the

largest account for independent labels, apparently is moving to consolidate the number of vendors from which it buys, in order to alleviate inefficiencies in the independent-distribution sector, get consistent pricing, and facilitate product returns.

According to a letter sent by Tower product manager George Scarlett to store personnel, the chain will always have to buy from some niche players, but it prefers doing business with national distributors rather than with regional ones. The letter calls companies like Koch, Relativity Entertainment Distribution, and INDI the "wave of the future."

The letter states that Tower has assigned INDI—the company that owns California Record Distributors, Big State, and Malverne—exclusivity to sell the chain about 70 label families. According to other distributors, the letter makes the company Tower's main supplier of independent product.

(Continued on page 90)

## L.A. Punk Indie Epitaph Finds 'Recipe' For Success

BY CHRIS MORRIS

LOS ANGELES—With dyed magenta hair and thick-rimmed black spectacles that resemble an infinity sign, Epitaph Records owner Brett Gurewitz is not everybody's picture of a label magnate. His company's Hollywood office, located a block

250,000 records."

The success of the L.A.-based punk-rock indie hasn't gone unnoticed: Atlantic Records recently signed Epitaph's best-known act, the 13-year-old hardcore band Bad Religion (for which Gurewitz plays guitar and writes under the *nom de disque* "Mr. Brett").

On Sept. 7, Atlantic will rerelease

(Continued on page 82)



BAD RELIGION

from one site of original L.A. punk club the Masque, looks like a garage from the outside.

But, Gurewitz notes, "Since we started in '88, I've sold about 1.4 million records. In my last year, July 1 to June 30, we did 600,000. It has been ballooning. In the last quarter, we did

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Billboard Launches  
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## Jazz Mainstream Discovers Local Wonders Of St. Lucia

BY JOHN LANNERT  
 and GARY STECKLES

MIAMI—Chaka Khan plans to join Jon Lucien, Chante Moore, and Ellis Marsalis there. Alex Bugnon has written a song dedicated to its tiny, picturesque village of Dasheene. Yet most music fans might mistake St. Lucia as the patron saint of obscurity.

In fact, most of St. Lucia's 140,000 residents themselves do not know the

origin of the name given to their country, a mountainous, pear-shaped island located halfway down the Caribbean's windward chain, just south of Martinique.

But from a musical and cultural standpoint, St. Lucians recognize that their country has long moved to a sweet cadence—one marked by annual carnival celebrations and two annual flower festivals where locals dance "la

(Continued on page 75)



## Beavis, Butt-head A Boon For Bands

BY DEBORAH RUSSELL

LOS ANGELES—There's a certain irony in the fact that an act can generate reams of favorable press, play on the hugely popular Lollapalooza



BABES IN TOYLAND

tour, and receive significant airplay on the college radio circuit, but can't get a break until two animated morons named Beavis and Butt-head endorse them on MTV's most popular program (Billboard, July 24).

And though it is indeed ironic, the

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• CEMA DROPS ITS POLICY  
 AGAINST USED CDs, PAGE 6

BeNeLux

SEE PAGE 50



In the 50's, it was Elvis  
 In the 60's, it was The Beatles  
 In the 90's, it's...

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what's in-store

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tony bennett

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michael bolton

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and what's in store.



• LIVING PROOF •

DREAMS

into

REALITY

*"It was September of 1991 and I was three stories off the ground hanging lights for my NBC special when my tour manager Kelly came in and told me, 'Congratulations,' I'd come in at No. 1 on the BILLBOARD TOP COUNTRY ALBUMS chart and THE BILLBOARD 200 with 'Ropin' The Wind.' When I finished focusing the lights, I had to climb down and walk around the arena three times to calm down. You could feel the cold of the concrete floor. I remember feeling so proud, but also so proud of country music."*

Garth Brooks, 1993

It's not a hit until it's a hit in  
**Billboard**

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HOT SINGLES

TOP VIDEOS

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# Blockbuster Consolidates Home Vid Buying Strikes Lucrative Deal With Houston Wholesaler

BY EARL PAIGE and DON JEFFREY

LOS ANGELES—Blockbuster Entertainment is consolidating all of its home video purchasing with ETD (formerly East Texas Distributing), which means \$1 billion in business for the Houston-based wholesaler.

According to one industry observer, "Blockbuster purchased a distributor without paying a single penny for it."

Until it asked various wholesalers for proposals recently, Blockbuster was purchasing almost exclusively from ETD and from Nashville-based Ingram Entertainment, the largest home video distributor.

PaineWebber analyst Craig Bibb says, "Blockbuster's probably getting a great deal from ETD. They could at any point go and buy from the studios. They have probably 20% of the total video market. So they probably went to ETD and said, 'All you're doing is providing a fulfillment service. We think your margins should be...'"

Industry speculation ranges widely about why Blockbuster made what most regard as a surprise move. One studio executive says, "Maybe East Texas sharpened up the pencil and will offer more services than they were getting before. Or maybe Blockbuster feels it can control the inventory for the fourth quarter more effectively this way."

Ted Engen, president of Video Buyer's Group, questions the economics of the deal. "Blockbuster is a very high-maintenance account. Even factoring in the rebates, it's hard to see how ETD can come out on this."

Paul Marsh, analyst with County NatWest Securities, says, "Video distribution is a crappy business. The operating margins are about 10%. You need more accounts for economies of scale."

Sweeping aside industry speculation about the move, Blockbuster's Ron Castell, senior VP of programming and communication, says, "It's something we've discussed with a number of companies over a period of time and decided to make the move."

Some sources see Blockbuster's recent acquisition of its two largest franchisees, UI Video and WJB Video, as a possible triggering influence. The studio executive says, "It might make it easier for them to consolidate everything."

But Castell dismisses that. "It had nothing to do with industry dynamics, nothing

to do with studios; it had all to do with Blockbuster and our desires for efficiency, economies, and service," he says.

John Taylor, president of Ingram, agrees to an extent, viewing the move as part of a new regime. "It was a purely economic decision on the part of Blockbuster. George Johnson, the new president, is an awfully bright guy. He is also very upfront and honest and I think he looked at it and said, 'How can I put some more money to the bottom line?' One way is to give all the

business to one person so they can pass on a bigger discount to Blockbuster. That's exactly what happened."

Taylor says Ingram can realistically "pick up half the volume we lost" by going after accounts the company was not previously servicing. "The other half is going to be pretty tough to get."

"It's a real setback for Ingram," says Marsh.

Several sources point to the financial im-

(Continued on page 89)

## B'board Launching R&B Monitor; Two New Airplay Charts Featured

NEW YORK—Billboard is rolling out its third Airplay Monitor publication, this one covering R&B. The R&B Airplay Monitor will provide definitive R&B radio data, as accumulated on a weekly basis by Broadcast Data Systems. Billboard, the Monitors, and BDS are all part of BPI Communications.

R&B Airplay Monitor makes its debut Sept. 17 and will be sent by first-class mail to nearly 1,000 PDs, MDs, consultants, promoters, managers, and talent agents in the R&B field.

The new Monitor follows the successful launches earlier this year of the Top 40 and Country Monitors. An Album Rock Monitor is due to debut in the fall.

Each week R&B Airplay Monitor will publish the exact number of plays amassed by current releases on 75 R&B stations across the U.S. The information will be the basis for two new Monitor R&B Airplay charts: Mainstream R&B and the first-ever Adult R&B Airplay chart. The latter will be based on stations that target a slightly older demographic than do most mainstream R&B outlets.

Like the other Monitors, the R&B publication will feature a breakdown of each week's biggest gainers at radio, based on actual detections, along with monitored video playlist information, in this case from BET and MTV. Also included will be the weekly "Power Playlists" listing the top 30 songs at 39 leading R&B stations as determined by BDS, as well as the number of spins each song receives.

The new Adult R&B chart is expected to

benefit such artists as vocalist Phyllis Hyman and instrumentalists Grover Washington Jr. and Najee. "They will now have a chance for their singles to reach the top of a chart," says Terri Rossi, Billboard's director of operations/R&B music group. Rossi, who will oversee the R&B Monitor, adds, "Record companies will now be able to build a story that can be used to gain acceptance at R&B mainstream stations, and hopefully for general-market AC stations."

WZAK Cleveland PD Lynn Tolliver enthusiastically endorses the new publica-

### R&B AIRPLAY Monitor

tion. "BDS is the most accurate measurement of music since the beginning of tracking records. It's not perfect, but it's the most accurate that's ever existed," says Tolliver.

Michael Ellis, publisher of Monitor and Billboard's associate publisher, says, "We are excited about the opportunity to reach R&B radio each week with accurate, BDS-monitored information in greater detail than can be provided in Billboard. Together with the broad news and data in Billboard, we can now offer the R&B music industry the most complete package of information available anywhere."

Subscription information for R&B Monitor is available by calling 212-536-5237.

## THIS WEEK IN BILLBOARD

### ALL IS NOT WELL IN JACK'S HOUSE

Even sparkling artist showcases couldn't outshine the mayhem at this year's Jack The Rapper conference. Execs who were there say an influx of uninvited people, among other things, made the event a "three-ring circus" rather than a family affair. Danyl Smith reports from Atlanta. **Page 21**

### FUTURE VISION

Viacom International, in its latest move on the interactive television front, appoints a chief for its International Television division. Meanwhile, another California company, ICTV Inc., is nearing a test date for its "video dial tone," which will expand cable capabilities. Deborah Russell reports in The Eye. **Page 40**

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## Hitmaker Teddy Riley Signs New Zomba Publishing Deal



Songwriter Teddy Riley, right, and Zomba Enterprises CEO Clive Calder have worked out a five-year extension of Riley's co-publishing agreement with Zomba. In addition to his songwriting successes (including being ASCAP's current R&B songwriter of the year), Riley is known for producing hits by artists including Michael Jackson, Bobby Brown, Hi-Five, Keith Sweat, Wreckx n' Effect, and Riley's own groups, Guy and Blackstreet. Referring to Riley, Calder said, "I believe that in 25 years' time, when the history of music is being written, it will be noted that in the late '80s and early '90s one individual singlehandedly changed the sound and style of black music in America with the creation of his new-jack-swing sound."

## Sony, Nabisco Team For Cross-Promo Holiday Campaign To Include Music, Video, Games

BY DON JEFFREY

NEW YORK—Dolly Parton and Oreos, "Hook" and Honey Maid Grahams: These are some of the

## CEMA Rescinds Used-CD Policy

LOS ANGELES—CEMA Distribution has dropped its policy denying co-op advertising to retailers that sell used CDs, in an effort to resolve its ongoing dispute with Wherehouse Entertainment and others.

In a statement issued Aug. 26, CEMA president Russ Bach said the distributor remains "concerned about the unchecked growth of the used CD market . . . However . . . we would prefer to resolve our differences with used CD sellers through market-based solutions rather than through the courts."

Wherehouse president/CEO Scott Young says the chain is satisfied with CEMA's move, and is dropping the record company from its restraint-of-trade lawsuit.

Executives from Sony, WEA, and Uni, which Young says remain defendants in the suit, had no comment at press time. The companies retain anti-used-CD policies.

Don Rosenberg, executive director of the Independent Music Retailers Assn., applauds the compromise and says he expects the other distributors to follow CEMA's lead. However, IMRA has no plans to drop CEMA from its lawsuit (Billboard, Aug. 14).

CEMA initiated an anti-used CD policy among major distributors, igniting a controversy that made news in the trade and consumer press when country superstar Garth Brooks, who records on a CEMA-distributed label, lent his support to CEMA's position.

CRAIG ROSEN

products and artists involved in a major holiday cross-promotion between Sony Corp. and Nabisco Inc.

For Sony, it marks the first time that several of its operating units are participating in a single promotion with another company. These are Sony Music, Columbia Tri-Star Home Video, Sony Imagesoft (video games), and Sony Electronics.

Bill Perrault, VP marketing for the home video unit, said at an Aug. 24 press conference at Sony headquarters here, "This is a great example of . . . synergy."

The promotion is Nabisco's first with a music company but not its first with a home video supplier. It offered rebates on five Disney movies, including "Beauty And The Beast," which drew 500,000 redemptions. But the Disney deals were title-by-title, while Sony's involves a package of home video releases and recordings, video games, and electronics gear.

Music and video retailers who carry Sony products, as well as supermarkets and mass merchandisers, will take part in the promotion, which begins Nov. 1 and expires April 30.

The deal offers three rebates totaling \$18 to consumers who purchase certain Sony and Nabisco products and mail in proofs of purchase. A person buying one of 14 specific Sony Music titles and four Nabisco items will receive a \$3 rebate. Someone purchasing one of eight listed Columbia Tri-Star Home Video titles and five Nabisco products will get a \$5 rebate. And a consumer who buys one of seven featured Sony Imagesoft video games and seven Nabisco goods will receive a \$10 rebate.

Executives declined to reveal the cost of the promotion. Perrault said, "Multi-millions. It's way up there."

The music titles (CD or cassette)

## DCC Portables Arrive With A Bonus Philips, Panasonic Plan Software Giveaways

BY MARILYN A. GILLEN

NEW YORK—Can portables carry DCC from format wannabe to star status?

That is the multimillion-dollar question for Philips and Panasonic, as the two consumer-electronics companies roll out the first Digital Compact Cassette portable players to retail stores this week, on the wheels of some aggressive marketing campaigns. Philips is offering 12 free albums with a purchase of either its new portable (\$549) or existing home unit, while Panasonic is giving away two free albums to buyers of its portable (also \$549).

The portables' introduction comes on the heels of a frank admission—made to journalists Aug. 18 by Philips Consumer Electronics chairman and CEO Henk Bodt—that the initial DCC launch was flawed, primarily in its tardiness in getting out the portable version. Unlike fellow new format MiniDisc, which debuted four to six weeks after DCC in late 1992, DCC launched with a home deck rather than a portable player. (MD home decks have since been in-

troduced.)

In July, Bodt, acknowledging "ample room for improvement," appointed a new man, Pieter Bogels, to oversee worldwide marketing efforts for the format (Billboard, July 17).

"Hindsight is always easy, and we know that in the total audio market, home application is only a minor part of the total entertainment business," says Franz Schmetz, VP of marketing/audio for Philips, which co-developed the DCC format with Matsushita Electric Industrial Co. of Japan, parent company of Panasonic. "We knew that. That was all planned. We also planned to start with the home unit, and quickly follow with other

applications. The disappointment [for] Mr. Bodt, and certainly everybody that works with DCC, is the speed of introducing the portables. Of course, it's not easy to introduce a very miniature technology."

Record labels and retailers generally have been unwavering in their opinion that the true "launch" of the format would come with the portable.

At a meeting of the DCC Group of America during the Consumer Electronics Show in June, Mark Wexler of GRP Records, an early label supporter of DCC, summed up the sentiment, saying, "Everyone knows we were waiting for the portable."

(Continued on page 85)

## Philips, Nimbus At Odds Over Video CD Standard

BY PETER DEAN

LONDON—The development of two incompatible Video CD formats is growing apace, with Philips denying press speculation that it is considering proposals from British-based record company Nimbus to extend its standard to include the latter's Video CD technology.

Since it was announced at the Fourth Multimedia Conference in London (Billboard, July 10) that Philips, JVC, Matsushita, and Sony had agreed on a standard to carry 74 minutes of full-motion video and digital audio on a 5-inch CD, a war of words has been brewing. Nimbus Technology and Engineering, which announced its system earlier this year (Billboard, Feb. 20), has accused the hardware companies of "hijacking their term" and of working with a "flawed standard." Philips, on the other hand, sees Nimbus' system as retrograde.

The White Book standard on which

the four-firm video CD is based is a progression from the Red Book standard developed for audio CD by Philips and Sony 10 years ago. The White Book standard is also used for karaoke discs.

A separate standard, for compression coding needed to record full-motion digital video and stereo sound onto a CD, was agreed upon by the Moving Picture Experts Group (MPEG) last year. Although the Nimbus system (which uses a black box decoder to link an audio CD player and TV) and the four hardware companies' format both use the MPEG-1 full-motion video standard, they are incompatible because, under the White Book standard, video CDs are encoded like CD-ROM data discs.

A CD-ROM data disc includes a muting "flag" that prevents audio overload on speakers if a disc is mistakenly played in a conventional audio CD player. Nimbus has stated that 65% of audio CD players cannot

(Continued on page 85)

## Ruling May Pave Road To Superhighway

BY BILL HOLLAND

ALEXANDRIA, VA.—The dawn of home supermedia centers drew closer Aug. 24, when Bell Atlantic Corp., the Philadelphia-based Baby Bell, was handed a major legal victory that will allow it to own and provide video programming.

The U.S. District Court here overturned a section of the 1984 Cable Act that forbade telephone companies from owning and providing video programming on their own networks.

The ruling knocks down barriers between telcos, cable TV, and video programming companies, and will encourage them to speed up their development of the digital optic networks. Those webs are expected to provide consumers with more choices and easier access to hundreds of video channels, as well as home delivery of audio and video programs, data bases, and interactive audio and video.

Bell Atlantic—and, if they file and win similar suits, the other six Baby Bells—now can become aggressive TV competitors.

Wiring entire states with fiber-optic lines will be incredibly expensive

for the telcos. A Bell Atlantic proposal to wire New Jersey homes over a 15-year period carries a \$4 billion price tag.

It is unclear at this stage whether the decision gives the company free rein nationwide; whether it is limited to its mid- and south-Atlantic, 11 million customer service base; or whether

it merely applies to parts of Virginia. Day-after legal speculation suggested that the ruling may be narrowly defined.

Bell Atlantic officials said their plans eventually include out-of-region programming. Bell Atlantic began testing its video-on-demand ser-

(Continued on page 89)

## Register Of Copyrights Resigns From Post

WASHINGTON, D.C.—Register of Copyrights Ralph Oman has handed in his resignation, effective Jan. 8.

Although no reasons were given for the departure, sources close to the copyright office say there has been increasing friction between the register's office and the librarian of Congress and some lawmakers and congressional staff who have proposed changes to make the highly visible Register's post an autonomous presidential appointee position.

Under current law, the register reports to the librarian of Congress, and the library, as well as its copyright office, are, in essence, employees of the Congress.

However, since the '70s, with the

advent of new technologies and the need for national and international copyright reform, the opinions and study conclusions of the register and the copyright office have gained in significance and stature that, in the view of some on Capitol Hill, is beyond the mandate of the statutes that created the office.

Because of the growing importance of U.S. intellectual property, including movies, recordings, and computer software in trade matters, some lawmakers have come to the conclusion the position should be "elevated" because these international trade matters have transformed copyright law from a small, special-

(Continued on page 89)



**MAY: Winnipeg, C.**  
*The Second USA leg opens  
by smashing a 10-year-  
old state record for the  
biggest concert crowd.*

**APRIL: St. Louis.**  
*Broadcast Music Inc.  
announces that  
YESTERDAY  
has passed its  
6,000,000th airplay  
in the USA - a new  
world record.*

**MAY: Kansas City.**  
*The New World  
Tour tops  
Billboard's chart  
of top-grossing  
acts in the USA  
for the second  
month running.*

**JUNE: Charlotte.**  
*The New World  
Tour is aired  
live on TV for the  
first time, setting  
a new viewing  
record for Fox.*

**JUNE: Milwaukee.**  
*The New World  
Tour sets another  
stadium record as  
a crowd of 49,000  
attend. An even  
bigger crowd than  
for the World Series.*

**FORTHCOMING DATES:  
SOLD OUT**

**SEPTEMBER. 3 Berlin.**  
5, 6 Vienna. 9 Munich.  
11, 14, 15 London.  
18, 19, 21 Dortmund.  
23 Stuttgart.  
27 Oslo.

**OCTOBER.**  
1 Stockholm.  
6 Frankfurt.  
9, 10 Rotterdam.  
13 Paris.  
17 Ghent.  
22 Florence.  
26 Barcelona..

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**MARCH:**  
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# Commentary

## Stop Taking Songwriters For Granted

BY MICHAEL KARNSTEDT

Songwriters and their publishers for too long have been taken for granted by the recording industry. Their vital creative contribution, which is the core of the entire business, is often undervalued and demeaned.

Music publishers must take action to improve the status and rewards for the songwriters they represent, whose work is the essential foundation of the music industry.

Publishers face a number of challenges on an international scale.

In Europe, negotiations between mechanical rights society BIEM and IFPI must be radically changed from the pattern they have followed in the past. It is totally unacceptable that the record industry should continually attempt to reduce the mechanical royalty rate, on the pretext of high production costs for developing new formats and technology. This constant campaign to reduce rewards for creativity has more to do with disproportionate advances paid by the record companies to sign artists, advances that frequently are not recouped.

The legitimate interests and rewards of songwriters cannot be permitted to be treated like discount supermarket goods. Record companies decide to invest in and develop new formats and technologies without consulting songwriters and music publishers about their viability. The record companies should bear the resultant costs themselves, and not expect the creators to contribute to projects in which they have no say or control.

The controlled-composition clause is another affliction with which the songwriter is saddled, and it is an abuse of dominant position by any definition. I was relieved that it has been outlawed in the U.K. by that country's Copyright Tribunal. I hope that publishers and professional organizations representing songwriters will unite to tackle this unjust measure whenever and wherever it threatens to appear, and I also hope there will be successful efforts in the U.S. to stop such a restrictive practice. Perhaps the International Federation of Popu-

lar Music Publishers, together with European national publisher associations, could be the vehicle to resist and repel such dangerous injustices if attempts to impose them are made in other countries.

The lobbying efforts established by IFPMP and others with regard to the European Community authorities need to be buttressed in order to change certain dangerous attitudes toward intellectual prop-



**'It is imperative that the industry rediscovers the songwriter.'**

**Michael Karnstedt is President of Peermusic in Hamburg.**

erty that are prevalent in Brussels. The successes so far, in fields such as rental and terms of protection, are steps in the right direction, but we have many more challenges, such as private copying.

Those authorities have not fully realized the extent of two specific problems confronting our business. They are copyright and related rights of artists and producers that need legal protection; and the recognition of intellectual property as a commercial commodity. European civil servants have failed to recognize the importance of those issues at an early stage.

The challenge of the new technology in a digital world is immense. Even if copyright legislation is wide-ranging, I fear it will still be inadequate to cope with the rapid development of the new technology. The owners of rights and the manufacturers of the new hard- and software formats (often one and the same now) must cooperate closely and constantly, so that new technology benefits the creators and not vice versa.

Centralization of mechanical royalties collection in Europe seemed like a good idea at the time, but unfortunately it cannot be implemented to the benefit of rights-holders. In continental Europe, the collec-

tion of mechanicals is strongly linked with the collection of performing-rights revenues. A centralized licensing arrangement might lead to a faster settlement, but it also leads to competition between the rights societies.

In any event, the ultimate success of a centralized European licensing organization must depend on the participation of the bulk of the music publishers. The one positive thing to come of the embryonic European Music Rights Organization is that continental societies are now far more open and, it is hoped, will accept international publishers on the board.

Extending the view to Eastern Europe and beyond, there is much to be done to ensure proper protection and recompense for intellectual property, and to defeat rampant piracy prevalent in many areas. Public consciousness of intellectual-property rights differs enormously between East and West. Whereas the Western world grants intellectual-property protection via copyright law and length of copyright, and generally regards it as something also of commercial value, the Eastern territories are in the initial stages of implementing some limited and insufficient kind of protection.

In the developed markets, there have never been so few artists who manage to cross over into mainstream success. The reasons are, firstly, the "niche" philosophy dominated by marketing strategies, and secondly, that the record industry seemingly lacks the will or stamina to build up long-term artist careers.

The only countries where the traditional A&R concept is still observed are the U.S. and, to a lesser degree, the U.K. In both territories, songwriters can still communicate and cooperate closely with the A&R departments of the record industry.

It is recognized that the ideal combination is the songwriter and the producer. It is certainly imperative that the record industry everywhere rediscovers and recognizes the songwriter as the music world's vital asset, and stops the largely sterile policy of promoting only "self-contained" artists.

## LETTERS

### INDEPENDENT STORES AREN'T GREEDY

Michael Greene has the nerve to call retailers greedy; he then puts Garth Brooks on a pedestal for taking a stand on used CDs. Isn't it ironic that I struggle daily as an independent store owner, to be called greedy, while Brooks—who, in a recent Rolling Stone article, said he's already made more money than his grandchildren's grandchildren can spend—should be made out by Greene as a champion for the people?

Maybe if record companies didn't pay people like Brooks millions to be on their label, CD prices wouldn't be so high. If Brooks was such a champion for the little guy, maybe he would fight to have the list prices on his product lowered.

It is not, as Greene said, developing artists that are being hurt by the used-CD business. There aren't any artists like 4 Non Blondes or Belly in my used-CD bin. Most of them are older CDs by bands

that, in a lot of cases, don't even exist anymore; or CDs purchased through record clubs.

While superstars are signed to multi-million-dollar deals, I have to sell four CDs to make enough profit to buy one. In other words, I have to sell 250,000 CDs at a profit of \$4 each to make \$1 million; I need everyone in my town to buy 7,000 CDs from me. But that's not going to happen, so I'll keep struggling, buying new releases, and replenishing my stock weekly, hoping I'll have enough left over to pay my rent and electric bills. Shame on me for being so greedy.

Mark Most  
Owner/operator  
Most Music  
Fairmount, Ind.

### END OF RECORD STORES AS WE KNOW THEM?

Michael Greene's fatuous commentary (Billboard, Aug. 21) made me laugh out

loud. Lord, it's a helluva responsibility, this retailing business! We have to consider: Do we want to be the ones to blame for The End Of The Record Stores As We Know Them? Guess we'd better behave, lest the mighty gods smite us for our pathetic ingratitude, unleashing the dreaded New Technologies they have strained to withhold until now.

Greene, Garth Brooks, [CEMA president] Russ Bach, and the awesome "Big Six" aren't going to make the market behave differently. Stamping their feet and yelling threats at those responding to the marketplace isn't likely to change things either. Here's another vote for those who suspect lower prices might be more effective.

Bruce Bonifaci  
Owner  
Orpheum  
Seattle, Wa.

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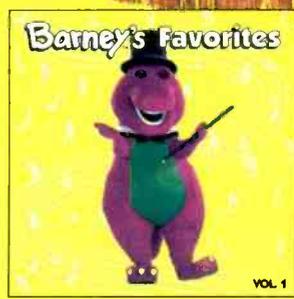
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# Artists & Music

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

## 'On The Town' Gets Crossover Push DG Releasing Bernstein's 1st Musical

BY IRV LICHMAN

NEW YORK—The Deutsche Grammophon unit of PolyGram Classics hopes it can put new crossover sales life into a show-music classic that celebrates its 50th birthday next year, and whose composer would have celebrated his 75th birthday Aug. 25.

The release, with an in-store date of Sept. 14, is a complete-and-then-some version of 1944's "On The Town," the first theater score composed by the late Leonard Bernstein. His partners, lyricists/librettists Betty Comden and Adolph Green, also made their Broadway debuts as musical theater songwriters and performers with the piece. While Comden and Green do not appear on the album, they served as narrators at the June 1992 concerts in London

from which the recording was made; a simultaneous DG home video and laserdisc release of the concert features their concert roles.

To help increase exposure for the album, DG is also releasing a Bernstein compilation, "Somewhere," that contains two numbers from the new release.

The London concerts featured actress Tyne Daly, who received rave reviews in a hit Broadway revival of "Gypsy" a few seasons ago, and were well-stocked with such familiar crossover singers as Frederica von Stade, Thomas Hampson, Samuel Ramey, and Evelyn Lear. Also on hand was chanteuse Cleo Laine, who sings one of

four numbers on the album that have never been recorded before. The conductor of the London Symphony Orchestra was Bernstein protégé Michael Tilson Thomas, who also has made crossover recordings. (In 1960, Bernstein conducted a recording of the score for Columbia Records, with Comden and Green cast in their original roles.)

In a 1985 DG release that set in motion a CD-era of crossover albums featuring classical performers doing mostly musical, theater songs or scores, Bernstein conducted a successful studio recording of his and Stephen Sondheim's songs from "West Side Story." In 1989, DG also released a Bernstein-conducted, concertized performance of "Candide," another work with his music that has  
*(Continued on page 85)*



## Columbia Aims Art Deco Sets At Sophisticated Listeners

BY MELINDA NEWMAN

NEW YORK—Though female singers such as Lee Wiley, Alice Faye, and Connie Boswell were far overshadowed in the '30s and '40s by their male counterparts, such as Bing Crosby and Frank Sinatra, these women left a valuable music legacy that influenced many singers after them.

That contribution is explored on "Sophisticated Ladies," a 50-song/16-artist compilation that is part of Columbia/Legacy's new "Art Deco" series. The other releases in the collection are a 2-CD/cassette set devoted to male singers of the era, called "The Crooners"; a package devoted



WILEY



DIETRICH

exclusively to Marlene Dietrich called "The Cosmopolitan Marlene Dietrich"; the 25-song "Can't Help Lovin' That Man," a compilation of tunes featuring men singing to other men; and an overall collection representing the period, called "This Is Art Deco." All five were released  
*(Continued on page 89)*

## Their Satanic Majesties: White Zombie Climbs Chart

BY DEBORAH RUSSELL

LOS ANGELES—Geffen act White Zombie is enjoying a new life on the charts as its major-label debut, "La Sexorcisto: Devil Music Vol. 1," climbs to No. 64 with a bullet on The Billboard 200 some 18 months after its initial release.

The band's name has been on the lips of everyone from "Regis & Kathie Lee" to "Beavis & Butt-head," as "La Sexorcisto" racks up sales exceeding 245,000 units, according to SoundScan. More than 150,000 of those units have been sold in 1993 alone, and recent reports indicate sales are averaging about 14,000 units per week.

"This band appeals to kids that are into industrial music, heavy metal, and hard rock, and now it's even crossing over into the grunge/pop market," says Tony Pradlik, owner of New York-based independent outlet Rockin' Rex! "La Sexorcisto" is a top 20 sales item at Pradlik's store.

The album first appeared on Billboard's Heatseekers chart in February, nearly a year after its March 1992 release. It spent 25 weeks on the chart and peaked at No. 2 Aug. 7, outperforming TV talk-show host and fellow Heatseeker Kathie Lee Gifford, who mentioned the act on her syndicated TV show.

Pradlik explains White Zombie's appeal: "They're reminiscent of early Kiss and Black Sabbath, and they've got a retro '70s boogie style that's a lot more fun than the more aggressive bands like Slayer," he says. "They're good artists and they take themselves seriously, but they've got their tongues stuck firmly in their cheeks."

White Zombie's funky death-metal image combines irreverent humor with an affection for B-movies and ZAP comics, a mentality that struck a

chord on the streets. The band has been touring since the release of "La Sexorcisto," and has shared bills with Anthrax, Pantera, Danzig, My Sister's Machine, and Testament.

"The record really got going due to the fact that they were touring constantly," says Ray Farrell, alternative sales manager at Geffen. "We put the album out with a low initial order of about 17,000 units, and it wound up becoming our best-kept secret."

Geffen supported the ongoing tour with posters, postcards, and stickers bearing such incendiary slogans as "Stuck On Satan," which incurred the wrath of conservative chains and rackjobbers, only to spur additional underground activity among the  
*(Continued on page 90)*



**Seasonal Sounds.** Producer David Foster works with Celine Dion as she records "The Christmas Song," the first single from the upcoming Interscope album "David Foster's Grown-Up Christmas List." The album features Christmas standards performed by a variety of artists, including Michael Crawford, Peabo Bryson, Roberta Flack, Tom Jones, Johnny Mathis, BeBe and CeCe Winans, Tammy Wynette, and Wynonna Judd, as well as a new song, "Grown-Up Christmas List," written by Foster and Linda Thompson and performed by Natalie Cole.

## Jamaican Fests Ready For Round Two

BY MAUREEN SHERIDAN

ROUND HILL, Jamaica—With a duppy (phantom) drum and bass beat still echoing in the ears of departing, diehard fans, the eight combined nights of back-to-back reggae festivals, held on opposite sides of the island, ended Aug. 15 under a fierce midday sun.

Although earnings reports from the two four-day festivals were not available, Synergy Ltd. and Summerfest Productions Ltd., producers of Reggae Sunsplash and Reggae Sumfest, respectively, reported they had made enough money to do shows next year.

Stand-out performers at the two shows included Hugh Masekela, Snow, Buju Banton, and Beres Hammond (Sunsplash); and Culture, Tiger, Ninjaman, and Challice (Sumfest). Lieutenant Stitchie was the

popular choice for "best of both."

The much-talked-about Naughty By Nature appearance at Sumfest failed to happen (reportedly because the group missed its flight). Other no-shows included Dennis Brown (who arrived late to close the show, only to find that Donovan had done it for him), and Chakademus and Pliers, whose appearance was cancelled because Chakademus became ill backstage.

The close timing of the two festivals—Reggae Sunsplash was held Aug. 4-8 and Reggae Sumfest Aug. 11-15—was the result of the move by 16-year veteran fest Sunsplash from its traditional Montego Bay venue to a new site in Kingston, and a maverick bid by a group of Montego Bay businessmen to fill their tourist city festival gap with a Sunsplash clone called Sumfest (Billboard, Aug. 7).

Although neither camp publicly

criticized the other, it was no secret (and no wonder) that ill feeling existed. Speculation on the outcome of the two rival productions focused on whether Sunsplash could survive the move to the high-crime Portmore area of Kingston, and whether neophyte Sumfest could hack the rough terrain of reggae promotion.

The fact that both productions were, according to their producers, commercial successes is "a testament to the magnitude of reggae—its marketability and its approach to mainstream status," says Karen Mason, national director of marketing for EastWest Records, who was at Sunsplash to witness label act Snow's debut on Jamaican soil, and who praised Sunsplash for venue choice (the new Jamworld Entertainment Centre) and production. "It went very, very smoothly," she comments,  
*(Continued on page 82)*

## Janna Allen Dies At 36; Wrote Hits For Hall & Oates

NEW YORK—Janna Allen, a songwriter and musician whose collaborations with Daryl Hall and John Oates helped make Hall & Oates one of the most successful duos in rock history, died Aug. 25 in Millbrook, N.Y., of leukemia. She was 36.

Two of Allen's songs recorded by Hall & Oates, "Kiss On My List" and "Private Eyes," have qualified for BMI's rarely achieved million-performance awards. Both songs won pop song-of-the-year awards from BMI in 1981, as did "Did It In A Minute"  
*(Continued on page 91)*



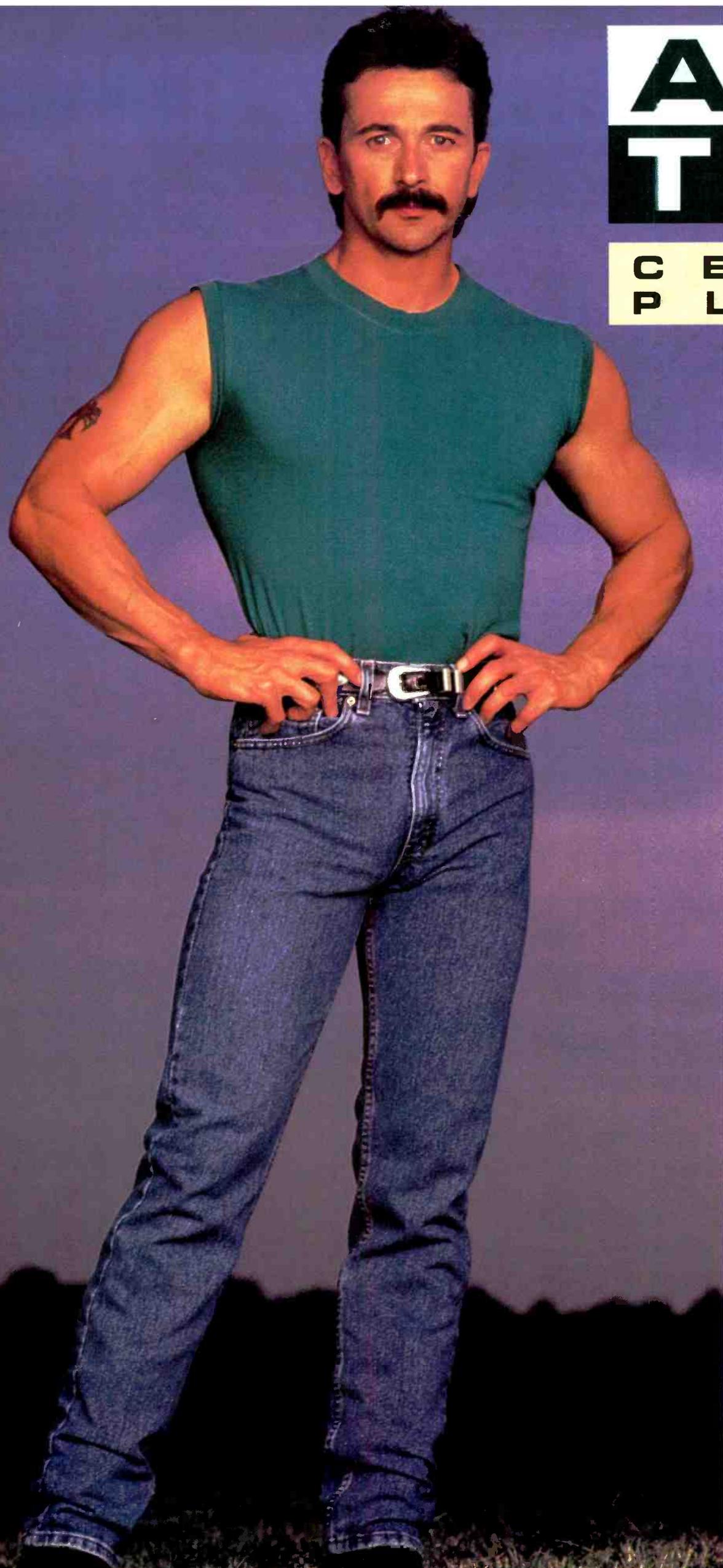
ALLEN

## Tatiana Troyanos Dies At Age 54

NEW YORK—American mezzo-soprano Tatiana Troyanos, a distinguished performer in music ranging from the 17th century to today's advanced idioms, died Aug. 21 of cancer in Lenox Hill Hospital here. She was 54.

Troyanos remained active up until a month ago, when she participated in a production of Strauss' "Capriccio" with the San Francisco Opera. The performance was taped for later video release.

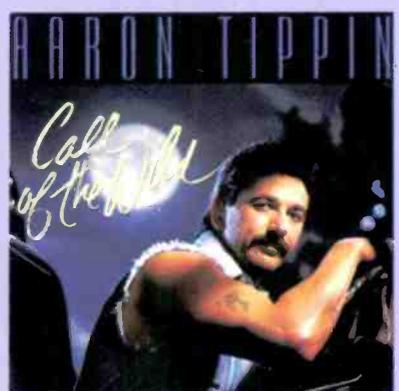
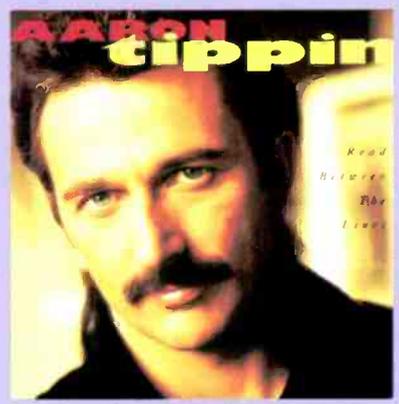
At the peak of her career, and with no apparent hint of serious  
*(Continued on page 19)*



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## Nirvana, Mellencamp Ready Sept. Sets Earth, Wind & Fire Back After 10 Years

BY LARRY FLICK

NEW YORK—Nirvana, John Mellencamp, and Earth, Wind & Fire are among the top guns firing off new albums in September.

Other acts delivering noteworthy new releases this month include Meat Loaf, Mr. Big, the Scorpions, Melissa Etheridge, George Strait, and Keith Washington. Additionally, diehard fans will be served healthy doses of Prince and Paul Simon, as both issue boxed career retrospectives.

Nirvana finally will unveil its second Geffen collection, "In Utero," Sept. 14. Produced by Steve Albini, this follow-up to the No. 1 smash "Nevermind" will be preceded by the single "Heart Shaped Box," which goes to radio Sept. 7. The band that helped establish the "Seattle sound" is planning an extensive road jaunt.

Mellencamp fans will get to sample his much-touted new album, "Human Wheels," Sept. 7. The title cut from the Mercury set goes to top 40 and album-rock formats on Tuesday (31). Mellencamp handled much of the production, with assistance from Malcom Burn, David Leonard, and Michael Wanchic. Mellencamp is also readying a major concert tour.

It has been more than 10 years since legendary soul band Earth, Wind & Fire recorded for the Warner Bros. family. The act and label are reunited Sept. 14, when "Millennium" is shipped to retail bearing the Reprise/WB logo. EWF founder Maurice White remains the primary creative mastermind, writing and producing much of the set's material. "Sunday Papers" has been picking up urban radio adds briskly for several weeks.

On Sept. 14, Meat Loaf will set out to prove that you can go back home again, when he releases "Bat Out Of Hell II: Back Into Hell" (MCA), the sequel to his 7-million-selling 1977 debut, "Bat Out Of

Hell." He once again has teamed up with longtime production partner Jim Steinman for the set, which is preceded by the single "I'd Do Anything For Love (But I Won't Do That)." Mr. Loaf currently is prepping for his Broadway stage debut, where he will premiere the album.

Pop-savvy headbangers Mr. Big return Sept. 21 with "Bump Ahead" (Atlantic). The album reunites the band with producer Kevin Olson, who worked on its first recording. Although a single has yet to be confirmed, contenders include the power ballad "Nothing But Love" and the more uptempo "Colorado Bulldog."

Speaking of metallurgists, Mercury will release the Scorpions' 16th album, "Face The Heat," Sept. 21. This is the band's first album with new bassist Ralph Rieckermann. "Alien Nation" goes to album-rock radio shortly. A world tour will commence Sept. 14 in Athens, Greece.

On the same day, Grammy-winner Melissa Etheridge issues her fourth Island effort, "Yes I Am." This time, she is guided by veteran producer Hugh Padgham. "I'm The Only One" goes to album-rock and alternative radio Sept. 7.

The rock arena also is getting new albums by Guns N' Roses bassist Duff McKagan, "Believe In Me" (Geffen, Sept. 28); Wendy Matthews, "Lily" (Atlantic, Sept. 14); and House Of Love, "Audience With The Mind" (Mercury, Sept. 7).

George Strait leads the way for country acts in September. His new "Easy Come, Easy Go" collection (MCA) ships to retail Sept. 28. Also on tap are new sets by Suzy Bogguss, "Something Up My Sleeve" (Liberty, Sept. 21), and Bob Woodruff, "The Year We Tried To Kill The Pain" (Asylum, Sept. 28).

Kathy Mattea and Vince Gill get in the holiday spirit a bit early, offering Christmas albums: "Good News" (Mercury, Sept. 7) and "Let There Be Peace On Earth" (MCA,

Sept. 14), respectively.

Keith Washington is among the artists hanging on the R&B tip this month. He releases "You Make It Easy," his second album for Qwest/WB, Sept. 21. "Stay In My Corner" has just gone to urban radio.

Finally, Prince and Paul Simon each take strolls down memory lane with boxed retrospectives. "The Prince Box" (Paisley Park/WB, Sept. 14) is a three-CD/cassette collection that includes a vast array of his hit singles, as well as one disc of rare B-sides. "Paul Simon: 1964-1993" (Warner Bros., Sept. 14) is a 56-cut, three-CD/cassette set that includes the expected hits, as well as previously unavailable tunes and live material.

Assistance in preparing this story was provided by Trudi Miller Rosenblum in New York; Carrie Borzillo in Los Angeles; and Peter Cronin in Nashville.

## W.H. Smith Plans To Add More Bricks To The Wall

BY DOMINIC PRIDE

LONDON—British retailing group W.H. Smith intends to continue construction on The Wall, the name it has been testing on 20 record stores in the Northeastern U.S.

Another 80 of W.H. Smith's U.S. stores are due to become part of The Wall chain in the near future. Sir Malcom Field, Smith's managing director, said in an announcement that the brand-name concept had proved successful, with an average 20% increase in sales after U.S. stores acquired by the retailer were renamed and refitted.

W.H. Smith has been acquiring retail chains in the U.S. since the late '80s.

Field also announced that the group's pre-tax profits were up 5.3%, to 113.8 million pounds (\$168 million), in the financial year ended May 29. According to the group's preliminary, unaudited figures,

sales rose 8.7%, to 2.31 billion pounds (\$3.44 billion), and operating profits increased 7.8%, to 130.3 million pounds (\$194 million).

North American operations have been integrated successfully and are showing strong growth, Field said. U.S. operations—including music, news, and book stores—contributed 200.6 million pounds (\$299 million) to the group's sales and 11 million pounds (\$16.5 million) to its operating profit, up 56% and 69%, respectively. U.S. operations now account for 11.5% of all group sales.

The performance of the U.S. music stores was impressive, with sales rising 95% to 91.5 million pounds (\$136 million).

W.H. Smith is still looking for steady growth on a regional basis. "We may roll out into areas other than the Northeast," Field told Billboard. "We're now regarded as a force in the market, and the real es-

(Continued on page 82)



**Sounds Of Africa.** Celebrating the success of the first U.S. Africa Fete Tour, from left, are Island Records CEO Chris Blackwell, Island/Mango artist Angelique Kidjo, Africa Fete producer Pascal Imbert, Africa Fete founder Mamadou Konte, and Island/Mango artist Ismael Lo. Also appearing on the tour were Baaba Maal and Boukman Eksperyans. The tour's highlight was the July 25 show at the Central Park Summerstage, attended by 20,000 people.

## U.K. Retail Group Seeks Links With Euro Associations

COLOGNE, Germany—The British Assn. of Record Dealers is forging alliances with its continental European counterparts, following negotiations earlier this year with its U.S. cousin, the National Assn. of Recording Merchandisers (Billboard, Feb. 13).

At PopKomm, the music industry fair held here Aug. 19-22, BARD has held talks with its new affiliate, the German Federal Assn. of Music Shops (FMH), as well as Dutch, Austrian, and Swiss retail representatives.

The long-term plan is for NARM to meet directly with the German association to close the triangle.

(Continued on page 19)

## EXECUTIVE TURNTABLE

**BPI COMMUNICATIONS.** Dave Elliott is named manager of Radio Track at Broadcast Data Systems in New York. He will work closely with all top 40 monitored stations to ensure that all tracks played are promptly encoded in the BDS system. He was research director at WHTZ New York.

**RECORD COMPANIES.** Val Azzoli is promoted to executive VP/GM of Atlantic Records in New York. He was senior VP/GM.

Faith Henschel is promoted to VP of alternative promotion and marketing for Elektra Entertainment in New York. She was director of alternative marketing.

Roger Tagg is promoted to director of finance, Latin America, for Warner Music International in London. He was financial analyst.

Ricky Mintz is promoted to senior director of advertising and merchandising for Capitol Records in Los Angeles. He was director of creative advertising.



AZZOLI



HENSCHEL



MINTZ



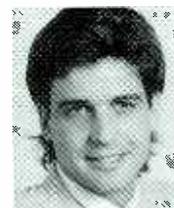
ASHER



FIELDS



HART



BEDWELL



SWIDERSKI

dising for Capitol Records in Los Angeles. He was director of creative advertising.

Betsy Alexander is named director of international marketing for Hollywood Records in Los Angeles. She was director of sales and marketing at Sony Music International.

Jane Asher is named director of promotion, West Coast, for I.R.S. Records in Los Angeles. She was West Coast promotion and marketing representative for Imago.

Penny Bennett is promoted to product manager in product develop-

ment at PolyGram Classics & Jazz in New York. She was administrative assistant.

**PUBLISHING.** Rachelle Fields is promoted to senior VP of creative for Warner/Chappell Music in Los Angeles. She was VP of creative.

Famous Music appoints Randy Hart VP in Nashville and Chuck Bedwell director of talent acquisition in Nashville. They were, respectively, director of publishing at Gary Morris Music, and VP of Nashville operations for NEM Entertainment.

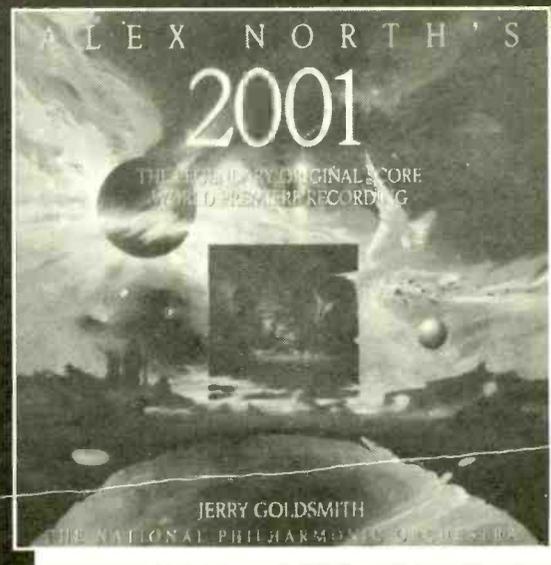
**DISTRIBUTION.** Navarre Corp. appoints Michael Meyer Midwest/East Coast branch manager in Minneapolis and promotes Karen Paset to regional sales manager in Chicago; Rob Chapman to field sales representative in Sacramento, Calif.; Jim Maxwell to product movement manager in Minneapolis; and Carmen Rosario to product development coordinator in Minneapolis. They were, respectively, VP/GM of Record Shop and field sales representative, sales and operations representative, product development manager/buyer, and

administrative assistant for Navarre.

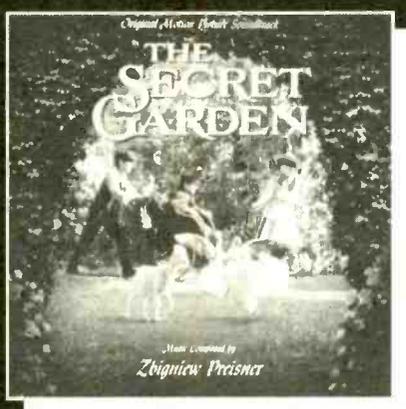
**RELATED FIELDS.** Martin Blakstad is named director of audit/Europe, Middle East, and Africa for Sony Corp. of America in London. He was director of operations/Europe, Middle East, and Africa for Columbia TriStar Film Distributors.

Cheryl Swiderski is appointed coordinator of film and television marketing for Zomba Music Services in Los Angeles. She was A&R administrator at Chameleon Records.

# ENJOY THE MOVIE? ENJOY THE MUSIC! SENSATIONAL SOUNDTRACKS FROM VARÈSE SARABANDE



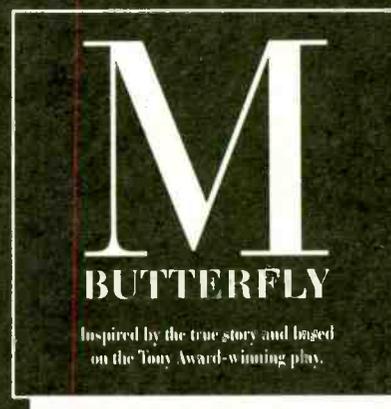
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**KING OF THE HILL**  
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RECORDS**

**EXPECT THE UNEXPECTED**

# Hiatt's A Storyteller On New Set A&M Sees 'Good Guitar' As New Chapter

BY MELINDA NEWMAN

NEW YORK—"I told my wife this record is my midlife crisis," says John Hiatt, describing "Perfectly Good Guitar," his new A&M disc. "This is my red Ferrari; my young blond chick."

All midlife crises should come with such a driving beat. After a trilogy of albums that dealt largely with matters internal ("Bring The Family," "Slow Turning," and "Stolen Moments"), Hiatt decided to look outward for inspiration and pair what he found with sparse, muscular melodies. "I've closed the book on the little story I had to tell on the last three records. That was the end of that and I was ready to do something else. It was time to get back to just making up some good stories," he says.

Among the tales told on the Sept. 7 release are the driving "Something Wild" (previously covered by Iggy Pop); the jangly heartbreaker, "Permanent Hurt"; and first single, the bracing title cut.

Aiding him in his goal was producer Matt Wallace, best-known for his work with Faith No More and Paul Westerberg. Hiatt first became aware of Wallace when his stepson started bringing home Faith No More albums. "We were talking to some other people including a guy named Andy Wallace. We were really just looking for a guy named Wal-

lace," jokes Hiatt. "Then we considered George Wallace or Mike Wallace, but then Matt appeared and said, 'I am not the walrus, but I am the Wallace.'"

With Wallace came School Of Fish guitarist Michael Ward, Wire Train drummer Brian MacLeod, and bassist John Pierce—providing just the kind of youthful infusion Hiatt was looking for. "We were hoping someone would tap us into a new gene pool, because frankly,



JOHN HIATT

the one we were in was pretty thin. We were starting to marry cousins."

The making of the album, which was recorded in two weeks, stands in marked contrast to Hiatt's work with Little Village bandmates Nick Lowe, Ry Cooder, and Jim Keltner. "Playing and touring with them was a wonderful experience, but somewhat tedious," he says. "It made me want to cut loose and let it rip. The Little Village sessions dragged on for over a year and a half. That was three front men and a session drummer, guys used to steering their own ships, trying to leave their egos at the door. It would have been better for the egos to

(Continued on page 16)



**Summer In The City.** Elektra staffers meet with artist Jimmie Dale Gilmore following his show at New York's Central Park Summerstage. Elektra has just released Gilmore's new album, "Spinning Around The Sun." Shown, from left, are Danny Kahn, senior director of product development; David Bither, senior VP/GM; Gilmore's manager, Mike Crowley; Jon Leshay, senior VP of promotion; Jeff Jones, VP of marketing; Suzanne Berg, VP of AC promotion; Gilmore; Bonnie Burkert, national singles sales manager; Jim Henke, VP of product development; and Jonathan Rifkind, director of East Coast alternative promotion.

## Beastie Boys Get Royal Treatment; Artists Act In Concert For Special Arts

**GRAND SLAM:** In one of his early moves as CEO/president of Capitol Records, Gary Gersh has inked a deal with the Beastie Boys for Capitol to distribute, promote, and market the act's Grand Royal label. The imprint previously was distributed independently.

"It's the first thing I did when I walked in the door. I wanted to let the Beastie Boys know how important they were to us," Gersh says. "So we made the label deal with them to find talent and make records for us. It's something that we're very excited about. They're as smart on the street as anybody I know. I look forward to making this label the home for their creative ideas."

The first release to come out via Capitol will be a retooled version of Lucious Jackson's debut, which was released originally in the spring. Other signees include a Compton, Calif.-based act called Hurricane. Gersh says no acts already signed to Capitol will switch to the Grand Royal imprint.

While Gersh did not mention any other pending deals, he says, "We're looking at that stuff all the time. If I feel like there's someone else on top of it, I'll do a deal in a minute."

**VERY SPECIAL ARTISTS:** Artists including B.B. King, Yanni, the Beach Boys, and Pete Townshend have lent their names to aid America In Concert With Very Special Arts, an offshoot of Very Special Arts, the international organization dedicated to providing arts programs for people with mental and physical disabilities. Townshend held a benefit performance of "Tommy" for the group, while other artists have helped by talking about the organization, founded in 1974 by Jean Kennedy Smith, at pre-concert receptions. Five PACE/MCA-owned amphitheatres are participating by donating proceeds from each amphitheater's concert season to the program. Similar to the Nordoff-Robbins Institute, which helps autistic children through music, Very Special Arts seems like a natural cause for artists to support.

**REELING IN THE YEARS:** We're still reeling from seeing one of our all-time favorite bands, Steely Dan, at Madison Square Garden last week. The tour is one of the hottest of the summer, with fans drooling to see Donald Fagen and Walter Becker play an extended set. It would be virtually impossible for the band to live up to its audience's expectations, but we found few moments when this show even came close. Admittedly, the stage design and lighting was very good, and the band did play its hits, but Fagen sang "Peg" and "Josie" as though he couldn't finish them fast enough, while "Reeling" was virtually unrecognizable. The pacing of the show kept

real momentum from building—until the double-punch encore of "My Old School" and "FM," but by then it was way too late.

**WALK THIS WAY:** Aerosmith received the first star in the Tower Records Walk of Fame Aug. 26 in Boston. All four band members, in town for two sold-out shows at Great Woods Amphitheater, attended the unveiling of the 26-inch brass Aerosmith star.

**LET IT BE:** Beginning this fall, avid Beatles fans will be able to purchase lithograph prints of the band's 12 original album covers as released by EMI. Musicom International, which is owned by radio syndicator Denny Somach, negotiated with Apple Corp. Ltd. for the rights to produce and market the collection. Limited series of 9,800 lithographic prints of each album will be produced. Earlier this year, Musicom began marketing

the Record Art Collection, a series of limited-edition prints of 18 of the most famous rock albums ever released.

**THIS AND THAT:** Drummer Max Weinberg has signed on as the band leader for Conan O'Brien's late-night show, which debuts on NBC in September... Rumor has it that Atlantic Records has signed Dinosaur Jr. The label had no comment... Continuum Records has signed Roger Daltrey for solo work. Daltrey has also pacted with BMG Kidz/Zoom Express to record a children's album called "The Man In The Moon Takes A Night Off," slated for spring release... John Waite is working on his Imago Records debut, slated for a spring 1994 release... The original members of Ambrosia, including David Pack and Joe Puerta, are back on the road and are scouting for a label deal... Petra launches its first major tour in years Oct. 22 in Fort Myers, Fla. The tour supports the band's 20th album, "Wake Up Call," coming out on Word/Epic... Adele Bertei has signed with management company, World Of Wonder Productions... Leisure Management Inc., which operates facilities in five states, including the Miami Arena, Memphis' Pyramid Arena, and the Monroe (La.) Convention Center, has been purchased by three of the corporation's minority owners, Mike McGee, Morton Cohn, and Douglas Schnitzer... Boy George has signed with Talent Banx Agency for commercial representation. We can't wait to see what products he ends up promoting... Poison front man Bret Michaels will play a rock star (that's a stretch) suspected of murdering his girlfriend on an episode of new CBS show "Burke's Law" this fall.



by Melinda Newman

## Capitol Gives Green Light To Beatles' 'Red' And 'Blue' CDs

BY CRAIG ROSEN

LOS ANGELES—More than two decades after their original release, "The Beatles 1962-1966" and "The Beatles 1967-1970" finally will be released on compact disc by Capitol Records Oct. 5.

The collections, often referred to as the "Red" and "Blue" albums because of the colored borders adorning the front-cover photos, feature the Beatles' greatest hits from the two eras. Both sets have remained available on single cassettes, but CD versions of the albums were not made available during the late '80s, when the vinyl editions disappeared from record-store shelves.

Capitol also will reissue the cassettes in double-cassette packages.

The reissues in both configurations will include digitally remastered recordings, with 24-page booklets containing photographs from the original

vinyl releases. The discs, similar to the original vinyl releases, also will include the Apple skin and Apple core labels.

According to Bob Bell, new-release buyer at the 339-store, Torrance, Calif.-based Warehouse Entertainment web, "There is a lot of pent-up demand for these. People have been asking about them since 1986 or 1987."

Although Warehouse and independent retailers who sell used CDs likely will be excluded from Capitol's planned promotional push, due to the used-CD controversy, Bell says that "to a large extent, these reissues will sell themselves."

The 21-store Fort Lauderdale, Fla.-based Peaches Entertainment plans to promote the releases as superstar titles in the fourth quarter. Mark Michel, director of purchasing, says, "People have been waiting for these two albums. Maybe they've picked up

(Continued on page 17)



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## No Hurting For Choices With R.E.M. Single

■ BY CRAIG ROSEN

LOS ANGELES—Consumers searching for “Everybody Hurts,” the latest single by R.E.M., will have a lot of choices—11 to be exact.

The single, which includes the non-album instrumental cut “Mandolin Strum,” was released July 29 on cassette, CD, and 7-inch vinyl.

On Aug. 5, Warner Bros. issued two maxi-singles on CD, cassette, and 12-inch vinyl, each containing different non-album bonus tracks. The first includes “Everybody Hurts” and “Mandolin Strum,” along with live versions of “Belong” and “Orange Crush.” The 12-inch of that maxi-single is available in gold or orange vinyl.

The second maxi-single follows “Everybody Hurts” with a demo version of the “Automatic For The People” album track “Star Me Kitten,” a live version of “Losing My Religion,” and a non-album track called “Organ Song.” The 12-inch of that maxi-single is available in white or blue vinyl.

All of the “Everybody Hurts” releases carry stickers alerting consumers to the other releases and bonus tracks.

According to Andre Knecht, Warner Bros. national singles sales manager, the unusual singles campaign was devised to cater to the band’s hardcore base of collectors and to boost the single’s sales potential. A number of Warner Bros. executives “sat down with the band’s management and tried to figure out a way to make a number of these B sides available with a release plan that would help us with the single.”

“Everybody Hurts” is the fourth single from the double-platinum “Automatic For The People,” which was bulletted at No. 154 on last week’s Billboard 200.

While the double maxi-single release is still relatively rare in the U.S., it has been commonplace for several years in the U.K., where the market is geared more toward collectors.

In the U.S., Rykodisc released twin Sugar maxi-singles in 1992. In February, Sire/Reprise tested the waters with two different maxi-singles of Depeche Mode’s “I Feel You.” According to Knecht, the first one sold 122,000, while the second disc sold 61,000.

Sire/Reprise is also planning two different maxi-single releases of the next Depeche Mode single, “Condemnation,” which is tentatively set for a mid-September release. According to Knecht, the new maxi-singles will include a live version of “Personal Jesus” as well as unreleased material.

Retailers seem open to the idea of collector maxi-singles. Roman Kotrys, owner of the three-store Repeat The Beat chain in Dearborn, Mich., notes, “The ones with the live cuts sell the best. Unreleased B-sides sell OK, but the live cuts sell forever.”

Kotrys was particularly intrigued with the R.E.M. releases. “R.E.M. seems to be the perfect group to do this with,” he says. “It’s one of the ultra-collectible type groups. I may even bring in the 12-inch singles on this one . . . Leave it to Warner Bros. It has to be the coolest of all the labels.”

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## Artists & Music

### ARTIST DEVELOPMENTS

(Continued from preceding page)

found this wonderful new creative voice."

Roughly nine years later, the Minneapolis-based Keith has finally gotten her original wish, and has recorded "Walking In The Sun," her first album for Jam and Lewis' A&M-distributed Perspective label. But the Aug. 17 release has a considerably different sound than she originally anticipated.

"I wrote 11 of the 14 songs," she says proudly. "If I had gone into the studio when I first wanted to, it would not have been completely my voice. I would have been mouthing someone else's words. Now, my music is so much more real. The delays were clearly meant to be. I had to learn a thing or two before putting myself out there."

Bolstered by the participation of heavy-hitters such as her mentors,

Jan and Lewis, as well as Narada Michael Walden and Keith Thomas, "Walking In The Sun" is a glistening and gleeful romp through radio-friendly sounds. The first single, "Better Than You," clips along at a pop/jack-swing pace, covered with layers of chirpy vocals and synths. Other standouts include the warm ballads "Love Is Alive & Well" and "Closer," and a spirited dance twister,

"I'm In Love." Keith says the unifying thread of the album is "an overwhelming positive vibe."

"I don't believe in suffering for art," she says. "Just the opposite. I think it's important to pause and remind people of the good things in life. I think music should lift you up, not bring you down."



KEITH

At the moment, Keith is combining live showcases with the standard press-the-flesh radio promotion in support of the project. She has a four-week trek across the U.S. ahead of her, followed by a personal appearance tour of Europe in mid-September. Early response to "Better Than You" has been strongest at AC radio, where it is steadily picking up adds. Top 40 radio has been a little slower climbing aboard, though it is showing signs of progress in various regions, most notably on the West Coast.

A second single, possibly "A Love For All Seasons," is already being readied for autumn release, and Keith is hoping to assemble a band to play clubs later in the year. In the meantime, she is content singing in church on Sundays when she is not on the road.

"It's a comforting and fun thing to do," she says. "It keeps me centered and positive. Because, you know, sometimes the business side of all this can be a little overwhelming."

LARRY FLICK

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### SYLVIAN & FRIPP

(Continued from page 16)

Fripp and Sylvian previously had worked on the latter's 1986 album, "Gone To Earth." "Toward the end of '91, I got an offer from Japan [the country] for a brief tour there," Sylvian says. "I wasn't interested at the time, but I mentioned it in passing to Robert, and he said, 'Let's use that, let's take on that tour together,' so that it could help us focus our writing, we'd write specifically for the tour."

The album grew from those live dates, and demonstrates the happy marriage of Sylvian's distinctive vocals and enigmatic lyrics with Fripp's unique guitar stylings. "It's possibly angrier than anything I've done," says Sylvian, "because I went through a very difficult four-year period in my life. I can only describe it as a sort of mental and spiritual crisis. The album was something of a cathartic experience, and I hope that's now inherent in the piece as a whole." Another reason for Sylvian's creative salvation was his marriage to Paisley Park recording artist Ingrid Chavez, who is expecting their child later this month.

Sylvian also has conducted an extensive U.S. press and retail tour to build on an earlier press visit by Fripp. "Jean, The Birdman" will be Virgin's second emphasis track at radio, and Cheskey says the label has not ruled out some pop attention. "The way top 40 radio is going, leaning so alternative, you never know."

## VH1 Puts Stars On 'Center Stage' For Promo Tape Network Joins Forces With Visa, Camelot Chain

BY DEBORAH RUSSELL

LOS ANGELES—VH1's "Center Stage" program is the centerpiece of a value-added promotion the network launched this month in partnership with Visa and Camelot Music Inc.

The campaign, which kicked off Aug. 16 in 364 Camelot outlets, offers a free videocassette of performances culled from VH1's "Center Stage" concert series to Camelot customers who spend at least \$50 using a Visa card.

The promotion marks the first time VH1 has released an original produc-

tion on video. The network plans to distribute some 30,000 copies of the promotional tape during the campaign.

"This promotion gives us a chance to build some equity in the 'Center Stage' franchise," says Leslye Schaefer, senior VP of marketing and promotions at VH1. "The show is all about our 'greatest hits' music programming, and the promotion allows us to be consistent in the message we send to the consumer."

The video features six performances from the concert series: Michael Bolton's "How Can We Be Lov-

ers," Wynonna's "Tell Me Why," Aaron Neville's "Don't Take Away My Heaven," k.d. lang's "Constant Craving," Bruce Hornsby's "End Of The Innocence," and Lindsey Buckingham's "Don't Look Down."

In addition to boosting the profile of "Center Stage," the promotion is designed to drive traffic into Camelot stores and encourage purchases of \$50 or more.

"The average charge transaction is about \$35," says Mike Stephenson, marketing director for Camelot. "We figure the consumer might buy one more CD just to qualify for the promotion. It's a natural tie-in for us, and could get customers to return to the store to pick up CDs by the artists on the video."

Camelot/Visa customers who qualify for the promotion receive a postcard that can be mailed in to redeem the free VH1 video.

Visa spokesperson Brad Hennig notes the promotion offered the credit-card company a chance to target a young-adult demographic directly at the retail level.

"This promotion has all the elements of a winner," says Hennig. "It boosts our image with the young card-holding demo, stimulates Visa usage at the point of sale, and allows us to join forces with a major Visa merchant."

VH1's Schaefer says the network has no plans to release the title as a sell-through video in the future. But the promotion does give the network a "toe in the water," she says, and will provide some valuable information as to how consumers respond to the "Center Stage" home video concept.

VH1 is promoting the campaign on the air through Sept. 5. Camelot is touting the promotion with in-store point-of-sale materials.

EARL PAIGE

## Rhino Releasing CD-ROM Title In Joint Venture With Voyager

LOS ANGELES—Rhino Records, which entered the interactive market this spring with a Todd Rundgren CD-I title, is now releasing its first CD-ROM in a joint venture with Voyager Co.

The move follows Rhino's involvement with Philips Interactive Media of America on Rundgren's "No World Order," which was released as a traditional CD and a CD-I (Billboard, April 3).

Although principally a reissue label, Rhino prides itself by "being on the cutting edge of new technology," says Chris Tobey, VP marketing, in describing the interactive release, "Blues Masters: The Essential Blues Collection."

Aside from the Rundgren and "Blues Masters" interactive discs, Rhino "is talking to three different producers about more [interactive] projects," says James Austin, senior director A&R/special projects.

Rhino's involvement in other interactive projects made it easier for Voyager to assemble the "Blues Masters" package, says Voyager's Roger Devine. Special codes written for six other Rhino projects "are allowing us faster development time" on the blues package, though Devine doesn't suggest that could mean a lower cost.

The CD-ROM package is a companion piece to the label's 15-volume blues collection. The last five albums of the series were released Aug. 17.

The CD-ROM is likely to sell for between \$40-\$50 and should be available "right after the first of the year," says Tobey.

Rhino will distribute the CD-ROM title to its music retail accounts, but the label will rely on Voyager to distribute the title to stores that specialize in CD-ROM product. The company expects to sell about 5,000 units of the release.

EARL PAIGE

## BARD SEEKS LINKS WITH CONTINENTAL GROUPS

(Continued from page 12)

FMH president Bodo Bochnig and secretary Heinz Stroh met BARD secretary general Bob Lewis at Pop-Komm, along with Helga Hull of the Swiss association VSTS, Richard Winter of the music subdivision of Austria's Retailing Chamber of Commerce, and Ron Reemus and Jan Puls of Dutch retail federation NVGD.

All agreed to meet on a regular basis to exchange information. The issues discussed were the same as those discussed at the BARD/NARM meet: source tagging, packaging, and universal bar codes.

Other items of common interest to the Europeans, says Bochnig, include a common Europe-wide ordering system "which would greatly increase efficiency of both retail and distributor."

Piracy and unification of copyright laws within Europe also are areas where retailers can have input, says Bochnig. "There are bootleg recordings coming through the protection gaps of countries which haven't signed the Rome Convention. This is a problem which affects the whole business, including retail."

Both parties stressed that the re-

tailers' associations seek to work with record companies, especially on such issues as anti-piracy activities.

BARD's Bob Lewis described the meeting as positive. "Europe is now one Europe, and the issues, whether digital delivery or environmental issues, affect us all."

The FMH has about 400 members,

mostly independent stores, which represent about a third of the outlets by number. Large chains, including WOM and department stores, are not members.

BARD also intends to forge links with French retailers, including Fnac and Virgin, although no formal association exists.

DOMINIC PRIDE

## TATIANA TROYANOS DIES AT AGE 54

(Continued from page 10)

illness, she fulfilled a typically heavy schedule of appearances over the past year. Among these was her creation of the role of Queen Isabella in the Metropolitan Opera production of Philip Glass' "The Voyage."

During the year she also sang in Wagner's "Das Rheingold" at the Lyric Opera in Chicago, in "Gottterdammerung," at the Met, and in Carnegie Hall performances of Mahler's Symphony No. 3 with the Boston Symphony under Seiji Ozawa.

A prolific recording artist, with most of her still-available discography on the Deutsche Grammophon label, Troyanos' most recent record-

ing was a CD of Handel and Mozart arias and duets on MusicMasters, in which she appeared with soprano Benita Valente.

Troyanos was born in New York on Sept. 12, 1938. Her professional debut, in 1963, was as Hippolyta in the New York City Opera production of Britten's "A Midsummer Night's Dream." She was a leading artist at the Met since her 1976 debut there as Octavian in "Der Rosenkavalier."

She is survived by her mother, Hildgarde Fournier, and a brother, John Troyanos. A memorial service will be scheduled.

IS HOROWITZ

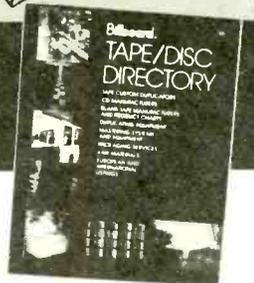
AMUSEMENT BUSINESS®		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JUAN GABRIEL	National Auditorium Mexico City	Aug. 13-14, 17-18, 20-22	\$2,327,740 \$57.60/ \$16	64,760 69,314, seven shows	Showtime Agency
JIMMY BUFFETT & THE CORAL REEFER BAND THE IGUANAS	Riverbend Music Center Cincinnati, Ohio	Aug. 6-8, 10-11	\$2,044,193 \$27.50/ \$20.50	90,027 five sellouts	Niederlander Organization
LOLLAPALOOZA '93: PRIMUS, ALICE IN CHAINS, DINOSAUR JR., ARRESTED DEVELOPMENT RAGE AGAINST THE MACHINE, FRONT 242, TOOL	Santa Fe Downs Irwindale, Calif.	Aug. 6-7	\$1,686,570 \$30	56,000 two sellouts	Goldenvoice
JIMMY BUFFETT & THE CORAL REEFER BAND THE IGUANAS	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	Aug. 13-15	\$1,363,636 \$29.75/ \$13	60,000 three sellouts	Sony Music PACE Concerts Cellar Door Prods.
NEIL YOUNG PEARL JAM, SOUNDGARDEN, BLUES TRAVELER	Exhibition Stadium, Canadian National Exhibition Toronto	Aug. 18	\$1,294,174 \$35	48,587 50,000	Concert Prods. International
GARTH BROOKS STEPHANIE DAVIS	Thomas & Mack Center Univ. of Nevada Las Vegas	Aug. 16-18	\$946,494 \$18	52,583 three sellouts	Estrella Entertainment Group
ROD STEWART PATTY SMYTH	Exhibition Stadium Canadian National Exhibition Toronto	Aug. 20	\$901,074 \$50/ \$30	33,706 50,000	Concert Prods. International in-house
JIMMY BUFFETT & THE CORAL REEFER BAND THE IGUANAS	Jones Beach Theatre Wantagh, N.Y.	Aug. 17-18	\$651,095 \$29.50	22,071 two sellouts	Delsener/Slater Enterprises
STEELY DAN	Madison Square Garden New York	Aug. 18	\$478,856 \$37.50/ \$28.50	15,373 sellout	Delsener/Slater Enterprises
AEROSMITH JACKYL	Shoreline Amphitheatre Mountain View, Calif.	Aug. 6	\$365,970 \$30/ \$26.50/ \$25/ \$21.50	15,301 20,000	Bill Graham Presents

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BDD3033

# POPULAR • UPRIISINGS

BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS



**Say "Ak."** Akinyele's "Ak Ha Ha! Ak Hoo Hoo?" single, with exposure from interactive cable channel The Box as well as college radio and remix shows, stirs sales for his Interscope album. Strongest sales for the New York rapper are in the Middle Atlantic region, where his album ranks No. 10 among Heatseekers. Akinyele has just begun a far-flung tour.

**Hazardous.** Biohazard, which joins Onyx for the main theme from the "Judgment Night" soundtrack, rides MTV exposure for a 21% sales gain on its "Urban Discipline."



**Happiness Is.** Although singer/songwriter Lisa Germano has been part of John Mellencamp's band since 1985, Capitol's plan is to establish her as an artist in her own right. So far, best sales for Germano's "Happiness" have been in her home state, Indiana, but a coffee-house tour is intended to create support elsewhere.

**COFFEEHOUSE CREATION:** Capitol is using coffeehouses, some in small towns, to brew interest in singer/songwriter Lisa Germano, the longtime John Mellencamp violinist who has unveiled her own solo career.

National director of alternative promotion Greg Seese hopes to awaken interest through a "micro-marketing" tour filled with unconventional stops. "This is a new way of breaking artists for Capitol," Seese says. "Our goal is to maximize her exposure, starting with smaller communities outside the larger cities. By building these small pockets of support, we hope to then take it to the next level."

The label has studied the slow-building successes of acts like **Gin Blossoms**, **Spin Doctors**, **White Zombie**, and its own **Blind Melon**—each of which needed a considerable amount of patience and persistence to break. Capitol has planned between eight and 12 stops for Germano to promote her label debut, "Happiness." Boulder, Colo., Nashville, and Montpelier, Vt. are among the cities on her itinerary.

Although Germano has toured and recorded with Mellencamp since his "Scarecrow" tour in 1985, Capitol does not want to overplay her ties to Mellencamp. Still, her affiliation with her fellow Hoosier is netting her some exposure. The two will be reunited Tuesday (31) on CBS' "Late Show With David Letterman." Germano also plays mandolin in Mellencamp's "Human Wheels" video, now in Stress rotation on MTV.

**DRENCHED IN INK:** There's some early rumbling on Priority rap outfit **Mad Flava**, though a release date has not yet been scheduled for its album. The Dallas-based quartet landed the covers of July's Thrasher and August's Urb magazines, and will see feature profiles in the July/August edition of the underground hip-hop journal Bomb, and November's Tower Pulse! magazine. MTV News says it plans to air a segment on the making of the act's first video, "Feel The Flava," in mid-September.

The "Feel The Flava" single, originally planned for June release, now is due Sept. 14. Priority is secretive about when it will send

the act's album to stores.

Mad Flava describes itself as "anti-bootlegger, anti-racist, pro-vinyl, and pro-legalization," a platform that is spelled out in one of its song titles: "I Like To Smoke Weed And Listen To Hip-Hop." Two recent promotions echo that stance. The label recently sent out

marble pipes to select radio, retail, and media players. A subsequent mailing delivered a promotional-only vinyl pressing of the forthcoming album, "From The Ground Unda," complete with an additional vinyl 12-inch of instrumental-only tracks.

**DINING OUT:** Interscope act **Akinyele** (pronounced Ah-kin-el-eh) hit the road Aug. 26 to promote his debut album, "Vagina Diner." The New York-based rapper with the trademark "drop" vocal style will concentrate his touring in the mid-Atlantic region, the South, and the West. Mid-Atlantic sales are his strongest to date, as the first single, "Ak Ha Ha! Ak Hoo Hoo?," kicks in with college and mix-show airplay and exposure on The Box.

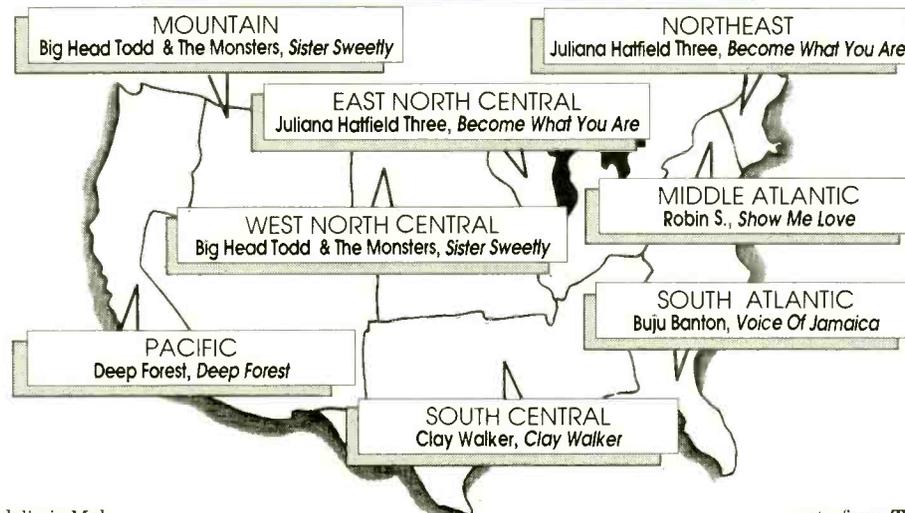
"We're working to build a street-level rap awareness through an aggressive campaign with mix shows at radio and the mom-and-pop accounts at retail," says Steve Berman, sales and marketing maven for Interscope.

**ON THE ROAD, AGAIN:** **Baby Animals** are setting up their second Imago album. The band's "Don't Tell Me What To Do" was just added at MTV, and the group opens for **Robert Plant** on tour Sept. 15-Oct. 1... The post-**Replacements** parade, which includes

sets from **Tommy Stinson's Bash & Pop**, **Chris Mars**, and **Paul Westerberg**, continues with **Slim Dunlap's Medium Cool/Twin-Tone** set "The Old New Me." Dunlap, who has been busy with promotional activities in his hometown, Minneapolis, and in Los Angeles, will start touring with **Chameleon's Dramarama** in mid-September... **Fem II Fem**, Critique's "lipstick lesbian" band, is on a 10-day tour that will take it to store appearances and radio stops in San Diego, Los Angeles, San Francisco, Las Vegas, Phoenix, and other western markets. The act was in a story about lesbians in music on the Aug. 25 edition of CNN's "Showbiz Today."

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

## REGIONAL HEATSEEKERS #1's



## THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Juliana Hatfield Three, <i>Become What...</i>	1. Buju Banton, <i>Voice Of Jamaica</i>
2. Big Head Todd/Monsters, <i>Sister Sweetly</i>	2. Robin S., <i>Show Me Love</i>
3. Robin S., <i>Show Me Love</i>	3. Deep Forest, <i>Deep Forest</i>
4. Techmaster P.E.B., <i>It Came From Outer...</i>	4. Juliana Hatfield Three, <i>Become What...</i>
5. Urge Overkill, <i>Saturation</i>	5. Fat Joe, <i>Represent</i>
6. DMG, <i>Rigormortiz</i>	6. Techmaster P.E.B., <i>It Came From Outer...</i>
7. Robert James Waller, <i>Ballads Of Madison...</i>	7. Big Head Todd/Monsters, <i>Sister Sweetly</i>
8. Deep Forest, <i>Deep Forest</i>	8. Joe, <i>Everything</i>
9. Mighty Mighty Bosstones, <i>Don't Know...</i>	9. RuPaul, <i>Supermodel Of The World</i>
10. Clay Walker, <i>Clay Walker</i>	10. Bass Patrol, <i>Nothin' But Bass</i>

## BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** NO. 1 ***	
1	1	7	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE
2	2	26	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
3	3	3	JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE
4	4	13	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
5	6	10	DEEP FOREST EPIC 53747 (9.98 EQ/15.98)	DEEP FOREST
6	14	3	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER
7	5	3	BUJU BANTON MERCURY 518013*/PLG (9.98 EQ/13.98)	VOICE OF JAMAICA
8	7	3	TECHMASTER P.E.B. NEWTOWN 2211 (9.98/13.98)	IT CAME FROM OUTER BASS II
9	8	3	ROBERT JAMES WALLER ATLANTIC 82511 (10.98/16.98)	THE BALLADS OF MADISON COUNTY
10	—	1	JOE MERCURY 518016 (9.98 EQ/13.98)	EVERYTHING
11	18	5	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION
12	9	11	RUPAUL TOMMY BOY 1058* (10.98/15.98)	SUPERMODEL OF THE WORLD
13	15	2	FAT JOE VIOLATOR 1175*/RELATIVITY (9.98/16.98)	REPRESENT
14	—	1	BAD BRAINS EPIC 53951 (9.98 EQ/15.98)	RISE
15	12	14	MIGHTY MIGHTY BOSSTONES MERCURY 514836 (9.98 EQ/13.98)	DON'T KNOW HOW TO PARTY
16	10	3	GEORGE LYNCH ELEKTRA 61422 (10.98/15.98)	SACRED GROOVE
17	11	22	BUTTHOLE SURFERS CAPITOL 98798 (9.98/13.98)	INDEPENDENT WORM SALOON
18	26	4	CANDLEBOX MAVERICK/SIRE 45313*/WARNER BROS. (7.98/11.98)	CANDLEBOX
19	17	39	RADNEY FOSTER ARISTA 18713 (9.98/13.98)	DEL RIO, TX 1959
20	16	10	FUGAZI DISCORD 70* (6.98/8.98)	IN ON THE KILLTAKER

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	13	9	THE POSIES DGC 24522 (9.98/13.98)	FROSTING ON THE BEATER
22	34	3	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE
23	19	6	BASS PATROL JOEY BOY 3009 (9.98/14.98)	NOTHIN' BUT BASS
24	22	33	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE
25	29	3	POOH-MAN RIGHTEOUS 3001*/SCARFACE (9.98/14.98)	JUDGEMENT DAY
26	21	8	NEMESIS PROFILE 1441 (10.98/15.98)	TEMPLE OF BOOM
27	28	11	CAPTAIN HOLLYWOOD PROJECT IMAGO 21027 (9.98/13.98)	LOVE IS NOT SEX
28	24	8	GANKSTA N-I-P RAP-A-LOT 53860/PRIORITY (9.98/13.98)	PSYCHIC THOUGHTS
29	30	15	2 UNLIMITED RADIKAL 15415*/CRITIQUE (10.98/15.98)	NO LIMITS
30	20	8	VERTICAL HOLD A&M 0010 (9.98/13.98)	A MATTER OF TIME
31	23	5	SHELBY LYNNE MORGAN CREEK 20018/MERCURY (9.98/13.98)	TEMPTATION
32	27	16	PJ HARVEY ISLAND 514696/PLG (9.98 EQ/13.98)	RID OF ME
33	39	16	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN
34	25	3	DMG RAP-A-LOT 53862/PRIORITY (9.98/15.98)	RIGORMORTIZ
35	33	50	SCREAMING TREES EPIC 48996* (9.98 EQ/15.98)	SWEET OBLIVION
36	—	1	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
37	36	12	GIBSON/MILLER BAND EPIC 52980* (9.98 EQ/13.98)	WHERE THERE'S SMOKE
38	31	40	BASS OUTLAWS NEWTOWN 2210 (9.98/13.98)	ILLEGAL BASS
39	—	2	CATHERINE WHEEL FONTANA 518039/MERCURY (9.98 EQ/13.98)	CHROME
40	—	3	D-SHOT SIC WID IT 715 (9.98/13.98)	SHOT CALLA



**Painting A Pretty Picture.** Portrait was presented with a gold plaque for their single "Here We Go Again" after a recent performance in Los Angeles. Pictured, from left, are Portrait's Phillip Johnson; Joy Bailey, associate director, black music, A&R; Portrait's Irving Washington III; Michael Horton, national director of promotion; Portrait's Eric Kirkland; Jean Riggins, VP/GM black music; and Portrait's Michael Angelo Saulsbery.

## Staples Poised For Big Break? Paisley Gears For Promotional Push

BY DAVID NATHAN

LOS ANGELES—Long acknowledged by her peers and industry insiders as one of contemporary music's most influential and expressive singers, Chicago-born Mavis Staples has enjoyed small successes since she began making solo albums in the mid-'70s without achieving a major commercial breakthrough.

Label creator Prince served as executive producer for "The Voice," writing or co-writing eight of the album's 12 cuts, six of which were produced by Paisley Park stalwart Ricky Peterson. "This album contains songs that are about my life," says Staples. "The first album we did together [1987's "Time Waits For No One"] contained songs that had already been written. Prince actually wrote specifically for me this time. During the six years that we've been working



MAVIS STAPLES

together, we've been communicating and I've been letting him into my life. He's taken what I've said and written about it."

With other cuts produced by Danny Madden, Rick Brown & Ivan Hampden, Bernard Belle, and Gordon Williams & Emmanuel LeBlanc, "The Voice" contains quite a bit of message-oriented material similar to that which catapulted Mavis and the other members of the Staple Singers to international prominence in the early '70s. The title cut is also the first single. Staples notes that "The Voice" was "the very first song Prince sent me, and that was in October 1991. What's ironic is that [a few] months later, the lyrics of the song proved so true when the [April 1992 Los Angeles riots] happened. Songs like 'House In Order' and 'The Undertaker' [which features Pop Staples] are also in tune with what I've been about all these years."

"Mavis' greatest marketing tool is herself," says Kathy Busby, product manager at Paisley Park. "Wherever she goes, people love her." Busby notes that pre-exposure for Staples' Aug. 24 album release began with an hourlong BET interview that aired as part of a special "Black Music Month" program in June. Staples appeared at a Black Expo in July, and is slated for a special live performance for industry, press, retail and radio personnel

in late August in Los Angeles. "We're looking at a promotional tour to begin the second week of September, concentrating mostly on markets in the South, where the single has been getting a lot of the initial airplay."

Staples, who opened for Prince during overseas dates in 1990, declares herself "very, very proud and excited. I might really get heard this time. I'd love to sing the songs on this record live. I love all of them, but 'Blood Is Thicker Than Time' is very special for me. I got so choked up when we were recording it that I had to stop. The song takes me back to my childhood, to those Sunday mornings when I couldn't wait to get to church... the song's about family coming together, about love. And 'A Man Called Jesus' is great... I did a little rap on there, and when my daddy heard it, he joked, 'Mavis, do you want to be a rapper? You have a voice, you don't need to rap... that rapping is for people who can't sing!'"

Busby reports that Staples' album will be part of a special WEA promotion titled "Fall Back On The Beat," which runs Aug. 30 through Oct. 1. "We've done a special mail-out to 400 key black music retailers, and we're taking Mavis to specific retail outlets for in-store appearances." An appearance on "The Arsenio Hall Show" (on which Staples has performed several times previously) is in the works, and the artist will also be performing at The Civil Rights Museum in Memphis in September.

"I'm grateful to even be recording," says Staples. "For 13 years, no one would give the Staple Singers a contract; they said we were too old. Prince is a godsend; he had the confidence to give me a long-term contract." Staples' future plans include producing tracks on father Pop Staples' next Pointblank album and, at some point, a live album with the Staple Singers.

## Showcases Highlight Jack Confab, But Meet Was Marred By Violence

**PAR EXCELLENCE:** The best thing about the 17th Annual Jack The Rapper Family Affair (Aug. 12-15 in Atlanta) was Friday night. Mercury hosted a showcase featuring Joe, Buju Banton, and, most notably, Tony! Toni! Toné!, which previewed the show it will be doing all over the country this fall—it ran with all the grace and fury of a sprinter.

Dwayne Wiggins, Tim Christian, and the divine Raphael Wiggins put on a show that harked boldly back to the past (just to say "what's up" and "thanks," not to dwell there) as it screeched towards the future of rhythm and blues. The new material from "Sons Of Soul" rocked and reeled, and the old stuff, from the group's first album, "Who?," and the second, "The Revival," was so sweetly sung it was almost painful. These brothers are a real, true-blue, no-frontin' band, and may be the only such act we have.

But that wasn't all. BMG had a swanky reception at the Ritz Carlton. It was everything you'd expect from a reception at the Ritz Carlton: chilled, dill-scented prawns, rare roast beef, fresh veggies, high-end bar—the whole bit. A Tribe Called Quest, Too Short, Ant Banks, and Smooth (whose single, "You Been Played," from the "Menace II Society" soundtrack is incredible) all made appearances. There was a video wall playing clips by BMG-distributed artists.

I nibbled, met nice people, then left. When I peeked in a couple hours later, to really get some food, the place was down from 150 to about 20 people. RCA recording act Me 2 U was hanging around, bouncing to the sounds coming from the TV speakers. Then the video for the group's own single, "Want U Back," came on, and the five young men—Jerry Lattisaw, DeV Vaughn Howard, Eric Sanders, Damon Dunnock, and Tony Dumas—looked amazed. There they were, in front of themselves, bigger than life.

The moment seized them and without so much as consensual nods, they were going enthusiastically through their dance steps, singing along with the video, full of the joy of performance. Their audience of 20 responded mightily. Me 2 U was terrific.

**BUT NOW, THE REALITY CHECK:** As there were high points, there were low points. Jack The Rapper was marred by physical fighting and offensive behavior. Though Atlanta police will confirm only one arrest at the hotel proper, they do acknowledge other arrests made in the hotel vicinity. A Marriott Marquis spokesman says, "there was some damage, as well as incidents that had to be resolved."

A program director from Tennessee reports that his wife was trampled when fighting erupted in the hallway outside a panel discussion. She was treated for bruises and bleeding at a local hospital. "The convention was a big disappointment," says the PD. "I don't know if I will attend another. Not just because my wife got the brunt of [the violence], but because the convention has gotten away from a place for retail and record label people to network."

"It's disheartening. The place was a three-ring circus. The one thing I got out of it is some info from an Arbitron seminar. No non-industry-related people should be allowed to attend... I don't know why they are there."

My experience confirms his concerns. There were many times at the Marriott Marquis that I was worried for my safety. The place was loaded with guys (both with and without convention badges) who demanded that women acknowledge them—or else, if they didn't, be assaulted verbally or physically. My friend and fellow journalist Kevin P. spent three hours searching for two guys who had assaulted two of his female friends in an elevator. To do what, I don't know, and he probably didn't even know, but there was that kind of dismay and anger and action going on that weekend.

On Friday night I saw a blood trail in one of the stairwells. There was a fair amount of loud public drunkenness. In one incident, Luke Campbell and his security guards got into some kind of tussle with people claiming to represent Dr. Dre. "My security did what they had to do to protect me," says Campbell. "When I left, they were still fighting." Dre was

(Continued on page 26)



by Danyel Smith

## ARTIST DEVELOPMENTS

### SETTING STANDARDS

While Houston-born Ernestine Anderson has been singing, performing, and recording consistently for more than 17 years (since coming out of a self-imposed, 10-year hiatus that began in the mid-'60s), the release of "Now And Then," her first album for Qwest Records, has given the jazz-flavored stylist a clear career boost.

Produced by former Crusader Stix Hooper (who has been managing Anderson since 1989), the 11-track album includes Anderson's first two compositions and affords the singer the opportunity to apply her distinctive, bluesy style to standards like "My Funny Valentine" and Dizzy Gillespie's "A Night In Tunisia." It also includes original material such as "One Child," the standout "This Could Be Dangerous," and "Monte Carlo

Nights," a duet with Arnold McCuller. The album continues to rise on the Billboard Top Jazz Albums chart a month into release.



ANDERSON

Anderson explains that her relationship with Qwest (after 14 years with Concord Records) began after label owner Quincy Jones caught her show at the Vine Street Bar & Grill in Los Angeles in 1991. "Stix invited Quincy, and he liked what he heard. It was just that simple. For me, being with Qwest is like a dream come true, especially since Quincy and I go way back," Anderson

(Continued on page 26)

# Billboard TOP R&B ALBUMS

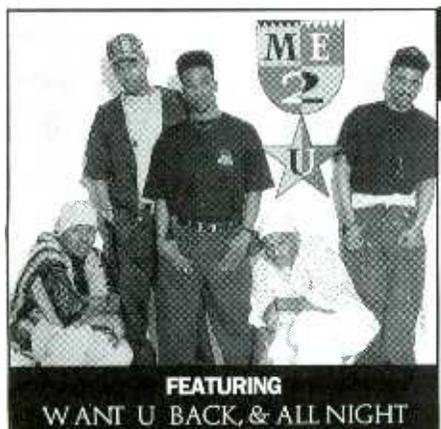
FOR WEEK ENDING SEPT. 4, 1993

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
1	59	—	2	<b>*** No. 1/Greatest Gainer ***</b> SCARFACE RAP-A-LOT 53861*/PRIORITY (9.98/15.98) 1 week at No. 1	THE WORLD IS YOURS	1
2	<b>NEW</b>	1	1	<b>*** Hot Shot Debut ***</b> BABYFACE EPIC 53558* (10.98 EQ/15.98)	FOR THE COOL IN YOU	2
3	1	1	5	CYPRESS HILL RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
4	3	4	6	TONI BRAXTON LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	3
5	2	2	3	KRIS KROSS RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2
6	4	5	14	JANET JACKSON ▲ <sup>3</sup> VIRGIN 87825 (10.98/16.98)	JANET.	1
7	6	7	9	TONY! TONI! TONE! WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
8	5	3	13	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
9	8	8	43	SWV ▲ RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	2
10	7	6	8	SOUNDTRACK ● EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	3
11	10	10	27	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
12	13	14	40	SOUNDTRACK ▲ <sup>9</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
13	9	9	4	THE O'JAYS EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	7
14	11	11	36	DR. DRE ▲ <sup>2</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
15	<b>NEW</b>	1	1	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
16	12	13	12	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	3
17	17	19	59	BRIAN MCKNIGHT MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	17
18	14	21	20	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	14
19	15	17	42	SADE ▲ <sup>2</sup> EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
20	16	12	21	ONYX ● RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	8
21	18	18	10	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
22	21	24	40	KENNY G ▲ <sup>5</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
23	25	23	9	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	16
24	20	22	3	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	20
25	23	20	40	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
26	19	16	13	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	3
27	22	15	8	UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON	7
28	24	27	3	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
29	26	26	22	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	5
30	32	30	11	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
31	28	25	20	H-TOWN ▲ LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	1
32	29	29	3	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98)	VOICE OF JAMAICA	29
33	30	31	14	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	15
34	39	40	9	<b>*** Pacesetter ***</b> BELL BIV DEVOE ● MCA 10682 (10.98/15.98)	HOOTIE MACK	6
35	27	28	17	MC BREED WRAP 8120/CHIBAN (9.98/16.98)	THE NEW BREED	16
36	<b>NEW</b>	1	1	JOE MERCURY 518016 (9.98 EQ/13.98)	EVERYTHING	36
37	31	32	21	LORDS OF THE UNDERGROUND PENDULUM 61415*/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	13
38	35	39	41	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
39	34	34	24	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
40	42	45	35	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
41	36	38	89	MICHAEL JACKSON ▲ <sup>5</sup> EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
42	45	43	5	GEORGE HOWARD GRP 9724 (9.98/15.98)	WHEN SUMMER COMES	32
43	33	33	5	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOOM! (THERE IT IS)	28
44	38	36	10	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	14
45	37	37	7	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE	37
46	52	—	2	FAT JOE VIOLATOR 1175/RELATIVITY (9.98/16.98)	REPRESENT	46
47	47	48	12	VARIOUS ARTISTS UPTOWN 10858*/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	17

48	40	—	2	DMG RAP-A-LOT 53862/PRIORITY (9.98/15.98)	RIGORMORTIZ	40
49	44	42	22	L.L. COOL J ● DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	1
50	41	35	23	95 SOUTH WRAP 8117/CHIBAN (9.98/15.98)	QUAD CITY KNOCK	20
51	43	41	9	YO-YO EASTWEST 92252/AG (10.98/15.98)	YOU BETTER ASK SOMEBODY	21
52	51	54	6	SOUNDTRACK MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	49
53	48	47	46	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	20
54	54	44	40	JADE ● GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
55	50	49	27	REGINA BELLE COLUMBIA 48826 (10.98 EQ/15.98)	PASSION	13
56	46	46	10	LUKE LUKE 200* (9.98/14.98)	IN THE NUDE	8
57	58	62	9	GEORGE BENSON WARNER BROS. 26685 (10.98/15.98)	LOVE REMEMBERS	50
58	55	53	16	5TH WARD BOYZ RAP-A-LOT 53859*/PRIORITY (9.98/15.98)	GHETTO DOPE	19
59	56	55	56	MARY J. BLIGE ▲ <sup>2</sup> UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	1
60	57	61	4	POOH-MAN RIGHTEOUS 3001*/SCARFACE (9.98/13.98)	JUDGEMENT DAY	57
61	53	52	24	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
62	68	63	34	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	23
63	60	50	4	VARIOUS ARTISTS TOMMY BOY 1074 (10.98/16.98)	MTV PARTY TO GO VOLUME 3	45
64	49	51	9	VERTICAL HOLD A&M 0010 (9.98/13.98)	A MATTER OF TIME	33
65	<b>NEW</b>	1	1	VESTA A&M 0114 (9.98/13.98)	EVERYTHING-N-MORE	65
66	63	64	8	C-BO AWOL 719 (9.98/13.98)	GAS CHAMBER	53
67	61	56	16	WALTER & SCOTTY CAPITOL 92958 (9.98/15.98)	MY BROTHER'S KEEPER	14
68	72	83	28	DIGABLE PLANETS ● REACHIN' (A NEW REFUTATION OF TIME AND SPACE) PENDULUM 61414*/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
69	66	66	8	D-SHOT SIC WID IT 715 (9.98/13.98)	SHOT CALLA	52
70	64	59	27	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	1
71	74	72	16	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	41
72	62	57	13	BIG DADDY KANE COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98)	LOOKS LIKE A JOB FOR...	9
73	71	68	9	B.B.KING MCA 10710 (10.98/15.98)	BLUES SUMMIT	64
74	77	81	22	P.M. DAWN ● GEE STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...?	23
75	65	58	4	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/16.98)	MTV PARTY TO GO VOLUME 4	48
76	70	70	16	RUN-D.M.C. ● PROFILE 1440* (10.98/15.98)	DOWN WITH THE KING	1
77	<b>NEW</b>	1	1	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD	77
78	67	60	8	GANKSTA N-I-P RAP-A-LOT 53860/PRIORITY (10.98/15.98)	PSYCHIC THOUGHTS	30
79	69	67	31	SNOW ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	12
80	73	65	34	CHRISTOPHER WILLIAMS UPTOWN 10751/MCA (9.98/15.98)	CHANGES	12
81	80	76	45	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
82	83	69	12	ALEX BUGNON ORPHEUS 52995/EPIC (10.98 EQ/15.98)	THIS TIME AROUND	39
83	<b>NEW</b>	1	1	AKINYELE INTERSCOPE 92236/AG (9.98/15.98)	VAGINA DINER	83
84	75	78	41	UNDERGROUND KINGZ BIG TIME 41502/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
85	89	82	46	REDMAN ● RAL/CHAOS 52967*/COLUMBIA (9.98 EQ/15.98)	WHUT? THEE ALBUM	5
86	86	—	2	MILES DAVIS & QUINCY JONES WARNER BROS. 45221 (10.98/15.98)	LIVE AT MONTREUX	86
87	84	91	99	CYPRESS HILL ▲ RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/15.98)	CYPRESS HILL	4
88	81	93	3	TECHMASTER P.E.B. NEWTOWN 2211 (9.98/13.98)	IT CAME FROM OUTER BASS II	81
89	88	84	14	CAMEO MERCURY 514824 (10.98 EQ/15.98)	THE BEST OF CAMEO	44
90	82	85	11	CHAKA DEMUS & PLIERS MANGO 9930* (9.98/15.98)	ALL SHE WROTE	70
91	95	100	67	SPICE 1 TRIAD 41481/JIVE (9.98/13.98)	SPICE 1	14
92	96	98	74	EN VOGUE ▲ <sup>2</sup> EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	1
93	78	71	32	DUICE TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	26
94	87	79	33	BIG BUB EASTWEST 92180/AG (9.98/15.98)	COMIN' AT CHA	30
95	94	80	59	SOUNDTRACK ▲ <sup>2</sup> LAFACE 26006/ARISTA (10.98/15.98)	BOOMERANG	1
96	100	—	71	NATALIE COLE ▲ <sup>5</sup> ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	5
97	76	87	28	R.B.L. POSSE IN-A-MINUTE 8000 (9.98/14.98)	A LESSON TO BE LEARNED	60
98	<b>RE-ENTRY</b>	12	12	CON FUNK SHUN MERCURY 510275 (10.98 EQ/15.98)	THE BEST OF CON FUNK SHUN	43
99	85	77	8	NEMESIS PROFILE 1441 (10.98/15.98)	TEMPLE OF BOOM	49
100	<b>RE-ENTRY</b>	8	8	THE CLICK SIC WID IT 707 (9.98/15.98)	DOWN & DIRTY	87

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.



## 5 LEAD VOCALISTS, CUTTING A NEW EDGE

### INTRODUCING ME - 2 - U

The premier young vocal group for the 90s. New on the scene here to entice your ears -- five Renaissance men from the Washington Metro area -- introducing Jerry Lattisaw, DeVaughn Howard, Eric Sanders, Damon Dunnock and Tony Dumas. Managed by New York-based Hush Productions, smooth harmonies, funky grooves and total versatility are their trademark. With authentic vocalizing enjoying a resurgence in the 90s, this quintet can a cappella a tune without breaking a sweat.



Available on the RCA Records Label - cassettes and compact discs

# 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	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	42	6	HEAVEN KNOWS	LUTHER VANDROSS (EPIC)
1	1	7	RIGHT HERE (HUMAN NATURE)	SWV (RCA) 2 weeks at No. 1	39	34	15	WHOOPI! (THERE IT IS!)	TAG TEAM (LIFE/BELLMARK)
2	3	15	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	40	26	22	ABC-123	LEVERT (ATLANTIC)
3	4	11	IF	JANET JACKSON (VIRGIN)	41	33	16	SLAM	ONYX (RAL/CHAOS/COLUMBIA)
4	2	14	LATELY	JODECI (UPTOWN/MCA)	42	41	9	CHECK YO SELF	ICE CUBE (PRIORITY)
5	5	19	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WARNER BROS.)	43	46	3	COME INSIDE	INTRO (ATLANTIC)
6	8	4	DREAMLOVER	MARIAH CAREY (COLUMBIA)	44	43	6	AGAIN	JANET JACKSON (VIRGIN)
7	9	5	FOR THE COOL IN YOU	BABYFACE (EPIC)	45	37	10	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)
8	10	13	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)	46	44	7	CHIEF ROCKA	LORDS OF UNDERGROUND (PENDULUM)
9	6	9	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	47	48	10	IT'S ON	NAUGHTY BY NATURE (TOMMY BOY)
10	7	19	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	48	45	8	SOMEBODY ELSE WILL	THE O'JAYS (EMI/ERG)
11	12	8	IT'S FOR YOU	SHANNY (MOTOWN)	49	49	3	I GOT YOU	JOHNNY GILL (MOTOWN)
12	16	15	GIRL U FOR ME	SILK (KEIA/ELEKTRA)	50	47	8	THE BONNIE AND CLYDE THEME	YO-YO (EASTWEST)
13	14	29	LOSE CONTROL	SILK (KEIA/ELEKTRA)	51	53	8	WANT U BACK	ME-2-U (RCA)
14	24	10	GET IT UP	TLC (LAFACE/EPIC SOUNDTRAX)	52	52	11	RUN TO YOU	WHITNEY HOUSTON (ARISTA)
15	15	38	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)	53	50	4	THAT'S WHAT LITTLE GIRLS...	RAVEN-SYMONNE (MCA)
16	—	1	RUNAWAY LOVE	EN VOEGUE (EASTWEST)	54	73	2	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
17	19	11	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)	55	55	4	BOOM! SHAKE THE ROOM	JAZZY JEFF/FRESH PRINCE (JIVE)
18	13	23	WEAK	SWV (RCA)	56	59	4	CHERISH THE DAY	SADE (EPIC)
19	11	13	IF I HAD NO LOOT	TONY! TONI! TONI! (WING/MERCURY)	57	75	3	TRUST ME	GURU (CHRYSALIS/ERG)
20	18	19	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)	58	58	6	YOU BEEN PLAYED	SMOOTH (T.N.T./JIVE)
21	22	8	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)	59	67	4	LOVE FOR LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
22	20	18	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)	60	66	4	THERE'S NO LIVING WITHOUT YOU	WILL DOWNING (MERCURY)
23	25	16	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)	61	56	9	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
24	17	23	ONE WOMAN	JADE (GIANT/REPRISE)	62	—	1	MEGA MEDLEY	ZAPP & ROGER (REPRISE)
25	30	8	DOWNTOWN	SWV (RCA)	63	51	18	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
26	28	24	LET ME BE THE ONE	INTRO (ATLANTIC)	64	—	1	NICKEL BAGS (OF FUNK)	DIGABLE PLANETS (PENDULUM/ELEKTRA)
27	23	23	KNOCKIN' DA BOOTS	H-TOWN (LUKE)	65	—	1	TRIGGA GOTTS NO HEART	SPICE 1 (JIVE)
28	29	7	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)	66	70	18	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)
29	40	6	ANNIVERSARY	TONY! TONI! TONI! (WING/MERCURY)	67	61	17	THE FLOOR	JOHNNY GILL (MOTOWN)
30	31	8	RUFF NECK	MC LYTE (FIRST PRIORITY/ATLANTIC)	68	65	16	APHRODISIA	ALEXANDER O'NEAL (TABU/A&M)
31	35	20	SHOW ME LOVE	ROBIN S. (BIG BEAT)	69	60	3	ALWAYS	VESTA (A&M)
32	32	12	RIBBON IN THE SKY	INTRO (ATLANTIC)	70	—	3	STREIT UP MENACE	MC EHT (JIVE)
33	21	9	LICK U UP	H-TOWN (LUKE)	71	64	2	COME GO WITH ME	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
34	39	2	SUNDAY MORNING	EARTH, WIND & FIRE (REPRISE/WB)	72	57	19	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)
35	27	8	I'M IN LUV	JOE (MERCURY)	73	—	1	BREAKADAWN	DE LA SOUL (TOMMY BOY)
36	36	14	UNCONDITIONAL LOVE	HIFIVE (JIVE)	74	71	2	HEY THERE PRETTY LADY	LO-KEY? (PERSPECTIVE/A&M)
37	38	6	LAI D BACK GIRL	MAZE FEATURING FRANKIE BEVERLY (WB)	75	—	1	LIGHT OF LOVE	ANGIE & DEBBIE (CAPITOL)

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

## HOT R&B RECURRENT AIRPLAY

1	1	4	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	14	11	17	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
2	2	2	I'M SO INTO YOU	SWV (RCA)	15	13	19	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)
3	3	3	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)	16	15	9	IF I COULD	REGINA BELLE (COLUMBIA)
4	4	8	DON'T WALK AWAY	JADE (GIANT/REPRISE)	17	19	34	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
5	6	13	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)	18	20	22	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
6	12	31	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	19	14	11	KISS OF LIFE	SADE (EPIC)
7	8	17	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	20	—	21	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
8	—	1	THAT'S THE WAY LOVE IS	BOBBY BROWN (MCA)	21	16	13	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
9	7	14	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	22	—	23	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
10	5	15	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	23	23	23	GAMES	CHUCKII BOOKER (ATLANTIC)
11	9	10	SO ALONE	MEN AT LARGE (EASTWEST)	24	—	15	NO RHYME, NO REASON	GEORGE DUKE (WARNER BROS.)
12	10	9	FREAK ME	SILK (KEIA/ELEKTRA)	25	—	30	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
13	17	9	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)					

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 63 40 DOG (WB, ASCAP/Third Stone From The Middle, ASCAP/Swette Ya', ASCAP/Lowtex, ASCAP/Warner-Tamerlane, BMI/Playfull, BMI/G.Q. Romeo, BMI) WBM
- 43 ABC-123 (Trycep, BMI/Zomba, BMI/Ramal, BMI/Cleveland's Own, BMI/Warner-Tamerlane, BMI) CPP/WBM
- 92 AIN'T NUTHIN' WRONG (Ness, Nitty & Capone, ASCAP/Frank Nitty, ASCAP/Velle, ASCAP/MCA, ASCAP/Frabensha, ASCAP/Warner Chappell, ASCAP)
- 73 ALL THRU THE NIGHT (Ramohak, BMI/Linky D, BMI/Timothy Shider, BMI/Attitudes, BMI/RCM, BMI)
- 9 ALRIGHT (So So Def, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Wild Apache, ASCAP) WBM/CP
- 56 ALWAYS (Do It 4 Me, ASCAP)
- 2 ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) WBM/HL
- 52 APHRODISIA (Avante Garde, ASCAP/New Perspective, ASCAP) WBM
- 20 BABY I'M YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramses, ASCAP/MCA, ASCAP/Semaj, BMI/Ethyl, ASCAP)
- 62 BACK SEAT (OF MY JEEP) / PINK COOKIES IN A PLASTIC BAG (Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP) WBM
- 40 THE BONNIE AND CLYDE THEME (Street Knowledge, ASCAP/Deep Technology, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM
- 31 BOOM! SHAKE THE ROOM (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/House Jam, ASCAP/Forty Floors Up, ASCAP/Deshane, ASCAP/Bridgeport, BMI) CPP
- 10 CHECK YO SELF (WB, ASCAP/Gangsta Boogie, ASCAP/Gambi, BMI/MCA, ASCAP) WBM
- 61 CHERISH THE DAY (Angel, ASCAP)
- 37 CHIEF ROCKA (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP) WBM
- 79 COME GO WITH ME (Warner-Tamerlane, BMI) WBM
- 55 COME INSIDE (Velle Int'l, ASCAP/Frabensha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP/Wike, ASCAP)
- 75 COMING HOME TO LOVE (Warner-Tamerlane, BMI/Kashif, BMI/Streamline Moderne, BMI/New Music Group, BMI)
- 17 CRY NO MORE (II D Extreme, ASCAP/MCA, ASCAP)
- 89 DOLLY MY BABY (Wild Apache, ASCAP/Hancock, BMI/Zomba, ASCAP) CPP
- 83 DO THE THANGS (Trycep, BMI/Zomba, BMI)
- 69 DREAM IN COLOR (Hidden Pun, BMI/Sushi Too, BMI/JDM, ASCAP)
- 4 DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP) WBM
- 49 DRE DAY (Sony Tunes, ASCAP) HL
- 14 FOR THE COOL IN YOU (Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
- 19 GET IT UP (FROM POETIC JUSTICE) (Tionna, ASCAP/WB, ASCAP) WBM
- 6 GIRL U FOR ME/LOSE CONTROL (Keith Sweat, BMI/E/A, BMI/WB, BMI/Saints Alive, BMI/EMI Blackwood, BMI) WBM
- 80 GRAZIN' IN THE GRASS (MPL, ASCAP)
- 45 HEAVEN KNOWS (EMI April, ASCAP/Uncle Ronnie's, ASCAP/EMI Blackwood, BMI/Reed Vertelney, BMI) WBM
- 13 HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Medad, BMI) CPP
- 59 HEY THERE PRETTY LADY (New Perspective, ASCAP)
- 67 I DON'T WANNA FIGHT (FROM WHAT'S LOVE GOT TO DO WITH IT) (Chrysalis, ASCAP/Bilu, BMI/Ensign, BMI) CPP
- 15 IF I HAD NO LOOT (Ghatti, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Street Knowledge, ASCAP/Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/L.A. Jay, ASCAP/Bigwill) HL/CP/WBM
- 3 IF (Black Ice, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM/CP
- 7 I GET AROUND (GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Trountman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM
- 50 I GOT YOU (Vanderpool, ASCAP/Slim Shot, ASCAP/Squirt Shot, ASCAP)
- 22 I'M IN LUV (J.Dibbs, BMI/Ahunit And Fifth Street, BMI/Teddy Denslow, BMI/Zomba, BMI) CPP
- 39 INSANE IN THE BRAIN (Cypress Funky, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP/BMG, ASCAP) HL
- 18 ITS FOR YOU (Shanice 4 U, ASCAP/Hec Bee Dooinit, ASCAP/Warner Chappell, ASCAP/U.A., ASCAP/EMI April, ASCAP/Unit 4 Music, ASCAP) WBM
- 58 IT'S ON (T-Boy, ASCAP/Naughty, ASCAP/Elgy, BMI)
- 33 KNOCKIN' DA BOOTS (Pac Jam, BMI/Saja, BMI/Trountman, BMI) WBM
- 29 LAID BACK GIRL (Amazement, BMI)
- 5 LATELY (Jobete, ASCAP/Black Bull, ASCAP) CPP
- 36 LET ME BE THE ONE (Frabensha, ASCAP/MCA, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP) WBM
- 65 LET ME ROLL (N-The Water, ASCAP/Mycenae, ASCAP)
- 21 LICK U UP (Pac Jam, BMI/Wreckshop, BMI) WBM
- 70 LIGHT OF LOVE (EMI Blackwood, BMI/Steve Harvey, ASCAP/EMI April, ASCAP/Cuddie B, ASCAP)
- 32 LOVE FOR LOVE (Song-A-Tron, BMI)
- 66 LOVE NO LIMIT (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP/MCA, ASCAP) WBM
- 94 MAKE MY DAY (Germaine, BMI/EMI Blackwood, BMI)
- 90 MAKE ROOM (ESP, BMI/Warner Chappell, BMI)
- 42 MEGA MEDLEY (Trountman, BMI/Saja, BMI/Rubber Band, BMI/Stone Agate, BMI) CPP
- 93 NICKEL BAGS (OF FUNK) (Wide Grooves, BMI/Glrio, BMI/Warner-Tamerlane, BMI)
- 8 ONE LAST CRY (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI) HL
- 34 ONE WOMAN (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI)
- 74 PAYDAY (Zomba, ASCAP/For Our Children, ASCAP/Tisway, ASCAP/BMG, ASCAP) CPP
- 76 RECIPE OF A HOE (Def Jam, ASCAP/MCA, ASCAP/EMI April, ASCAP/Bovina, ASCAP)
- 1 RIGHT HERE (HUMAN NATURE) / DOWNTOWN (Warner-Tamerlane, ASCAP/Interscope Pearl, BMI/Bam Jams, BMI/ATV, BMI/John Bettis, ASCAP/WB, ASCAP/Playfull, BMI/GG Loves Music, BMI) WBM

# Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	37	15	ABC-123	LEVERT (ATLANTIC)
1	1	6	CHECK YO SELF	ICE CUBE (PRIORITY) 5 weeks at No. 1	39	41	6	I'M IN LUV	JOE (MERCURY)
2	3	11	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)	40	35	11	GIRL U FOR ME/LOSE CONTROL	SILK (KEIA/ELEKTRA)
3	2	16	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	41	40	10	GOTTA GET MINE	KMC BREED (WRAP/ICHIBAN)
4	7	6	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)	42	46	4	FOR THE COOL IN YOU	BABYFACE (EPIC)
5	4	13	LATELY	JODECI (UPTOWN/MCA)	43	39	14	ONE WOMAN	JADE (GIANT/REPRISE)
6	11	4	DREAMLOVER	MARIAH CAREY (COLUMBIA)	44	29	9	LET ME ROLL	SCARFACE (RAP-A-LOT/PRIORITY)
7	5	6	RIGHT HERE/DOWNTOWN	SWV (RCA)	45	49	7	THAT'S WHAT LITTLE GIRLS...	RAVEN-SYMONNE (MCA)
8	6	21	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)	46	38	12	I DON'T WANT TO FIGHT	TINA TURNER (VIRGIN)
9	9	11	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)	47	44	9	RUN TO YOU	WHITNEY HOUSTON (ARISTA)
10	8	10	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	48	48	5	IT'S FOR YOU	SHANICE (MOTOWN)
11	10	19	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)	49	53	2	WE GETZ BUZY	ILLEGAL (ROWDY/ARISTA)
12	12	6	IF	JANET JACKSON (VIRGIN)	50	50	4	LAI D BACK GIRL	MAZE/FRANKIE BEVERLY (WARNER BROS.)
13	13	17	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WB)	51	52	11	UNCONDITIONAL LOVE	H-FIVE (JIVE)
14	18	11	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)	52	45	19	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
15	15	12	IF I HAD NO LOOT	TONY! TONI! TONI! (WING/MERCURY)	53	47	16	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
16	21	5	BOOM! SHAKE THE ROOM	JAZZY JEFF/FRESH PRINCE (JIVE)	54	61	17	DOLLY MY BABY	SUPER CAT (COLUMBIA)
17	17	9	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)	55	56	4	YOU BEEN PLAYED	SMOOTH (T.N.T./JIVE)
18	14	15	SLAM	ONYX (RAL/CHAOS/COLUMBIA)	56	67	4	MAKE ROOM	THA ALKAHOLIKS (LOUD/RCA)
19	19	5	MEGA MEDLEY	ZAPP & ROGER (REPRISE)	57	57	2	LOVE FOR LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
20	16	7	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)	58	55	9	LET ME BE THE ONE	INTRO (ATLANTIC)
21	22	11	CHIEF ROCKA	LORDS OF UNDERGROUND (PENDULUM)	59	54	2	PUT SHIT PASS NO HO	POISON CLAN (LUKE)
22	27	2	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	60	59	5	OOH, WATCHA GONNA DO	RUN-D.M.C. (PROFILE)
23	20	43	DAZZEY DUKS	DUICE (TMR/BELLMARK)	61	73	7	RECIPE OF A HOE	BOSS (RAL/CHAOS/COLUMBIA)
24	28	11	STREIT UP MENACE	MC EHT (JIVE)	62	60	5	FLOW JOE	FAT JOE (VIOLATOR/RELATIVITY)
25	23	15	BONNIE AND CLYDE/IBWIN'	YO-YO (EASTWEST)	63	65	4	COWARDS IN COMPTON	LUKE (LUKE)
26	26	8	GET IT UP	TLC (EPIC)	64	58	11	IT'S ON	NAUGHTY BY NATURE (TOMMY BOY)
27	25	15	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)	65	64	21	PASSIN' ME BY	THE PHARCYDE (DELICIOUS)
28	24	18	WEAK	SWV (RCA)	66	70	6	PROTECT YA NECK	WU-TANG CLAN (LOUD/RCA)
29	30	11	WHAT'S UP DOC? (CAN WE ROCK)	FU-SCHNICKENS/SHAQUILLE O'NEAL (JIVE)	67	—	1	SUNDAY MORNING	EARTH, WIND & FIRE (REPRISE)
30	36	6	LICK U UP	H-TOWN (LUKE)	68	63	11	WORK IT OUT	LUKE (LUKE)
31	33	8	SOMEBODY ELSE WILL	THE O'JAYS (EMI/ERG)	69	69	2	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
32	43	7	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)	70	66	2	WANT U BACK	ME-2-U (RCA)
33	42	13	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)	71	62	9	SEEMS YOU'RE MUCH TO BUSY	VERTICAL HOLD (A&M)
34	34	20	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	72	72	17	BAD BOYS (THEME FROM "COPS")	INNER CIRCLE (BIG BEAT/AT

### ARTIST DEVELOPMENTS

(Continued from page 21)

says. "We grew up together in Seattle [where Anderson's family relocated during her youth], I knew him when we were in Lionel Hampton's band together, and he was an A&R man at Mercury when I recorded for them in the early '60s. Of course, my style has changed a lot since then."

After enjoying some chart successes with early singles on Mercury, Anderson relocated to Europe "when rock'n'roll became so popular in the States that jazz performers had a hard time getting work." She returned to the U.S. and says she tried to retire, but couldn't. "Concord Records signed me in 1976, kept me out there, and got me from there to here."

Qwest Records president Jim Swindel notes that Warner/Reprise jazz executives Ricky Schultz and Randall Kennedy have launched an "across-the-

board" push with the record from a jazz perspective. "Now we're looking at releasing 'One Child' to R&B radio. We realize that Ernestine's album is not a quick, flash-in-the-pan kind of project. It's going to be developed over time. If we can get a leg up at other radio formats outside jazz, new doors will open up for us with Ernestine's record."

Anderson has been working consistently on the jazz circuit and received Grammy nominations in 1981 and 1983, but "Now And Then" enables her to expand into different musical arenas. "I've been doing more blues in my shows," she says, "and when Stix asked me to write for the album, I came up with 'Ain't No Easy Way' and 'Wrong Number,' which are basic blues tunes." Anderson adds that she and Hooper "took about a year to choose the material. We didn't have a

particular concept; I just knew I wanted to do some contemporary material and some standards."

Now that Anderson has a late-July L.A. "meet and greet" party and a five-night stint at New York's Blue Note behind her, Qwest's Swindel says the label is looking at some television opportunities for the songstress. Meanwhile, Anderson is genuinely excited about the reaction to her latest work. "The future's looking very bright, so bright I gotta wear shades!" she laughs.

DAVID NATHAN

### RHYTHM & BLUES

(Continued from page 21)

unavailable for comment. The incident started a chain reaction in the lobby.

There were rumors of other unsettling incidents during the convention. An overall feeling of well-being and familial affection was hard to come by. Industry people had a lot to say, albeit anonymously, in the gathering's wake.

One Arista exec was adamant: "It was a travesty. It was dangerous to be there. A family affair? My family doesn't wear bikinis and fishnets. It was a hooker- and thug-fest. I found it difficult to see anybody I wanted to talk to. It's not worth it to go back down there. Jack The Rapper should be billed as a big party and not as an industry function... I saw women trampled and bleeding. It was really frightening."

A concerned Mercury exec had different thoughts. "This is not the time for folks to turn their backs on Jack. We need to work together on this problem... I don't like it when record execs look down their noses at these kids. We need them. Without them, a lot of us wouldn't have jobs. Plus, it's a bigger problem than Jack. It's where the kids' consciousness is. They have no fear and no respect. No self-respect. It's that false macho bullshit, that gangsta stuff. And in a crowd, you're no longer accountable."

His solution: "The hotels are too small. I say, go to the convention center and have a convention for the populace."

Jill Bell, who produces the event with her father, the legendary Jack "The Rapper" Gibson, also has comments.

"Aside from minor events, it was a great convention. We had goodies in the bags that we never had, a video wall, and great artists. We had 25 booths; we've never done that before. This is a family—just because an uncle gets drunk at the family reunion, you still want to nurture him and have him there, right?"

"I'm sorry some people felt unsafe," Bell says. "I had over 100 security officers: police plus the Nation of Islam. I can't control anyone else's actions... I have no proof anyone was packing guns. The convention was not advertised to the general public... This is a trade convention. Kris Kross took off after they played our convention. Arrested Development took off after they played our convention. We're going to do it the best we can. We don't know how we're going to do it better yet, but we will."

IS IT TRUE? "I looked around at the young people there," says the PD from Tennessee. "They were rude, disorderly, disrespectful to women, and to each other. If that's what we have to look forward to, if that's the future of the industry, there's an awful future in store."



### TERRI ROSSI'S RHYTHM SECTION

**ACT LIKE YOU KNOW:** "The World Is Yours," by Scarface (Rap-A-Lot), joins the ranks of L.L. Cool J and Naughty By Nature, entering the Top R&B Albums chart prior to the official street date. It zooms 59-1. "Hootie Mack," by Bell Biv DeVoe (MCA), has the greatest percentage increase in sales and earns the Pacesetter Award. BBD's "Something In Your Eyes" shows a 50% increase in single sales and earns the Power Pick/Sales award for the second straight week.

**"KEEP YOUR HEAD TO THE SKY"** and "Evil" mark the beginning of my love affair with the music of Earth, Wind & Fire. Many of their songs were never singles, yet we all know them well. The group's first album was released in the early '70s on Warner Bros., but the bulk of their releases were on Columbia and the group's own label, ARC. Over the years EWF has accumulated 12 albums with gold to multiplatinum certifications. EWF has eight No. 1s (the first was "Shining Star" in 1975) and seven top-five hits. "Sunday Morning" (Reprise) advances to No. 41 in its second week on the chart. It is top 10 at three stations: WXYV Baltimore, WPLZ Richmond, Va., and WNOO Chattanooga, Tenn. The new album, "Millennium," will be in stores in mid-September.

**ON THE HOT R&B SINGLES CHART,** SWV holds on to No. 1. Airplay is increasing on both sides, with "Downtown" (RCA) increasing 13%. The challenger is "Dreamlover," by Mariah Carey (Columbia), gaining 25% in total points. SWV's lead is huge and building. We might not know the outcome of this one for at least three weeks. "One Last Cry," by Brian McKnight (Mercury), gains 17% in airplay points and advances to No. 8. The airplay champ is "Come Inside," by Intro (Atlantic), as it gains 35% and leaps 70-55. "Get It Up," by TLC (Epic), gains 22% more airplay, but not enough to prevent its downward slide. "Girl U For Me," by Silk (Keia), now has more airplay than "Lose Control" and the titles get switched.

**DETAILS, DETAILS:** On the Hot R&B Airplay chart, "Runaway Love," by En Vogue (EastWest), debuts at No. 16. It is available only on video. "Anniversary," by Tony! Toni! Toné! (Wing), gains 30% more airplay points and moves 40-29. It will be available in stores in mid-September. "Breathe Again," by Toni Braxton (LaFace), increases 70%, advancing 73-54. This one's a Grammy winner!

**FATHER & SON REUNION:** It is rare when a group's live television performance gives you goose bumps. Last week on "The Arsenio Hall Show," Levert sang "ABC-123" (Atlantic). It wasn't just the singing and sweatin' that moved me. Hall invited the threesome to talk, and Gerald Levert explained to the audience exactly how to identify illegal music and movie tapes. He explained how the artist loses his royalties. Cousin Mark Gordon and brother Sean nodded agreement, and then everyone laughed as Gerald proclaimed that he had promised his father that he would talk about bootlegging on the show. Apparently, Eddie Levert of the O'Jays was on tour and saw copies of his brand-new EMI album, "Heartbreaker," which debuted in the top 10, for sale on the street. Gerald made it clear that "Dad is really mad." Hey Ed, whatcha gonna do?

"Do The Thangs," by Levert, enters the chart at No. 84. "Somebody Else Will," by the O'Jays, moves up to No. 28. It is No. 1 at WROU Dayton, Ohio, and top 10 at eight outlets, including WBLX-FM Mobile, Ala., KJMS Memphis, and WDKS Rochester, N.Y.

### Billboard® FOR WEEK ENDING SEPTEMBER 4, 1993

## Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	4	5	*** NO. 1 *** CHECK YO SELF (M) (T) (X) PRIORITY 53830*	ICE CUBE FEATURING DAS EFX 1 week at No. 1
2	5	6	5	ALRIGHT (C) (M) (T) (X) RUFFHOUSE 77103/COLUMBIA	KRIS KROSS
3	2	3	10	BACK SEAT (OF MY JEEP/PINK COOKIES... (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA	L.L. COOL J
4	1	2	10	RUFFNECK (C) (M) (T) FIRST PRIORITY 98401/AG	MC LYTE
5	7	9	6	LET ME ROLL (C) RAP-A-LOT 53831/PRIORITY	SCARFACE
6	6	5	9	CHIEF ROCKA (C) (M) (T) PENDULUM 64631/ELEKTRA	LORDS OF THE UNDERGROUND
7	8	10	6	GRAND GROOVE/AT LARGE (C) (T) TUFF BREAK 0082/A&M	INTELLIGENT HOODLUM
8	4	1	9	INSANE IN THE BRAIN (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA	CYPRESS HILL
9	10	12	7	GOTTA GET MINE (C) (T) WRAP 93154/ICHIBAN	MC BREED
10	9	8	8	I GET AROUND (C) (M) (T) INTERSCOPE 98372/AG	2PAC
11	12	14	5	FLOW JOE (C) (T) VIOLATOR 1185/RELATIVITY	FAT JOE
12	11	11	8	ALL SHE WANTED/HED RUSH (M) (T) EASTWEST 96042*/AG	KNUCKLEHEADZ
13	13	17	4	RECIPE OF A HOE (C) (M) (T) RAL/CHAOS 77081/COLUMBIA	BOSS
14	17	26	3	VERY SPECIAL/STOP SHAMMIN (C) (D) (T) COLD CHILLIN' 18437/REPRISE	BIG DADDY KANE
15	15	16	6	INDO SMOKE (C) (T) EPIC 77026	MISTA GRIMM
16	NEW	1	1	THE FUNKIEST/FREAK MODE (C) (M) (T) IMMORTAL 77045/EPIC	FUNKDOOBIEST
17	23	27	3	DON'T GIVE ME NO BAMMER (C) IN-A-MINUTE 8001	R.B.L. POSSE
18	14	7	12	40 BELOW TROOPER/ALL I THINK... (M) (T) WARNER BROS. 40764*	JUNGLE BROTHERS
19	RE-ENTRY	11	11	WE GETZ BUZY/HEAD OR GUT (C) (M) (T) (X) ROWDY 3-5024/ARISTA	ILLEGAL
20	26	—	2	BADD BOYZ (T) FLAVOR UNIT 74897*/EPIC	THE ALMIGHTY R.S.O.
21	20	18	16	WHOOT, THERE IT IS (M) (T) WRAP 0150*/ICHIBAN	95 SOUTH
22	24	28	3	ROLL W/ THE FLAVOR (C) (M) (T) MCA 54623	YOUNG BLACK TEENAGERS
23	21	19	11	WHOOPI! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
24	NEW	1	1	VALLEY OF THE SKINZ (C) (T) MAD SOUNDS 2206/MOTOWN	TRENDS OF CULTURE
25	16	13	14	BONNIE & CLYDE/IBWIN' WIT MY CREWIN' (C) (M) (T) EASTWEST 98394/AG	YO-YO
26	29	—	2	FREE TO BE (C) (T) EASTWEST 98421/AG	TO BE CONTINUED...
27	NEW	1	1	BOOTLEGGA (M) (T) EPIC 77082*	HOODRATZ
28	NEW	1	1	BOOM! SHAKE THE ROOM (C) (M) (T) (X) JIVE 42108	JAZZY JEFF/FRESH PRINCE
29	19	15	14	SLAM (C) (M) (T) (X) RAL/CHAOS 77053/COLUMBIA	ONYX
30	18	23	3	THIS IS IT Y'ALL (C) (T) CHEMISTRY 862 314/MERCURY	POIZON POSSE

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

## BUBBLING UNDER HOT R&B SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	8	4	I DON'T WANT TO DO ANYTHING MARY J. BLIGE (UPTOWN/MCA)	14	22	2	CALL ME A MACK USHER RAYMOND (LAFACE/ARISTA)
2	5	5	INDO SMOKE MISTA GRIMM (EPIC SOUNDTRAX/EPIC)	15	11	3	SOUL BY THE POUND COMMON SENSE (RELATIVITY)
3	—	1	BREAKADAWN DE LA SOUL (TOMMY BOY)	16	19	2	THE VOICE MAVIS STAPLES (PAISLEY PARK/WB)
4	6	5	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)	17	14	9	ON THE RUN KOOL G RAP & D.J. POLO (COLD CHILLIN')
5	10	3	WOULD YOU LIKE TO DANCE MEN AT LARGE (EASTWEST)	18	25	2	PIRU LOVE BLOODS & CRIPS (WARLOCK)
6	7	10	PROTECT YA NECK/METHOD MAN WU-TANG CLAN (LOUD/RCA)	19	—	1	HEAVEN MUST BE LIKE THIS PAUL JACKSON, JR. (ATLANTIC)
7	—	1	JUST KICKIN IT XSCAPE (SO SO DEF/COLUMBIA)	20	—	1	STEP IT UP STEREO MC'S (GEE STREET/ISLAND/PLG)
8	9	9	SOMETHING SPECIAL PRINCE MARKIE DEE (COLUMBIA)	21	—	1	STOP, LOOK & LISTEN U-MYND (LUKE)
9	—	1	A.S.A.P. VERTICAL HOLD (A&M)	22	—	1	TRY AND FIND A WAY FOUR SURE (COLUMBIA)
10	16	2	YOU TOOK MY LOVE AWAY COLIN ENGLAND (MOTOWN)	23	18	12	HEAD OR GUT ILLEGAL (ROWDY/ARISTA)
11	21	3	COME BABY COME K7 (TOMMY BOY)	24	24	4	TONY'S BITCH TRACK TONY BOSTON (DECO/WARLOCK)
12	20	5	GRAND GROOVE INTELLIGENT HOODLUM (TUFF BREAK)	25	—	1	LOVE OF MY LIFE GEORGE BENSON (WARNER BROS.)
13	12	2	WHOOT, HERE IT IS! (THE ANSWER) DS-N-DAT FEATURING 95 SOUTH (EPIC)				

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

## Dance Summit On Drawing Board; Label Moves

**CAN WE HAVE** a drum roll, please? More than a decade after the **Billboard Disco Convention** became a pleasant memory for a number of clubland's more seasoned citizens, we are excited to report that plans are now afoot for the first **Billboard Dance Music Summit**.

Slated for Jan. 19-21, 1994, in San Francisco, this three-day confab will aim to tackle timely issues and problems facing the dance community. The typical confab panel format will be bypassed in favor of workshops and free-form discussions wherein, we hope, everyone will be able to roll up his or her sleeves and get down to business. Each session will be facilitated by an expert in the topic at hand.

The **Billboard Dance Music Summit** will be framed by an array of live performances by new and breaking acts, as well as DJ showcases. The event will be capped by an AIDS fundraiser.

Information regarding registration fees and lodging will be available in the coming weeks. Follow this space for details.

**CH-CH-CHANGES:** 'Tis the season for executive movement at major labels. Although several key shifts have yet to be confirmed, look for additions to and subtractions from the **RCA** and **Epic** dance music departments in the next week or two.

In the meantime, please adjust your rolodex with the following info:

**Virgin** dance honcho **Rick Squillante** will relocate from Los Angeles to New York in mid-October. Besides prepping promotional campaigns for upcoming albums by **Frankie Knuckles** and **Marc "MK" Kinchen**, he will also soon begin signing one-off 12-inch singles to the label. *Very* exciting.

Even more of a thrill is **Imago's** decision to start a dance/crossover promotion department, to handle the heavy flow of club-rooted material it's been releasing lately. **Chantay Taylor** has been upped from her West Coast regional promo gig with the label to head up the department in New York. Initial records on her agenda include the latest **Captain Hollywood** single, "Only With You"; "Had It, Done It, Been There, Did That" by **Mike Walsh**; and "Like A Rolling Stone (How Does It Feel)" by **Mystery Tramps**. The latter samples the **Bob Dylan** cut of the same name.

Perhaps the most unexpected but totally satisfying move of 'em all is the appointment of **George Maniatis** to the post of director of A&R/head of dance music at **London Records** in New York. Maniatis ends a seven-year tenure as director of dance music at Toronto's **Nettwerk Records**. His first projects for London will be providing some much-needed muscle behind the new, way-hip **Orbital** album, as well as "Dreams" by **Gabrielle**. George, who replaces the recently departed **Anthony Sanfillipo**, also will help traffic U.K. imports from London's English subsidiaries, **FFrr** and **Junior Boy's Own**.



**Gettin' In The Act.** During a recent performance as his drag altar ego, Justine, New York club fixture **Joey Arias** receives a little help from an overzealous audience member at popular nightclub **Jackie 60**. Arias premiered new material at the "Last Jackie For The Summer" bash, which he plans to take on the road shortly. (Photo: Tina Paul)

The hotly competitive field of independent promotion will get a little more heated with the merging of **George Hess'** up-and-coming **ADM Marketing** with **Issy Sanchez's Elite Promotion**. Their plan is to cover bases at club, retail, radio, and various other levels. **Elite/ADM** will continue to be located in New York.

**BEATS IN MOTION:** Chicago belter **Ulysses** appears groomed for a national breakout with "Time For A Change" (**Large**), an R&B-flushed house jam produced by **Li'l John Coleman**.

### Billboard. HOT Dance Breakouts

FOR WEEK ENDING SEPT. 4, 1993

#### CLUB PLAY

1. FANTASY TEN CITY COLUMBIA
2. HAVE WE LOST OUR LOVE LANCE ELLINGTON BIG BEAT
3. FOR THE COOL IN YOU BABYFACE EPIC
4. DREAMLOVER MARIAH CAREY COLUMBIA
5. BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE

#### MAXI-SINGLES SALES

1. LUV 4-2 MICHAEL WATFORD EASTWEST
2. CHAINS HIS BOY ELROY IMMORTAL
3. WHAT YOU HEARD DIAMOND & THE PSYCHOTIC NEUROTICS MERCURY
4. VALLEY OF THE SKINZ TRENDS OF CULTURE MAD SOUNDS
5. ALLAH U AKBAR BRAND NUBIAN ELEKTRA

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



by Larry Flick

Once again, **Ulysses'** throaty and forceful baritone conjures up images of early **Teddy Pendergrass**, while simultaneously establishing his own distinctive vocal style. Although the lyrics are occasionally a little too cotton-candy positive, **Ulysses'** tone is worldly enough to give the song grit. Also, **Coleman's** beats are quite juicy. Five solid versions add programming incentive, with "LJ's Red Dog" mix rising above as the strongest.

You never can tell what supreme techno-logists **Praga Khan** and **Jade 4U** will serve their rave disciples next. On "Begin To Move" (**Mental Radio**, U.K.), they dabble in slightly ambient trance tones, with just the right amount of hardcore aggression. White-knuckled vocal samples bounce atop a rubber-band-like bassline and unusual keyboard effect. Snarf on the mainstream-friendly "Piano Trance" mix, as well as the "Movin' Keys" version, which is diva-house with a unique twist. A nifty offering from their new album, "A Spoonful Of Miracle."

You gotta give **Colonel Abrams** props for hanging in for the long haul. The singer returns to the dance floor under the **MicMac Records** banner, with a house reading of the disco-era staple "I'm Caught Up." Produced by **Jimmie Wilson**, **Steve Grant**, and **Mickey Garcia**, the track sports a standard groove that is enlivened by the Colonel's recognizable delivery. A nice one that leaves us wishing he had chosen to wrap those chords around an original tune. Support this one, and maybe he will. Best programming bet is the underground mix by **Costantino Padovano**.

**TID-BEATS:** Some projects are a true labor of love. It has been well over a year since **Chemistry/PolyGram A&R** exec **Brian Chin** whispered in our ear about a potential album of remixes from the famed **TK Records** catalog. After scouring forgotten and dusty studio vaults, he's finally put the finishing touches on "At Midnight: TK Disco Classics," a meticulously assembled compilation that updates the classics with a '90s hand. The first single is **Foxy's** evergreen, "Get Off," nicely revamped with break-beat and deep-house vibes by **Eric Kupper** and **Mohammed Moretta**. Also on line are tribal versions of **Peter Brown's** "Dance With Me," and chew mixes of **T-Connection's** "Do What Ya Wanna Do" by **Tommy Musto** and **Victor Simonelli**. Icing on the cake is **Tom Moulton's** sprawling interpretation of "Get Down Tonight," by **K.C. & The Sunshine Band**. Due out on **Fader/Chemistry** shortly... Speaking of retrospectives, the long-awaited anthology of **Donna Summer** hits on

**Chronicles/Mercury** will see the light of day on Sept. 21. The two-CD/cassette set will have digitally remastered versions of 34 classics, as well as two previously unreleased gems: "Don't Cry For Me Argentina" and "Over The Rainbow" (both produced by **Giorgio Moroder**). Also, "Carry On," her reunion recording with **Moroder** from 1992 that was only available in Germany, is included. We are gagging with anticipation... As **de-Construction U.K.** recording act **M-People** moves closer to completing its second album, we cannot help but notice that several U.S. major-label A&R folks are just now beginning to discover this 3-year-old genius group. We are praying that one of 'em will have the vision to belly up to the table with a contract... If you are among those diggin' **Gloria Estefan's** spicy current hit, "Mi Tierra" (**Epic**), then brace yourself for the far superior follow-up, "Tradición." Once again, **Tommy Musto** turns it out with pillowy, deep-house mixes, while **Pablo**

**Flores** and **Javier Garza** turn the Latin gem into a tribal throwdown. For added pleasure, this forthcoming 12-inch single also has a '90s redux of "Dr. Beat," as interpreted by the **Hustler's Convention**... Venerable duo **Inner City** are back on the boards with "Back Together Again" (**Network**, U.K.), a formulaic cover of the **Roberta Flack/Donny Hathaway** nugget. The **Kevin Saunderson**-led act is shopping for a U.S. deal. A sneak peek at some of the material reveals a healthy platter of house grooves that are cool for clubs, though odds of long-desired radio crossover remain vague. Still, "Truth" has a memorable hook and a few hot breaks... **Hi-NRG** hunk **Paul Lekakis** works hard to rise above the shadow cast by his cheeky late-'80s hit, "Boom Boom," with "Let It Out" (**ZYX**, West Babylon, N.Y.). Produced by **Ralphie Dee**, the track is pure camp, with an appropriate dose of grunts and howls. One for the boys in the back room.



**David's Program.** It was an evening of celebration for **David Morales** recently as the legendary producer/remixer/DJ marked another birthday and unveiled his much-touted **Mercury** recording debut, "The Program." The album, which features the international No. 1 hit "Gimmie Luv," has just shipped to retail. The event included performances by **Donna Giles**, **Paul Alexander**, **Papa San**, **Anastassia**, and **CeCe Rodgers**, all of whom appear on "The Program." (Photo: Tina Paul)

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## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
①	4	9	5	IF VIRGIN 12675 1 week at No. 1	◆ JANET JACKSON
2	3	3	10	HUMAN BEHAVIOUR ELEKTRA 66299	◆ BJORK
3	2	2	10	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2583	◆ TAYLOR DAYNE
4	7	8	8	SPECIAL KIND OF LOVE A&M 0062	◆ DINA CARROLL
5	1	1	8	GIMME LUV (EENIE...) MERCURY 862 327	◆ DAVID MORALES & THE B.Y.C. W/ PAPA SAN
⑥	9	13	7	WHO DO YOU THINK YOU ARE WARNER BROS. 40910	◆ SAINT ETIENNE
7	5	6	9	LOOK GOOD RELATIVITY 1186	◆ JOHNNY P.
8	8	4	9	CAN YOU FORGIVE HER? EMI 56279/ERG	◆ PET SHOP BOYS
⑨	10	14	7	CRITICAL (IF YOU ONLY KNEW) EIGHT BALL 014	WALL OF SOUND FEATURING GERALD LETHAN
⑩	12	20	5	JOY WARNER BROS. 40955	ULTRA NATE
⑪	20	37	3	WORLD (THE PRICE OF LOVE) QWEST 40966/WARNER BROS.	◆ NEW ORDER
⑫	16	31	4	SLIDE ON THE RHYTHM VIRGIN 12682	ARIZONA FEATURING ZEITIA
⑬	23	42	3	LOVE FOR LOVE BIG BEAT 10133/ATLANTIC	◆ ROBIN S.
⑭	14	19	6	DO U FEEL 4 ME IMAGO 25031	EDEN
15	6	5	10	KILLER/PAPA WAS A ROLLIN' STONE HOLLYWOOD 66289/ELEKTRA	◆ GEORGE MICHAEL
16	15	18	7	SING HALLELUJAH! LOGIC 1-2597/ARISTA	◆ DR. ALBAN
⑰	18	24	4	MI TIERRA EPIC 77062	◆ GLORIA ESTEFAN
⑱	28	40	3	CHAINS IMMORTAL 77028/EPIC	◆ HIS BOY ELROY
19	19	21	6	U GOT ME UP CAJUAL 206	DAJAE
⑳	26	39	3	CAN'T PLAY AROUND CUTTING 278	KATHY BROWN
㉑	27	29	5	WHAT IS LOVE ARISTA 1-2574	◆ HADDAWAY
22	25	27	5	AMBER GROOVE LIQUID MUSIC 3505/INSTINCT	SAS
23	11	7	11	TRIBAL DANCE RADIKAL 12423/CRITIQUE	◆ 2 UNLIMITED
24	24	23	5	RUNNING OUT OF TIME DEF AMERICAN 40934/WARNER BROS	DIGITAL ORGASM
<b>★ ★ ★ Power Pick ★ ★ ★</b>					
㉒	36	—	2	A SHADE SHADEY (NOW PRANCE) TOMMY BOY 578	RUPAUL
26	31	38	5	WHAT'S UP DOC? (CAN WE ROCK) JIVE 42127	◆ FU-SCHNICKENS WITH SHAQUILLE O'NEAL
⑳	33	47	3	INSANE IN THE BRAIN RUFFHOUSE 77019/COLUMBIA	◆ CYPRESS HILL
㉑	34	44	3	FIRE UP EIGHT BALL 016	◆ THE GIRL!
㉒	38	—	2	CHANGE IS WHAT WE NEED FREEZE 50039	HOUSE OF GYPSIES
㉓	45	—	2	AFFAIR MCA 54648	◆ MAHOGANY BLUE
31	35	45	3	WE ARE FAMILY '93 RHINO 96019/ATLANTIC	SISTER SLEDGE
32	30	16	7	STATE OF MIND WARNER BROS. 40924	SOFIA SHINAS
⑳	40	—	2	HARMONY ZYX 7010	TC 1993
34	17	11	14	TUBALE (EXTASY) ANGEL EYES 5411	WARNING
35	42	—	2	TAKE ME AWAY (PARADISE) MOONSHINE MUSIC 55304	MIX FACTORY
<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>					
⑳	NEW ▶	1	1	HEY MR. D.J. FLAVOR UNIT 77121/EPIC	ZHANE
⑳	46	—	2	SILICON JESUS WAX TRAX 8696/TVT	PSYKOSONIK
⑳	NEW ▶	1	1	FUK DAT MAXI 2014	SAGAT
39	37	22	9	HAPPY RCA 62568	◆ LEGACY OF SOUND FEATURING MEJA
40	29	28	6	YA YAE YA YO YO MAX BILT 83002	VOICES OF KWAHN
41	13	12	13	SHINE COLUMBIA 74948	MIDI RAIN
42	43	—	2	STUCK MAX BILT 83000	◆ MONA LISA OVERDRIVE
⑳	NEW ▶	1	1	RAINCRY HARDKISS 004	GOD WITHIN
44	32	25	7	STEP IT UP GEE STREET/ISLAND 862 431/PLG	◆ STEREO MC'S
⑳	NEW ▶	1	1	ONLY WITH YOU IMAGO 25041	◆ CAPTAIN HOLLYWOOD PROJECT
46	41	26	6	LOVE CAN SAVE STRICTLY RHYTHM 011	COOKIE WATKINS
47	22	15	12	VOICE OF FREEDOM COLUMBIA 74943	◆ FREEDOM WILLIAMS
⑳	NEW ▶	1	1	LOVE IN MOTION COLUMBIA 77047	◆ BIZARRE INC
49	21	10	13	BAD MOOD SBK 19782/ERG	LONNIE GORDON
⑳	NEW ▶	1	1	ALRIGHT RUFFHOUSE 77102/COLUMBIA	◆ KRIS KROSS FEATURING SUPERCAT

○ 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.

## MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
①	2	—	2	HEY MR. D.J. (T) FLAVOR UNIT 77121/EPIC 1 week at No. 1	ZHANE
2	1	1	6	CHECK YO SELF (M) (T) (X) PRIORITY 53830	◆ ICE CUBE FEATURING DAS EFX
<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>					
③	NEW ▶	1	1	DREAMLOVER (M) (T) (X) COLUMBIA 77079	◆ MARIAH CAREY
4	4	2	9	I GET AROUND (M) (T) INTERSCOPE 96036/AG	◆ 2PAC
5	3	—	2	RIGHT HERE (HUMAN NATURE)/DOWNTOWN (T) (X) RCA 62615	◆ SWV
6	7	4	4	LOVE FOR LOVE (M) (T) (X) BIG BEAT 10133/AG	◆ ROBIN S.
7	5	7	5	MEGA MEDLEY (M) (T) (X) REPRISE 40982/WARNER BROS.	ZAPP & ROGER
8	8	3	6	ALRIGHT (M) (T) (X) RUFFHOUSE 77102/COLUMBIA	◆ KRIS KROSS FEATURING SUPERCAT
9	9	5	9	INSANE IN THE BRAIN (M) (T) (X) RUFFHOUSE 77019/COLUMBIA	◆ CYPRESS HILL
10	11	13	9	RUFFNECK (M) (T) FIRST PRIORITY 96038/AG	◆ MC LYTE
11	6	8	9	WHOOPI! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
12	12	6	5	BOOM! SHAKE THE ROOM (M) (T) (X) JIVE 42107	◆ JAZZY JEFF & FRESH PRINCE
13	10	11	7	IF (T) (X) VIRGIN 12675	◆ JANET JACKSON
⑭	37	21	9	WHAT IS LOVE (M) (T) (X) ARISTA 1-2574	◆ HADDAWAY
⑮	15	15	9	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110/AG	◆ ROBIN S.
16	14	9	9	SLAM (M) (T) (X) RAL/CHAOS 74882/COLUMBIA	◆ ONYX
⑰	17	10	9	CHIEF ROCKA (M) (T) PENDULUM 66302/ELEKTRA	◆ LORDS OF THE UNDERGROUND
⑱	28	27	4	COME BABY COME (M) (T) (X) TOMMY BOY 580	◆ K7
⑳	20	16	9	WHAT'S UP DOC? (CAN WE ROCK) (M) (T) (X) JIVE 42127	◆ FU-SCHNICKENS W/ SHAQUILLE O'NEAL
20	13	32	3	RAIN (M) (T) (X) MAVERICK/SIRE 40988/WARNER BROS	◆ MADONNA
㉑	NEW ▶	1	1	JOY/SHOW ME (T) (X) WARNER BROS. 40955	ULTRA NATE
㉒	35	47	3	SING HALLELUJAH! (M) (T) (X) LOGIC 1-2597/ARISTA	◆ DR. ALBAN
㉓	27	17	9	DRE DAY (M) (T) DEATH ROW 53829/INTERSCOPE	◆ DR. DRE
24	18	12	9	WHOOT, THERE IT IS (M) (T) WRAP 0150/ICHIBAN	◆ 95 SOUTH
25	16	14	9	IT'S ON (M) (T) (X) TOMMY BOY 569	◆ NAUGHTY BY NATURE
26	21	33	4	DOLLY MY BABY (M) (T) (X) COLUMBIA 74855	SUPER CAT
<b>★ ★ ★ Power Pick ★ ★ ★</b>					
⑳	43	18	9	PLASTIC DREAMS (T) (X) EPIC 74992	◆ JAYDEE
28	22	26	9	CAN'T GET ENOUGH OF YOUR LOVE (M) (T) (X) ARISTA 1-2583	◆ TAYLOR DAYNE
29	31	19	9	DAZZEY DUKS (T) TMR 3089/BELLMARK	◆ DUICE
30	26	35	3	WORLD (THE PRICE OF LOVE) (M) (T) (X) QWEST 40966/WARNER BROS.	◆ NEW ORDER
31	38	41	6	OOH, WHATCHA GONNA DO (T) PROFILE 7400	◆ RUN-D.M.C.
32	41	34	9	ANOTHER SAD LOVE SONG (M) (T) (X) LAFACE 1-4047/ARISTA	◆ TONI BRAXTON
33	32	20	8	LOVE NO LIMIT (M) (T) (X) UPTOWN 54640/MCA	◆ MARY J. BLIGE
34	36	42	7	HAPPY (T) (X) RCA 62568	◆ LEGACY OF SOUND FEATURING MEJA
35	40	—	2	INDO SMOKE (M) (T) EPIC 77026	◆ MISTA GRIMM
36	34	31	6	CAN YOU FORGIVE HER? (M) (T) (X) EMI 56279/ERG	◆ PET SHOP BOYS
37	23	28	9	2 THE RHYTHM (T) (X) RCA 62569	SOUND FACTORY
⑳	45	—	2	TRIBAL DANCE (M) (T) (X) RADIKAL 12423/CRITIQUE	◆ 2 UNLIMITED
⑳	50	—	2	WE GETZ BUZY/HEAD OR GUT (M) (T) (X) ROWDY 1-5009/ARISTA	◆ ILLEGAL
40	42	38	9	PINK COOKIES.../BACK SEAT(OFF MY JEEP) (M) (T) (X) DEF JAM/RAL 74983/COLUMBIA	◆ L.L. COOL J
41	24	23	8	GET IT UP (FROM "POETIC JUSTICE") (M) (T) LAFACE/EPIC SOUNDTRAX 77073/EPIC	◆ TLC
42	29	30	9	IF I HAD NO LOOT (T) WING 859 057/MERCURY	◆ TONY! TONI! TONE!
43	19	25	3	LOVE IN MOTION (T) (X) COLUMBIA 77047	◆ BIZARRE INC
⑳	RE-ENTRY	8	8	MORE AND MORE (M) (T) (X) IMAGO 25028	◆ CAPTAIN HOLLYWOOD PROJECT
45	33	49	3	IT'S FOR YOU (FROM "THE METEOR MAN") (T) MOTOWN 4839	◆ SHANICE
46	39	22	9	THE BONNIE & CLYDE THEME/IBWIN' WIT MY CREWIN' (M) (T) EASTWEST 96054	◆ YO-YO
⑳	RE-ENTRY	4	4	STEP IT UP (T) (X) GEE STREET/ISLAND 862 431/PLG	◆ STEREO MC'S
⑳	NEW ▶	1	1	MAKE ROOM (T) LOUD 62578/RCA	◆ THA ALKAHOLIKS
49	25	40	9	STREIHT UP MENACE (FROM "MENACE II SOCIETY") (M) (T) JIVE 42138	◆ MC EIHT
50	30	46	9	ON THE RUN (M) (T) (X) COLD CHILLIN' 2010/WARNER BROS.	◆ KOOL G RAP & D.J. POLO

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**Record Turnout.** Arista Records' Kix Brooks, second from left, and Ronnie Dunn, second from right, display new plaques to symbolize the 4 million albums they've sold. Also turning out for the Brooks & Dunn celebration are, from left, Allen Butler, Arista's VP of promotion and artist development; Alan Jackson; Tim DuBois, president of Arista/Nashville; and Radney Foster. Jackson and Foster are also Arista acts.

## Album Is 'In Pieces'; Brooks Isn't Star Sets Tour, Defends Used-CD Stance

■ BY MELINDA NEWMAN

NEW YORK—The title of Garth Brooks' Aug. 31 release, "In Pieces," may strike some listeners as a bit of a misnomer, given how the singer's life has come together lately.

The demons that plagued him last summer, as he tried to figure out how to balance his professional and personal lives after the birth of his baby daughter, have been exorcised. Meanwhile, protracted contract negotiations that left him just plain worn out have ended with

Brooks on the sunny side of a 20-year, multimillion-dollar deal with Liberty Records.

Brooks explains that the title doesn't represent a tattered state of mind, but simply describes the album's recording process. "This album is the closest we've ever been to our live show," he says, "and I think that's because when the record deal came through, it was like a big sigh of relief. All the deadlines were dropped, so we just decided we were going to make an album in pieces and take our time: just record when we felt like it."

The result is an energetic, 10-track romp that hoots and hollers through such cuts as the rattle-rousing, chart-climbing first single, "Ain't Going Down ('Til The Sun Comes Up)"; the anthemic "American Honky-Tonk Bar Association"; a coming-of-age saga, "The Night I Called The Old Man Out"; and a remake of New Grass Revival's "Callin' Baton Rouge."

The light attitude on "In Pieces" owes as much to the fact that Brooks "had trouble finding ballads" as it does to his brighter mindset. However, the release, produced by Allen Reynolds, does include two slow songs, the torchy "One Night A Day" and "The Red Strokes."

Brooks discusses the genesis of each song during a 26-minute interview supplied to radio by Liberty. The special is designed so that programmers can create a feature unique to their station.

As with his past albums, Brooks co-wrote half the tunes on the new album. "I think I would never finish a song if it was just me," he says. "And I am hell to write with, because I sit there and say, 'Would that really happen? Would it be said like that?' Also, I would make every other word rhyme."

With "In Pieces," Brooks hopes to regain any ground lost by "The Chase." Although the album has sold more than 5 million units domestically, according to the RIAA, that mark is only half the number reached by 1990's "No Fences" and 1991's "Ropin' The Wind." While Brooks feels the songs on the album were excellent, he calls "The Chase" "a failure in the retail world. I think the album was an older album. It dealt with issues that were more in my age bracket than songs like 'Two Of A Kind' or 'Friends In Low Places' or 'The Thunder Rolls.' When I talk to kids, they tell me [these songs are] their favorites, and these are not songs that were on 'The Chase.'"

### FRIENDS IN RETAIL PLACES

"The Chase" initially flew out of stores so quickly that retailers ordered heavily to take advantage of  
(Continued on page 33)



BROOKS

## Reba's A Lesson In Artist Development Leadership Music Sets Class; Turley's Showcase

**THE EMERGENCE OF REBA:** Few artists are as exciting to us five or 10 years into their careers as they were at the moment we "discovered" them. With **Reba McEntire**, it's just the opposite. Certainly, her music was alluring when she made her recording debut in 1976—17 years ago—but it is infinitely more spellbinding now. McEntire presents herself better and sings better now than she ever has. Her songs are more relevant, and are more closely attuned to the spirit of the person into whom she has evolved. She sells a lot more albums, too. Everyone in the music business talks about "artist development," but since development doesn't come from the outside, we generally have to make do with "artist polishing." Not McEntire. Her changes run deep.

McEntire began her development by discarding the "cow-girl" image she had been saddled with from the first, sensing quite correctly that it was severely limiting the size of her audience. Then she gradually dropped the nasalized vocal filigrees that drew more attention to themselves than to what the lyrics were saying. As she gained experience and self-confidence, McEntire was able to hold out for better songs. From there, she learned how to use music videos to enhance the drama within her—how to elevate herself from emotional conduit to emotional source. When she began to co-produce her own albums, she took yet another step toward making her art precisely what she wanted it to be. She completed this process, at least logistically, when she took all the support services vital to her career and brought them in-house. It was a perfect wedding of vision and capability.

Because she has created such high stature for herself, McEntire has been able to record profound songs and make them memorable. Among these songs are "The Stairs," which forces us to see wife-beating in all its mind-bending ugliness; "Just Across The Rio Grande," a heart-breaking view of America through the eyes of a would-be immigrant; "Is There Life Out There," an examination of the quiet desperation of a woman who "has it all"; and "The Greatest Man I Never Knew," a quiet saga of emotional starvation. Many of her music videos are so finely conceived and executed that they become works of art quite separate and distinct from the songs that inspired them. "Is There Life Out There," "What Am I Gonna Do About You," "Sunday Kind Of Love," and "For My Broken Heart" all are cases in point.

It is crass to reduce McEntire's work to an object lesson, but the fact is that those who are interested in having musical careers that endure and flourish could do themselves no greater favor than to study what she has done.

**MAKING THE ROUNDS:** Leadership Music, an elite

Music Row networking organization devoted to the education of industry movers and shakers, has chosen its 1993-94 class. Selected to take part in the seven-month-long program are **Cynthia Biederman**, video producer; **Steve Brailier**, Christian music department, William Morris Agency; **Pam Brown**, attorney; **Steve Buchanan**, marketing manager, Grand Ole Opry; **Al Bunetta**, president of Al Bunetta Management and Oh Boy Records; **Dolly Carlisle**, entertainment journalist; **Harry Chapman**, TV host and reporter; **Don Cook**, producer and songwriter; **Casey Del Casino**, attorney; **Bob DiPiero**, songwriter and publisher; **Brian Ferriman**, president, Savannah Music; **Pete Fisher**, publishing director, WarnerSongs; and **Teresa George**, public relations director, Country Music Assn.

Also, **John Guess**, recording engineer and producer; **Gail Hamilton**, president, Choice Management; **John Jarvis**, studio musician and composer; **Doug Johnson**, VP of A&R, Sony Music; **Ken Krauss**, attorney; **Kevin Lamb**, VP, peermusic; **Bernie Leadon**, producer, musician, and songwriter; **Charlie Lico**, VP of special projects, Liberty Records; **Bob Moody**, program director, WPOC Baltimore; **Steve Moore**, president, Moore Entertainment; **Bob Mulloy**, director of music business department, Belmont Univ.; **Sandy Neese**,



by Edward Morris

VP of communications, Mercury Records/Nashville; **Greg Nelson**, producer and songwriter; and **Sally Nordlund**, counsel, Opryland Music Group.

Also, **Jozef Nuyens**, owner, the Castle Enterprises; **Pat Rolfe**, Nashville director of membership relations, ASCAP; **John Sayles**, partner, Flood, Bumstead, McCreedy & Sayles, Inc.; **Pat Schoffstoll**, VP of administration, MCA Records; **Melinda Scruggs**, executive VP of general marketing development, Reunion Records; **John Simson**, partner, Studio One Artists; **John Stein**, business banking executive, NationsBank; **John Styll**, president, CCM Communications, Inc.; **Dale Turner**, national director of promotion, RCA Records; **Trisha Walker-Cunningham**, president, Trisha Walker International; **Jerry Weimer**, executive VP, Thomas Nelson/Word; and **Terry Woodward**, president, WaxWorks.

**NASHVILLE NEWCOMER:** Robin Turley staged an impressive showcase recently at the Ace Of Clubs. He has an agile and adaptive voice, and he writes with an eye for detail and an ear for a good hook. We particularly enjoyed "It's The Story Of My Life" and "You Won't Find Him In Me." He can be reached through Wall Street Management.



## McEntire, Tropicana Put New Twist On Retail Promo

■ BY CARRIE BORZILLO

LOS ANGELES—MCA Records' Reba McEntire and her first tour sponsor, Tropicana Twister, have linked with Musicland and Sam Goody stores for a promotion in which certain McEntire CDs and cassettes are discounted. The promotion began in July, and runs through December.

New York-based Track Marketing, a Warner Music Group company, has placed coupons in newspapers across the U.S., good for \$2 off McEntire's upcoming "Reba's Greatest Hits II," due Sept. 28; her 1991 release, "For My Broken Heart"; or her current album, "It's Your Call."

The coupon can be redeemed at Sam Goody or Musicland stores nationwide, with bottle caps from two 46-ounce Tropicana Twisters. In addition, consumers may obtain a free cassette sampler, called "Reba And Friends," by returning a Tropicana Twister label between August and the end of October. The cassette features music from McEntire's label mates Mark Chesnutt, Vince Gill, and Marty Stuart, and from Arista's Alan Jackson and Epic's Patty Loveless.

Prizes available through the on-label promotion include a week on the road with McEntire, McEntire T-shirts, and a Sony Discman.

McEntire's agent, Mike Allen of the singer's Nashville-based Starstruck Entertainment, says, "This is a good, clean, noncontroversial product that fits her image and what we try to convey with Reba. We've done



MCENTIRE

shows before with sponsors, but never a title sponsorship for a tour like this. We weeded through a lot of offers, and found that this was the best for her."

Track Marketing president/CEO Stephen Dessau says some of the merchandise available at McEntire's shows features the Tropicana Twister logo. In addition, tour reps set up a table at the singer's concerts so ticket-holders can sample Tropicana Twister drinks. The company also displays its banners at the concerts and has an insert in the tour program.

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★★★ No. 1 ★★★ 1 week at No. 1	
1	6	9	10	THANK GOD FOR YOU M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	SAWYER BROWN (C) CURB 76914
2	3	4	15	WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS (C) (V) WARNER BROS. 18516
3	1	2	14	CAN'T BREAK IT TO MY HEART J. STROUD (K. ROTH, T. LAWRENCE, E. CLARK, E. WEST)	TRACY LAWRENCE (C) (V) ATLANTIC 87330
4	7	8	10	IN THE HEART OF A WOMAN J. SCAIFE, J. COTTON (K. HINTON, B. CARTWRIGHT)	BILLY RAY CYRUS (C) (V) MERCURY 862 448
5	4	6	16	RENO R. LANDIS (SUPERNAW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE)	DOUG SUPERNAW (V) BNA 87356
6	2	1	12	WHY DIDN'T I THINK OF THAT D. JOHNSON (B. MCDILL, P. HARRISON)	DOUG STONE (V) EPIC 77025
7	9	12	11	A THOUSAND MILES FROM NOWHERE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM (C) (D) (V) REPRISE 18528/WARNER BROS.
8	10	13	5	AIN'T GOING DOWN (TIL THE SUN COMES UP) A. REYNOLDS (K. BLAZY, K. WILLIAMS, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17496
9	8	10	12	MAMA KNOWS THE HIGHWAY A. REYNOLDS, J. ROONEY (P. WASNER, C. J. QUARTO)	HAL KETCHUM (C) CURB 76915
10	13	17	12	HOLDIN' HEAVEN T. BROWN (B. KENNER, T. MCHUGH)	TRACY BYRD (C) (V) MCA 54659
11	14	16	11	WORKING MAN'S PH.D. S. HENDRICKS (A. TIPPIN, P. DOUGLAS, B. BOYD)	AARON TIPPIN (V) RCA 62520
12	5	3	15	EVERY LITTLE THING H. EPSTEIN (C. CARTER, A. ANDERSON)	CARLENE CARTER (C) (V) GIANT 18527
13	16	18	8	ONLY LOVE T. BROWN (M. HUMMON, R. MURRAH)	WYNONNA (C) (V) CURB 54689/MCA
				★★★ AIRPOWER ★★★	
14	23	28	7	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
15	11	5	16	IT SURE IS MONDAY M. WRIGHT (D. LINDE)	MARK CHESNUTT (C) (V) MCA 54630
				★★★ AIRPOWER ★★★	
16	24	29	6	ONE MORE LAST CHANCE T. BROWN (V. GILL, G. NICHOLSON)	VINCE GILL (V) MCA 54715
17	18	20	8	LOOKING OUT FOR NUMBER ONE G. BROWN (T. TRITT, T. SEALS)	TRAVIS TRITT (C) (V) WARNER BROS. 18463
				★★★ AIRPOWER ★★★	
18	22	25	9	WHAT'S IT TO YOU J. STROUD (C. WRIGHT, R. E. ORRALL)	CLAY WALKER (C) (V) GIANT 18450
19	12	7	17	CHATTAHOOCHEE K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON (C) (V) ARISTA 1-2573
				★★★ AIRPOWER ★★★	
20	29	38	4	NO TIME TO KILL J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62609
				★★★ AIRPOWER ★★★	
21	21	22	12	A COWBOY'S BORN WITH A BROKEN HEART C. FARREN (J. STEELE, C. FARREN)	BOY HOWDY CURB ALBUM CUT
				★★★ AIRPOWER ★★★	
22	26	34	10	LET GO R. L. PHELPS, D. PHELPS (D. BROWN)	BROTHER PHELPS (C) (V) ASYLUM 64614
23	25	23	9	BEER AND BONES D. JOHNSON (S. D. SHAFER, L. WILLIAMS)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87326
24	28	33	10	HE AIN'T WORTH MISSING N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH (C) (V) MERCURY 862 262
25	27	24	10	IF I DIDN'T LOVE YOU S. HENDRICKS (J. VEZNER, J. WHITE)	STEVE WARNER (C) (V) ARISTA 1-2578
26	33	57	3	EASY COME, EASY GO T. BROWN, G. STRAIT (A. BARKER, D. DILLON)	GEORGE STRAIT (V) MCA 54717
27	20	21	13	EASIER SAID THAN DONE S. FISHELL, R. FOSTER (R. FOSTER)	RADNEY FOSTER (V) ARISTA 12564
28	31	36	7	THIS ROMEO AIN'T GOT JULIE YET M. POWELL, T. DUBOIS (J. OLANDER, E. SILVER)	DIAMOND RIO (C) (V) ARISTA 1-2580
29	19	14	17	WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. DUNN, D. COOK)	BROOKS & DUNN (C) (V) ARISTA 12563
30	32	39	9	TRUE BELIEVER R. MILSAP, R. GALBRAITH (J. HIATT)	RONNIE MILSAP LIBERTY PROMO SINGLE
31	15	11	16	WE GOT THE LOVE J. LEO, RESTLESS HEART (S. BOGARD, R. GILES)	RESTLESS HEART (V) RCA 62510
32	17	15	14	JANIE BAKER'S LOVE SLAVE D. COOK (D. LINDE)	SHENANDOAH (V) RCA 62504
33	38	46	7	TRASHY WOMEN B. BECKETT (C. WALL)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87357
34	41	49	5	JUST LIKE THE WEATHER J. BOWEN, S. BOGGUSS (S. BOGGUSS, D. CRIDER)	SUZY BOGGUSS (V) LIBERTY 17495
35	36	35	19	MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	JOHN ANDERSON (C) (V) BNA 62507
36	40	41	10	I'LL CRY TOMORROW S. HENDRICKS, L. STEWART (S. BOGARD, R. GILES)	LARRY STEWART (V) RCA 62546

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
37	43	48	8	NOTHIN' BUT THE WHEEL E. GORDY, JR. (J. S. SHERRILL)	PATTY LOVELESS (V) EPIC 77076
38	42	47	6	HURRY SUNDOWN S. GIBSON, T. BROWN (K. STEGALL, D. HENSON, B. MASON)	MCBRIDE & THE RIDE (V) MCA 54688
39	59	—	2	DOES HE LOVE YOU T. BROWN, R. MCENTIRE (S. KNOX, B. STRITCH)	REBA MCENTIRE WITH LINDA DAVIS (V) MCA 54719
40	34	27	17	IT'S YOUR CALL T. BROWN, R. MCENTIRE (L. HENGBER, S. HARRINGTON-BURKHART, B. BURCH)	REBA MCENTIRE (C) (V) MCA 54496
41	35	31	17	A BAD GOODBYE J. STROUD, C. BLACK (C. BLACK)	CLINT BLACK WITH WYNONNA (C) (V) MCA 54688
42	37	37	18	THAT SUMMER A. REYNOLDS (P. ALGER, S. MAHL, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17324
43	48	53	6	HALF ENOUGH R. LANDIS (W. WALDMAN, R. NIELSON)	LORRIE MORGAN (V) BNA 87256
44	49	54	5	THAT WAS A RIVER G. FUNDIS, J. HOBBS (S. LONGACRE, R. GILES)	COLLIN RAYE (V) EPIC 77118
45	50	63	3	THE BUG J. JENNINGS, M. C. CARPENTER, S. BUCKINGHAM (M. KNOPFLER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77134
46	39	32	18	HAUNTED HEART B. CANNON, N. WILSON (B. BROCK, K. WILLIAMS)	SAMMY KERSHAW (C) (V) MERCURY 862 096
47	45	40	19	WHEN DID YOU STOP LOVING ME T. BROWN, G. STRAIT (M. HOLMES, D. KEES)	GEORGE STRAIT (C) (V) MCA 54642
48	30	19	13	DOWN ON MY KNEES G. FUNDIS (B. N. CHAPMAN)	TRISHA YEARWOOD (V) MCA 54670
49	52	56	6	THE GRAND TOUR S. LINDSEY (G. RICHEY, C. TAYLOR, N. WILSON)	AARON NEVILLE (C) (V) A&M 0312/MERCURY
50	55	67	3	ON THE ROAD S. HENDRICKS (B. MCDILL)	LEE ROY PARNELL (C) (V) ARISTA 1-2588
51	68	—	2	I FELL IN THE WATER J. STROUD, J. ANDERSON (J. SALLEY, J. STEVENS)	JOHN ANDERSON (V) BNA 62621
52	56	58	6	MY BABY LOVES ME P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	MARTINA MCBRIDE (V) RCA 62299
53	57	59	6	FALLIN' NEVER FELT SO GOOD M. WRIGHT (S. CAMP, W. SMITH)	SHAWN CAMP (C) (V) REPRISE 18465/WARNER BROS.
54	62	75	3	I'M NOT BUILT THAT WAY J. BOWEN, B. OGAN (G. TERREN, D. PRIMMER)	BILLY DEAN SBK ALBUM CUT/LIBERTY
55	44	26	13	TEXAS TATTOO D. JOHNSON (D. GIBSON, B. MILLER)	GIBSON/MILLER BAND (C) (V) EPIC 74991
56	53	50	19	CLEOPATRA, QUEEN OF DENIAL P. WORLEY, E. SEAY (P. TILLIS, B. DIPIERO, J. BUCKINGHAM)	PAM TILLIS (C) (V) ARISTA 1-2552
57	60	61	3	A COUPLE OF GOOD YEARS LEFT S. BUCKINGHAM (G. BURR)	RICKY VAN SHELTON (V) COLUMBIA 77130
58	66	—	2	DO YOU KNOW WHERE YOUR MAN IS P. WORLEY, E. SEAY (C. CHASE, D. GIBSON, R. SMITH)	PAM TILLIS (C) (V) ARISTA 1-2606
59	47	30	14	SHAME SHAME SHAME SHAME D. COOK (M. COLLIE, J. LEAP)	MARK COLLIE (C) (V) MCA 54668
				★★★ HOT SHOT DEBUT ★★★	
60	NEW		1	SHE USED TO BE MINE D. COOK, S. HENDRICKS (R. DUNN)	BROOKS & DUNN (V) ARISTA 12602
61	61	60	7	CAN YOU FEEL IT C. HOWARD (R. L. GREGG, D. SAMPSON)	RICKY LYNN GREGG (V) LIBERTY 17399
62	54	45	12	I GOT A LOVE R. SCRUGGS (J. LEAP)	MATTHEWS, WRIGHT & KING COLUMBIA ALBUM CUT
63	65	68	4	MOONLIGHT DRIVE-IN K. STEGALL (Z. TURNER, T. NICHOLS, B. KIRSCH)	TURNER NICHOLS (V) BNA 62577
64	64	71	3	LISTEN TO THE RADIO B. MAHER (N. GRIFFITH)	KATHY MATTEA (V) MERCURY 862 650
65	63	62	4	I'M THE ONLY THING (I'LL HOLD AGAINST YOU) D. COOK (K. WILLIAMS, J. DIFFIE, L. WILSON)	CONWAY TWITTY (V) MCA 54716
66	58	55	10	DANCE WITH THE ONE THAT BROUGHT YOU H. SHEDD, N. WILSON (S. HOGIN, G. PETERS)	SHANIA TWAIN (C) (V) MERCURY 862 346
67	67	66	5	RIP OFF THE KNOB E. SEAY, BELLAMY BROTHERS (D. BELLAMY)	THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND
68	NEW		1	ALMOST GOODBYE M. WRIGHT (B. LIVSEY, D. SCHLITZ)	MARK CHESNUTT (V) MCA 54718
69	69	70	4	HOLD ON, ELROY M. C. UTE, T. DUBOIS (D. LINDE)	DUDE MOWREY (C) (V) ARISTA 1-2579
70	71	72	8	GOD BLESSED TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
71	NEW		1	WHAT ABOUT LOVE P. WORLEY, E. SEAY (C. HILLMAN, S. HILL)	THE DESERT ROSE BAND CURB PROMO SINGLE/MCA
72	NEW		1	QUEEN OF MY DOUBLE WIDE TRAILER B. CANNON, N. WILSON (D. LINDE)	SAMMY KERSHAW (V) MERCURY 862 600
73	NEW		1	MY SECOND HOME J. STROUD (T. LAWRENCE, K. BEARD, P. NELSON)	TRACY LAWRENCE (C) (V) ATLANTIC 87313
74	72	—	2	IT'S ALL IN THE HEART K. LEHNING (S. DAVIS)	STEPHANIE DAVIS (C) (V) ASYLUM 64616
75	NEW		1	COWBOY BOOGIE S. GIBSON (R. BLYTHE)	RANDY TRAVIS WARNER BROS. ALBUM CUT

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

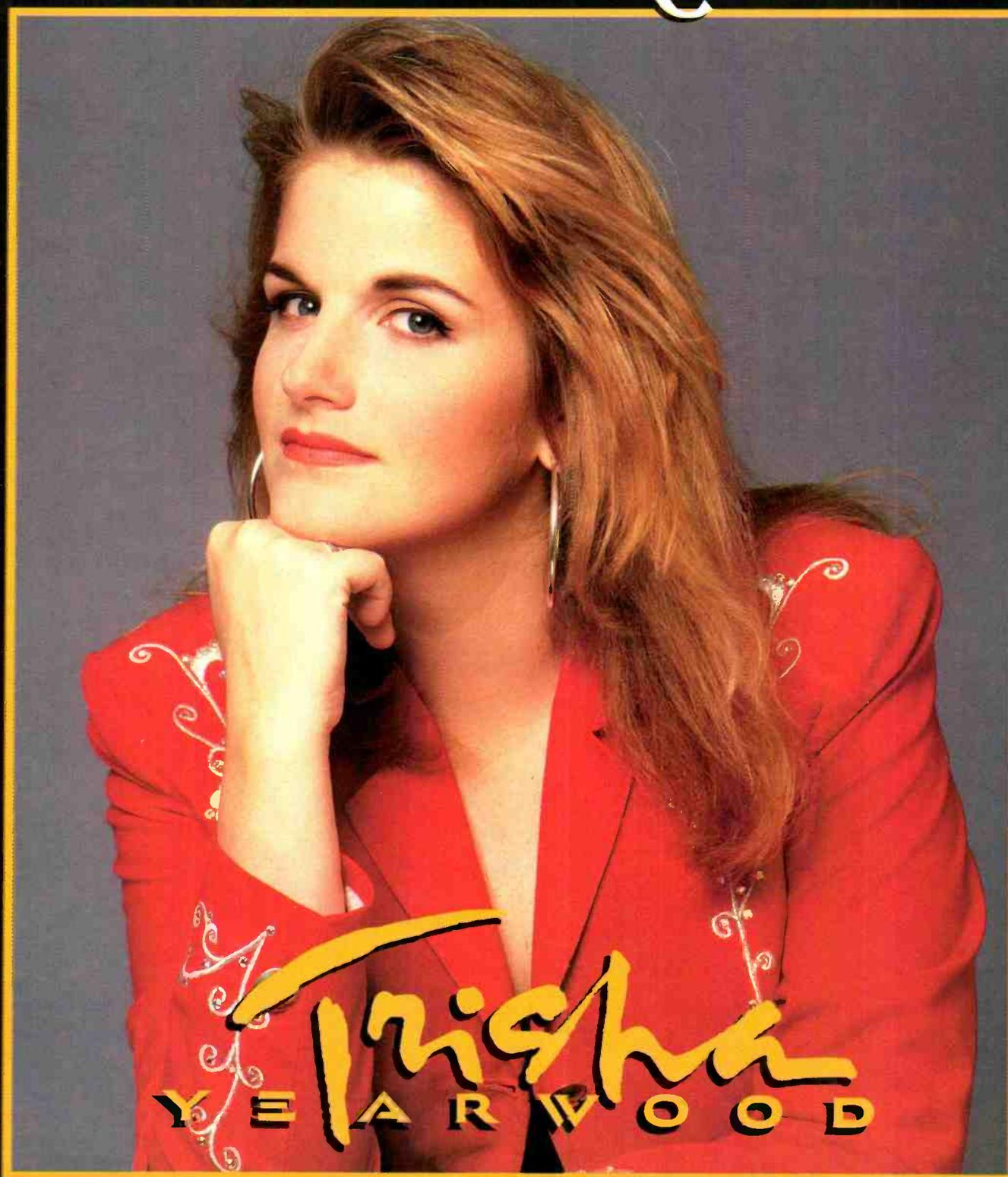
## HOT COUNTRY RECURRENTS

1	1	1	3	BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, KOSTAS)	PATTY LOVELESS EPIC
2	2	2	7	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH MERCURY
3	3	3	6	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	JOHN MICHAEL MONTGOMERY ATLANTIC
4	4	4	4	LOVE ON THE LOOSE, HEART ON THE RUN S. GIBSON, T. BROWN (KOSTAS, A. L. GRAHAM)	MCBRIDE & THE RIDE MCA
5	5	5	6	AIN'T THAT LONELY YET P. ANDERSON (KOSTAS, J. HOUSE)	DWIGHT YOAKAM REPRISE
6	7	6	10	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	SAMMY KERSHAW MERCURY
7	6	—	2	HOMETOWN HONEYMOON J. LEO, L. M. LEE, ALABAMA (J. LEO, J. PHOTOLOGO)	ALABAMA RCA
8	8	10	3	TELL ME WHY T. BROWN (K. BONOFF)	WYNONNA CURB
9	—	—	1	TELL ME ABOUT IT J. CRUTCHFIELD (B. LABOUNTY, P. MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON LIBERTY
10	9	8	7	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	LEE ROY PARNELL ARISTA
11	12	9	9	ALIBIS J. STROUD (R. BOUOUREAUX)	TRACY LAWRENCE ATLANTIC
12	10	7	3	SOMEBODY ELSE'S MOON G. FUNDIS, J. HOBBS (P. NELSON, T. SHAPIRO)	COLLIN RAYE EPIC
13	13	12	13	NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	RADNEY FOSTER ARISTA

14	11	—	2	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B. BECKETT (S. CLARK, J. MACRAE)	CONFEDERATE RAILROAD ATLANTIC
15	15	11	5	HONKY TONK ATTITUDE B. MONTGOMERY, J. SLATE (J. O'FIFIE, L. BOGAN)	JOE DIFFIE EPIC
16	16	13	9	HEARTS ARE GONNA ROLL A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB
17	17	14	7	ALRIGHT ALREADY S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD)	LARRY STEWART RCA
18	14	20	48	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	BROOKS & DUNN ARISTA
19	19	16	14	IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH)	TANYA TUCKER LIBERTY
20	18	15	14	WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
21	22	23	22	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	CONFEDERATE RAILROAD ATLANTIC
22	—	—	1	THE HARD WAY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY-CHAPIN CARPENTER COLUMBIA
23	—	21	17	WHAT PART OF NO R. LANDIS (W. PERRY, G. SMITH)	LORRIE MORGAN BNA
24	21	18	16	HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	GEORGE STRAIT MCA
25	24	—	28	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	JOHN MICHAEL MONTGOMERY ATLANTIC

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

# Trisha Yearwood's On A Roll



- "Hearts In Armor" went Platinum in April •
- Her Revlon fragrance, "Wild Heart", is a hit! •
- "Get Hot Or Go Home: Making It In Nashville", based on a year in Trisha's life will be in bookstores in September •
  - Her one hour concert special airs on the Disney Channel on October 10th •
- Trisha's third album, "The Song Remembers When", and a companion home video will be released October 26th •
  - She continues on the Budweiser Rock 'n Country Tour through the end of the year •

For Your Consideration  
CMA Nominee  
Horizon Award  
Vocal Event Of the Year "Walkaway Joe" with Don Henley

# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING SEPT. 4, 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
<b>*** No. 1 ***</b>						
1	1	1	46	ALAN JACKSON ▲ <sup>2</sup> ARISTA 18711 (10.98/15.98) 4 weeks at No. 1	A LOT ABOUT LIVIN'	1
2	2	2	9	BILLY RAY CYRUS MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
3	3	3	6	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
4	4	5	15	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
5	6	6	41	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
6	5	4	49	GEORGE STRAIT ▲ <sup>2</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
<b>***GREATEST GAINER***</b>						
7	11	—	2	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	7
8	7	7	66	BILLY RAY CYRUS ▲ <sup>1</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
9	8	8	36	REBA MCENTIRE ▲ <sup>2</sup> MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
10	10	10	22	DWIGHT YOAKAM ● REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
11	9	9	26	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
12	13	12	69	CONFEDERATE RAILROAD ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	12
13	12	11	24	TRACY LAWRENCE ● ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
14	16	15	15	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	14
15	14	14	154	GARTH BROOKS ▲ <sup>10</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
16	20	—	2	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	16
17	15	13	48	GARTH BROOKS ▲ <sup>7</sup> LIBERTY 98743 (10.98/16.98)	THE CHASE	1
18	17	16	106	BROOKS & DUNN ▲ <sup>3</sup> ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
19	19	18	18	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	17
20	22	19	51	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
21	21	20	9	MARK CHESNUTT MCA 10851 (9.98/15.98)	ALMOST GOODBYE	13
22	18	17	60	MARY-CHAPIN CARPENTER ▲ COLUMBIA 18881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
23	25	25	18	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
24	24	22	225	GARTH BROOKS ▲ <sup>4</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
25	23	21	46	LORRIE MORGAN ● BNA 66047 (9.98/13.98)	WATCH ME	15
26	26	24	102	GARTH BROOKS ▲ <sup>9</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
27	27	27	12	DOUG SUPERNOW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	27
28	29	28	18	PATTY LOVELESS EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
29	31	31	73	WYNONNA ▲ <sup>3</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	1
30	30	30	51	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
<b>***PACESETTER***</b>						
31	46	62	3	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	31
32	28	23	6	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21
33	33	29	53	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
34	32	26	9	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
35	37	32	24	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
36	38	34	76	AARON TIPPIN ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
<b>***HOT SHOT DEBUT***</b>						
37	NEW	—	1	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	37

○ 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)	TITLE	PEAK POSITION
38	36	33	26	DOLLY PARTON ● COLUMBIA 53199/SONY (10.98 EQ/15.98)	SLOW DANCING WITH...	4
39	35	35	9	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	35
40	34	36	18	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
41	39	37	54	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
42	44	52	52	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
43	41	39	119	ALAN JACKSON ▲ <sup>2</sup> ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
44	40	38	4	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
45	42	41	80	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
46	43	42	54	DOUG STONE EPIC 52436/SONY (9.98 EQ/15.98)	FROM THE HEART	19
47	45	40	47	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMeward LOOKING ANGEL	23
48	47	43	17	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24
49	48	47	69	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
50	51	53	36	RADNEY FOSTER ARISTA 18713 (9.98/13.98)	DEL RIO, TX 1959	46
51	49	46	21	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
52	52	56	41	HAL KETCHUM CURB 77581 (9.98/13.98)	SURE LOVE	36
53	55	50	99	REBA MCENTIRE ▲ <sup>2</sup> MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
54	53	48	45	RESTLESS HEART RCA 66049 (9.98/15.98)	BIG IRON HORSES	26
55	50	45	17	K.T. OSLIN RCA 66138 (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31
56	56	49	46	TANYA TUCKER ● LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
57	59	57	43	DIAMOND RIO ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24
58	57	44	32	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE	38
59	60	54	22	WILLIE NELSON COLUMBIA 52752/SONY (10.98 EQ/15.98)	ACROSS THE BORDERLINE	15
60	61	58	123	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
61	63	60	117	TRAVIS TRITT ▲ <sup>2</sup> WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
62	64	59	111	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
63	65	63	90	COLLIN RAYE ● EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
64	54	51	4	STEVE WARINER ARISTA 18721 (9.98/13.98)	DRIVE	51
65	62	61	49	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
66	66	64	128	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
67	58	55	5	SHELBY LYNNE MORGAN CREEK 22018/MERCURY (9.98/14.98)	TEMPTATION	55
68	73	—	11	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN	53
69	69	72	177	DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12
70	74	71	53	SOUNDTRACK ● EPIC SOUNDTRAX 52845/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
71	68	65	11	GIBSON/MILLER BAND EPIC 52980 (9.98 EQ/13.98)	WHERE THERE'S SMOKE	65
72	71	67	56	CHRIS LEDOUX ● LIBERTY 98818 (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
73	75	75	73	MARK CHESNUTT ● MCA 10530 (9.98/15.98)	LONGNECKS & SHORT STORIES	9
74	72	66	174	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
75	RE-ENTRY	—	145	DWIGHT YOAKAM ▲ REPRIS 26344/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7

# Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING SEPTEMBER 4, 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 ▲ <sup>1</sup> MCA 12* (7.98/12.98) 109 weeks at No. 1	GREATEST HITS	120
2	4	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	118
3	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	120
4	2	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	11
5	8	THE JUDDS ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	3
6	6	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	105
7	5	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	120
8	15	ALABAMA ▲ <sup>3</sup> RCA 7170* (9.98/13.98)	GREATEST HITS	119
9	7	LYLE LOVETT ● CURB 42263/MCA (9.98/13.98)	LYLE LOVETT & HIS LARGE BAND	13
10	—	CLINT BLACK ▲ <sup>2</sup> RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
11	9	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	65
12	23	ANNE MURRAY ▲ <sup>4</sup> LIBERTY 46058 (7.98/12.98)	GREATEST HITS	111
13	11	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	60

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	HANK WILLIAMS, JR. ▲ <sup>2</sup> CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	107
15	13	GEORGE STRAIT ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	118
16	20	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	118
17	22	ALABAMA ● RCA 6825 (7.98/11.98)	ALABAMA LIVE	2
18	18	REBA MCENTIRE ▲ <sup>2</sup> MCA 10016 (9.98/15.98)	RUMOR HAS IT	3
19	17	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	103
20	12	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	77
21	16	CONWAY TWITTY FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF	11
22	21	TRAVIS TRITT ▲ WARNER BROS. 26094 (9.98/13.98)	COUNTRY CLUB	3
23	19	CONWAY TWITTY MCA 6391 (4.98/11.98)	GREATEST HITS #3	11
24	—	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	32
25	10	LYLE LOVETT CURB 42028/MCA (9.98/13.98)	PONTIAC	8

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

# COUNTRY CORNER



by Lynn Shults

**C**APTURING ITS THIRD No. 1 hit, with "Thank God For You" (6-1), is Sawyer Brown. The song was co-written and co-produced by Sawyer Brown's leader, Mark Miller, and acclaimed singer/songwriter Mac McAnally. Sawyer Brown first hit the charts in October 1984, following its much-publicized triumph on "Star Search." A part of the story not told, and by now mostly forgotten, was Sawyer Brown's early commitment to video. At a time when the business was unsure of video's advantages, Miller and Sawyer Brown leaped into the uncharted waters of the video world. Part of this early strategy centered on the marketing of the band.

In the case of Sawyer Brown, Capitol Records' then-president Don Zimmerman was the one who agreed to market the band aggressively via videos. At a time when most country video budgets were in the \$20,000 range, Sawyer Brown's clips were extravagant. Miller recalls that the budget for "Betty's Bein' Bad" was almost \$100,000. That clip was shot in New York, and Miller adds that they went to the Florida Keys to film "Heart Don't Fall Now" and "Shakin'," both of which incorporated animation and other high-tech editing tricks. Martin Kahan directed Sawyer Brown's early videos, which are still being programmed by CMT and other video outlets. Fans also gobble up the videos at Sawyer Brown concerts. "We sell a compilation 'Greatest Hits' video for about \$15, and have trouble keeping enough in stock," says Miller.

**T**HE MOST ACTIVE TRACK on this week's Hot Country Singles & Tracks chart is "Does He Love You" (59-39), by Reba McEntire with Linda Davis, followed by "Easy Come, Easy Go" (33-26), by George Strait; "I Fell In The Water" (68-51), by John Anderson; "No Time To Kill" (29-20), by Clint Black; "Holdin' Heaven" (13-10), by Tracy Byrd; "She Used To Be Mine" (debut-60), by Brooks & Dunn; "The Bug" (50-45), by Mary-Chapin Carpenter; "A Thousand Miles From Nowhere" (9-7), by Dwight Yoakam; "Prop Me Up Beside The Jukebox (If I Die)" (23-14), by Joe Diffie; and "One More Last Chance" (24-16), by Vince Gill.

**A**LBUM SALES CONTINUE to be soft. Most labels, retail, and rack accounts are conserving their dollars for the fall and winter run. But cutting against the grain is this week's Greatest Gainer, "Call Of The Wild" (11-7), by Aaron Tippin, and the PaceSetter, "Clay Walker" (46-31), by Clay Walker. Tippin's sales increased almost 20%, pushing his weekly sales over 20,000 units. Walker's debut album continues to ride the gaining popularity of his debut single, "What's It To You" (22-18). Also performing well are "Outskirts Of Town" (20-16) by Sawyer Brown; "Tell Me Why" (4-4) by Wynonna; "Honky Tonk Attitude" (25-23) by Joe Diffie; "Big Time" (16-14) by Little Texas; and "In This Life" (44-42) by Collin Raye.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
8 AIN'T GOING DOWN (TIL THE SUN COMES UP) (Sophie's Choice, BMI/Sony Cross Keys, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL	
68 ALMOST GOODBYE (Rondor, BMI/PRS, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP)	
41 A BAD GOODBYE (Blackened, BMI) CPP	
23 BEER AND BONES (Acuff-Rose, BMI/Lazy Gator, BMI) CPP	
45 THE BUG (Chariscourt, ASCAP/Almo, ASCAP)	
3 CAN'T BREAK IT TO MY HEART (Loggy Bayou, ASCAP/Mike Dunn, ASCAP/JMV, ASCAP)	
61 CAN YOU FEEL IT (Hoosier Hills, BMI/Milene, ASCAP)	
19 CHATTANOOCHEE (Matthe Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM	
56 CLEOPATRA, QUEEN OF DENIAL (Sony Tree, BMI/Little Big Town, BMI/American Made, BMI/Duck House, BMI) HL/WBM	
57 A COUPLE OF GOOD YEARS LEFT (MCA, ASCAP/Gary Burr, ASCAP)	
75 COWBOY BOOGIE (Judith, BMI)	
21 A COWBOY'S BORN WITH A BROKEN HEART (Farrenuff, ASCAP/Full Keel, ASCAP/Curb, ASCAP/Farren Curtis, BMI/Mike Curb, BMI) WBM	
66 DANCE WITH THE ONE THAT BROUGHT YOU (Sony Tree, BMI/WB, ASCAP) HL/WBM	
39 DOES HE LOVE YOU (PKM, ASCAP/Golden Reed, ASCAP/New Clarion, ASCAP)	
48 DOWN ON MY KNEES (BMG, ASCAP) HL	
58 DO YOU KNOW WHERE YOUR MAN IS (Artist Vision, ASCAP/MCA, ASCAP/Maypop, BMI/Wildcountry, BMI)	
27 EASIER SAID THAN DONE (Polygram Int'l, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI) HL	
26 EASY COME, EASY GO (O-Tex, BMI/Acuff-Rose, BMI)	
15 EVERY LITTLE THING (Sony Cross Keys, ASCAP/Tortured Artist, ASCAP/Bash, ASCAP/This Big, ASCAP) HL	
53 FALLIN' NEVER FELT SO GOOD (Patix Janus, ASCAP/WB, ASCAP)	
70 GOD BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP) CPP	
49 THE GRAND TOUR (Al Gallico, BMI/Algee, BMI)	
43 HALF ENOUGH (Englishtown, BMI/Longitude, BMI/Moon & Stars, BMI)	
46 HAUNTED HEART (Acuff-Rose, BMI/Sony Cross Keys, ASCAP) CPP/HL	
24 HE AIN'T WORTH MISSING (Songs Of PolyGram, BMI)	
Tokeco, BMI) HL	
10 HOLDIN' HEAVEN (Tom Collins, BMI/Music Corp Of America, BMI) HL/CPP	
69 HOLD ON, ELROY (EMI, BMI/Linde Manor, BMI)	
38 HURRY SUNDOWN (Warner-Tamerlane, ASCAP/Zomba, BMI/WB, ASCAP/Denny Henson, ASCAP)	
51 I FELL IN THE WATER (W.B.M., SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI)	
25 IF I DIDN'T LOVE YOU (Warner-Tamerlane, BMI/Minnesota Man, BMI/Bob White, ASCAP) WBM	
62 I GOT A LOVE (Harlan Howard, BMI/Sony Tree, BMI) HL	
36 I'LL CRY TOMORROW (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP	
54 I'M NOT BUILT THAT WAY (Zomba, ASCAP/G.I.D., ASCAP)	
65 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	
4 IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tamerlane, BMI/Brupo, BMI) WBM	
74 IT'S ALL IN THE HEART (EMI Blackwood, BMI/Beartooth, BMI)	
15 IT SURE IS MONDAY (EMI Blackwood, BMI/Linde Manor, BMI) WBM	
40 IT'S YOUR CALL (Starstruck Writers Group, ASCAP/Burch Brothers, BMI)	
32 JANIE BAKER'S LOVE SLAVE (EMI Blackwood, BMI/Linde Manor, BMI) WBM	
34 JUST LIKE THE WEATHER (Famous, ASCAP/Loyal Dutchess, ASCAP/Lazy Kato, BMI) HL	
22 LET GO (Dickie Brown, ASCAP)	
64 LISTEN TO THE RADIO (Irving, BMI/Ponder Heart, BMI)	
17 LOOKING OUT FOR NUMBER ONE (Sony Tree, BMI/Post Oak, BMI/WB, ASCAP/East 64th, ASCAP) WBM/HL	
9 MAMA KNOWS THE HIGHWAY (Uncle Pete, BMI/Foreshadow, BMI) CLM	
35 MONEY IN THE BANK (Alabama Band, ASCAP/Wildcountry, ASCAP/Little Big Town, BMI/American Made, BMI/MCA, ASCAP) HL/WBM	
63 MOONLIGHT DRIVE-IN (Coburn, BMI/Nocturnal Eclipse, BMI)	
52 MY BABY LOVES ME (Sony Cross Keys, ASCAP) HL	
73 MY SECOND HOME (Mike Dunn, ASCAP/Golden Reed, ASCAP/Sony Tree, BMI)	
37 NOTHIN' BUT THE WHEEL (Music Corp. Of America, BMI/Brand New Town, BMI/Old Wolf, BMI) WBM/HL	

## ALBUM IS 'IN PIECES'; BROOKS ISN'T

(Continued from page 29)

an early discount. CEMA and Liberty then were stuck with large returns when sales slackened. CEMA hopes to prevent that from happening again by offering an open-ended discount. The wholesale price on CDs is \$10.50 (instead of the normal \$10.70 price) on a \$16.98 list; cassettes are discounted 3%. (Billboard, Aug. 7).

Initially, CEMA planned to prohibit retailers who sell used CDs from purchasing the new album directly from the distributor. It reversed its policy Aug. 12, without Brooks' prior knowledge. "[Liberty Records head Jimmy] Bowen called me and told me if [CEMA] did not sell the record to [retailers handling used CDs], I was going to get sued personally," Brooks says. "Bowen didn't call me [beforehand] or ask or nothing, he just gave them the record. He knows if he'd left the situation up to me, I would have said let's go to court. I don't think CEMA or Liberty buckled—I think they did me a favor."

Although CEMA has done an about-face, Brooks remains staunchly opposed to stores selling used and new CDs under the same roof because he feels used CDs rob songwriters, artists, producers, and labels of royalties (Billboard, July 17). Brooks will hold a press conference Aug. 31 in Los Angeles, the day after he appears on "The Tonight Show," to explain his position.

While he's received support from many industry organizations, the media has had a field day with the issue, calling Brooks everything from "greedy" to "ruthless." He maintains that he took his stance because he feels he's right, and that the criticism he has received has

never made him doubt his position. "I don't have a reputation for kissing people's ass, and I won't kiss somebody's ass just so they'll look at me favorably," he says truculently.

Brooks does have a reputation for trying to give his fans high quality for a low price, as evidenced by his concert-ticket prices, which are far below the industry norm. Mindful that money is tight for most people these days, he says he'd never ask consumers not to buy used CDs. "Oh shit, how can I ask somebody to do that? Do you think I've [had] money for so long that I've forgotten what saving money is?"

### PRICE ISN'T RIGHT

The price of CDs has been an issue between Brooks and his label for two years. Both "Ropin' The Wind" and "The Chase" ushered in higher suggested list prices for CDs. However, Brooks says the price battle is one he can't win. "How many times can I go to my label and say, 'Look, bring the prices down'... I fought day and night to get [the prices] to stay the same. Don't you think I've tried to get them as low as they can be? What does that tell you? I am an artist who works for a record label that's going to do what in the hell they want to."

Even though Brooks says he

didn't ask, CEMA is not upping the price for "In Pieces."

Since Brooks' contract with co-managers Bob Doyle and Pam Lewis expired earlier this year, the trio has been working under a handshake agreement. In addition to overseeing her publicity company, Lewis has expanded into different areas, including sitting on the board of her new record label, Atlantic-distributed NorthSouth Records. Doyle runs a publishing company and has several other ventures.

Brooks notes that he's very happy with Doyle and Lewis, but adds, "I think we three need to sit down and see where we're going. Pam Lewis has always been a woman that has carried 400 irons and built the biggest fire that she could. I think Pam cares about and loves me enough to tell me [if] she's too busy with stuff... As far as Bob and me are concerned, that's fine. But Pam's a different person. She might take off, I don't know. Or if she stays, I'm fortunate."

Lewis says she has no plans to go anywhere. "I love working with Garth. He has been and will always be my first priority."

### TAKING CARE OF BUSINESS

In other business news, Brooks' longtime booking agent, Joe Harris, moved from the Buddy Lee Agency

(Continued on next page)

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S 36 CTY

# THE INDEPENDENT

*A True Survey  
Of Independently Distributed  
Country Records  
In The U.S.A.*

The Following Are The Top  
Fifteen Independent Country  
Records For August, 1993

1	"WHERE DO YOU THINK YOU'RE COMING FROM" Jack Robertson (SOR)
2	"OLD PORCH SWING" Gene Watson (BROADLAND)
3	"EVERYTIME YOU SAY GOODBYE" Alison Krauss (ROUNDER)
4	"MASTER OF ILLUSION" Clinton Gregory (SOR)
5	"STONE COUNTRY" Cimmaron (Alpine)
6	"RUN FOR THE BORDER" Johnny Rodriguez (BRANSON)
7	"NEXT OF KIN" Johnny Paycheck (PLAYBACK)
8	"A WOMAN ALWAYS KNOWS" Staci Johnson (TCD)
9	"SONS OF THE 60'S" James Younger (ADC)
10	"GOOD NEWS" Wyndi Renne (TUG BOAT)
11	"WALK OUTSIDE THE LINES" Marshall Tucker Band (CABIN FEVER)
12	"HERE GOES NOTHING" Patti Miner (BFE)
13	"RHYTHM & BOOZE" Norris Stewart (Rockin J)
14	"DANCIN' WITH AN ANGEL" Bo Harrison (Door Knob)
15	"TELL ME IT'S OVER" Tim Tesch (DOOR KNOB)

Compiled By "The Independent Magazine"  
**HOT PICKS!!**

WHEE, ANDY JOHNSON  
"MASTER OF ILLUSION"  
(CLINTON GREGORY)

WSHP, JASON WERT  
"MASTER OF ILLUSION"  
(CLINTON GREGORY)

KULP, CLINT ROBINSON  
"RIP OFF THE KNOB"  
(BELLAMY BROTHERS)

"KICKIN' UP A STORM" BRENT JOHNSON  
"I LOVE THE NIGHTLIFE"  
(SCOOTER LEE)

**Records**

"Coming On Strong"

"Two Step Above The Rest"  
(Steve Valdez)

"I Tried To Work For Jesus"  
(Doc Holiday)

"Rip Off The Knob"  
(Bellamy Brothers)

Some Of Our Sources This Month  
WELA, WSHP, WPPL, KVOO,  
WVMR, KBTO, TABC, WPLK,  
WKCW, WYTM, KMAD, KVLE,  
KULP, KRTZ, WBRY, WHEE,  
KICKIN' UP A STORM  
(RECORD POOL)

This Survey Of Independently Distributed  
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Independent Based On Reports From  
Country Music Radio Stations, Record  
Pools, Retail Stores And Certain Trade  
Papers Across The USA.

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# Country

ARTISTS & MUSIC

## BROOKS' 'IN PIECES'

(Continued from preceding page)

to the William Morris Agency in mid-August (Billboard, Aug. 28). Although Brooks' arena dates are booked in-house, Harris has continued to book Brooks' fair dates, of which he's playing eight this year. Brooks had a key-man clause in his contract with Buddy Lee, stating that if Harris left, Brooks had the option to go as well. Sources say Brooks intends to go to William Morris after his contract with Buddy Lee expires at the end of this year. While he has signed no

formal contract, William Morris has been looking after Brooks' film interests.

### ON THE FILM FRONT

On that front, Brooks has been reading scripts and meeting with studios for months. He has yet to ink a deal, but says, "If tomorrow I was at a place, it would be Disney. They've been very nice to me."

However, for the immediate future, Brooks is focusing on the small screen. At Dallas Stadium

Sept. 23-25, he will tape his second NBC special, to be broadcast in 1994 (Billboard, July 17). The 195,000 tickets to the three shows sold out in less than six hours.

The Dallas dates are part of an eight-month U.S. tour, which will last until March 1994. A two-month European tour postponed from earlier this year starts in Dublin in April.

### GROWTH GROUNDWORK

Liberty has been laying the

groundwork for Brooks' worldwide growth for months, bringing representatives in from different territories to see his live show and supplying them with videos. He may have sold more than 30 million records here, but internationally, Brooks says, "We're in the process of starting over. We're going to do in-stores over there. We're doing everything and seeing if it can build over there like it has here. And that's just fine with me."

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- new talent
- dance trends

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**Billboard**

KRISTINA RUOTOLO

# THE Billboard Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

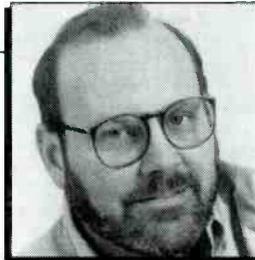
THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	9	GLORIA ESTEFAN	EPIC 53807/SONY	MI TIERRA
2	2	9	LUIS MIGUEL	WEA LATINA 92993	ARIES
★ ★ ★ GREATEST GAINER ★ ★ ★					
3	6	9	SELENA	EMI LATIN 42770	LIVE!
4	4	9	SOUNDTRACK	ELEKTRA 961240	THE MAMBO KINGS
5	3	9	LUIS MIGUEL	WEA LATINA 75805	ROMANCE
6	5	9	GIPSY KINGS	ELEKTRA 60845	GIPSY KINGS
7	7	9	LA MAFIA	SONY DISCOS 80925/SONY	AHORA Y SIEMPRE
8	9	9	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
9	10	9	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO
10	8	9	JON SECADA	SBK 80646/EMI LATIN	OTRO DIA MAS SIN VERTE
11	11	9	LINDA RONSTADT	ELEKTRA 60765	CANCIONES DE MI PADRE
12	14	9	JULIO IGLESIAS	SONY LATIN 38640/SONY	JULIO
13	12	9	GIPSY KINGS	ELEKTRA 61390	LIVE!
14	13	9	JUAN LUIS GUERRA Y 4.40	KAREN 3456/BMG	AREITO
15	15	9	GIPSY KINGS	ELEKTRA 60892	MOSAIQUE
16	16	9	BANDA MACHOS	FONOVIISA 9069	CON SANGRE DE INDI
17	19	9	MAZZ	EMI LATIN 42593	LO HARE POR TI
18	17	9	FAMA	SONY DISCOS 80835/SONY	COMO NUNCA
19	22	9	GIPSY KINGS	ELEKTRA 61179	ESTE MUNDO
20	18	9	BANDA MACHOS	FONOVIISA 6161	CASIMIRA
21	24	9	LINDA RONSTADT	ELEKTRA 61383	FRESESI
22	21	4	DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN 42839	SILVER EDITION
23	27	9	LOS BUKIS	FONOVIISA 9040	QUIEREME
24	30	8	JAY PEREZ	SONY DISCOS 81046/SONY	TE LLEVO EN MI
25	25	9	BRONCO	FONOVIISA 3032	POR EL MUNDO
26	20	9	LINDA RONSTADT	ELEKTRA 61239	MAS CANCIONES
27	28	9	EMILIO NAVAIRA	EMI LATIN 42739	LIVE
28	26	9	JUAN LUIS GUERRA Y 4.40	KAREN 109/BMG	BACHATA ROSA
29	29	9	ANA GABRIEL	GLOBO 80871/SONY	THE BEST
30	35	9	LA MAFIA	SONY DISCOS 80660/SONY	ESTAS TOCANDO FUEGO
31	31	9	JULIO IGLESIAS	SONY LATIN 84304/SONY	HEY!
32	23	9	JERRY RIVERA	SONY TROPICAL 80776/SONY	CUENTA CONMIGO
★ ★ ★ PACESETTER ★ ★ ★					
33	50	2	LUCERO	FONOVIISA 9074	LUCERO
34	37	9	GIPSY KINGS	ELEKTRA 61019	ALLEGRIA
35	38	9	CULTURAS	MANNY 13022/WEA LATINA	CULTURE SHOCK
36	32	9	JULIO IGLESIAS	SONY LATIN 39568/SONY	MOMENTS
37	33	9	RAUL DI BLASIO	ARIOLA 3466/BMG	EN TIEMPO DE AMOR
38	41	9	FITO OLIVARES	FONOVIISA 9068	15 EXITOS
39	34	9	REY RUIZ	SONY TROPICAL 80848/SONY	REY RUIZ
40	36	9	LUIS MIGUEL	WEA LATINA 90720	AMERICA Y EN VIVO
41	40	9	V. FERNANDEZ/R. AYALA	SONY DISCOS 80628/SONY	ARRIBA EL NORTE...
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
42	NEW		BANDA MACHOS	FONOVIISA 9097	PACAS DE A KILO
43	47	9	JULIO IGLESIAS	SONY LATIN 80763/SONY	CALOR
44	44	6	MAZZ	EMI LATIN 42549	MAZZ LIVE-UNA NOCHE JUNTOS
45	39	9	GLORIA ESTEFAN	SONY LATIN 80432/SONY	EXITOS DE
46	RE-ENTRY		EMILIO NAVAIRA	EMI LATIN 42626	UNsung HIGHWAYS
47	43	9	JULIO IGLESIAS	SONY LATIN 39570/SONY	IN CONCERT
48	NEW		CRISTIAN MELODY	9056/FONOVIISA	AGUA NUEVA
49	49	3	PANDORA	EMI LATIN 42767	NUESTRAS MEJORES CANCIONES VOL. 1
50	RE-ENTRY		RAM HERRERA	SONY DISCOS 80863/SONY	PENSAMIENTOS

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LUIS MIGUEL WEA LATINA	1 GLORIA ESTEFAN EPIC/SONY	1 SELENA EMI LATIN
2 LUIS MIGUEL WEA LATINA	2 SOUNDTRACK ELEKTRA	2 LA MAFIA SONY DISCOS/SONY
3 GIPSY KINGS ELEKTRA	3 JUAN LUIS GUERRA BMG	3 SELENA EMI LATIN
4 MANA WEA LATINA	4 LINDA RONSTADT ELEKTRA	4 LINDA RONSTADT ELEKTRA
5 JON SECADA SBK/EMI LATIN	5 JUAN LUIS GUERRA BMG	5 BANDA MACHOS FONOVIISA
6 JULIO IGLESIAS SONY LATIN	6 JERRY RIVERA SONY	6 MAZZ EMI LATIN
7 GIPSY KINGS ELEKTRA	7 REY RUIZ SONY TROPICAL	7 FAMA SONY DISCOS/SONY
8 GIPSY KINGS ELEKTRA	8 VARIOS ARTISTAS MADACY	8 BANDA MACHOS FONOVIISA
9 GIPSY KINGS ELEKTRA	9 EL GENERAL RCA/BMG	9 DAVID LEE GARZA EMI LATIN
10 LOS BUKIS FONOVIISA	10 CELIA CRUZ RMM/SONY	10 JAY PEREZ SONY DISCOS/SONY
11 ANA GABRIEL GLOBO/SONY	11 TITO NIEVES RMM/SONY	11 BRONCO FONOVIISA
12 JULIO IGLESIAS SONY LATIN	12 RUBEN BLADES GLOBO/SONY	12 LINDA RONSTADT ELEKTRA
13 LUCERO FONOVIISA	13 JUAN LUIS GUERRA BMG	13 EMILIO NAVAIRA EMI LATIN
14 GIPSY KINGS ELEKTRA	14 VARIOS ARTISTAS MADACY	14 LA MAFIA SONY DISCOS/SONY
15 JULIO IGLESIAS SONY LATIN	15 EL GENERAL RCA/BMG	15 CULTURAS WEA LATINA

○ 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. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. © 1993, Billboard/BPI Communications and SoundScan, Inc.

# Artists & Music

## Latin Notas



by John Lannert

**NPR SHOWS ITS LATINO COLORS:** Beginning Sept. 14, National Public Radio once again will toast Latino musical heritage with two monthlong programs documenting the polyglot of rhythms and grooves that comprise Latin music. The first show is a four-part special edition of NPR's acclaimed half-hour documentary, "Horizons." The kickoff segment, to air Sept. 14, tracks the history of salsa, and will be followed by weekly installments examining Latin jazz, Tejano, and the Chicano rock/banda scene in Los Angeles.

The second show, "Club Del Sol," seeks to expose the numerous strands of Latino music via performances by artists ranging from the **Texas Tornados** to **Tito Puente**. Hosted by renowned Latin jazz flutist **Dave Valentin**, "Club Del Sol" also spotlights the traditional, yet seldom heard, "música huasteca" from Veracruz, as well as the always-heard merengue sounds of **Johnny Ventura**, **Wilfrido Vargas**, and **Toño Rosario**, among others.

**WHO WANTS MICHAEL?:** Argentine promoter **Héctor Caballero**, well-known as manager of his wife, singer/actress **Valeria Lynch**, apparently has nailed down three Argentine dates for **Michael Jackson's** "Dangerous" tour Oct. 8-11. The shows will be staged at River Plate Stadium. The stadium rent will go to promoter **Daniel Grinbank**, under his long-term deal with the facility. Ironically, Grinbank reportedly backed out of promoting the Jackson concerts when Xuxa de-

clined to co-promote with him. **Julio Bocca** and **Lino Patalano** are also said to be interested in the Jackson concerts should Caballero's deal fall through. Bocca and Patalano recently hit paydirt with five sold-out **Liza Minnelli** shows that benefited from Visa sponsorship and two months of rigorous pre-show promotion. Minnelli premiered "So What," a song that will be used in a UNICEF spot about AIDS.

**WARNER TAGS TAGG:** Roger Tagg has been named director of finance for Warner Music International. Tagg previously was the company's financial analyst.

**RIAA, IFPI MEXICO TEAM UP:** On Aug. 6, the Recording Industry Assn. of America (RIAA) and the Mexican office of the International Federation of the Phonographic Industry (IFPI) conducted simultaneous raids in El Paso, Texas, and Juárez, Mexico, netting 6,500 alleged counterfeit cassettes in El Paso and 100,000 alleged counterfeit tapes in Juárez. Also seized in El Paso were equipment and material capable of producing 1.7 million cassettes per year, representing \$17.5 million in displaced sales to the legitimate recording industry. RIAA president **Jay Berman** plans further work with IFPI.

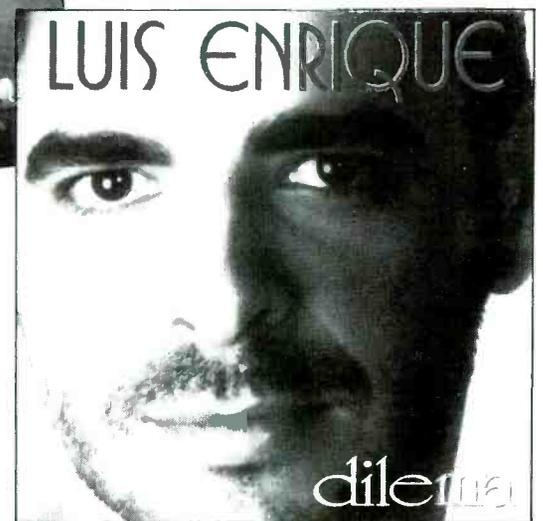
**MISCELLANEA:** Last month, PolyGram Brazil celebrated the 80th anniversary of the birthday of legendary poet/lyricist/diplomat **Vinicius de Moraes** by issuing "Vinicius de Moraes-SuaBênção," a four-CD boxed set containing 80 tracks from his 30-year musical career... **Ana Gabriel** is now in the studio cutting her next album, with **Jorge Calandrelli** at the helm... Gabriel label mate **Robby Rosa**, the former lead singer of **Menudo** and **Maggie's Dream**, is finishing up an album titled "Frio," with **Ronnie Foster** producing... How big is soccer in Brazil? Consider that one of the biggest songs this Brazilian winter in São Paulo and Rio was "O Futebol Tupiniquim Virou Piada," a samba-swing demo tape by popular singer/song-

(Continued on page 37)



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## Gospel Workshop On Track At 1st Confab With New Leader

■ BY LISA COLLINS

INDIANAPOLIS—The Gospel Music Workshop of America appears to be firmly back on track. The organization, which strives to preserve and advance gospel music, is emerging from the leadership vacuum left by the death of its founder, the Rev. James Cleveland, in February 1991.

Proof of the organization's continued vitality could be seen at its 26th annual meeting, held Aug. 8-14 at the Hoosier Dome in Indianapolis. More than 13,000 gospel aficionados, retailers, artists, and industry professionals converged at the meeting, which also drew high-profile support from every key gospel label. Some of gospel's biggest names were in attendance, including the Winans, Shirley Caesar, the Mississippi Mass Choir, Albertina Walker, and John P. Kee. Seminars covered everything from choir choreography and directing to concert promotion, and were punctuated by a number of new-artist showcases.

The theme of the weeklong event was "God has brought us to victory." Indeed, says chairman Al Hobbs, "The goals established by this organization have been actualized. We have built the biggest gospel music convention in the world numerically, standing as a virtual force for the perpetuation of gospel music as a contributing art form of black Americans."

Hobbs admits things had been tentative for the workshop, which is coming out of a self-imposed moratorium on filling the Rev. Cleveland's leadership role. Hobbs was installed as the group's new chairman just prior to the meeting.

"The convention could have gone one of several different directions," Hobbs says. "Instead, the Lord saw fit to allow us to move beyond our own personalities and egos, and come to an agreement in our spirits that it was in the best interest of gospel music to work to keep alive the legacy of Rev. Cleveland."

Citing a bevy of similar workshops that have sprung up in the last year but have not gotten the numbers, Hobbs notes that the industry has "chosen to come where the network is already together." The conference also served as a wake-up call to workshop officials seeking the best way to serve delegates' needs. Hobbs says the workshop is becoming an à la carte convention. "We've got so much going on," Hobbs explains, "you've just got to shop for what you want."

Manufacturers presented their slate of upcoming releases at daily sessions of the Gospel Announcers Guild, as well as a full schedule of showcase luncheons. Showstopper Donnie McClurkin and the Winans (making their first appearance) were among the guests at the Warner Alliance/AIR showcase. CGI's luncheon featured Hezekiah Walker and Albertina Walker. John P. Kee hosted a late-night youth clinic. Other artists making appearances at a variety of related events included Daryl Coley, Richard Smallwood, newcomers Kirk Franklin and Donald Taylor (Tri-City Singers), Yolanda Adams, and James Moore.

Milton Biggum, who directs the gospel division for Savoy, considers the annual affair an industry staple. "When you can stand before a minimum figure of

8,000-10,000 for a week, that's wonderful. If that artist can impact those announcers to the point where they won't walk away and forget about it, it can make a difference."

Biggum's showcase was one of this year's highlights. Held opening day, it featured 17 acts from his combined Malaco/Savoy roster, including Willie Neal Johnson & the New Gospel Keynotes, the Mississippi Mass Choir, and the Pilgrim Jubilees—in a tribute to the Rev. Cleveland and the late Frank Williams.

The weeklong confab culminated with the annual Excellence Awards ceremony, with Kee again coming out on top, pocketing a total of four awards. Other multiple winners included Coley and Ben Tankard. A complete list of winners follows:

**Group of the year (traditional):** The Lumzy Sisters.

**Group of the year (contemporary):** The Richard Smallwood Singers.

**Male vocalist of the year (traditional):** Donald Malloy.

**Male vocalist of the year (contemporary):** John P. Kee.

**Male vocalist of the year (urban contemporary):** Fred Hammond.

**Female vocalist of the year (traditional):** Albertina Walker.

**Female vocalist of the year (contemporary):** Brenda Nicholas.

**Best new artist (traditional):** Mississippi Children's Choir.

**Best new artist (contemporary):** Calvin B. Rhone.

**Best new artist (urban contemporary):** Dawkins & Dawkins.

**Quartet of the year:** The Jackson Southernaires.

**Choir of the year (traditional):** GMWA Mass Choir.

**Choir of the year (contemporary):** John P. Kee.

**Choir of the year (urban contemporary):** Keith Dobbins & Resurrection.

**Album of the year (traditional):** "The Best Of Thomas Whitfield."

**Album of the year (contemporary):** "We Walk By Faith" (John P. Kee).

**Album of the year (urban contemporary):** "Handel's Messiah" (various artists).

**Song of the year (traditional):** "Grace & Mercy," Frank Williams.

**Song of the year (contemporary):** "It Shall Be Done," Daryl Coley.

**Song of the year (urban contemporary):** "Keys To Life," Ben Tankard.

**Producer of the year (traditional):** Hal Sacks ("When The Music Stops").

**Producer of the year (contemporary):** John P. Kee ("We Walk By Faith").

**Producer of the year (urban contemporary):** Ben Tankard ("Keys To Life").

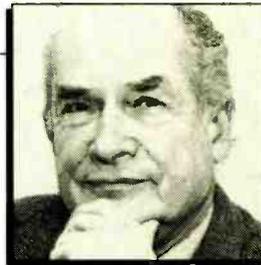
## LATIN NOTAS

(Continued from page 35)

writer Ivo Meirelles that robustly criticizes the enduring corruption and arrogant comportment of the country's soccer organizations, coaches, and players. "O Futebol" was the hit of the evening when Meirelles performed the tune during a July 16 show that reopened Rio's famous venue Circo Voador.

Assistance in preparing this column was provided by Enor Paiano in São Paulo and Marcelo Fernandez Bitar in Buenos Aires.

## Classical KEEPING SCORE



by Is Horowitz

**SUMMIT BOUND:** Chief execs of about a dozen national organizations known to share concerns about the health of the classical music industry have been invited to meet with the Classical Music Committee of the National Assn. of Recording Merchandisers, to explore ways of stemming the erosion of the genre.

Foremost among the topics to be discussed at the meeting, set for Sept. 28 at the Parker Meridian Hotel in New York, is the need to muster wide support for a government-sanctioned classical music month (Keeping Score, July 10). It is understood that Rep. Sidney Yates of Chicago has already introduced a bill in Congress to initiate such recognition.

While none of the NARM CMC members expect that the declaration of a classical music month will, in itself, do much to turn the tide, it is one of a number of moves the committee feels can be taken to stimulate consumer awareness of the music.

Among organizations invited to the classical "Summit Meeting" are the American Symphony Orchestra League, the Music Educators National Conference, the National Endowment for the Arts, National Public Radio, the Concert Music Broadcasters Assn., and the National Academy of Recording Arts & Sciences.

The CMC hopes that input from confab participants will identify the problem more specifically. Sharing research on trends in music education and the interests of young music listeners, as well as on the impact of new technology, is expected to help develop positive strategies.

Cross-merchandising opportunities among the various

groups will be explored, and NARM hopes that a number of standing committees to foster exchanges of information will result from the September meet.

Invitations to participants were sent out over the signature of Pam Horowitz, executive director of NARM, who will be on hand to address the group. The NARM CMC is chaired by Chicago retailer Jim Rose, with Joe Micallef, Allegro Corp. president, heading a subcommittee devoted to long-term planning.

Other NARM representatives slated to attend the summit are Andre Becker of BMG Classics, Diane Dragone of Star Records, Gil Heatherwick of Angel/EMI, Wendy Kenney of Elektra, Paul Marotta of New World Records, and Steve Wehmhoff of Abbey Road Distributors.

**THINKING BIG:** One of the more ambitious music projects to come along in some time is the New York Grand Opera Company's plan to perform all 28 Verdi operas, in sequence, over a seven-year period.

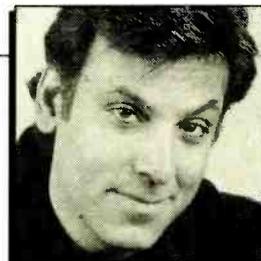
The Verdi binge, directed and conducted by Vincent La Selva, will kick off next July with "Oberto, Conte di San Bonifacio," written in 1837. The closer will be "Falstaff," slated for the summer of 2000. All performances will be *al fresco*, mounted in New York's Central Park. Admission will be free, courtesy of the city's Dime Savings Bank.

As a capstone, La Selva and his forces plan an indoor performance of Verdi's "Requiem" on Jan. 27, 2001, the centenary of Verdi's death.

**ON LINE:** The American Music Center expects to have its electronic information network for contemporary music on line for computer network users by next June. Grants totaling \$100,000 from The Arts Forward Fund and the Mary Flagler Cary Charitable Trust have stepped up the long-planned project to fast-forward.

Eventually, AMC hopes to supplement informational services with network access to scores and recordings from a circulation library, which currently holds some 45,000 titles.

## Jazz BLUE NOTES



by Jeff Levenson

**TWO VERY GROOVY CATS** finally together on the same stage (at least, that's what the press materials tell us): The artistic thread connecting Duke Ellington and William Shakespeare is tenuous at best, though the works of each master did come together on occasion. Most notably, perhaps, was Duke's "The Shakespearean Suite," better known as "Such Sweet Thunder," in which he wrote a series of portraits reflecting Shakespeare's characters. (According to Ellington, he read 30 or so of the Bard's works "quite thoroughly," in preparation for his compositional sketches; more than a few Duke-ophiles have questioned the exactness of that claim.)

Apparently, Duke's interest in Shakespearean literature was spurred by his annual performances in the late '50s and early '60s at Ontario's renowned Stratford Festival. During that time he became fast friends with Michael Langham, Stratford's artist director, who ultimately commissioned Ellington to score the play "Timon Of Athens," Shakespeare's least performed, and probably least distinguished, work.

As it turned out, Duke's music was one of the more critically acclaimed elements of the production.

Now, 30 years later, Langham is restaging "Timon" for Tony Randall's National Actor's Theatre. The music has been adapted, reconstructed, and *refurbished*—a slippery word, to be sure—by Stanley Silverman, an award-winning composer and veteran of numerous Stratford productions. He says that the play's updated setting—the 1930s—adds credence and timeliness to Duke's score. Because the music has never been rec-

orded in its entirety, this is the one-off opportunity to hear it. "Timon" opens at the Lyceum Theatre in New York on Nov. 3.

**HERE, THERE, AND EVERYWHERE:** Increasingly, Rounder is shaping a family of labels that offers a good cross-section of musical styles and attitudes. It just added World Circuit and American Clave to its overall list of imprints, which already includes the likes of Messidor. Thus, in no time, Rounder is in the travel business—from New Orleans to Cuba to South America, Jamaica, South Africa, and points unknown (as in where Sun Ra hailed from).

**FESTIVAL STUFF:** Add Curaçao to the list of Caribbean hot spots organizing jazz fests in order to jumpstart their economies. The 1993 edition is slated for Nov. 12-13, featuring the likes of George Benson, Paquito D'Rivera, and Spyro Gyra... The Jacksonville Jazz Festival, scheduled for Oct. 13-16, plays host to Milt Hinton, Nnenna Freelon, the Rippingtons featuring Russ Freeman, John Pizzarelli, the Brecker Brothers, Jay Leonhart, Joe Henderson, Rosemary Clooney, Richard Elliot, Michel Camilo, and jazz's best-kept secret, Floridian trumpeter Marcus Printup.

**OTHER STUFF, TOO:** GTS Records, the 2-year-old company formed by television personality John Tesh, has signed electric violinist Charlie Bisharat. His first album? "Along The Amazon"... DCC Compact Classics has three audiophile jazz titles in its 24 Karat Gold series, prompting one industry wag to consider whether he should play these things or wear them. They are: "Jazz Impressions Of Black Orpheus By The Vince Guaraldi Trio"; "My Fair Lady," featuring Shelly Mann and friends; and Miles Davis' "Cookin'." I say play 'em... Nice to see that pianist Roland Hanna has found a recording home with LRC. "R.H. Plays Gershwin" is his effort out of the box.

# Top Gospel Albums

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★ ★ NO. 1 ★ ★				
1	1	11	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6013	IT REMAINS TO BE SEEN 9 weeks at No. 1
2	2	19	<b>TRI-CITY SINGERS</b> GOSPO-CENTRIC 2117/SPARROW	A SONGWRITER'S POINT OF VIEW
3	4	13	<b>RICKY DILLARD &amp; THE NEW GENERATION CHORALE</b> MALACO 6014	A HOLY GHOST TAKE-OVER
4	3	35	<b>REV. CLAY EVANS</b> SAVOY 7106/MALACO	I'M GOING THROUGH
5	5	9	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> BENSON 0121/CGI	LIVE IN TORONTO
6	12	7	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
7	6	45	<b>JOHN P. KEE &amp; NEW LIFE COMMUNITY CHOIR</b> TYSCOT 1403/ATLANTA INT'L	WE WALK BY FAITH
8	8	15	<b>THE CANTON SPIRITUALS</b> BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
9	16	5	<b>O'LANDA DRAPER</b> WORD 53597/EPIC	ALL THE BASES
10	7	43	<b>GEORGIA MASS CHOIR</b> SAVOY 7102*	I SING BECAUSE I'M HAPPY
11	9	21	<b>BISHOP JEFF BANKS AND THE RIVAL</b> SAVOY 7108/MALACO	HE'S ALL OVER ME
12	10	23	<b>D.F.W. MASS CHOIR</b> SAVOY 7109/MALACO	ANOTHER CHANCE
13	11	37	<b>TM MASS YOUTH CHOIR</b> TM 2001	SEND YOUR ANOINTING
14	14	11	<b>TRINITY TEMPLE GOSPEL CHOIR</b> TYSCOT 4037/ATLANTA INT'L	HOLY ONE
15	15	19	<b>MARY FLOYD</b> BORN AGAIN 999	GOD IS ABLE
16	13	29	<b>DR. C. G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR</b> SAVOY 7107/MALACO	I'LL NEVER FORGET
17	<b>NEW</b>		<b>TYRONE BLOCK/CHRIST TABERNACLE COMBINED CHOIRS</b> WORD 57293/EPIC	REV. MILTON BRUNSON PRESENTS
18	18	9	<b>DOUGLAS MILLER</b> CGI 0091	VICTORY
19	24	7	<b>DR. JONATHAN GREER AND THE CATHEDRAL FAITH CHOIR</b> SAVOY 7110/MALACO	JUST JESUS
20	23	23	<b>NEW JERUSALEM BAPTIST CHURCH CHOIR</b> SOUND OF GOSPEL 204	PURE GOLD
21	20	53	<b>THE ANOINTED PACE SISTERS</b> SAVOY 14812/MALACO	U KNOW
22	32	9	<b>DOTTIE PEOPLES &amp; THE PEOPLES CHOICE CHORALE</b> ATLANTA INT'L 10187	LIVE
23	19	27	<b>DOROTHY NORWOOD</b> MALACO 4457	BETTER DAYS AHEAD
24	37	3	<b>WITNESS</b> CGI 0102	STANDARD
25	25	23	<b>LUTHER BARNES AND THE SUNSET JUBILAIRE</b> ATLANTA INT'L 10182	ENJOYING JESUS
26	22	59	<b>DARYL COLEY</b> SPARROW 1324	WHEN THE MUSIC STOPS
27	29	7	<b>DONALD MALLOY</b> CGI 0089	EVERYTHING WILL BE ALRIGHT
28	17	77	<b>REV. MILTON BRUNSON &amp; THE THOMPSON COMMUNITY SINGERS</b> WORD 48784/EPIC	MY MIND IS MADE UP
29	39	87	<b>SHIRLEY CAESAR</b> WORD 48785/EPIC	HE'S WORKING IT OUT FOR YOU
30	35	3	<b>THE CHRISTIANAIRES</b> CGI 1000	THE VISION BECOMES CLEARER...
31	21	25	<b>MICHAEL FLETCHER</b> SOUND OF GOSPEL 196	MICHAEL FLETCHER LIVE
32	27	5	<b>FRANK WILLIAMS</b> MALACO 4461	FRANK WILLIAMS SINGS
33	31	21	<b>THE WILLIAMS BROTHERS</b> BLACKBERRY 5437/MALACO	THE BEST OF AND MORE "LIVE"
34	28	13	<b>CLC YOUTH CHOIR</b> COMMAND 5522/WORD	LIVE IN THE SPIRIT
35	26	29	<b>TRI-STATE MASS CHOIR</b> PARADISE 27008	GOIN' BACK
36	<b>NEW</b>		<b>OSCAR HAYES &amp; THE ABUNDANT LIFE FELLOWSHIP CHORALE</b> TYSCOT 4038/ATLANTA INT'L	SIMPLY DETERMINED
37	33	51	<b>REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR</b> ATLANTA INT'L 10180*	STAND STILL UNTIL HIS WILL IS CLEAR
38	36	5	<b>VARIOUS ARTISTS</b> CGI 0088	A TRIBUTE TO JAMES CLEVELAND VOL. II
39	<b>NEW</b>		<b>MIGHTY CLOUDS OF JOY</b> WORD 57289/EPIC	MEMORY LANE - BEST OF
40	34	39	<b>RUBY TERRY</b> MALACO 4455	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR

● 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.

# Artists & Music



by Lisa Collins

**GOSPEL'S CONVENTION** season is finally winding down after a flurry of activities leading up to the Gospel Music Workshop of America (see story, page 37).

"Chaotic" probably best describes the weeklong fest that showcases the best and brightest on gospel's horizons. The GMWA serves, in the words of AIR exec **Juandolyn Stokes**, as "an excellent networking venue" for the industry.

The biggest hits at this year's convention—**Kirk Franklin**, **Hezekiah Walker**, **Donald Lawrence**, and **Donnie McClurkin**—came as no surprise. What did turn heads was the performance by the **Winans** on their first-ever showcase appearance at the Warner Alliance luncheon. Members of the Gospel Announcers Guild were delighted, which means a "payday" is no doubt in the works. Next stop for the GMWA will be Atlanta in the no-doubt equally chaotic summer of '94.

**ON THE HEELS** of the Gospel Music Workshop of America came the first **Singsation Gospel Expo**. The latest round of tapings for the nationally syndicated TV series, as well as the **Singsation National Choir Competition**, were both held in Chicago. The competition features \$25,000 in scholarship prize money. The Expo also hosted a new competition, **The Battle of Quartets**, where participants vied for purses ranging from \$2,000 to \$5,000.

The event was spearheaded by **Singsation** founder **Willie Wilson** and executive producer **Hoyett Owens**. More than

3,000 people packed into **Christ Universal Temple** for the daily tapings and nightly competitions. A general assembly session covered everything from TV and radio promotions to media, from making presentations to record companies to finding who's who in gospel.

Well-known artists performing during the three-day festival included **Walt Whitman & the Soul Children of Chicago**, the **Canton Spirituals**, **Donald Malloy**, **Ben Tankard**, the **Williams Brothers**, the **Soul Stirrers**, the **Christianaires**, **Witness**, and **Singsation** hostess **Vickie Winans**.

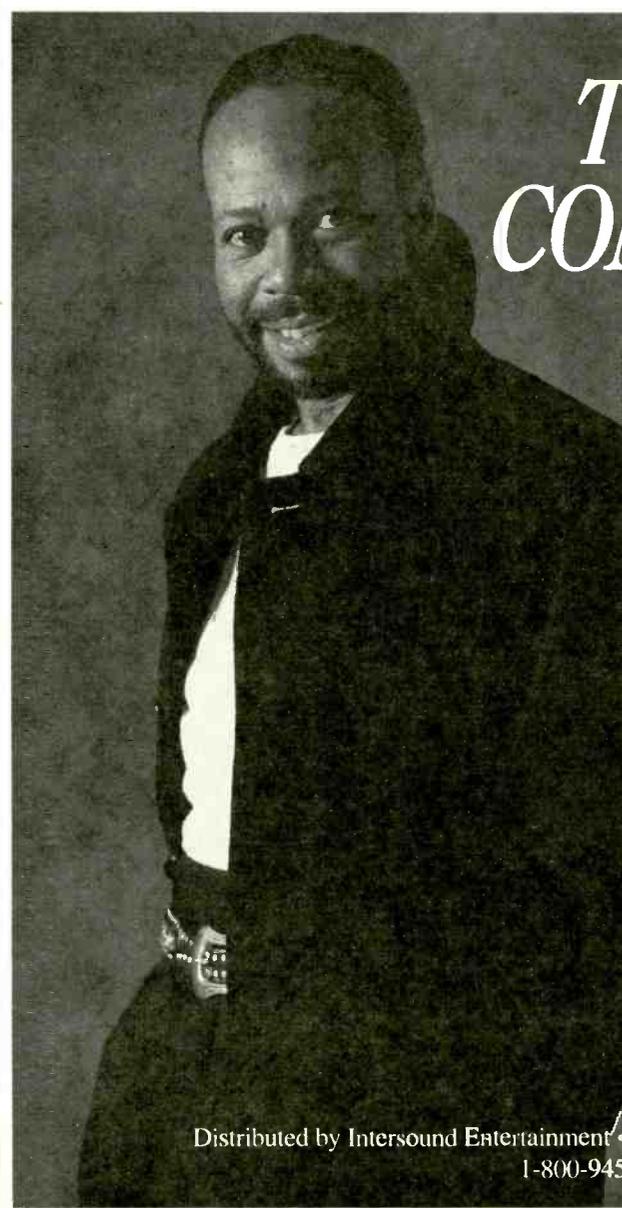
**THE TAPING OF THE** Ninth Annual **Stellar Awards** has been set for Saturday, Nov. 27 at the Auditorium Theater in Chicago. Serving as hosts for the two-hour special are "Amen" cast mates **Clifton Davis** and **Ann Marie Horseford**. An official nominee brunch is slated for Oct. 15 in Chicago.

Producer **Don Jackson** says last year's ratings were a marked improvement, but concedes that the biggest problem remains getting word to the gospel community just when the syndicated show will air in any given market.

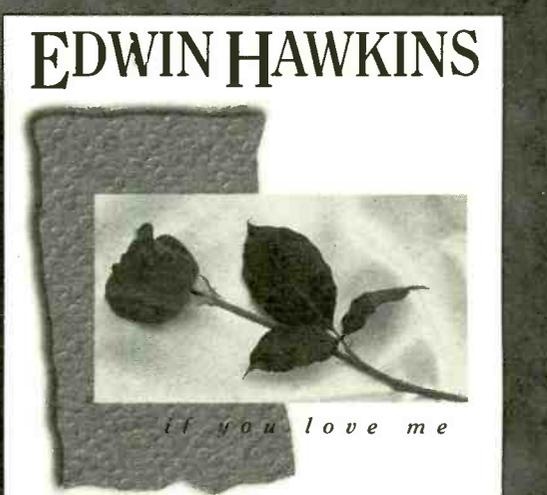
**LAST WEEK** (Aug. 23) in Detroit, **Larry Robinson** signed on his 24-hour all-gospel radio station, **WWON 1160 AM**. Robinson, whose Detroit-based **God's World** makes him one of gospel's biggest retailers, says his new station will feature "75% hot, slamming gospel," with 28 hours weekly set aside for contemporary Christian music.

**REPRISE RECORDS** HAS TEAMED with the National Civil Rights Museum to release "March On," a project commemorating the 30th anniversary of the civil rights march on Washington, D.C. Taking part in the project are **Daryl Coley**, **Yolanda Adams**, and **Donna McElroy**, along with **Vanessa Williams**, **Claude McKnight**, and **Patti Austin**. **O'Landa Draper** coordinated the **National Civil Rights Mass Choir**.

# THE LEGACY CONTINUES ...



## EDWIN HAWKINS



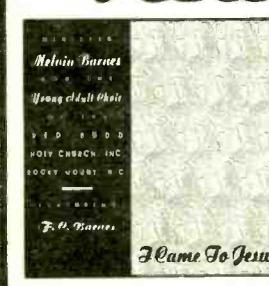
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**Amos Davis & The ANGELIC CHORALE**  
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by Bob Darden

LONGTIME CCM FAVORITE David Meece's latest for Star Song, "Once In A Lifetime," looks like it'll be the best-selling project in his long and storied career. But what makes "Lifetime"—like its predecessor, "Learning To Trust"—really interesting are the lyrics. A few years ago, Meece admitted he'd come from an abusive, alcoholic family situation, and that the lyrics in "Learning To Trust" were about dealing with being an adult child of an alcoholic.

One of the most powerful songs on the release is "Going Home," an account of his first concert back in his Texas hometown after his painful admission and counseling.

"When I did the concert, I took my counselor and wife Debbie with me," Meece says. "They were going to keep me from chickening out. There was a real temptation to do a good show, but not really talk about the issues of the past few years. It was difficult enough to go back home, but to get up on a stage in front of an audience of friends and relatives—people who knew me growing up, but never knew I was being abused at home—that worried me.

"Still, there were some things that needed to be said, some people who needed some encouragement, some people who have faced the same struggle and been forced to keep the same secret. Nobody knew what I was going through then, and it would have been an incredible encouragement to know I wasn't alone. I had to tell these people they were not alone. I was the first one to break the silence in my family. It's a

scary place."

It was from that (very successful, incidentally) concert, that Meece gathered the lyric seeds that would eventually become "Going Home."

"It helps me remember that our earthly home is only a temporary place," Meece says, "that our real home is where our heavenly father is. Going home forces us to face the ghosts of our past."

Here's some more good news on the reissue front: The new Pulse label from Westerville, Ohio, is rereleasing some essential and classic early contemporary albums on CD. The first four projects are Daniel Amos' "Vox Humana," Terry Taylor's "Knowledge And Innocence," "The Best Of The Daniel Band," and a compilation titled "Heavenly Blues."

**NAMES IN THE NEWS:** Carman appeared before more than 40,000 people at Wanderers Stadium in Johannesburg, South Africa, as part of "Music For Peace," a concert crusade... Sandra Crouch's "I Feel Like Praising Him" was recently featured on the ABC sitcom "Getting By"... The African Children's Choir recently performed with Michael Jackson as part of the Gloved One's Heal the World Foundation. The Grammy-nominated choir records for Maranatha! Music... Ocean Records recently signed the legendary religious music duo Reba Rambo & Donny McGuire.

Intense Records and Germany's mainstream grindcore label Nuclear Blast have signed a licensing agreement for Mor-tification's "Scrolls Of The Megilloth"... Stephen Yake Productions shot the music video for Carman's "Who's In The House" on 35mm film. This marks one of the first times a contemporary Christian artist's music has been filmed in that format... Broken Recording act Tavani recently held a free concert before hundreds of people in downtown Los Angeles' MacArthur Park. The Park, a gathering site for the homeless and a number of gangs, was the site the following day of a fatal shooting. Not surprisingly, the group's debut release is titled "Urban Missionaries."

## Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	2	39	D.C. TALK FOREFRONT 3002/STARSONG	25 weeks at No. 1 FREE AT LAST
2	1	13	SANDI PATTI WORD 53939/EPIC	LEVOYAGE
3	3	17	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW	HOPE
4	4	51	MICHAEL W. SMITH ● REUNION 0071/WORD	CHANGE YOUR WORLD
5	5	59	STEVEN CURTIS CHAPMAN ● SPARROW 1328	GREAT ADVENTURE
6	6	23	CARMAN SPARROW 1339	ABSOLUTE BEST
7	8	45	4 HIM BENSON 2960	THE BASICS OF LIFE
8	9	13	MARGARET BECKER SPARROW 1343	SOUL
9	7	123	D.C. TALK FOREFRONT 2682*/STARSONG	NU THANG
10	NEW▶		CINDY MORGAN WORD 9386	A REASON TO LIVE
11	12	37	TWILA PARIS STARSONG 8252	HEART THAT KNOWS YOU
12	23	3	FIRST CALL MYRRH 6968/WORD	SACRED JOURNEY
13	15	11	STEVE CAMP WARNER ALLIANCE 4146/SPARROW	TAKING HEAVEN BY STORM
14	14	19	ACAPPELLA WORD 9393	SET ME FREE
15	13	11	DEGARMO & KEY BENSON 2088	HEAT IT UP
16	11	43	NEWSBOYS STARSONG 8251	NOT ASHAMED
17	10	15	DAVID MEECE STARSONG 8189	ONCE IN A LIFETIME
18	20	15	THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 4147/SPARROW	LIVE... WE COME REJOICING
19	17	7	BOB CARLISLE SPARROW 1370	BOB CARLISLE
20	26	97	MICHAEL ENGLISH WARNER ALLIANCE 4104/SPARROW	MICHAEL ENGLISH
21	16	59	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
22	22	33	OUT OF THE GREY SPARROW 1344	THE SHAPE OF GRACE
23	32	13	HOSANNA! MUSIC INTEGRITY 050/SPARROW	REJOICE AFRICA
24	18	41	BRYAN DUNCAN MYRRH 6953/WORD	MERCY
25	NEW▶		MICHAEL CARD SPARROW 1373	COME TO THE CRADLE
26	19	59	SUSAN ASHTON SPARROW 1327	ANGELS OF MERCY
27	27	21	GUARDIAN PAKADERM 2517/WORD	MIRACLE MILE
28	28	3	CODE OF ETHICS STARSONG 3009	CODE OF ETHICS
29	30	5	DAKODA MOTOR CO. MYRRH 6966/WORD	INTO THE SON
30	34	39	STEVE GREEN SPARROW 1348	HYMNS: A PORTRAIT OF CHRIST
31	39	75	RAY BOLTZ DIADEM 2094/SPECTRA	MOMENTS FOR THE HEART
32	NEW▶		MARK LOWRY WORD 9373	THE LAST WORD
33	21	15	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS
34	24	365	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
35	25	7	WES KING REUNION 0078/WORD	THE ROBE
36	NEW▶		ANNIE HERRING SPARROW 1342	ALL THAT I AM
37	36	3	DINO BENSON 2081	RHYTHM OF PEACE
38	29	93	CARMAN ● BENSON 2809	ADDICTED TO JESUS
39	38	41	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403/STARSONG	WE WALK BY FAITH
40	37	3	BILLY & SARAH GAINES BENSON 2859	LOVE'S THE KEY

● 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.

## THE CHOSEN ONES

The GMWA Excellence Award Winners

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**donald malloy**  
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Traditional

**CALVIN BERNARD RHONE**  
Best New Artist of the Year  
Contemporary

**BENSON MUSIC GROUP**

**Thomas Whitfield Company**  
Album of the Year, Traditional

**Dawkins & Dawkins**  
Best New Artist of the Year  
Urban Contemporary

CGI Records  
congratulates  
its Artists and  
Benson Music Group  
for their outstanding  
achievements!

**GMWA Mass Choir**  
Choir of the Year  
Traditional

**Albertina Walker**  
Female Vocalist of the Year  
Traditional

**FRED HAMMOND**  
Male Vocalist of the Year  
Urban Contemporary

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Chicago Mass Choir  
"Right Now If You Believe"



Andrae Crouch  
"Best of..."

# Music Video

ARTISTS & MUSIC

## MTV Steps Up Awards Promo Blitz Major Pre-Show Coverage In The Offing

BY DEBORAH RUSSELL

LOS ANGELES—As the Sept. 2 air-date for MTV's 10th annual Video Music Awards draws near, the network's marketing machine is kicking into high gear.

And this year MTV has added a few new twists to the event to keep viewers and consumers intrigued and excited.

"We've planned an integrated assault on the viewing audience from every possible dimension," says Howard Handler, senior VP of marketing at MTV.

For the first time, VMA highlights will be broadcast live from L.A.'s Universal Amphitheatre on about 100 radio stations nationwide, via the syndicated network MJI. An on-site crew will cover pre-awards activities, checking in with artist interviews, backstage insights, and rehearsals. The radio crew also will be on site at the awards show to simulcast some of the live performances, as well as the post-awards festivities.

In addition, the entire live awards telecast will be simulcast on the Sony Jumbotron in Times Square.

MTV produced and distributed its first 2½-hour video reel to preview the awards at music stores. Some 900 retailers received the reel, which showcases the nominated artists and their audio product. It, too, will be aired on the Sony Jumbotron.

A series of 60-second promotional "film trailers," with the theme, "Those who have not learned from history are doomed to repeat it," recently unspooled in about 3,000 movie theaters run by the National Amusements, Cineplex Odeon, and Screen Vision chains. The trailers will run through the date of the broadcast. National Amusements also is sponsoring a drink cup promotion tied to the awards telecast.

In addition, Pepsi sponsored a four-page viewers' guide that currently appears in Entertainment Weekly magazine, and MTV bought advertising in the music magazines Spin and Rolling Stone.

The network even plans an air attack, Handler reports, as MTV will launch a Beavis & Butt-head hot-air balloon in the skies over Los Angeles just days prior to the event.

The annual Video Music Awards telecast is MTV's ratings standout, but the network continues to build a pre-awards buzz at radio and retail to ensure that the audience keeps tuning in.

"Radio and record retail are the two places we have the most leverage to capture and inspire our audience," Handler says. "When they're not watching MTV, where are they? They're listening to the radio and buying records."

Radio stations in 44 leading markets are promoting the awards with contests

offering the winner a trip to L.A. for the show.

Sony, meanwhile, is sponsoring a consumer sweepstakes involving 2,600 stores in some 13 chains nationwide. Sweepstakes winners also receive a free trip to the awards and party.

In-store displays sponsored by Sony and MTV offer consumers who sample Sony titles an MTV Video Music Awards baseball cap, while those who purchase certain Sony products will have the chance to receive complimentary copies of Rolling Stone, US, and Men's Journal.

And for the fourth consecutive year, the National Assn. of Record Merchandisers signed on as an awards sponsor, creating its largest promotion yet. Posters, flats, shelf talkers, and divider cards are promoting MTV and the music/video product by the nominated artists and winners.

Four-time winner Madonna recently agreed to perform during the show, which also features live music by Pearl Jam, R.E.M., Aerosmith, Janet Jackson, Lenny Kravitz, Naughty By Nature, Soul Asylum, Spin Doctors, and Sting.

Host Christian Slater will be joined by presenters Beavis & Butt-head, Anthony Kiedis and Flea of the Red Hot Chili Peppers, Tony Bennett, Dr. Dre and Snoop Doggy Dog, Natalie Merchant, and TV personalities Martin Lawrence and Michael Richards.

## PRODUCTION NOTES

### LOS ANGELES

• **Picture Vision's Jon Small** directed "Does He Love You," a new video duet featuring Reba McEntire and Linda Davis. **Steven Saporta** executive produced the MCA clip, lensed in L.A. and New York. **Rob Reiner** portrays a director in the conceptual clip.

• **Kevin Kerslake** is the eye behind Dinosaur Jr.'s latest Sire clip, "Goin' Home."

• **Laura Levine** directed Lisa Ger-

mano's Capitol clip, "You Make Me Want to Wear Dresses." **Jessica Cooper** produced for the A+R Group. In addition, A+R Group director **David Cameron** recently wrapped Earth, Wind & Fire's Warner Bros. video, "Sunday Morning," and Sheryl Crow's A&M clip, "Run Baby Run." **Tom Lowe** produced both shoots.

### NEW YORK

• Director **Brett Ratner** of Rat Pro-

ductions reeled Epic's Terri & Monica in the video "Uh Huh." **Brent Owens** produced the clip; **Adolfo Doring** directed photography. Ratner also shot the Beatnuts' new Relativity video, "No Equal." Owens produced and Doring directed photography.

• **Squeak Pictures** director **Lewis Klahr** recently shot Ghost Of An American Airman's new Hollywood Records clip, "King Of Nothing." **Robin O'Hara** and **Scott Macaulay** produced. **Peter Pierce** directed photography.

• **Derrick Boatner** is the eye behind Troubleneck Brothers' video for Step Sun Music, "Troubleneck Wreck." **Ian Woolston Smith** directed photography. **Themba Sibeko** produced for Akiva Films Inc.

• **Masters At Work's** new Cutting Records video, "Give It To Me," featuring Screechie Dan, is an **Isolina/Akiva Films** production directed by **Pete Resto**. **Madeleine Solano** produced; **Renato Tonelli** directed photography.

### OTHER CITIES

• **Ocean Blue's** new Sire video, "Sublime," is set in Iceland, where **A&R Group's** Bronwen Hughes directed with producer **Jessica Cooper**.

• **Phil Morrison** directed Rocket From The Crypt's new Interscope video "Sturdy Wrists." **Eileen Malyszko** produced the **Epoch Films** shoot; **Peter Donahue** directed photography in San Diego.

• **Mark Chesnutt's** new MCA clip, "Almost Goodbye," is a **Scene Three Inc.** production directed by **John Lloyd Miller**. **Anne Grace** produced the Canon City, Colo.-based shoot.

## Viacom's Interaction; ICTV Setting The Tone

INTERACTIVE UPDATE: **Viacom International Inc.** forges into the interactive future this month with the appointment of **Thomas Dooley** as president of its **Interactive Television** division.

At the core of the newly named division is Viacom's two-way cable system in Castro Valley, Calif. Viacom and AT&T recently announced an alliance through which they can test consumer interest in, and acceptance of, various interactive TV services, including movies and music video on demand, full-motion video games based on MTV programming, and direct marketing of music product (Billboard, June 12).

Dooley will coordinate Viacom's internal and external long-term initiatives in interactive television and multimedia.

**Robert Meyers**, named VP of corporate development/interactive television, will help cultivate interactive programming generated by such Viacom networks as **MTV**, **VH1**, **Showtime**, the **Movie Channel**, and **Nickelodeon**. Tests should begin in early 1994 in up to 4,000 Castro Valley homes.

**Peter Miller**, named VP of corporate development/interactive television applications, will oversee the activity of firms outside Viacom that wish to use the company's Castro Valley cable technology to test their own potential services. More than 60 companies have approached the unit for such testing, says Viacom spokesperson **Hilary Condit**.

AT THE SAME TIME in Santa Clara, Calif., a firm named **ICTV Inc.** is developing a technology platform that would create a "video dial tone" inside the television, which "converts the passive cable system into an intelligent network," says ICTV executive VP **David Serlin**.

Cable operators who obtain the technology can provide it to viewers on a subscription basis. Those subscribers then would have access to "an infinite number of channels" offering music, movies, games, and shopping services, Serlin says.

Consumers seeking music video on demand potentially could program clips by artist, label, musical genre, etc. ICTV currently is researching and developing the implications of such technology, and is working out a payment schedule for services it could provide.

"In a few years the technology issues will go away, and the focus will be on marketing, consumer awareness, and the growth and understanding of choices," says Serlin.

ICTV will deploy its first pilot systems by next summer, he notes.

SATELLITE BOX: Miami-based viewer-programmed network **The Box** will be available via national satellite feed for the first time, beginning Mon-

day (30) at noon. The Box will reach viewers in more than 100 markets via the primary cable satellite, Satcom 4, transponder 11. A specially tailored menu of contemporary clips will be available to viewers via one national 900 number. Each call costs \$1.95... **BET** is conducting auditions in Jamaica, Trinidad, and St. Lucia to find a host for its new "**Caribbean Rhythms**" music video show. The show, set to debut in October, will feature reggae, dancehall, calypso, and salsa music clips. "Caribbean Rhythms" also will cover cultural, geographic, and historical information on the Caribbean islands... **MTV** will debut its new game show, "**Trashed**," in October.

# THE EYE



by Deborah Russell

Contestants allow MTV into their homes, where their possessions are seized, only to be regained or demolished through the course of the competition. One round, titled "Up Yours," gives the losing team an opportunity to gain points by answering personal questions about roommates.

JAZZED: Denver-based "**Jazz Alley**" will have its own stage at the Arvada Harvest Festival Sept. 9-11 in Colorado. "Jazz Alley" host/president **Kenny Burgmaier** will be MC for the parade during the annual jazz and blues event.

Burgmaier recently wrapped a shoot of the Aug. 20-22 **Central City Jazz Festival**, which he also sponsored, promoted, and booked. In other "Jazz Alley" news, **B.B. King** has signed a "Jazz Alley" baseball cap that will hang in Aspen's **Hard Rock Cafe**.

DON'T TOUCH THAT DIAL: San Francisco's **California Music Channel** debuts its "**Country Music Channel**" Sept. 3. **Steve Jordan**, DJ at **KSAN** San Francisco, hosts... Boston-based independent film and TV production company **Blackburst Media** is programming the music video shows "**Video Visions**," "**V-Raps**," and "**Strictly Gospel**" on Boston's **WMFP-TV**. The R&B "Video Visions" is hosted by **Steven Hill**, DJ at **WILD** Boston... Wall, Pa.'s contemporary Christian video show, "**Lightmusic**," celebrates its 10th anniversary Sept. 6 with a televised concert featuring **Kathy Troccoli**, **B.E. Taylor**, and more.

SMART AND SEXY: **Elton John's** MCA video "The Last Song," **Foley's** Motown clip "If It's Positive," and **Prince Markie Dee's** Columbia video "Typical Reasons" recently were nominated as finalists in the **Center For Population Options' 9th annual Nancy Susan Reynolds Awards**. The awards recognize outstanding portrayals of family planning, sexuality, and reproductive health on television and in music videos. Winners will be announced in mid-September.



**Froggy Night Videos.** Muppet musicians Kermit the Frog and Clifford, left, recently joined "Friday Night Videos" host Branford Marsalis to perform a live cover of the classic tune "Under the Boardwalk." The broadcast also included the Muppets' new video, "Kokomo," from Jim Henson Records.

# Billboard. Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
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# the Medialine™

## Flagpole: Nat'l Waves?; Offbeat's Unbeaten Path

BY ERIC BOEHLERT

**R**UN IT UP: Some interesting goings-ons at *Flagpole*, the free alternative weekly in Athens, Ga. Publisher Dennis Greenia says the paper is looking into the possibility of getting national distribution. In a year he hopes to double his press run to 30,000, of which 10,000 would be placed on sale around the country.

Greenia admits that national curiosity about Athens in and of itself would not take *Flagpole* far. Instead, he insists the 6-year-old arts-heavy newspaper has something to offer people outside of Georgia.

Along with coordinating *Flagpole's* possible expansion, Greenia's been busy with his recent marriage to singer/songwriter Syd Straw. The two met May 8 outside the 40 Watt club in Athens, just prior to Straw's performance there. She gave Greenia a playfully hard time about her. The too-small blurb, the new bride laughs, was filled with "half-truths and typos." Three months later to the day, they were wed.

As for any role at *Flagpole* for Straw, she may contribute some photo essays. She'll have plenty of time to develop film. Straw, an unofficial ambassador of New York City's East Village, is making the move down south this month.

**B**IG EASY: Too often it seems local music magazines, busy focusing on national trends, overlook their own stomping grounds. The August issue of *Offbeat*, the 5-year-old chronicler of New Orleans music, contains an example of what can be uncovered close to home.

The mag, which has a distinctly homemade feel to it, set aside six full pages

for a feature on a museum that the family of Jerry Lee Lewis has set up in its Ferriday, La., home. It's the same house The Killer grew up in and the same house a local Catholic priest once tried to exorcise.

As a handful of German tourists meander through the site, sister Frankie Gean shares some childhood memories of Jerry Lee with writer Michael Tisserand: "Then I got a gun after him. One time. He hit at me, and I took the gun and shot right above his head and said, 'Don't ever do that again.' It's so embarrassing, I never told anybody that. But he never hit at me again. For weeks he'd say, 'Were you really going to kill me?' and I'd say, 'Of course not. I bluffed you.'"

**M**MUSICAL ESCORT: The "All Music Guide," edited by Michael Erlewine and Scott Bultman (Miller Freeman Books) deserves mention in any discussion of comprehensive record roundups. The new 1,171-page guide covers 26 different genres, from the expected rock, jazz, and blues to the more eclectic women's music, rap, and marches.

Blanketing such a broad spectrum naturally limits what can be included within the categories and prevents the book from being drop-dead authoritative. But those searching for artist-bio information and clear guidance on stand-out albums by artists ranging from Scottish folk revivalist Ewan MacColl to blues master Big Bill Broonzy would be well-served by the "All Music Guide."

**S**TREETSLANG: If nothing else, the lush debut issue of *Vibe*—not to be confused with last year's test issue—confirms that the omnipresent street phrase "youknowhumsayin'" is now spelled as one long word. Teachers take note.



Black Entertainment Television

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

- 1 Kris Kross, Alright
- 2 Ice Cube, Check Yo Self
- 3 Shanice, It's For You
- 4 2Pac, I Get Around
- 5 Janet Jackson, If
- 6 Silk, Girl U For Me
- 7 Toni Braxton, Another Sad Love...
- 8 Jodeci, Lately
- 9 Babyface, For The Cool In You
- 10 Maze Feat. Frankie Beverly, Laid...
- 11 MC Lyte, Ruffneck
- 12 Whitney Houston, Run To You
- 13 Mariah Carey, Dreamlover
- 14 Earth, Wind & Fire, Sunday Morning
- 15 Onyx, Slam
- 16 Run-D.M.C., Ooh, Whatcha Gonna...
- 17 Brian McKnight, One Last Cry
- 18 Will Downing, There's No Living...
- 19 Common Sense, Soul By The Pound
- 20 Sade, Cherish The Day
- 21 Intelligent Hoodlum, Grand Groove
- 22 TLC, Get It Up
- 23 George Howard, Grazin' In The...
- 24 SWV, Downtown
- 25 Nikki D, Freak Out
- 26 O'Jays, Somebody Else Will
- 27 II D Extreme, Cry No More
- 28 Tony! Toni! Toné!, If I Had No Loot
- 29 Lords Of Underground, Chief...
- 30 Fu-Schnickens, What's Up

★★ NEW ADDS ★★

BBD, Something In Your Eyes  
 George Clinton, Paint The...  
 Johnny Gill, I Got You  
 Keith Washington, Stay In My Corner  
 POV And Jade, All Through The Night



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Shenandoah, Janie Baker's Love...
- 2 Doug Supernaw, Reno
- 3 Rodney Foster, Easier Said Than...
- 4 Sawyer Brown, Thank God For You
- 5 Hal Ketchum, Mama Knows The...
- 6 Tracy Byrd, Holdin' Heaven
- 7 Little Texas, What Might Have Been
- 8 Tracy Lawrence, Can't Break It...
- 9 Aaron Tippin, Working Man's Ph.D
- 10 Billy Ray Cyrus, In The Heart Of...
- 11 John Michael Montgomery, Beer...
- 12 Wynonna, Only Love
- 13 Dwight Yoakam, A Thousand...

- 14 Gibson Miller Band, Texas Tattoo
- 15 Mark Chesnutt, Almost Goodbye
- 16 Carlene Carter, Every Little Thing
- 17 Steve Wariner, If I Didn't Love You
- 18 Kieran Kane, I'm Here To Love You
- 19 Billy Dean, I'm Not Built That Way
- 20 John Anderson, I Fell In The...†
- 21 Andy Childs, Broken
- 22 Vince Gill, One More Last Chancet
- 23 Randy Travis, Cowboy Boogie
- 24 Sammy Kershaw, Queen Of My...†
- 25 Clinton Gregory, Master Of...†
- 26 Lee Roy Parnell, On The Road
- 27 Trisha Yearwood, Down On My...
- 28 Jimmy Buffett, Another...
- 29 Lorrie Morgan, Half Enough
- 30 Alan Jackson, Chattahoochee
- 31 Shawn Camp, Fallin' Never Fell...
- 32 Collin Raye, That Was A River
- 33 Toby Keith, He Ain't Worth Missing
- 34 Boy Howdy, A Cowboy's Born...
- 35 Confederate Railroad, Trashy...
- 36 Brother Phelps, Let Go
- 37 Clay Walker, What's It To You
- 38 Patty Loveless, Nothin' But The...
- 39 Diamond Rio, This Romeo Ain't...
- 40 Ricky Lynn Gregg, Can You Feel It
- 41 Dede Mowrey, Hold On Eroy
- 42 Aaron Neville, The Grand Tour
- 43 Twister Alley, Dance
- 44 McBride & The Ride, Hurry...
- 45 Joe Diffie, Prop Me Up Beside...
- 46 Martina McBride, My Baby Loves...
- 47 Turner Nichols, Moonlight Drive-In
- 48 Dennis Robbins, Looking For A...
- 49 Stephanie Davis, It's All In...
- 50 Charlie Floyd, I've Fallen In Love

† Indicates Hot Shots

★★ NEW ADDS ★★

Faith Hill, Wild One  
 Ronna Reeves, He's My Weakness  
 Shaver, The Hottest Thing In Town



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Aerosmith, Cryin'
- 2 Soul Asylum, Runaway Train
- 3 UB40, Can't Help Falling In Love
- 4 Onyx, Slam
- 5 U2, Numb
- 6 Red Hot Chili Peppers, Soul To...
- 7 Stone Temple Pilots, Wicked...\*
- 8 Tony! Toni! Toné!, If I Had No Loot
- 9 Blind Melon, No Rain\*
- 10 Mariah Carey, Dreamlover
- 11 Shai, Baby I'm Yours
- 12 Janet Jackson, If
- 13 Gin Blossoms, Hey Jealousy\*
- 14 R.E.M., Everybody Hurts\*\*
- 15 Radiohead, Creep\*
- 16 Spin Doctors, How Could You...
- 17 Michael Jackson, Will You Be There
- 18 Duran Duran, Too Much...
- 19 Cypress Hill, Insane In The Brain\*

- 20 Porno For Pyros, Pets
- 21 Rod Stewart, Reason To Believe
- 22 SWV, Right Here/Human Nature
- 23 Jodeci, Lately
- 24 Madonna, Rain
- 25 Lenny Kravitz, Believe
- 26 Tears For Fears, Break It Down...
- 27 Urge Overkill, Sister Havana
- 28 Smashing Pumpkins, Cherub Rock
- 29 Tool, Sober
- 30 PM Dawn, The Ways Of The Wind
- 31 Stereo MC's, Step It Up
- 32 Tag Team, Whoomp!
- 33 Terence Trent D'Arby, Delicate
- 34 Alice In Chains, What The Hell...
- 35 Proclaimers, I'm Gonna Be
- 36 Bjork, Human Behaviour
- 37 Stone Temple Pilots, Plush
- 38 Van Halen, Right Now
- 39 Arrested Development, Mr. Wendal
- 40 Guru, Trust Me
- 41 Juliana Hatfield Three, My Sister
- 42 Black Crowes, Hard To Handle
- 43 Temple Of The Dog, Hunger Strike
- 44 Guns N' Roses, November Rain
- 45 Positive K, I Got A Man
- 46 Ice Cube, It Was A Good Day
- 47 Cranberries, Dreams
- 48 Dr. Dre, Dre Day
- 49 Matthew Sweet, The Ugly Truth
- 50 Boyz II Men, It's So Hard To...



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Mariah Carey, Dreamlover
- 2 Tina Turner, I Don't Wanna Fight
- 3 Michael Jackson, Will You Be There
- 4 Rod Stewart, Reason To Believe
- 5 Madonna, Rain
- 6 Janet Jackson, If
- 7 Billy Joel, The River Of Dreams
- 8 UB40, Can't Help Falling In Love
- 9 Proclaimers, I'm Gonna Be
- 10 Whitney Houston, Run To You
- 11 Sting, Fields Of Gold
- 12 Jon Secada, I'm Free
- 13 Celine Dion & Clive Griffin, When...
- 14 Steve Miller Band, Wide River
- 15 Whitney Houston, I'm Every Woman
- 16 Brian McKnight, One Last Cry
- 17 Taylor Dayne, Can't Get Enough...
- 18 U2, Numb
- 19 Gloria Estefan, Mi Tierra
- 20 Tears For Fears, Break It Down...
- 21 Mariah Carey, Emotions
- 22 Mariah Carey, I'll Be There
- 23 Aaron Neville, Don't Take Away...
- 24 Dave Koz, You Make Me Smile
- 25 Maria McKee, I'm Gonna Soothe...
- 26 Bryan Adams, Everything I Do I...
- 27 Mariah Carey, Make It Happen
- 28 Whitney Houston, I Will Always...
- 29 Janet Jackson, That's The Way...
- 30 Donald Fagen, Tomorrow's Girls
- 8 Indicates Five Star Video

\*\* Indicates MTV Exclusive  
 \* Indicates Buzz Bin

★★ NEW ADDS ★★

En Vogue, Runaway Love  
 Billy Joel, The River Of Dreams  
 Brian McKnight, One Last Cry  
 New Order, World  
 Brother Cane, Got No Shame  
 Baby Animals, Don't Tell Me What...



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

- 1 Reba McEntire/Linda Davis, Does...
- 2 Tracy Lawrence, Can't Break It...
- 3 Sammy Kershaw, Queen Of My...
- 4 Confederate Railroad, Trashy...
- 5 Sawyer Brown, Thank God For You
- 6 Billy Ray Cyrus, In The Heart...
- 7 Diamond Rio, This Romeo Ain't...
- 8 Shawn Camp, Fallin' Never Fell...
- 9 Lorrie Morgan, Half Enough
- 10 Collin Raye, That Was A River
- 11 Randy Travis, Cowboy Boogie
- 12 Highway 101, You Baby You
- 13 Hal Ketchum, Mama Knows The...
- 14 Vince Gill, One More Last Chance
- 15 Carlene Carter, Every Little Thing
- 16 Doug Supernaw, Reno
- 17 Boy Howdy, A Cowboy's Born...
- 18 Little Texas, What Might Have Been
- 19 Matthews, Wright & King, I Got...

★★ NEW ADDS ★★

John Mellencamp, Human Wheels  
 Bruce Hornsby, Fields Of Gray  
 Mavis Staples, The Voice

## THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUG. 28, 1993.



Continuous programming  
 12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

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

BOX TOPS

- Mariah Carey, Dreamlover
- 95 South, Whooot, There It Is
- Common Sense, Soul By The Pound
- Cypress Hill, Insane In The Brain
- Duice, Dazzzy Duks
- Fat Joe, Flow Joe
- Geto Boys, Straight Gangsterism
- Hi-Five, Unconditional Love
- Ice Cube, Check Yo Self
- Jazzy Jeff & Fresh Prince, Boom!
- 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
- MC Lyte, Ruffneck
- MC Eight, Streit Up Menace
- Mista Grimm, Indo Smoke
- Raven-Symone, That's What Little...
- Scarface, Let Me Roll
- Smooth, You Been Played
- SWV, Weak
- SWV, Downtown
- Tag Team, Whoomp! There It Is
- TLC, Get It Up

ADDS

- Blood And Crips, Piru Love
- Dino, Ooh Child
- Dr. Dre, Let Me Ride
- George Clinton, Paint The White...
- George Thorogood, Get A Haircut
- Leaders Of The New School, What's...
- Maze, Laid Back Girl
- Meat Loaf, I'd Do Anything For Love
- Smashing Pumpkins, Cherub Rock
- Soul Asylum, Summer Of Drugs



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

- Duran Duran, Too Much Information
- Earth, Wind & Fire, Sunday Morning
- Ancestors, Syd
- Bjork, Human Behavior
- Snow, Runway
- Snap, Do You See The Light
- Juliana Hatfield, My Sister
- Steven Angel, The Erotic God
- Vai, Down Deep Into The Pain
- Lenny Kravitz, Believe
- PJ Harvey, Mansize
- Ceremony, Could've Been Love
- Jamiroquai, When You Gonna Learn
- J. Spencer, Hot Pants
- Meat Loaf, I'd Do Anything For Love
- Onyx, Slam
- The Doughboys, Shine
- George Thorogood, Get A Haircut
- Lisa Keith, Better Than You
- Cords, Eat Your Heart Out



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

- 2 Pac, I Get Around
- Apache, Hey Girl
- Cypress Hill, Insane In The Brain
- Jazzy Jeff & Fresh Prince, Boom!
- Fat Joe, Flow Joe
- H-Town, Knockin' Da Boots
- Illegal, We Getz Busy
- Janet Jackson, If
- Jodeci, Lately
- K7, Come Baby Come

- Kris Kross, Alright
- LL Cool J, Back Seat Of My Jeep
- Mariah Carey, Dreamlover
- MC Lyte, Ruffneck
- Mista Grimm, Indo Smoke
- Naughty By Nature, It's On
- Nikki D., Freak Out
- Prince Markie Dee, Something Special
- Redman, Tonight
- Run D.M.C., Do What Cha...



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

- Margaret Becker, Keep My Mind
- The Winans, Payday
- Phil Keaggy, I Will Be There
- DOC/Bride, God Gave Rock & Roll
- King's X, It's Love
- Geoff Moore, Evolution
- ETW, Stay Together
- DeGarmo And Key, I Believe



One hour weekly  
 216 W Ohio, Chicago, IL 60610

- Buck Pets, Living Is...
- Darden Smith, Loving Arms
- Lenny Kravitz, Believe
- Midnight Oil, Outbreak Of Love
- Hollyfaith, Whatsamatta
- Butthole Surfers, Dust Devil
- Suddenly Tammy, Mt. Rushmore
- Smashing Pumpkins, Cherub Rock
- Fishbone, Servitude
- King Missile, Martin Scorsese
- New Order, World
- Alice In Chains, What The Hell Have I
- Paw, Jessie
- Breeders, Cannonball



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

- Janet Jackson, If
- UB40, Can't Help Falling In Love...
- Rod Stewart, Reason To Believe
- Toni Braxton, Another Sad Love Song
- Tears For Fears, Break It Down again
- Jodeci, Lately
- SWV, Right Here
- Inner Circle, Sweat
- Dino, Ooh Child
- Tag Team, Whoomp! There It Is



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

- Clint Black/Wynonna, A Bad Goodbye
- Diane Schuur, Them There Eyes
- Tracy Byrd, Holdin' Heaven
- Carlene Carter, Every Little Thing
- Dean Dillon, Hot, Country & Single
- Alison Krauss, Every Time You Say...
- Ritenour/Priest, Waiting In Vain
- Matthews, Wright & King, I Got A Love
- Reba McEntire, It's Your Call
- Lyle Lovett, North Dakota
- John Berry, A Mind Of Her Own
- Guy Clark, Boats To Build
- Tish Hinojosa, In The Real West
- Robert Earl Keen, Daddy Had A Buick
- Shenandoah, Janie Baker's Love Slave
- Dwight Yoakam, Ain't That Lonely Yet
- John McEuen, Miners Night Out
- Trisha Yearwood, Down On My Knees
- Aaron Tippin, Working Man's Ph.D
- Pat Metheny, The Longest Summer



**THE TWIST**  
 Produced and Directed by Ron Mann  
 (Triton Pictures)

It's got a great beat and, gee, you can dance to it—but try to sit still for about 75 minutes and watch.

It's a thrill. This documentary film, currently in limited theatrical release after making its world premiere on the Disney Channel, is an exuberant look at the song and dance that set hips atwitter and some more conservative hearts aflutter in the '60s, and at its predecessors (the Itch, the Lindy Hop) and follow-ups (the Mashed Potato, the Go-Go). "I gave the world the biggest dance craze ever," says songwriter Hank Ballard, and it's no idle boast. Archival footage and interviews track the ascent of the Twist from its initial burst onto the scene to all-out explosion when high society discovered it at New York's Peppermint Lounge.

Before long it wasn't so much a dance as a lower-body state of mind and, as "The Twist" makes clear, a savvy mar-

keting hook for snaring teen dollars.

Of course, it wasn't Ballard white America was shaking off its inhibitions to; it was the more white-radio-friendly Chubby Checker, doing an imitation so fine it almost fooled Ballard, who took the song to a practically unheard of twice-in-two-years No. 1. If Ballard seems to harbor little ill will—"If Chubby Checker hadn't recorded 'The Twist,' it wouldn't have been as big as it is," he assesses—it's hard nonetheless not to flinch at the too-familiar subtext of appropriation beneath the film's breezy facade (two "American Bandstand" dancers confess some sadness at having claimed ownership of a dance taught them by African-American friends—but they couldn't have told Dick Clark otherwise, they add).

"Those white kids would dance without shaking their hips," says a bemused Ballard of pre-Twist teens getting down by the paper-footprint numbers. If nothing else, the Twist put some free-spirited madness in that method. Did someone say hip-hip hooray? MARILYN A. GILLEN

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## Four Majors Confirmed As Viva Backers

■ BY DOMINIC PRIDE

COLOGNE, Germany—The four major music and media concerns said to be backing German-language music TV channel Viva came out in the open at PopKomm, the German music business fair held Aug. 19-22 here.

At a press conference, it was confirmed that Viva Fernseh's major financial backers would be EMI Music, PolyGram International, Sony Pictures Entertainment, and Warner Music Group.

But the hundreds attending the conference had more than a touch of déjà vu: Last year when the plan was announced, details of the start date, location, and management were still up in the air. This year the same details were still left unanswered. At press time it was widely expected that Viva would be granted a license to transmit in the state of North-Rhine Westphalia and start in late fall, but no mention was made of when the channel would start nationwide cable transmission.

Interim managing director and co-founder of Viva Michael Oplesch would not reveal the start-up costs of the enterprise. "We have enough to realize our programming intentions," he told Billboard. Asked when the channel would break even, Oplesch commented, "We're talking about four to five years in this kind of business."

Viva came in for heavy criticism from Bill Roedy, president and CEO of MTV Europe, speaking here at the first of PopKomm's Creative Minds seminars. "Viva la Viva," Roedy quipped. "I wish the channel well, but I do not believe there is a market for national TV channels."

"Germany is our largest market" said Roedy. "We reach 31 million people in Germany. We spend time talking to German kids. If we thought there was demand for it, we would have launched a German clone of us."

Roedy warned of a shakeout in the rapidly developing German cable TV industry and added that "the biggest mistake would be to imitate instead of innovate."

Viva did reveal some more about its programming policy. For much of its 24-hour schedule, it will concentrate on a flexible "bits and pieces" rotation format, consisting of 20-minute packages of video clips, moderated by German-speaking VJs.

"Out Now," a documentary, will concentrate on pop events or studio activity, while "School's Out" will be

tailor-made for kids at post-school viewing time.

Helmut Fest, president of EMI for GSA territories, has been a supporter of Viva from the start. He said Viva would use MTV as a model but not copy it.

The need for exposure for German artists is crucial, said Fest. "If we still had the old programs, such as 'Rock-

palast' [live concerts] or 'Formel Eins' [peak top 40 show] on prime-time TV, then it wouldn't be the same discussion." Viva would give artists a chance of exposure away from prime-time TV. "Then our artists won't be used as a wee-wee break on [talk shows]," said Fest to rapturous applause.

Oplesch pointed out that out of 800  
(Continued on page 56)



**Mercury Files at Retail.** The 10 albums chosen as contenders for this year's Mercury Music Prize in the U.K. are featured in an in-store display, part of the prize's retail campaign. Established by the British Phonographic Industry and the British Assn. of Record Dealers, and sponsored by Mercury Communications, the prize will be presented Sept. 8 (see story, page 46). Pictured with the display, from left, are Simon Burke, chairman of BARD and managing director of Virgin Retail U.K.; David Wilkinson, Mercury Music Prize director; and John Preston, deputy chairman of the BPI and chairman of BMG U.K.

## MD: Thumbs Up Down Under? Sony Expands Rollout Efforts

■ BY KATHERINE TULICH

SYDNEY—Sony launched its MiniDisc system in Australia Aug. 10-11 with promotional events in Sydney and Melbourne. The format will be available in

more than 200 stores starting Sept. 27.

Australians have traditionally embraced new technology, and Sony is hoping MD will find a successful foothold here. "Ten years ago the CD was a new technology," says Denis Handlin, Sony Music Australia's managing director/CEO. "Now it represents 80% of all music sold in Australia. Last year, more than 26 million CDs were sold [here] and sales continue to grow."

"We've embraced the CD and I firmly believe we will also strongly embrace the optical disc features of the MiniDisc." He adds, "Cassette sales are in decline and the time is ripe for an exciting new format."

Sony will be marketing a portable recorder/player, car stereo player, and mini-sized home deck, as well as 60- and 74-minute length blank discs. An initial range of 200 music titles will be available in the September launch, with EMI and Warner adding prime catalog releases to Sony's batch. More than 500 titles will become available during the following six months.

Pre-recorded discs will retail for \$29.95 Australian (\$20.40), which is close to the premium price of CDs. Initially, MD supplies will be imported from Sony's DADC factories in Austria,  
(Continued on page 56)

## EMRO Push Would Destroy Euro Collectors, Says GEMA

■ BY WOLFGANG SPAHR

MUNICH—The EMRO initiative planned by Anglo-American publishers would have been a "time bomb," destroying the European system of collecting societies, says the president of German rights society GEMA, Prof. Dr. Reinhold Kreile.

EMRO, conceived by Britain's MCPS as a cost-effective alternative to the existing central licensing agreements, had no major record companies as its clients, and did not attract the support of all

publishers (Billboard, Jun 19).

Kreile, also head of the international association of authors' rights societies CISAC, says EMRO has died because publishers have done their math. "The Anglo-American music publishing companies have realized that to a certain extent, short-term financial successes would be paid for by long-lasting financial losses."

Kreile claims that arduous negotiations and published information from GEMA and its colleagues in France, the  
(Continued on page 45)

## MMG Tour Film Makes X Japan A Known Quantity

■ BY STEVE MCCLURE

TOKYO—How do you keep a band in the public eye when it's too busy to tour?

No problem. Just film the band playing its hits and "tour" the country with the resulting movie.

That's what MMG, part of the Warner Music Japan group, has been doing this summer to keep glam-metal band X Japan's fans (a group comprising mainly females) happy. The film, "Kogeki Saikai" (Renewed Attack), has been packing them in all over Japan as part of a large-scale marketing campaign called "Film Gigs 1993—Visual Shock."

"This is a way to offer something to X Japan's fans while the band members are in the studio or engaged in solo projects," says MMG executive director Takashi Kamide.

In cooperation with convenience-store chain Lawson, MMG scheduled 47 "film gigs" around Japan in mid-sized halls from July 1 to Sept. 9, recently adding seven additional showings of "Kogeki Saikai" in larger venues, such as Osaka Castle Hall and Tokyo's Budokan, after the first 47 gigs sold out. X Japan—one of Japan's most popular bands, with album sales regularly topping 1 million units—may be present only on celluloid at the gigs, but you wouldn't know it from the way their fans scream and applaud each time one of their heroes so much as raises an eyebrow or bashes out a riff. Lending the "film gigs" an in-concert feel are lasers, spotlights, smoke bombs, balloons and a powerful sound system.

Under the deal with the Lawson chain, stores sold tickets for the film and copies of X Japan's new 30-minute "Art Of Life" mini-album, supported by a national TV ad campaign.

Kamide says initial shipments of "Art Of Life," a rock "suite" that X Japan began working on while still signed to Sony Records, total 600,000 units. X Japan (the band used to be known simply as X, but changed its name to avoid being confused with the American band X) was signed to Warner Music International through MMG in August 1992. The band has spent the past year on putting the finishing touches to "Art Of Life" and on various solo projects.

This announcement appears as a matter of record only.

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August 1993

## Italian Music Charts Under Fire Again Singer For Litfiba Rains On Country's Hit Parade

BY MARK DEZZANI

MILAN—Allegations in Italy's national press by the lead singer of Litfiba, the domestic rock act signed to Warner label CGD, have reignited debate on the reliability of the country's charts.

In an article in the Milan-based daily newspaper Il Giornale, Litfiba's Piero Pelù says, "If the tangenti [bribery] investigations reached the hit parade, no one would be left, and that includes Litfiba."

Concert promoter and Litfiba manager Alberto Pirelli, putting Pelù's comments into context, says, "We're not saying the charts are definitely fixed. However the methodology used does leave the system open to manipulation. Everyone would benefit from better coordination and a more scientific approach."

No one openly acknowledges that

rigging takes place, yet everyone agrees that more concrete practices would benefit the entire industry.

Italy has three sets of charts. Trade publication Musica E Dischi produces the most influential listing, while other private research organizations service the consumer media. AGB provides charts for national pubcaster RAI, and S&G supplies Silvio Berlusconi's TV webs and magazines—including the TV guide TV Sorrisi E Canzoni, with almost 3 million readers.

AGB/RAI publishes only the top 20 best-selling albums chart, with an additional 10 listed alphabetically. Musica E Dischi lists a top 25, plus another 10 alphabetically. S&G produces a top 50 albums listing.

All three surveys list the top 10 singles, though they all acknowledge that a singles chart is at best irrelevant since releases rarely sell more

than 10,000 units.

According to Pirelli, chart return shops do not always report actual sales. "Statistics are distorted by retail outlets reporting deliveries to their shops instead of actual sales."

Adrian Berwick, managing director of Polydor Italy, also questions the methodology: "The system used is primitive. The market would benefit from more reliable, and especially more extensive, rundowns. The market needs to know the top 50 best sellers."

Franco Reali, president of industry group FIMI, agrees that the present systems used are unsatisfactory. "The record industry has been trying to establish a unified chart for some time," he says. "We were negotiating with RAI, who in our opinion issue the most reliable charts, before the AFI-FIMI split. We are analyzing existing systems in France, the U.K. and the U.S., among others, and we will have a proposal for an official chart next year."

The methodology of the three main chart compilers is similar, with Musica E Dischi using call-outs to 150 retail outlets, and AGB/RAI phoning an average of 50 a week from a pool of 250 shops.

Severina Grimaldi, director of research at S&G in Milan, says she is happy with precautions to reduce the possibility of rigging.

"Our methods are scientific," she asserts. "We personally visit 150 shops a week collecting their returns for the 10 best sellers. If there is any doubt, we send in an anonymous purchaser to ensure the disc is in stock. At key points in the market calendar, such as the San Remo Song Festival when there is a flood of domestic releases, we double our weekly sample and in summer most returns come from retail outlets in resort towns."

### SAMPLING INDIES ONLY

Grimaldi says S&G samples only independent retail outlets. "All major chains and large stores are affiliated to record companies, such as Ricordi and Virgin, so we avoid them."

Carlo Demata, promotions manager at Naples-based indie Flying Records, says that excluding major outlets penalizes the independent companies. "The largest shops are the ones most frequented by the kids. It's obvious that with this system the indies rarely make the charts. It is difficult to identify individual malpractices, but there is certainly a power game going on involving the major record companies."

Demata adds, "A chart listing independent labels only would be a great help for us."

A spokesman for Virgin's Milan megastore says, "We're always asked why we are not part of the chart returns system. It's a mystery to me and, of those shops who do participate, I don't know one that takes it seriously."

Domenico Giordani, owner of Disfunzione Musicali, an independent retailer in Rome, says, "It's rare that we are asked for official sales figures. Our sales absolutely do not correspond with the published charts."

## Ex-Hollywood Chief Heads New Indie Pub Network

LONDON—Former Hollywood Records international chief Hein van der Ree has re-emerged as the front man for a new publishing network that has signed a deal for 500 Chick Corea titles.

Van der Ree and four others were let go when Disney-owned Hollywood closed its London offices (Billboard, April 10).

Now Van der Ree, with publishing experience garnered from Warner/Chappell and Island Music, has set up a U.K.-based publisher, STIP Music; Dutch publisher Nanda has a substantial stake.

The grouping of indie publishers

will offer international exploitation deals for catalog in Europe and Asia Pacific. Van der Ree says The Music Publishing Consortium is particularly keen to offer its one-stop service to publishers looking for world deals excluding the U.S.

Says Van der Ree, "These territory-by-territory kind of deals were popular about 10 years ago, before competition from the majors."

"This will put us in the situation where we can compete for some deals with major publishers. We think the thing that will work to our advantage is that there is now an alternative. All these people in the indies are professionals, and they have the time to devote to catalogs."

While the consortium has eight members, the consortium will act as one in all deals, administering the deal through a Dutch company.

Members of the Consortium are: Hein van der Ree, STIP Music (U.K.); Willem Van Kooten, Nanda Music (Netherlands); Former Sonet owner Dag Haeggqvist, Gazelle Music (Scandinavia); Fredrico Arduini, Ricordi (Italy); Danielle Feuillerat, Francis Dreyfus Music (France); Wolfgang Mewes, Melodie der Welt (Germany); Hans Kusters, Hans Kusters Music (Belgium/Spain); and Gary Ashley, Mushroom (Australia).

The group is looking for partners in Japan, and for a possible tie-up with U.S. indies.

### FOR THE RECORD

The name of BMI VP Rick Riccobono was reported incorrectly in Global Music Pulse in the Aug. 28th Billboard.

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY THOM DUFFY

**TAIWAN:** The pop industry here takes chances like Disney does X-rated movies; messing with the feelgood formula is a recipe for failure, especially during the high-selling summer. But **Emile Chou** has taken a step away from the usual sweet ballads with his 10th album, "I Believe" (Rock Records). Surprisingly, fans have rewarded his enterprise by pushing sales of the album past the 400,000 mark since its release in April, outgunning new releases by perennial favorites like **Wang Chieh**, **Jimmy Lin**, and **So Yo Peng**, and making it second only to **Jacky Cheung's** 800,000-selling album "Me And You" (PolyGram). Chou wrote four of the 10 tracks on "I Believe," which is his first solo attempt at production, through his Ferryman company. Although the first two cuts are covers (of a Japanese folk song, "Only You," and Paul Anka's "I Don't Want To Sleep Alone"), the remainder of the album is a departure from the "idol crooning" norm. Chou explores a mixture of Mandarin folk, Latin, and jazz, using simplified instrumentation to highlight his maturing voice. **MIKE LEVIN**

**JAMAICA:** Even the mega-successful **Snow** admitted he was nervous before he performed on the last night of the four-day Reggae Sunsplash Festival. But the Canadian dancehall artist, who had never previously been to Jamaica, earned his DJ credibility in wicked style. "im mash it" was the consensus of the crowd. The next day, ex-con (and now EastWest recording act) **Snow** visited Kingston's infamous Gun Court prison to meet inmate **Carlton "Mitty Ben" Walker**, a singer/songwriter who is serving an eight-year sentence. After hearing Mitty Ben's story and discovering that his parole hearing is imminent, **Snow** passed on a little positive thinking. "Reggae music changed my life and it can change anybody else's too."

MAUREEN SHERIDAN



**FRANCE:** Leading rap artist **MC Solaar** talked to Billboard on the eve of recording his second Polydor album, the follow-up to "Qui Semé Le Vent

Recolté Le Tempo," which remains the country's best-selling rap record ever. **Solaar** promised that the new material will be "in the same mood" as the first album but "more eclectic and a bit rougher." Already he has written some classic rap themes (about war, violence the trials of everyday life), in a "sweet and sour mode" for the as-yet-untitled album, which is tentatively set for November release. Working with him in Paris studio Plus XXX through August are his faithful posse, **DJ Jimmy Jay** and **Hubert Blanc-Francard** (aka **Pigale Boom Bass**) who co-produced **Solaar's** debut. "We did fine work on the first album and we like to work together. I think we have all progressed so the result might be interesting." Still fresh and enthusiastic ("Writing for me is prose combat, not close combat"), the young rapper ended the conversation, saying how impressed he was by the recent **Cypress Hill** and **D-Note** albums. "They are very smart and intelligent."

EMMANUEL LEGRAND

**GERMANY:** The female duo of **Bettina Koester** and **Gudrun Gut**, better known as **Malaria**, has achieved cult fame and a reputation for innovative productions since getting together in Berlin in 1981. The pair's current CD, "Cheerio," released by Moabit Musik here and by New York-based trend label Dutch East India in the U.S., is a mixture of **Eurythmics** and **Depeche Mode** influences. Combining powerful, sensual vocals with atmospheric and experimental elements, **Malaria** describes its music as passion'n'pop. The duo's provocative German and English-language lyrics are transported by delicate electronic instrumentation. Along with original material, "Cheerio" boasts an unlikely version of **Bob Dylan's** "Lay Lady Lay."

ELLIE WEINERT

**JAPAN:** Light-years away from insipid mainstream pop is the ultra-intense, avant-thrash of the **Boredoms**, whose live performances are not so much concerts as all-out attacks on the senses. The six-piece, Osaka-based band has been likened to **Napalm Death** and the **Butthole Surfers** (with whom the **Boredoms** will tour here in September), but the **Boredoms** have a charm all their own. A typical gig will inspire one of the most frantically agitated mosh pits you're ever likely to see. Recently signed to Japan's **WEA Music**, the band's major label debut "Pop Tatari" will be released by parent company **Warner** in North America. The band will not be singing in English as part of its bid to crack the overseas market—frankly, it wouldn't matter if the **Boredoms** sang in Swahili given the level of chaos and dissonance in the group's music. Not easy to love perhaps, but it's genuinely inspired stuff if you're in the mood to work out some nervous energy.

STEVE MCCLURE



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## Bars Must Pay, Says Spain's Tribunal Background Music Not B'casters Responsibility

BY HOWELL LLEWELLYN

MADRID—Spain's 250,000 eating and drinking establishments will be obliged to pay performing rights to authors and composers society SGAE, following a major court victory for the society. The Aug. 18 ruling comes after a four-year legal wrangle over who should pay the authors' rights in a public establishment where background music is played—the establishment or the broadcaster.

The ruling by Spain's Supreme Tribunal says that playing a radio or television in any of the country's 250,000 hotels, cafeterias, bars, and restaurants, is "an act of public communication," and therefore the establishment should pay rights. The ruling overturned a controversial 1989 finding by the Provincial Court of La Rioja in northern Spain, which ruled that the broadcaster should pay, not the bar owner.

SGAE director of licensing and income Javier Trujillo said after the ruling, "This is a great and very important victory, both morally and financially. It's impossible yet to say what this will mean in terms of takings, but a rough estimate would be that the \$7.2 million [1 billion

pesetas] we take in a year will double if you include extra TV rights as well as radio rights."

Trujillo said the 1989 ruling had left the SGAE "perplexed," and the resulting jurisprudence had allowed hostelry associations in areas neighboring La Rioja, such as Vizcaya, Asturias, and Castille-Leon, to stop paying TV and radio rights from their member establishments.

"Beginning in September, we shall set about signing new contracts with all hostelry associations which had taken the La Rioja ruling literally," said Trujillo. He estimates that of the 250,000 establishments—by far the highest in any European Community country—at least 50,000 have no SGAE licensing deal.

"On top of that, at least 10,000 new establishments open every year, and 20,000-25,000 of those already there change hands annually, especially on the coasts. We granted 30,000 new licenses in 1992 alone," Trujillo added.

The legal wrangle began when one bar in the wine-producing Rioja region refused to pay authors' rights to the SGAE, arguing that the responsibility was that of the TV broadcaster. The bar owner was backed by the La Rioja Hostelry As-

sociation (Arbacares), and the case was won in the local court.

SGAE won a first appeal, which was overturned, and now the supreme court ruling is final. In a statement SGAE said the Rioja finding had led several local hostelry associations "to maintain an aggressive attitude with respect to the SGAE."

The statement concludes, "In its sentence, the Supreme Tribunal makes it very clear that the current Law of Intellectual Property defines as public communication 'any act whereby a plurality of people has access to a work . . . including both the original transmission and the reception [by radio waves], since without one or the other, the creative activity of the author would not be broadcast among the listeners or viewers.'"

Meanwhile, the SGAE and Spain's only pay-TV station, Canal Plus, have signed a deal covering authors' rights for use in broadcasts. The accord also provides for a joint fight against piracy of the signal, and covers cultural cooperation between the two parties. It is backdated to 1991 and will last until 1998. The same deal will be offered to Spain's two national TV stations.

## Japan's Record Biz Hits Slowdown

BY STEVE McCLURE

TOKYO—The economic slowdown has finally caught up with the supposedly "recession-proof" Japanese record industry.

According to Recording Industry Association of Japan (RIAJ) statistics, unit production of music software (excluding video) by its 27 member companies in May 1993 fell 4% over May 1992, to 30.73 million units, while production value dropped 2% to 37.55 billion yen (\$331.56 million).

Nevertheless, unit production in the first five months is 16.6% up on the same period last year at 166.03 million, worth 196.09 billion yen (\$1.73 billion), up 13.8%.

May 1993 is the first month this decade when both unit production and unit value have fallen, compared to the same month in the previous year.

The RIAJ says the main reason for the year-on-year declines is that there were fewer megahit-singles, than in last May, when the market was still expanding rapidly due to an abundance of "tie-ups"—songs featured in TV dramas or commercials.

Since most tie-ups are by Japanese artists, May results for domestic product were down in terms of number of units and value from May 1992, while shipments of foreign product rose impressively. This breaks the pattern of the last couple of years in which domestic product's growth has outstripped that of foreign material.

Key figures from the RIAJ results for the month of May are:

- Total album shipments: 19.58 million units, down 5.32% from 20.68 million units in May 1992.
- CD albums shipped were 16.93 million units, down 2.8%, worth 28.16 billion yen (\$248.67 million), unchanged.

• Cassettes (separate figures for singles and albums are not available; most cassettes are albums, however): 2.65 million units, down 17%, worth 2.34 billion yen (\$20.65 million), down 23%.

• Vinyl LPs sold only 5,000 units, down 92%, worth 7 million yen (\$61,804), down 94%.

• CD singles (which dominate the Japanese single market): 11.15 million units, down 2%, worth 7.04 billion yen (\$62.18 million), unchanged.

Breaking the May results into foreign (excluding imports) and domestic

portions, production of material by non-Japanese artists totaled 6.19 million units, up 8.7% from May 1992, and was worth 9 billion yen (\$79.42 million), up 14.2%.

By comparison, production of domestic artists' material scored 24.57 million units, down 6.9%, for a value of 28.56 billion yen (\$252.13 million), a 6% decrease from May 1992.

(Dollar equivalents calculated at the rate of 113.26 yen = \$1, the average cash rate prevailing in May, according to the Bank of Tokyo.)

### EMRO PUSH

(Continued from page 42)

Netherlands, and other European countries has contributed to that result.

Another important reason why EMRO will not see the light of day, says Kreile, is the fact that as per accounting period of July 1, GEMA has reduced the former commission of 10% to 8%.

"The EMRO project, if it were allowed to go ahead, could develop into a bomb within the system of the European collection societies." Among other duties, collection societies fight a joint campaign against the record industry.

"This industry always wants to pay considerably lower royalties than what GEMA believes is [the value of the composition] in relation to the music produced," Kreile says.

But while societies do battle with record companies, a struggle also has broken out between the collection societies themselves. This internal battle is characterized by competition, undermining the position of the authors, who actually should be safe-

guarded by the collection societies, Kreile says. "GEMA is not just a collection agency but stands up for development of the copyright law and for the development of the economic returns from intellectual property, without which no creative person can develop their creativity," he says.

Kreile also amplified GEMA's figures (Billboard, June 12).

In 1992, GEMA's total receipts amounted to 1.137 billion marks (\$706.5 million). For 1993, GEMA expects receipts to increase by 2.4% to 1.164 billion marks (\$723.3 million).

The 1992 administrative costs of 153.2 million marks (\$95.2 million) will increase by some 10 million marks (\$6.2 million) in 1993, the society estimates, when GEMA will again show a cost-to-income ratio of approximately 14%.

GEMA's analysis shows that out of the 2.4 million works it has documented, 20% are actively exploited on sound carriers, 10% in radio broadcasts and 5% through performing income.

## U2 Flips Zoo-TV Channel To The Horrors Of Bosnia

**BULLET THE BLUE SKY:** During the first show of U2's recent four-night stand at London's Wembley Stadium, the aural and visual blitz of the "Zooropa" show paused as one of the massive video screens picked up a live Zoo-TV feed from Sarajevo. A documentary film maker had gathered three women—one Croat, one Serb, one Muslim. "We want to live together," one of the women said. "We shall live together." But this was not a war, the fans filling the stadium were told, it was a massacre.

Was this an exploitative use of the horror of Bosnia, cheapened in the context of a rock'n'roll show? Some critics later suggested as much.

U2 manager Paul McGuinness says the Sarajevo segment was added to the Zooropa show earlier in the tour as "a genuine attempt to draw the attention of 50,000 people a night" to Bosnia at a time when the war had dropped off the nightly news. And with press attention again peaking, U2 has since dropped the TV exchange from the show. Yes, McGuinness conceded, the band risked criticism of its motives and methods.

Whatever financial aid U2 has contributed to victims of the war has not been publicized. But as the politicians struggle with the complexities of the conflict, artists are left with the rather simpler task of raising awareness—and cash. It is worth asking why the music industry worldwide, for all its social consciousness, has yet to respond on a scale to match the need.

For a fan who has watched U2 from its earliest wide-eyed tours of America through the idealism of its 1986 Amnesty International tour, it was striking at the Wembley show to note how world-weary Bono sounded as he replied to the Sarajevo women: "Nobody knows what the fuck is going on; we have no answers." He remarked how ludicrous it was for someone living in the "fantasy" of a mega-rock tour to try to connect with the misery of a war zone.

"We're doing what artists throughout the ages have done in exposing contradictions," says McGuinness.

That does not mean, he adds, the artist can always offer answers.

No one is dancing on the edges of rock'n'roll's contradictions as effectively these days as U2. The Sarajevo segment of the Zooropa show reflected how easy it has become for a hi-tech society to confront, then twist and turn away from, tragedy with the ease of TV channel-hopping. And that realization, ironically, could not help making you feel that tragedy deeper still, if you were at all wide awake.

**WHAT HAPPENS** when a record company's international affiliates de-

cline to release the latest album from a choice up-and-coming domestic act? That familiar quandary faced Stuart Raven-Hill, VP/international for Chameleon Records in London, when affiliates passed on the new Dramarama album, "Hi-Fi-Sci-Fi" which comes out in the U.S. this month. Raven-Hill created "10 From 5," a European-only compilation album that culls 10 of the best tracks from five Dramarama albums to build its buzz abroad . . . There's no U.S. release date yet for WEA U.K.'s Pooka, but the singing duo of Sharon Lewis and Natasha Jones have been earning fans and great press at home in the past month with London showcases and a new EP.

The duo's sweet folkie arrangements—vocal echoes of early Joni Mitchell, Melanie, or the Roches, and "Harvest"-style guitar—merely lure the listener into songs that are tougher and more multilingual than they first appear. Intriguing.

**BORDER CROSSINGS:** After Yothu Yindi's recent performance at the Festival of the First Australians in London (Billboard, Aug. 21), the

aboriginal rock band played a nine-date tour of Germany. The group is signed in the market to Intercord Records, which arranged for a reception for the group at the Solitude Castle in Stuttgart . . . Team For Action, an independent Belgian record company whose JM2 label is licensed and marketed by Sony Belgium, has signed the British band The Deep Season with a debut album planned for October . . . Percussionist/producer Michael Blair has two addresses on his business cards, one in New York and one in Stockholm. Originally from California, he now calls Stockholm home, having lived there off and on for five years. Blair's credits include work with Tom Waits, Elvis Costello, Lou Reed and, most recently, arranging an "MTV Unplugged" session for Soul Asylum. Back in Stockholm, Blair is producing and playing with various Swedish groups and working on some demos under the supervision of Stockholm Records MD Ola Hakansson. In the fall, he will produce the Swedish band Stillborn.

Assistance in preparing this column was provided by Ellie Weinert in Munich and Ken Neptune in Stockholm.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 071-323-2314.



by Thom Duffy

# MERCURY MUSIC PRIZE

LONDON—For the second year, Billboard spotlights the 10 nominees for the Mercury Music Prize, which honors excellent new music from U.K. and Ireland released in the 12 months prior to June 30, 1993. The Mercury competition is for the album of the year, as chosen by a panel of critics, journalists, and broadcasters. The prize, which carries an award of 25,000 pounds (\$37,500), is sponsored by telecommunications company Mercury, with support from the British Phonographic Industry and the British Assn. of Record Dealers.

A retail campaign to highlight awareness of the contest and these 10 re-



leases is now under way by BPI and BARD member firms, as well as participating independent retailers.

The nomination shortlist—drawn from 127 entries submitted by U.K. record companies—was announced July 22. Using excellence as a criterion, irrespective of sales or genre, the judging panel will announce the winner Sept. 8 in London.

U.K. bookmaker William Hill is taking bets on the event's outcome, with Suede the 2-to-1 favorite. Billboard correspondent Paul Sexton and international deputy editor Thom Duffy provide background on the nominees.

**NEW ORDER:** "Republic" (London). The collapse of Factory Records shortly before the due date for the new album by its star act, New Order, could have severely dented the dance-rock outfit's chances of continuing its run of top 10 albums, which stretches back a decade. Instead, by the time "Republic" was released in May, New Order had negotiated a new deal with



London Records, and the album sailed straight to No. 1 on the U.K. album chart.

"When the Factory thing fell apart, the New Order album was in the final stages of completion," recalls London Records managing director Colin Bell. "So we had to pull our socks up and move pretty fast." Always a band with a loyal fan base—much of which dated back to its previous incarnation as Joy Division, led by the late Ian Curtis—New Order provided a strong preview for the album by placing the single "Regret" at No. 4 on the U.K. singles chart in late April.

Anticipation was keen in any case, as "Republic" was the Manchester group's first new set since 1989's "Technique," its first chart-topper. Since then, they had entered the major league of British bands with a No. 1 U.K. single, "World In Motion," in 1990.

New Order's deal with London included stipulations for the reissue of its back catalogue, as well as Joy Division's. Sales have been healthy for the band's older albums—particularly the 1987 hits collection "Substance," which re-entered the top 40 in July.

Following a top 30 second single from "Republic," "Ruined In A Day," London has released "World" as the third track from the album. The band was booked to headline the Reading Festival Aug. 29 and, the same evening, will be celebrated with a documentary in the prestigious TV arts series "The South Bank Show" called "neworderstory." Made with the band's cooperation, the film includes interviews with Neil Tennant of the Pet Shop Boys and producers Quincy Jones and Arthur Baker, and may come out as a home video later this

year.

Bell says domestic sales of "Republic" are now approaching the platinum level (300,000 units in the U.K.), but he still values the Mercury Music Prize nomination. "It's beneficial for any act to get a nomination," he says. "It's terrific that there's a way of evaluating music that doesn't rely on hit singles."

**APACHE INDIAN:** "No Reservations" (Island). Apache Indian was filming a video for "Boom Shack-A-Lack," a track from his new EP, "Nuff Vibes," when word reached him that his debut album, "No Reservations," had been nominated for the Mercury Music Prize.

"It came totally out of the blue," says his manager, Mambo Sharma, who has watched his artist emerge in the past year as the first pop star from Britain's Asian-Indian community. "But I think it's great timing." The new EP, launched in the aftermath of the Mercury announcement, debuted Aug. 14 at No. 8 on the U.K. singles chart.

Prior to his major-label debut earlier this year on Island Records, Apache Indian had recorded three independently released singles—"Movie Over India," "Chok There," and "Don Raja"—on which he crafted a blend of black hip-hop and reggae, white pop, and the Asian-Indian dance sound known as bhangra. But it was the marriage of this postmod-



ern cultural club mix with the social comment of his single "Arranged Marriage" that ignited Apache Indian's ascent into the top 40.

"So much thought went into the 'No Reservations' album," Sharma says, "and it should, because [as a debut] it says, 'This is me; what do you think?'"

Apache Indian took his moniker from the reggae star Wild Apache Supercat, and recorded the latter art-

ist's track "Fe Real" as a duet with reggae-pop star Maxi Priest. "Who would ever think that Maxi Priest would be singing in Punjabi, or that a former welder from Birmingham would be singing in a hero's studio?" says Sharma.

The cultural significance of Apache Indian's breakthrough does not go unnoticed by the artist or his advisers. "We as a camp feel as though we're on a mission," Sharma says. "It's not to just to sell records, in the sense that he genuinely can be a voice for the youth of Asia, and blacks and whites as well."

**STING:** "Ten Summoner's Tales" (A&M). Some six weeks after turning Dina Carroll to platinum, A&M Records was celebrating a significant revival in Sting's career, as "Ten Summoner's Tales" also passed the U.K. platinum mark of 300,000 units. The upswing in the singer's popularity, which followed a dip both in sales and critical approval for 1991's "The Soul Cages," has now been confirmed with a successful tour, a run of top 30 singles, and a Mercury Music Prize nomination.

"Ten Summoner's Tales" did not top the U.K. album chart, as "The Soul Cages" and "... Nothing Like The Sun" had previously; it was held off by Lenny Kravitz's "Are You Gonna Go My Way" in its first week of release in March. But it has proved to have far greater staying power, maintaining a top 20 position every week since and generating the hits "If I Ever Lose My Faith In You," "Seven Days," and "Fields Of Gold." A fourth and final single, "Shape Of My Heart," just came out. Worldwide sales are now more than three million copies.

"We had a lot of lost ground to make up with Sting," says A&M Records managing director Howard Berman. "The Soul Cages" album was not well-received critically, and in straightforward sales terms, it didn't do anywhere near as well as his previous albums had done. I think it just captured the wrong moment in time. It sounds like I'm being wise after the event, but as soon as I heard a playback of 'Ten Summoner's Tales,' I immediately felt it was a very different type of record, it was a very different time from when 'The Soul Cages' was released, and I'm delighted that he's almost reinvented himself, certainly as far as the British critics have been concerned. He's reminded people of what he does best."

While the Mercury competition has



won plaudits for introducing certain nominees such as Stan Tracey and Gavin Bryars to a wider audience, Berman feels that the selection of an international superstar such as Sting serves a different purpose. "I think it's a two-way thing," he says. "Having an artist as high-profile and successful as Sting can only help the Mercury prize position itself in a way which maybe last year it couldn't be positioned, and therefore help to institutionalize the award."

**SUEDE:** "Suede" (Nude). Saul Gaulpin, co-founder of Suede's indie U.K. label, Nude Records, was possibly the only supporter of the band who doubted they would nab a spot on the Mercury Music Prize short list. "I actually thought they weren't going to be nominated," says Gaulpin, "because it was too obvious."

Obvious, indeed. On the strength of the band's live shows around London during 1992 and two Nude singles, "The Drowners" and "Metal Mickey," the critical buzz on Suede threatened to drown out Brett Anderson's Bowie-esque lead vocals and Bernard Butler's dramatic guitar work. "Believe the hype, just this once," wrote Billboard's David Sinclair in December 1992.

A memorable, feedback-laced performance at the televised Brits Awards show in February set the stage for the release of a third single, "Animal Nitrates." And in April, the debut album, "Suede," entered the U.K. album chart at No. 1. Meanwhile, the deal between Nude Records and Sony's Licensed Repertoire Division in London gave Suede's debut a path to the international market. "Suede" was released by Columbia Records in the U.S., where the album entered the Heatseekers Album Chart in June for a five-week run. In the U.K., the band remains on

Nude Records, which has since launched new acts Latitude and Sharkboy.

The Mercury nomination "confirms that the album's crossed over to the mainstream pop world," says Suede's manager, Charlie Carlton. "[The nominations] are a bit tokenist in a way, but we're just over the moon to be in it. One of the good things about it is that... it's not just 10 journalists from the NME and Melody Maker. It's a complete across-the-board selection."

Suede's bass player, Mat Osman, says he expects that "the fact that we've had a lot of press will probably count against us" in the final Mercury Award vote. "But it's nice to be judged on our music."

Although Suede has no plans for an additional single from its debut album, a newly recorded track, "Still Life," is set for release Oct. 25, with a documentary of the band's rise and a long-form video both scheduled by the end of the year.



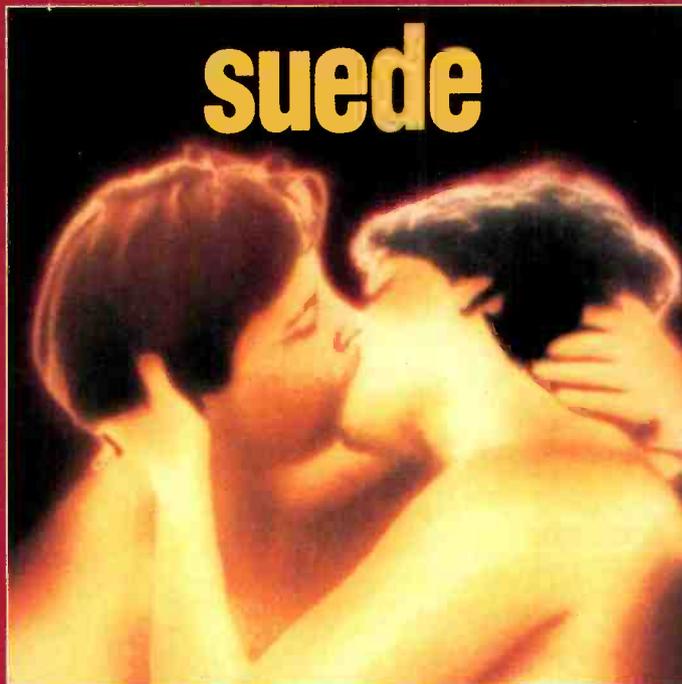
**STAN TRACEY OCTET:** "Portraits Plus" (Blue Note/EMI). In a career spanning 50 years, and with a reputation as Britain's foremost jazz pianist, Stan Tracey long ago developed a healthy wariness of the fickleness of mainstream acceptance for the genre. But even he admits to a certain pleasure in a new record deal with Blue Note—the best of his career—at age 66, and a Mercury Music Prize nomination for his Blue Note debut, "Portraits Plus."

"Thirty years ago I'd have been over the moon," he says. "I was very surprised at the Mercury nomination." The album had uniformly good reviews from the jazz media upon its release in January, but EMI Strategic Marketing product manager Wendy Furness says the shortlisting is an invaluable platform. "We've already [secured] interviews in areas that wouldn't have covered jazz, and shops that wouldn't have racked it before. We never had any doubt that this album would have a life, but this obvi-

(Continued on page 48)

**SONY MUSIC's  
LICENSED  
REPERTOIRE  
DIVISION  
CONGRATULATE  
SUEDE  
and everyone at  
NUDE on being  
SHORTLISTED for  
the MERCURY  
MUSIC PRIZE**

**1993 ...**



**1992 ...**

**SONY MUSIC  
CONGRATULATE  
PRIMAL SCREAM  
and everyone  
at CREATION  
for WINNING  
THE FIRST  
MERCURY  
MUSIC PRIZE**



Licensed Repertoire Division

Sony Music

...the indie friendly major

# International/Mercury Music Prize

(Continued from page 46)  
ously helps."

Tracey was awarded the OBE (Order of the British Empire) medal in 1987, having secured a place in jazz history with the landmark 1965 album, "Under Milk Wood," which is generally regarded as one of the greatest British jazz sets of all time. Since that time, he has run his own Steam label, which is distributed by EMI/Blue Note. "Under Milk Wood" has been reissued on CD, and a Tracey best-of and other reissues are planned.

"Portraits Plus" is Tracey's tribute to his biggest influences: Duke Ellington, Gil Evans, Sonny Rollins, and Thelonious Monk. The album features his crack Octet, including Peter King (alto sax), Dave Green (bass), and Stan's son Clark Tracey on drums.



The pianist himself is diffident about the current attention. "I guess more people have heard of me now, but that's only because I've been doing it so long," he says. "I have a very laid-back attitude to everything now; if it happens, it happens. Jazz is a funny commodity: It's not the world's most popular music, and record companies are used to handling pop stuff which shifts tens of thousands [of copies]."

He confesses a certain ignorance of some of his fellow Mercury nominees. "I've only ever heard of Sting and Gavin Bryars... I've seen a bit of wordage about Suede, and I actually caught Apache Indian on the box, but that's the extent of it."

**DINA CARROLL:** "So Close" (A&M). In claiming two Mercury Music Prize nominations, A&M Records had reason to refill its glasses from a celebration that started earlier this year, when the Dina Carroll and Sting sets became the first two albums of 1993 to go platinum in the U.K., selling 300,000-plus apiece.

Managing director Howard Berman jokes that the double-header makes up for the disappointment of Del Amitri missing out on a 1992 nomination. He also derives particular pleasure from the judges' nod of approval for Carroll, an artist he signed and developed to a position of pre-eminence among English pop/soul divas.

The singer's first chart outing was highly successful, but inauspicious in terms of career prospects: a dance remake of Carole King's "It's Too Late," credited to Quartz introducing Dina Carroll. The single crossed over to the U.K. pop top 10 in early 1991. After one more brief top 40 moment, Carroll left the group and began hawking her demo.

"As soon as I heard it, I phoned her manager, Oliver Smallman, and said, 'Stop talking to anyone else, sign with us, we'll make sure this one happens,'" Berman says. "I was immediately struck by the quality of her vocal, but also by the fact that she'd co-written all of the songs."



"Without being disrespectful to the Quartz record, it was probably more of a negative than a positive for me, because not many artists come out of that situation and subsequently establish themselves. I realized she had a talent that was far more substantial than just being another dance diva."

By the end of 1992, Carroll had placed her first three solo singles—"Ain't No Man," "Special Kind of Love," and "So Close"—in the U.K. top 20, and was building an ever-higher profile as a performer of soulful pop songs, both uptempo and down. The "So Close" album debuted on the U.K. album chart in January at No. 2, went platinum in late May with 300,000 units sold, and remained in the top 20 through mid-July. Two further top 30 singles have come from the album this year, "This Time" and a remixed "Express." A sixth single, a rerecorded version of the album track "Don't Be A Stranger," is set for October release.

**GAVIN BRYARS:** "Jesus' Blood Never Failed Me Yet" (Point Music/Philips Classics). The nomination of "Jesus' Blood Never Failed Me Yet," by classical composer Gavin Bryars, with guest vocals by Tom Waits, is an example of the Mercury Music Prize competition at its best. It has brought high visibility—and increased sales—to a striking album previously embraced only by a cult audience.

When Bryars performed an abridged version of the work in June at the South Bank Centre in London, "we got our first hint that it had broad appeal," says Paula Morris, head of press and promotion at Philips Classics, which released the album on Point Music, its joint venture with Philip Glass' Euphoria Productions Ltd. "Even in that context, it was so dramatic and poignant."

Initial sales of the album had been concentrated in London. "Now with the Mercury shortlisting, it's gone national," says Morris. And while the album previously was ranked as a pop release, due to Waits' involvement, it has since been made eligible for the U.K. classical charts.

The serendipitous origin of "Jesus' Blood Never Failed Me Yet" is described by Bryars in his liner notes. He tells how film maker Alan Power, working among homeless people near London's Waterloo rail station in 1971, recorded a old man singing a religious song in a wavering but tuneful voice: "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." The tramp's vocal, transferred to a repeating tape loop and accompanied by gradually rising orchestration, became the hypnotic centerpiece of a piece Bryars recorded in 1975 for Brian Eno's Obscure Records, its 25-minute length dictated by the limits of vinyl recording.

The compact disc format allowed Bryars to revise and expand the work to 75 minutes, wrapping the original vocal in new instrumental colors and arrangements, concluding with Waits' "duet" with the tramp's voice. "Although the old man died before he could hear what I had done with his singing," writes Bryars, "the piece remains as a restrained testament to his spirit and optimism. The rhythm of his vocal line may be erratic, and there is considerable irony between what he is singing and his circumstances at the time. But for me there is great poignancy in his voice and, though I do not share the simple optimism of his faith, I am still touched by the memory of my first encounter with... the 'human-ness' of his voice, and through this piece I try to give it new life."

**THE AUTEURS:** "New Wave" (Hut). The Mercury nomination of the Auteurs' debut album is a vindication of the A&R policy of Hut Records, the indie-oriented subsidiary of Virgin Records, says Virgin deputy co-managing director Ashley Newton. And the band's writer, singer and spokesman, Luke Haines, sees it as a vote of confidence from the rock mainstream.

"I'm very pleased for the Hut label, which has been a source of inspiration for us," Newton says. Hut also has cultivated the alternative-rock quartet Verve, secured a U.K. top five album with Smashing Pumpkins' "Siamese Dream," and is now developing the Thieves, a London duo produced by Suede sideman and producer Ed Buller.

Hut managing director Dave Boyd is delighted by the Auteurs' selection. "It's my type of music—quirky, seminal English songwriting, and a good antidote to all the dance stuff," he says. Adds Haines: "I hope it's not a case of the token 'indie' album—it was acclaimed quite a lot, anyway, and it's got every right to be there, I think."

Boyd says the album has sold almost 20,000 copies in the U.K., 12,000 in France, and 15,000 in America, where it was released on Caroline Records. The Auteurs' second album will be released in the U.S. on Virgin's independently distributed Vernon Yard label.

The band was often compared in its early days to fellow Mercury nominee Suede; indeed, the Auteurs were chosen from a field of 200 groups, all of which sent in demo tapes, to support Suede's late-1992 British tour. "New Wave" was released in February, preceded by the single "Showgirl" last December; another single, "How Could I Be Wrong," followed in May. Although the group has not yet made its Top 75 singles chart debut, the LP debuted at No. 35, and press support has been enthusiastic.

The Auteurs have recorded a new single, "Lenny Valentino," due for U.K. release in October, and plan to begin recording their second album



shortly for release in early 1994. Newton says that Virgin aims to be with the Auteurs for the long haul.

"I'm excited about how it will make people treat [the group's] second album," he says. "Virgin isn't running around signing loads of acts, and when they do, they care about them. It takes a while to bring things through these days—years, not days."

**PJ HARVEY:** "Rid Of Me" (Island). The sophomore release "Rid Of Me," from the trio PJ Harvey, is an extreme and exciting work of rock'n'roll, shaped by the determined vision of songwriter, singer, and guitarist Polly Harvey.

According to manager Don Gallacher, that vision included the belief that PJ Harvey could best showcase its singular rock songs from "Rid Of Me" as a headliner in smaller halls, rather than as the support act in larger venues.

But then U2 called. And Polly Harvey, an admirer of her Island Records label mates, agreed to open a limited number of dates on U2's current "Zooropa" tour, bringing her intense performance before stadium-sized crowds this summer. Similarly, the Mercury Music Prize shortlist nomination of "Rid Of Me" promises to bring mainstream attention to an album that already en-



joys a keen critical following.

PJ Harvey's following began building with the release of the band's 1991 single, "Dress," on the U.K. independent Too Pure label, and grew with the subsequent release of the album "Dry," which also marked the group's signing to Island Records.

John Peel, the veteran British broadcaster and champion of alternative music, called Polly Harvey "the most distinctive voice we heard last year, by some distance."

The trio—Harvey on guitar, bassist Stephen Vaughan, and drummer Robert Ellis—recorded "Rid Of Me" with producer Steve Albini, who also has worked with Nirvana and Pixies. When the album was released in Britain in May, it entered the album chart at No. 3, despite its raw and, some would say, uncommercial style.

"It's hard for people to understand in this present climate," says Gallacher, "that there is a way for an artist to get their support from the ground up rather than the top

down."

After an additional visit to the U.S. this fall for radio, TV, and press promotion of the record, PJ Harvey is expected to pull off the road for three months while the prolific leader of the group works on material for a third album, expected in the first half of '94.

**STEREO MC'S:** "Connected," (4th & Broadway/Island). With the release last fall of the Stereo MC's third album, "Connected," the genre-bending band became just that, proving that its mix of dance, rock, hip-hop, and more could connect with radio programmers, concert promoters and, fans alike.

The Stereo MC's have been evolving as a band since frontman Rob Birch and bandmate Nick "The Head" Hallam assembled their first tracks for Britain's Gee Street Records back in 1987, out of samples of second-hand records and radio tapes. "I used to go to



junk shops and pick up records for 20 pence, because we had these dodgy jobs just trying to survive," Birch recalled earlier this year. Later joined by bandmate Owen If, the group supplemented its sound with the additions of singers Cath Coffey, Verona Davis, and Andrea Groves.

By 1991, the band had achieved its first success in the U.S. with the single "Elevate My Mind," as part of a new wave of sample-fired dance/rock bands which included the likes of EMF and Jesus Jones. By the time they recorded "Connected," the Stereo MC's had "just a slightly more accessible sound," says Cooper. The success on the U.K. singles chart of tracks including the title cut and "Step It Up" was evidence of that new accessibility.

So was the improved quality of the band's videos and its continued growth and draw as a live band after five years of touring, says Cooper. The payoff for that stage presence came this summer. Like fellow Mercury shortlist contender PJ Harvey, the Stereo MC's were tapped by U2 as an opening act on this summer's "Zooropa" tour, appearing on 21 dates in all.

Although "Connected" has been on store shelves in the U.K. since last October, "the Mercury Prize stimulates interest at retail and keeps the profile of the album up there," says Cooper.

The Stereo MC's are due to return to the U.S. to perform on the stateside leg of the WOMAD tour during September. They'll return to the U.K. to begin writing a fourth album, tentatively set for release in the summer of 1994.

# HITS OF THE WORLD

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EUROCHART HOT 100		8/21/93	MUSIC & MEDIA
THIS WEEK	LAST WEEK	SINGLES	
1	2	MR. VAIN	CULTURE BEAT DANCE POOL
2	1	WHAT'S UP	4 NON BLONDES INTERSCOPE
3	3	CAN'T HELP FALLING IN LOVE	UB40 DEP INTERNATIONAL
4	4	WHAT IS LOVE?	HADDAWAY COCONUT
5	5	LIVING ON MY OWN	FREDDIE MERCURY PARLOPHONE
6	10	LIFE HADDAWAY	COCONUT
7	9	ALL THAT SHE WANTS	ACE OF BASE MEGA
8	6	TWO PRINCES	SPIN DOCTORS EPIC
9	8	DREAMS	GABRIELLE GO DISCS
10	NEW	THE KEY: THE SECRET	URBAN COOKIE COLLECTIVE PULSE 8
		ALBUMS	
1	1	U2 ZOOROPA	ISLAND
2	2	UB40 PROMISES AND LIES	DEP INTERNATIONAL
3	5	4 NON BLONDES	BIGGER, BETTER, FASTER, MORE! INTERSCOPE
4	5	SPIN DOCTORS	POCKET FULL OF KRYPTONITE EPIC
5	4	EROS RAMAZZOTTI	TUTTE STORIE DDD
6	6	ACE OF BASE	HAPPY NATION MEGA
7	7	BON JOVI	KEEP THE FAITH JAMBCO/POLYGRAM
8	10	R.E.M.	AUTOMATIC FOR THE PEOPLE WARNER BROS
9	9	SOUNDTRACK	THE BODYGUARD ARISTA
10	NEW	BILLY JOEL	THE RIVER OF DREAMS COLUMBIA

AUSTRALIA		(Australian Record Industry Assn.)	8/29/93
THIS WEEK	LAST WEEK	SINGLES	
1	2	THE RIVER OF DEAMS/NO MAN'S LAND	BILLY JOEL COLUMBIA/SONY
2	5	SWEAT (A LA LA LA LA LONG)	INNER CIRCLE WARNER
3	1	CAN'T HELP FALLING IN LOVE	UB40 VIRGIN
4	6	WHAT'S UP?	4 NON BLONDES WARNER
5	3	CAN'T GET ENOUGH OF YOUR LOVE	TAYLOR DAYNE BMG
6	4	FREAK ME SILK	WARNER
7	7	WEST END GIRLS	EAST 17 POLYDOR/POLYGRAM
8	8	KILLING IN THE NAME	RAGE AGAINST THE MACHINE EPIC
9	NEW	RAIN	MADONNA WARNER
10	15	THREE LITTLE PIGS	GREEN JELLY BMG
11	10	IN THESE ARMS	BON JOVI PHONOGRAM/POLYGRAM
12	11	AIN'T NO LOVE (AIN'T NO USE)	SUB SUB FEATURING MELANIE WILLIAMS LIBERATION/FESTIVAL
13	9	INFORMER SNOW	WARNER
14	12	HAVE I TOLD YOU LATELY	ROD STEWART WARNER
15	16	NEVER MISS YOUR WATER	DIESEL EMI
16	NEW	EVERYBODY HURTS	R.E.M. WARNER
17	NEW	CAN YOU FORGIVE HER?	PET SHOP BOYS EMI
18	14	OH CAROLINA	SHAGGY VIRGIN
19	17	BELIEVE	LENNY KRAVITZ VIRGIN/EMI
20	NEW	LOOKING THROUGH PATIENT EYES	P.M. DAWN PHONOGRAM/POLYGRAM
		ALBUMS	
1	NEW	BILLY JOEL	RIVER OF DREAMS COLUMBIA
2	1	DIESEL	THE LOBBYIST EMI
3	3	U2 ZOOROPA	PHONOGRAM
4	2	UB40 PROMISES AND LIES	VIRGIN/EMI
5	6	BON JOVI	KEEP THE FAITH PHONOGRAM/POLYGRAM
6	16	SOUNDTRACK	SLEEPLESS IN SEATTLE SONY
7	5	ROD STEWART	UNPLUGGED... AND SEATED WARNER
8	4	TAYLOR DAYNE	SOUL DANCING BMG
9	7	ERIC CLAPTON	UNPLUGGED WARNER
10	18	4 NON BLONDES	BIGGER, BETTER, FASTER, MORE! WARNER BROS
11	NEW	JAMES BLUNDELL	TOUCH OF WATER EMI
12	13	JIMI HENDRIX	THE ULTIMATE EXPERIENCE POLYDOR/POLYGRAM
13	8	SOUNDTRACK	THE BODYGUARD ARISTA
14	19	CYPRESS HILL	BLACK SUNDAY COLUMBIA
15	10	LED ZEPPELIN	REMASTERS WARNER
16	17	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE EPIC
17	9	VAN MORRISON	TOO LONG IN EXILE POLYDOR/POLYGRAM
18	11	JANET JACKSON	JANET VIRGIN
19	14	THE CRUEL SEA	THE HONEYMOON IS OVER RED EYE/POLYGRAM
20	NEW	MEAT LOAF	BAT OUT OF HELL EPIC/SONY

GERMANY		(Der Musikmarkt)	8/17/93
THIS WEEK	LAST WEEK	SINGLES	
1	2	WHAT'S UP?	4 NON BLONDES INTERSCOPE
2	1	MR. VAIN	CULTURE BEAT DANCE POOL
3	6	LIFE HADDAWAY	COCONUT
4	3	CAN'T HELP FALLING IN LOVE	UB40 VIRGIN
5	4	SOMEBODY DANCE WITH ME	D.J. BOBO EAMS
6	5	TWO PRINCES	SPIN DOCTORS EPIC
7	18	HAPPY NATION	ACE OF BASE METRONOME
8	7	GIVE IT UP	CUT'N'MOVE ELECTROLA
9	12	RUNAWAY TRAIN	SOUL ASYLUM COLUMBIA
10	NEW	NIGHT IN MOTION	U 96 URBAN/POLYDOR
11	16	SUMMER SUMMER	LOFT RCA
12	13	WILL YOU BE THERE	MICHAEL JACKSON EPIC
13	8	WHAT IS LOVE	HADDAWAY COCONUT
14	9	TRIBAL DANCE	2 UNLIMITED ZYX
15	14	THREE LITTLE PIGS	GREEN JELLY ZOO
16	19	DREAMS	GABRIELLE GO BEAT-METRONOME
17	11	LOVE SEE NO COLOUR	U96 POLYDOR

THIS WEEK	LAST WEEK	SINGLES	
1	2	WHAT'S UP?	4 NON BLONDES INTERSCOPE
2	1	MR. VAIN	CULTURE BEAT DANCE POOL
3	6	LIFE HADDAWAY	COCONUT
4	3	CAN'T HELP FALLING IN LOVE	UB40 VIRGIN
5	4	SOMEBODY DANCE WITH ME	D.J. BOBO EAMS
6	5	TWO PRINCES	SPIN DOCTORS EPIC
7	18	HAPPY NATION	ACE OF BASE METRONOME
8	7	GIVE IT UP	CUT'N'MOVE ELECTROLA
9	12	RUNAWAY TRAIN	SOUL ASYLUM COLUMBIA
10	NEW	NIGHT IN MOTION	U 96 URBAN/POLYDOR
11	16	SUMMER SUMMER	LOFT RCA
12	13	WILL YOU BE THERE	MICHAEL JACKSON EPIC
13	8	WHAT IS LOVE	HADDAWAY COCONUT
14	9	TRIBAL DANCE	2 UNLIMITED ZYX
15	14	THREE LITTLE PIGS	GREEN JELLY ZOO
16	19	DREAMS	GABRIELLE GO BEAT-METRONOME
17	11	LOVE SEE NO COLOUR	U96 POLYDOR

18	15	IN THESE ARMS	BON JOVI JAMBCO/PHONOGRAM
19	10	WHEEL OF FORTUNE	ACE OF BASE METRONOME
20	17	CAT'S IN THE CRADLE	UGLY KID JOE MERCURY
		ALBUMS	
1	1	4 NON BLONDES	BIGGER, BETTER, FASTER, MORE! ATLANTIC
2	2	UB40 PROMISES AND LIES	VIRGIN
3	3	ACE OF BASE	HAPPY NATION METRONOME
4	4	BON JOVI	KEEP THE FAITH JAMBCO/POLYGRAM
5	5	U2 ZOOROPA	ISLAND
6	6	SPIN DOCTORS	POCKET FULL OF KRYPTONITE EPIC/SONY MUSIC
7	8	SOUNDTRACK	GUTE ZEITEN SCHLECHTE ZEITEN 2 EDEL
8	11	CULTURE BEAT	SERENITY DANCE POOL/SONY MUSIC
9	7	HERBERT GROENEMEYER	CHAOS ELECTROLA
10	10	EROS RAMAZZOTTI	TUTTE STORIE DDD
11	9	TOTEN HOSEN	KAUF MICH VIRGIN
12	14	2 UNLIMITED	NO LIMITS ZYX
13	12	JANET JACKSON	JANET VIRGIN
14	15	SOUNDTRACK	THE BODYGUARD ARISTA
15	NEW	BILLY JOEL	THE RIVER OF DREAMS COLUMBIA
16	13	DEEP PURPLE	THE BATTLE RAGES ON... RCA
17	NEW	MICHAEL JACKSON	DANGEROUS EPIC
18	20	EARTH, WIND & FIRE	THE VERY BEST OF... COLUMBIA
19	NEW	SOUL ASYLUM	GRAVE DANCERS UNION COLUMBIA
20	16	HEROES DEL SILENCIO	EL ESPIRITU DEL VINO ELECTROLA

JAPAN		(Music Labo)	8/30/93
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	SONS AND DAUGHTERS	CHAGE & ASKA AARDVARK PONY CANYON
2	1	MANATSUNO YONO YUME	YUMI MATSUOYA EXPRESS/TOSHIBA EMI
3	2	EROTICA SEVEN	SOUTHERN ALL STARS TAISHITA VICTOR
4	3	MAKE-UP SHADOW	YOSUI INOUE FOR LIFE
5	4	NATSUNO HINO	1993 CLASS M ONE/APOLLON
6	5	SHIMAUTA (ORDINAL VERSION)	THE BOOM SONY
7	9	POCKET BELIGA	NARANAKUTE MARI KUNITAKE MELDAC
8	7	HARLEM NIGHT	MAKI OHGURO TM FACTORY/TOSHIBA EMI
9	8	TSUBASAWA HIROGETE	DEEN B-GRAM

THIS WEEK	LAST WEEK	SINGLES	
1	6	MR. VAIN	CULTURE BEAT EPIC
2	1	LIVING ON MY OWN	FREDDIE MERCURY PARLOPHONE
3	3	IT KEEPS RAININ' (TEARS FROM MY EYES)	BITTY MCLEAN BRILLIANT
4	2	THE KEY THE SECRET	URBAN COOKIE COLLECTIVE PULSE 8
5	4	THE RIVER OF DREAMS	BILLY JOEL COLUMBIA
6	5	NUFF VIBES (EP)	APACHE INDIAN ISLAND
7	NEW	RIGHT HERE	SWV RCA
8	8	HIGHER GROUND	UB40 DEP INTERNATIONAL
9	7	WHAT'S UP?	4 NON BLONDES INTERSCOPE
10	14	DREAMLOVER	MARIAH CAREY VIRGIN
11	17	SLAVE TO THE VIBE	AFTERSHOCK COLUMBIA
12	12	I WILL ALWAYS LOVE YOU	SARAH WASHINGTON ALMIGHTY
13	NEW	OPAL MANTRA	THERAPY? A&M
14	NEW	DISCO INFERNO	TINA TURNER PARLOPHONE
15	9	PRAY TAKE THAT	RCA
16	10	TEASE ME	CHAKA DEMUS & PLIERS MANGO
17	11	LOOKING UP	MICHELLE GAYLE RCA
18	21	TUESDAY MORNING	THE POGUES PM/WEA
19	NEW	UNDER THE GUN	SISTERS OF MERCY MERCIFUL RELEASE/EAST WEST
20	13	DREAMS	GABRIELLE GO DISCS
21	NEW	WHEEL OF FORTUNE	ACE OF BASE LONDON
22	18	LUV 4 LUV	ROBIN S CHAMPION
23	16	ALMOST UNREAL	ROXETTE EMI
24	NEW	SHE KISSED ME	TRENT D'ARBY COLUMBIA
25	32	PAYING THE PRICE OF LOVE	BEE GEES POLYDOR
26	15	RAIN	MADONNA MAVERICKS/SIRE
27	NEW	I CAN'T HELP MYSELF	JOEY LAWRENCE EMI
28	19	DON'T TALK ABOUT LOVE	BAD BOYS INC A&M
29	37	AIN'T NO CASANOVA	SINCLAIR DOME
30	31	ARIENNE	TASMIN ARCHER EMI
31	NEW	SLAM	ONYX COLUMBIA
32	20	WHAT IS LOVE	HADDAWAY LOGIC/ARISTA
33	23	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS EPIC
34	NEW	HEAVEN HELP	LENNY KRAVITZ VIRGIN
35	25	GIVE IT UP	THE GOODMEN FRESH FRUIT/FREEDOM
36	22	THIS IS IT	DANNII MINOGUE MCA
37	NEW	REAL LOVE	MARY J. BLIGE MCA
38	24	ONE NIGHT IN HEAVEN	M PEOPLE DECONSTRUCTION
39	NEW	FADE TO GREY	VISAGE POLYDOR
40	29	CAUGHT IN THE MIDDLE	JULIET ROBERTS SLAM JAM/COOLTEMPO

THIS WEEK	LAST WEEK	SINGLES	
1	2	WHAT'S UP?	4 NON BLONDES INTERSCOPE
2	1	MR. VAIN	CULTURE BEAT DANCE POOL
3	6	LIFE HADDAWAY	COCONUT
4	3	CAN'T HELP FALLING IN LOVE	UB40 VIRGIN
5	4	SOMEBODY DANCE WITH ME	D.J. BOBO EAMS
6	5	TWO PRINCES	SPIN DOCTORS EPIC
7	18	HAPPY NATION	ACE OF BASE METRONOME
8	7	GIVE IT UP	CUT'N'MOVE ELECTROLA
9	12	RUNAWAY TRAIN	SOUL ASYLUM COLUMBIA
10	NEW	NIGHT IN MOTION	U 96 URBAN/POLYDOR
11	16	SUMMER SUMMER	LOFT RCA
12	13	WILL YOU BE THERE	MICHAEL JACKSON EPIC
13	8	WHAT IS LOVE	HADDAWAY COCONUT
14	9	TRIBAL DANCE	2 UNLIMITED ZYX
15	14	THREE LITTLE PIGS	GREEN JELLY ZOO
16	19	DREAMS	GABRIELLE GO BEAT-METRONOME
17	11	LOVE SEE NO COLOUR	U96 POLYDOR

10	6	KIMIGA SUKIDAKARA	ARISA MIZUKI NIPPON/COLUMBIA
		ALBUMS	
1	NEW	TMN	TMN CLASSIX 1 EPIC/SONY
2	NEW	TMN	TMN CLASSIX 2 EPIC/SONY
3	NEW	YUMI TANIMURA	AISURU HITOE SONY
4	NEW	THE BOOM	FACELESS MAN SONY
5	1	ZARD	YURERU OMOI B-GRAM
6	NEW	VARIOUS	JULIANA'S TOKYO VOL.6 AVEV TRAX
7	2	MISATO WATANABE	BIG WAVE EPIC/SONY
8	3	BILLY JOEL	RIVER OF DREAMS COLUMBIA/SONY
9	NEW	SOUNDTRACK	YUYU HAKUSYO MEDIA REMORAS
10	8	SOUNDTRACK	ALADDIN WALT DISNEY/PONY CANYON

FRANCE		(Nielsen/Europe 1)	8/14/93
THIS WEEK	LAST WEEK	SINGLES	
1	2	DARLA DIRLADADA	G.O. CULTURE SCORPIO/POLYGRAM
2	1	WHAT IS LOVE	HADDAWAY SCORPIO/POLYGRAM
3	3	ALL THAT SHE WANTS	ACE OF BASE BARCLAY/POLYGRAM
4	5	MR VAIN	CULTURE BEAT SONY MUSIC
5	4	INFORMER SNOW	CARRERE
6	10	REGG'LYSS ... METS DE L'HUILE	REGG'LYSS VIRGIN
7	6	CAN'T HELP FALLING IN LOVE	UB40 VIRGIN
8	8	NO LIMIT	2 UNLIMITED SCORPIO/POLYGRAM
9	9	SING HALLELUJAH	DR ALBAN ARIOLA
10	7	TRIBAL DANCE	2 UNLIMITED SCORPIO/POLYGRAM
11	16	ZIGGY CELINE	DION EPIC/SONY
12	11	JE SERAI LA	JOHNNY HALLYDAY PHONOGRAM
13	12	CHRONOLOGIE	JEAN-MICHEL JARRE DREYFUS/SONY
14	15	PARISIAN WALKWAYS	GARY MOORE VIRGIN
15	14	TU TATUTA TUTA TA	PIN-NOCCIO FLAR/MUSIDISC
16	18	LES VISITEURS	C'EST OKAY REMARK
17	13	ENCORE	DIRE STRAITS VERTIGO
18	NEW	BIG GUN	AC/DC WARNER
19	NEW	BREAK IT DOWN AGAIN	TEARS FOR FEARS PHONOGRAM
20	NEW	JE VEUX DES VACANCES	LAGAF' WEA
		ALBUMS	
1	1	JOHNNY HALLYDAY	AU PARC DES PRINCES PHONOGRAM
2	2	U2 ZOOROPA	ISLAND
3	3	MAGAZINE 60	MEDLEY 60'S SLOW POLYGRAM

THIS WEEK	LAST WEEK	SINGLES	
1	1	WHAT'S UP	4 NON BLONDES WARNER
2	4	LIVING ON MY OWN	FREDDIE MERCURY PARLOPHONE
3	2	MR. VAIN	CULTURE BEAT DANCE POOL
4	3	WILL YOU BE THERE	MICHAEL JACKSON EPIC
5	5	TEASE ME	CHAKA DEMUS & PLIERS MANGO
6	NEW	LIFE HADDAWAY	JIVE
7	6	DREAMS	GABRIELLE GO BEAT
8	9	CAN'T GET ENOUGH OF YOUR LOVE	TAYLOR DAYNE ARISTA
9	7	EVERYBODY HURTS	R.E.M. WARNER BROS
10	10	IF JANET JACKSON	VIRGIN
		ALBUMS	
1	1	UB40 PROMISES AND LIES	VIRGIN
2	4	4 NON BLONDES	BIGGER, BETTER, FASTER, MORE! ATLANTIC
3	3	R.E.M.	AUTOMATIC FOR THE PEOPLE WARNER
4	2	U2 ZOOROPA	ISLAND
5	5	ACE OF BASE	HAPPY NATION A&M
6	6	OLETA ADAMS	EVOLUTION FONTANA
7	7	PAUL DE LEEUW	PLUGGED PLUGGED
8	8	EROS RAMAZZOTTI	TUTTE STORIE DDD
9	NEW	JANET JACKSON	JANET VIRGIN
10	9	GLORIA ESTEFAN	MI TIERRA EPIC

THIS WEEK	LAST WEEK	SINGLES	
1	1	CAN'T HELP FALLING IN LOVE	UB40 VIRGIN/CEMA
2	2	OH CAROLINA	SHAGGY VIRGIN/CEMA
3	3	IF I HAD NO LOOT	TONY! TONI! TONE! MERCURY/PGD
4	4	RAIN	MADONNA SIRE/WEA
5	NEW	ALRIGHT	KRIS KROSS COLUMBIA/SONY
6	8	CAN YOU FORGIVE HER	PET SHOP BOYS CAPITOL/CEMA
7	9	WILL YOU BE THERE?	MICHAEL JACKSON EPIC/SONY
8	5	BIG GUN	AC/DC COLUMBIA/SONY
9	7	TRIBAL DANCE	2 UNLIMITED QUALITY
10	NEW	KNOCKIN' DA BOOTS	H-TOWN LUKE/WEA
		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	4	AEROSMITH	GET A GRIP GEFEN/UNI
5	5	JANET JACKSON	JANET VIRGIN/CEMA
6	8	UB40 PROMISES AND LIES	VIRGIN/CEMA
7	9	VARIOUS ARTISTS	SLEEPLESS IN SEATTLE SOUNDTRACK EPIC/SONY
8	6	MOXY FRUVOUS	BARGAINVILLE WEA/WEA
9	7	SPIN DOCTORS	POCKET FULL OF KRYPTONITE EPIC/SONY
10	NEW	BILLY JOEL	RIVER OF DREAMS COLUMBIA/SONY

4	4	JEAN-MICHEL JARRE	CHRONOLOGIE DREYFUS/SONY
5	5	UB40 PROMISES AND LIES	VIRGIN
6	6	PATRICA KAAS	JE TE DIS VOUS COLUMBIA
7	10	U2 WAR	ISLAND/POLYGRAM
8	8	DIRE STRAITS	ON THE NIGHT VERTIGO
9	7	HELENE HELENE	A&M/BMG
10	14	SOUNDTRACK	THE BODYGUARD RCA
11	9	STEPHAN EICHER	CARCASSONE BARCLAY/POLYGRAM
12	12	2 UNLIMITED	NO LIMITS SCORPIO/POLYGRAM
13	11	TEARS FOR FEARS	ELEMENTAL PHONOGRAM
14	15	GARY MOORE	BLUES ALIVE VIRGIN
15	NEW	SOUNDTRACK	AMERICAN GRAFFITI AMERICAN GRAFFITI/BMG
16	16	JORDY POCLETTE	SURPRISE SONY MUSIC

# BENELUX

AN EXPANDED INTERNATIONAL SECTION ON BELGIUM, THE NETHERLANDS AND LUXEMBOURG



Benelux Deluxe: 2 Unlimited

## High Sales Of Lower-Priced CDs Fuel Belgium's Growth Hopes

BY MIKE HENNESSEY

With sales for the first five months of this year up just over 5 percent in value at 2.14 billion francs (\$61 million), the Belgian record market is performing rather better than most industry leaders anticipated. The decline in aggregate unit sales of 2.74 percent is much smaller than was feared and compared most favorably with that of neighbor Holland, where units are off by more than 10 percent.

But for the fact that the January-to-May period saw a massive switch from full-price CDs to mid- and low-price categories, the sales increase would have been considerably higher. Full-price CD sales dropped nearly 80 percent, compared with the same period last year, and there was a near-20 percent decline in sales of mid-price classical CDs. But sales of mid-price and low-price CDs in general were up in value by 600 percent.

Bert Cloeckart, managing director of PolyGram, which has a 50 percent share of Belgium's classical market, says that the slump in the sales of mid-price classical CDs is part of the general decline in the LP-replacement market.

"Reworking of back catalog has been an important source of revenue in the past 10 years," Cloeckart notes, "but this has now come to an end. The effect has been especially dramatic in the classical segment of the market."

Classical sales in Belgium currently represent 10 percent of the total.

The vinyl LP, which last year accounted for less than 2 percent of long-play sales, does not even figure in the IFPI statistics this year. But the decline of the single format appears to have been arrested by the introduction of the two-track CD in a cardboard sleeve. Last May, for the first time in years, sales of singles were up in value by 2.8 percent, even though unit sales were off by more than 17 percent. At press time, sales of two-track CDs were running about level with those of 7-inch vinyl, and it is expected that an industry-wide campaign to promote the CD single this fall will see this format become the dominant short configuration.

Says BMG's Derk Jolink, "We have the advantage in Belgium  
*Continued on page 52*

## Dutch Trade Combats Parallel Imports And Fights To Save Singles

BY MIKE HENNESSEY

The Dutch sound carrier market, which suffered a 10 percent decline in business last year compared to 1991, is continuing to stagnate as the industry grapples with problems that just won't go away.

The record industries of other European countries have managed to post gains—or at least maintain stability—due to the high-price CD configuration's increase in market share offsetting the general drop in unit sales. But Holland—virtually a one-carrier market—is beyond that point. With CD sales accounting for almost 98 percent of total revenue, a decline in units inevitably means a decline in income.

Like the U.K. industry, Dutch companies have come in for criticism of late that CD prices are too high at 45 guilders (around \$23.50) for top-line product. But EMI marketing director Hennie van Kuijeren points out that, since the CD was introduced 10 years ago, prices have fallen in real terms by 17 percent.

In the first five months of this year, unit sales were down by 10.6 percent compared to the same period in 1992, and sales revenue dropped by 7.9 percent.

Compounding this situation is the persistent problem of parallel imports, which is more acute in Holland than in other European countries—partly because of the small market share (8 percent to 10 percent) achieved by local productions, and partly because of the celebrated Dutch propensity for trading in the import-export business.

Says BMG managing director Dorus Sturm, "The Dutch are a nation of traders, and importing is a Dutch speciality. The importers are highly organized and very fast and efficient at determining the cheapest source of top-line product, based on exchange-rate fluctuations."

Holland's IFPI member companies are estimated to share 75 percent of sound carrier sales in the country, and parallel importers are responsible for the lion's share of the balance—something like 15 percent of the total.

Phonogram managing director Jan Corduener says, "It is a highly frustrating problem, but there is little we can do about it. An importer here can telephone an order to an exporter in Miami

*Continued on page 52*



The Netherlands' Lois Lane is still going strong.



Luxembourg's popular Matt Dawson Band

## Little Luxembourg A Big Source Of Talent

BY ELIZABETH JORDAN

It was a big surprise to be told by film director Andy Bausch (a native Luxembourger) that another native Luxembourger, Camillo Felgen (using the stage name Nicolas), had translated the lyrics for the only two songs the Beatles ever recorded in a foreign language (German). They were "Komm, Gib Mire Deine Hand (I Want To Hold Your Hand)" and "Sie Liebt Dich (She Loves You)."

Buasch turned up this piece of historic trivia while researching a documentary on the Luxembourgish music scene of the 1960s. It serves to illustrate the major problem of the pop scene in this often-forgotten paradise. With a population of only 350,000 (smaller than most European cities), there's no official music industry, no recording or distribution companies, no marketing for Luxembourgish pop artists. To survive, these acts must cross into Belgium or Germany. And once they do that, they're no longer a local act, but international—competing with the best the world has to offer.

Even so, Luxembourg has an extremely active popular-music scene, with more than 15 local bands releasing CDs this year alone. Most groups finance the recording and manufacturing of CDs by sponsorship from the local business community.

With no official statistics, it's hard to determine sales levels. Average sales are between 1,000 and 2,000, according to local retailers and mechanical licensing reports from SACEM.

In recent years, several Luxembourgish bands have crossed into the international marketplace, notably the band Park Cafe, who in 1986 produced a maxi-single in Luxembourg, sold more than 5,000 units, and effectively started the local music boom. They signed with RCA Belgium in 1987 and put out a mini-album that sold 6,000 copies in Benelux and was released in Scandinavia before the band split up.

More recently, ex-Park Cafe lead singer Maggie Parke, who is signed by WIN Publishing in Germany, sang the title song for the new Bavaria Film TV series "Morlock," starring German idol Gotz George. The theme, "Paradox Love," by Paul Vincent Gunia and Peter Gringmann, was released on the

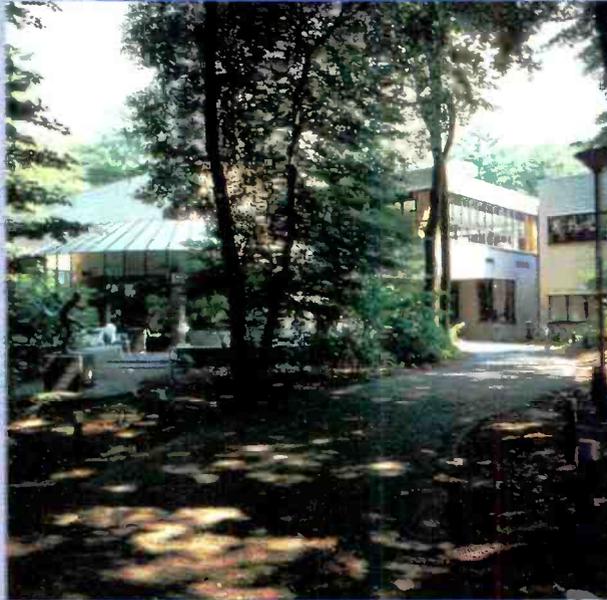
*Continued on page 54*

# POLYGRAM HOLLAND

## Excellence in recording!



LOÏS LANE



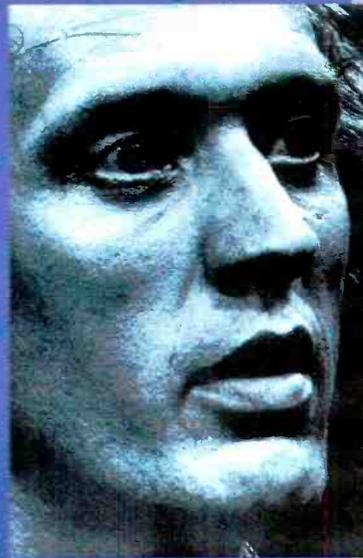
WISSELOOD RECORDING COMPLEX



LAURA FYGI



ROBBY VALENTINE



HERMAN VAN VEEN



DALUXE



ROOTS SYNDICATE

THE ROSENBERG TRIO



Mozartlaan 25, 1217 CM Hilversum, Holland

## Dutch Artists Treat The International Music Market As A Welcome Challenge

BY JOOST DRIESSEN



**Bettie Serveert found a U.S. audience.**

If ever the time is right for Dutch pop to make its mark on the international scene, it's now. Recent domestic successes for upcoming young artists have changed the industry's way of thinking. "We no longer look at foreign artists as our peers but as our competitors," says Reniet Vrieze, singer with Sony Music band the Pilgrims.

U.S.-born Ross Curry, of Phonogram band Spo-Dee-O-Dee, reckons, "For years, Dutch bands have been insecure, afraid somehow of showing their talents. Now we keep an eye on the international scene not just to follow the latest trends but to find out how we can conquer those markets for ourselves."

It's easy—and gratifying—to see how the success of Candy Dulfer, Urban Dance Squad, Ten Sharp and 2 Unlimited has inspired other relatively new artists to aim for the top.

Alternative rock band Bettie Serveert drew a capacity crowd of industry folk for their U.S. live debut and are now signed internationally to Matador. The band's first album is "Palomine." The Cords have signed with TWT Records in New York, and the list goes on: Beatcream (Sony Music), Gotcha! (BMG), Hallo Venray (Van Music), Sjako! (Via Records), Jack Of Hearts (Phonogram), Burma Shave (Sony), Shine (featuring Richard Janssen, formerly of Fatal Flowers, BMG) and Claw Boys Claw (EMI). The last-named band has actually been going for a decade but agrees now is the time to set new goals and push for "world domination."

The Dutch industry feels that old international borders really



**Triple Dutch: The Rosenberg Trio**

are weakening. And there's substantial backing from the media for the emergent Dutch "brat pack."

Even the established names are more worldly-wise in their thinking. Golden Earring is still very strong, and the new "Naked Truth" album (already double platinum) offers a fresh interpretation of the "unplugged" trend. Rock guitarist Adrian Vandenberg, formerly of Whitesnake, is soon to sign a major deal. Lois Lane (Polydor) remains a major act, as do The Scene (Phonogram), De Dijk (Phonogram) and Trockener Kecks (BMG).

Those who sing in their native tongue (Koos Alberts, Marianne Weber, Gordon and Hanny among them) add variety to domestic talent strength. And BZN, Gerard Joling, Rene Frogear and Rob de Nijs remain front-runners in the light-music division. The list rolls on, with PolyGram's Rosenberg Trio and Robby Valentine high on it.

In dance, too, the Netherlands has more power than ever. In the late 1980s, dance hits seemingly came out of nowhere, but the likes of Twenty 4 Seven and King Bee lacked the character to make a lasting impression. The house boom of 1990 saw the scene take a real sense of direction, as music for house parties was released to a formula of impressive BPM (beats per minute), pumping rhythm, much volume and little melody. The local media called it "Gabbhouse," and it was reflected in the fashions (T-shirt, jeans, sneakers). Among the first to gain local and international chart ratings were LA Style's "James Brown Is Dead" (Bounce/Indisc), Speedy J's "Pullover" (+8) and Human Resource's "Dominant" (80 Aum/IMC).

Dutch dance and house has continued a healthy development, with records faster and more furious—from 150 BPM to at least 180. The Rotterdam scene gets a lot of credit for this success, particularly for Rotterdam Termination Source's No. 1 "Poing," which sold 80,000 in Holland alone—a genuine trendsetter. It was Grade A rave music and led to a flow of club-oriented tracks and techno experiments tailor-made for the underground scene. Among the star labels are Djax-up, ESP, Eevo Lute, Fresh Fruit, Global Cuts, Stealth and Natural.

Other Dutch chart-busters based their music on house rhythms, with 2 Unlimited (Boudisque) way out in front as Holland's most successful musical export. Their hits include "Get Ready For This," "Twilight Zone," "The Magic Friend," "No Limit" and "Tribal Dance." But to be scrupulously fair, it should be noted that the masterminds behind this hit factory are from Belgium.

As for live music, dance-wise, it's not really a happening scene. Amsterdam's Quazar, a genuinely exciting stage act, is an exception. Other dance-influenced acts with a solid live reputation are Candy Dulfer, Lois Lane, Gotcha! and Urban Dance Squad. But they can't be categorized as strictly dance because they have other influences as well.

Pundits believe the dance scene will continue to grow—though less noisily, as melody catches up again with frenzy. Pointing the way ahead are tracks like "Oh Boy" by Klatsch, "Give It Up" by the Goodmen and "Plastic Dreams" by Jaydee—all more structured than the original hard-core Rotterdam product. ■

## BELGIUM

*Continued from page 50*

that singles sales started their decline almost two years later than in other European countries. So we do not have to retrieve sales from such a low base."

Another helpful factor is the popularity in Belgium of dance repertoire, which is essentially a single-driven genre. However, there is still some doubt as to whether the small independent labels, which dominate the dance sector, will adopt the two-track CD format.

"It may prove too costly for them," says Sony managing director Patrick Decam. "They may prefer to stay with 12-inch vinyl and CD maxis."

EMI managing director Dirk de Clippeleir regards the two-track CD as a logical development, "because young people today don't have vinyl players and the maxi-CD is too expensive at 250 to 300 francs [\$7 to \$8.50]. The two-track CD sells for around \$5, which is only 50 francs more than the vinyl single."

By far, the most successful domestic act is BMG's Vaya Con Dios, whose worldwide sales are approaching 5 million. The group, managed by Gary Richmond, is especially strong in Germany, Switzerland, Holland and Sweden. And tipped by BMG's Bert Jolink to be the next Belgian superstar are the group Dinky Toys, one of a stable of 15 acts produced by Peter Vanderhallen for the Creastars company. In the last three-and-a-half years, Creastars has successfully pioneered the technique of promoting new talent by securing substantial sponsorship investments from brands such as L.A. Gear, Lois jeans, JVC and Master Foods.

Says Vanderhallen, "We've developed a special marketing strategy that is based on a symbiosis. We find an appropriate brand for a new act, and the brand uses the acts to promote its product. When the band gets success with two or three hit singles, it starts to repay the investment by stimulating sales of the sponsor's product. Last summer, we signed the Nile, a group from Burundi, and got a 2 million franc sponsorship deal with African drink firm Passoa. We now find a sponsor for every new act we sign." The Dinky Toys have a 40 million franc campaign by Master Foods, who will use the group to advertise its products.

A persistent problem in Belgium is the activity of parallel importers, and industry leaders agree there is not a great deal that can be done about them. Sometimes, with megastar product, the majors add extra tracks to albums on a Europe-wide basis. "And," says Jolink, "we try to get retailers on our side by giving them good service."

De Clippeleir says that, with some top-selling product, parallel imports can account for as much as 25 percent of total sales. "The importers keep a close eye on exchange-rate fluctuations and buy wherever the prices are lowest. Our PPD for a Tina Turner album is 500 francs before tax, but it is possible to get imported copies for under 400 francs."

While the consensus of Belgian industry leaders is that 1993 is likely to be a year of zero or, at best, minimal growth, the record companies can look forward next year to income from an unaccustomed source—that of the broadcasters.

Belgium's new draft copyright law, which was adopted by the Senate in May last year, is expected to be approved by the Chamber of Representatives early in 1994. It contains specific provisions for neighboring rights payments to artists and producers; a home taping royalty on hardware and software at 8 percent of the PPD; reproduction, distribution and rental rights for producers of sound carriers; and equitable remuneration for public lending.

"The new law," says Vincent van Mele, managing director of the Belgian IFPI group, "is comparable to the French copyright law of 1985 and is a most welcome addition to the country's legislation." ■

## DUTCH

*Continued from page 50*

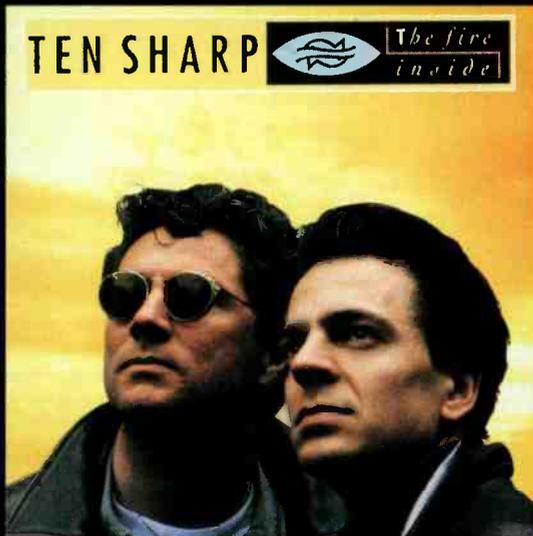
at 5 p.m. one day, and the product will be at Amsterdam's Schiphol airport the next morning. We sell our top-price album product at a PPD of 25.90 guilders [\$13.65], but the same product can be imported for 21.50 guilders [\$11.30]."

One successful initiative to combat parallel imports was that of PolyGram last February, when it included in the new Sting album a voucher enabling buyers of the CD to purchase a \$39.50 Sting watch for only \$20.50. Says PolyGram Holland CEO Theo Roos, "We sold 80,000 albums and 6,000 watches. But, of course, this sort of promotion can only be done occasionally."

As in most other European countries, the industry in Holland has as two of its principal priorities this year the preservation of the disc single format and, with DCC in mind, of the long-play cassette configuration. But the problem for the Dutch industry is considerably more acute than elsewhere. For example, vinyl single sales between January and May this year in neighboring Belgium (population 9.9 million) were, proportionately, seven times greater, at 563,000, than in Holland (population 14 million), where the total was a mere 83,000.

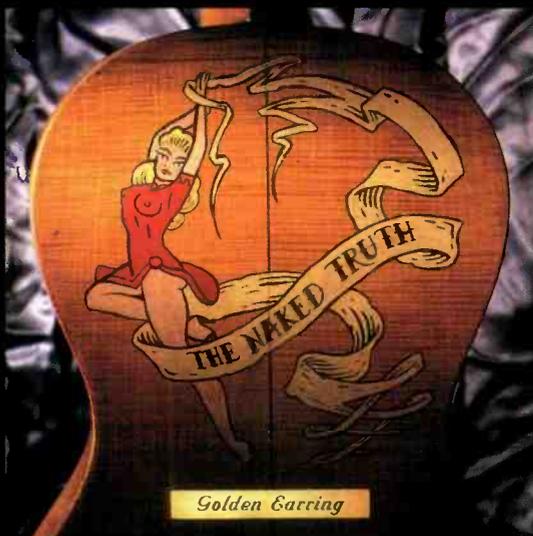
The industry campaign, initiated last year, to implant the two-track cassette single has proved an unqualified disaster—with

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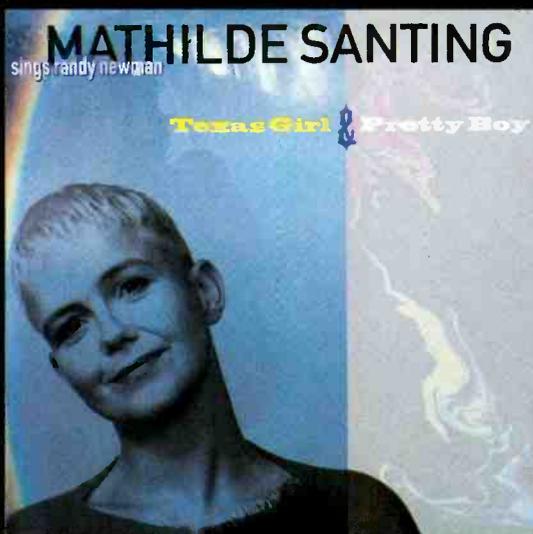
**Ten Sharp**  
**"The Fire Inside"**

They are known the world over for their smash hit single, "You." from their highly successful debut "Under The Water-Line." Now, this dynamic Dutch duo deliver their much anticipated follow-up, "The Fire Inside." Filled with enchanting hit singles like "Lines On Your Face," "Dreamhome (Dream On)" and others, "The Fire Inside" will be burning brightly.



**Golden Earring**  
**"The Naked Truth"**

One of the enduring international success stories, Golden Earring has become the ultimate Dutch rock'n'roll band. "The Naked Truth," their first live acoustic album, went Top-10 and is approaching double -Platinum in Holland. Just released in Europe, Canada, Japan and U.S., this album features rockin' live versions of the worldwide smash hits "Twilight Zone" and "Radar Love."



**Mathilde Santing**  
**"Texas Girl & Pretty Boy"**

"Texas Girl & Pretty Boy" is the Sony Music debut from this critically-acclaimed vocalist. This album of stunning Randy Newman covers is already gaining momentum in Holland, Belgium, France and will soon be released in Switzerland, Portugal and Japan. *Music Maker Magazine* says it best: "There are very few singers who could shape the timeless Newman material so well. It's as if the songs were wrt ten for her."

the  
**DUTCH  
 ROCK  
 HEAVENS**

**Sony Music Holland**

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## DUTCH

Continued from page 52

sales slumping in the first half of this year by more than 90 percent to a mere 8,000. Hopes of saving the short format are now pinned on the two-track CD, which retails for 10 guilders (some \$5.25) while a CD maxi single sells for 14 guilders (\$7.35).

The performance of the two-track CD format for the first half of this year has been mildly encouraging, with the configuration accounting for around 15 percent of total unit short-form sales, which are currently dominated (80 percent) by the CD maxi.

When it comes to the cassette, the Dutch have always shown a marked preference for the blank version. "The perception of the Dutch consumer," says BMG's Sturm, "has always been that the quality of prerecorded cassettes is poor."

Blank tape sales in Holland are running at 20 million units annually, compared to the prerecorded figure of around 1 million. "And," says EMI's Van Kuijeren, "it is estimated that every album sold spawns an average of six home-taped versions."

Van Kuijeren says it is still possible to sell decent quantities of prerecorded cassettes in the fields of compilations and sales through record clubs, "but the format has never become properly established in the country of its invention."

Despite the problems besetting the Dutch market, most of the record company chiefs are optimistic about the prospects for the remainder of this year.

"The forecast is that the market will decline by at least 5 percent," says Phonogram's Jan Corduener, "but I believe that, because of strong product due for release in the last quarter, the market will stabilize and hold last year's level."

Adds Roos, "It has to be remembered that, between 1983 and 1991, we had yearly increases in sales of 10 percent to 15 percent. That progress could not be maintained indefinitely. But figures for June have been good, and I am confident that we shall have a reasonably good year."

In common with their Belgian neighbors, the Dutch record

companies are for the first time able to contemplate the prospect of receiving performance rights from broadcasters, following the introduction of legislation on July 1. The new law also makes unauthorized use of copyright recordings a criminal offense.

"We have waited 30 years for this," says Dutch IFPI group managing director Rob Edwards. "It is an extremely good development for the record industry and for its artists." ■

## LUXEMBOURG

Continued from page 50

Pilz Blue Velvet label. Bavaria Sonor became interested in her combination of jazz, pop and techno, and a German album is due in October.

Gast Waltzing, also signed to WIN Publishing, has his own production company in Luxembourg and has composed, arranged and produced the music for three German films and more than 40 movies for German TV, including a 26-episode German remake of the old U.S. TV series "The Millionaire."

With British sound engineer Mike Butcher, Waltzing will produce popular music product for the European market starting this fall, using talent culled from Benelux.

Another act breaking out of Luxembourg is prolific Irish singer/songwriter Matt Dawson, who has lived here since 1980. He signed to Chlodwig Music in Germany last year, and his first international CD, "Soho," included styles ranging from Irish folk to soft rock. The Matt Dawson Band has a new release on the way.

Eddie Sauer, owner of Casablanca (Luxembourg's top nightspot), founded Can't Stop Productions last year and has been producing dance/rap repertoire, importing talent from New York and using recording facilities in Germany. The company has also released a compilation CD aimed at promoting young Luxembourgish bands on a pan-European basis.

A more comprehensive compilation of local bands is the result of a cooperative effort by the City of Luxembourg, the Syndicate d'Initive and RTL Radio 92.5 FM. For the past three years, this association has organized Rock um Knuedler, Luxembourg's biggest outdoor music festival. Six local bands are picked each year to perform at a top venue with the highest technical standards. A compilation CD, with two songs

from each act, is released for the Luxembourgish market.

Included in this year's release is wild 10-piece band D'Ju D'Ju (reminiscent of the Red Hot Chili Peppers), the Matt Dawson Band, the Chris Birch Band (blues/rock) and highly touted newcomers T42, along with Cool Feet (a Luxembourgish-language band mixing folk lyrics with rock) and the multicultural Surf Cowboys, whose first CD of heavy rock sold 2,000-plus units.

Local bands get excellent airplay support from Luxembourgish RTL 92.5FM, and the weekly "RTL Hei Elei TV" program also helps local bands.

Licenses for private radio stations were awarded last year after a long and aggressive struggle between the giant RTL Radio monopoly and half a dozen pirate radio stations. None of the pirates won a license, but their staffers were quickly taken on by the two new stations most likely to survive.

Eldorado, underwritten by weekly Luxembourg magazine *The Revue*, plays a format ranging from AC/DC to Ice T. Local acts get aired, but that's a mixed blessing as the station doesn't yet pay performance royalties—and acts needing on-air exposure aren't likely to protest this abuse. De Neie Radio, controlled by Luxembourg's biggest daily newspaper, *Luxembourger Wort*, is a virtual replica of Eldorado in format—and performance royalty policy.

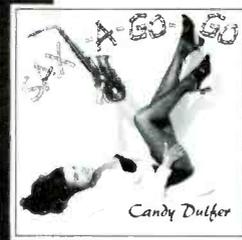
Radio W.A.K.Y. is Luxembourg's newest station, combining the best elements of Luxembourg's well-remembered pirate RfM and legendary 208. The new operation broadcasts in both Luxembourgish and English 24 hours a day to the capital city and surrounding area. The on-air lineup includes ex-Radio Luxembourg DJs Jodie Scott, Dave Christian and Bob Christie. Potential audience is 180,000, of which 45.6 percent are Luxembourgish. Because the country is multicultural and multilingual, 98 percent of the audience speaks English.

Luxembourg has three professional recording studios: Studio Linster and VAP Studio, both with 24-track and video-dubbing facilities, and One World Productions, incorporating 24-track with sound equipment rental.

Official support for popular music has expanded enormously over the past five years in Luxembourg. It has progressed from a 1989 letter from the Ministry of Culture that "modern popular music is not considered culture" to across-the-board support for the modern opera "Smalltime" by Gast Waltzing & Maggie Parke, which will be produced as part of the celebration of Luxembourg as host of the European Year of Culture in 1995. ■

# IT'S GREAT FUN

## To Work With These Artists



**CANDY DULFER**  
**'SAX-A-GO-GO'**  
*'Saxuality' was worldwide a super-bestseller and it's follow-up is: 'Sax-A-Go-Go'. Candy Dulfer's second!*

**GOTCHA!**  
**'GOTCHA! GOTCHA!'**  
*The most promising Dutch band. Recently played successful at the New York Seminar.*

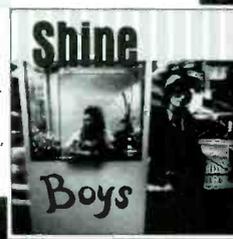
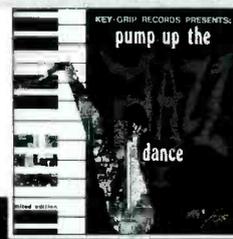
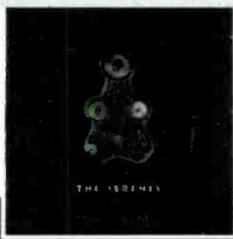
**THE SERENES**  
**'BACK TO WONDER'**  
*Sensational debut-album on RCA Records, produced by Lou Giordano!*

**TOM PARKER'S NEW LONDON CHORALE**  
**'THE YOUNG TCHAIKOVSKY'**  
*Ten albums, two million sales... in Holland alone. 'The Young Tchaikovsky' is the new album.*

**'PUMP UP THE JAZZ DANCE'**  
*The sound of tomorrow. Hard core Jazz-bop out of Holland, available on album now!*

**SHINE**  
**'BOYS'**  
*New band and album of ex Fatal Flowers' Richard Janssen.*

**TONY SCOTT**  
**'CHAMELEON'**  
*First album of this successful international rap-artist for Ariola.*

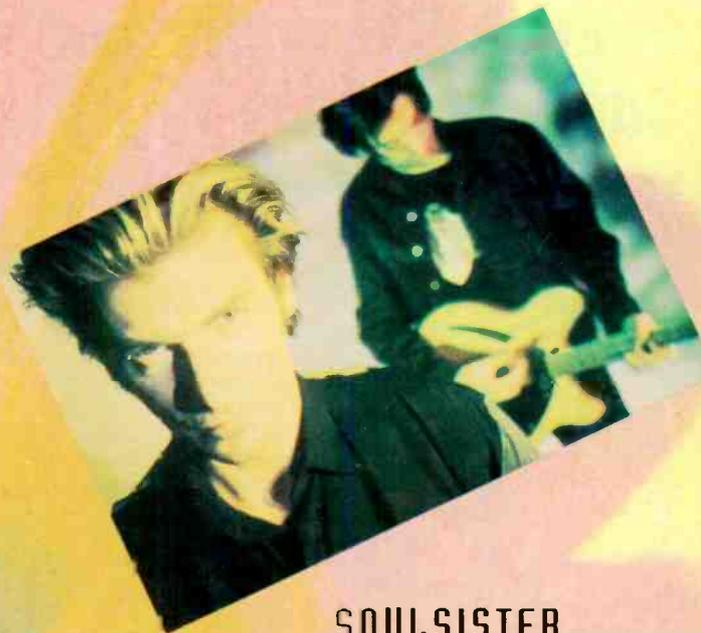


## CLAW BOYS CLAW

From the day they started in 1984, Claw Boys Claw has been Holland's most talked about band. They became known for their mixture of Psychedelic and Acid Punk, and their dynamic and exciting live show. Their latest album 'SUGAR', produced by Magic Stick [Urban Dance Squad], has managed to capture Claw Boys Claw more relaxed and intense than ever before.



# Music from the heart of Europe



## SOULSISTER

Their debut hit 'The Way To Your Heart' introduced the remarkable talents of Jan Leyers and Paul Michiels to a worldwide audience. Take the time to discover their current album 'SIMPLE RULE'. Remixed by Bob Clairmountain.

As one of the major pilot markets for many international industries, Holland and Belgium are known world-wide for their cosmopolitan attitudes.

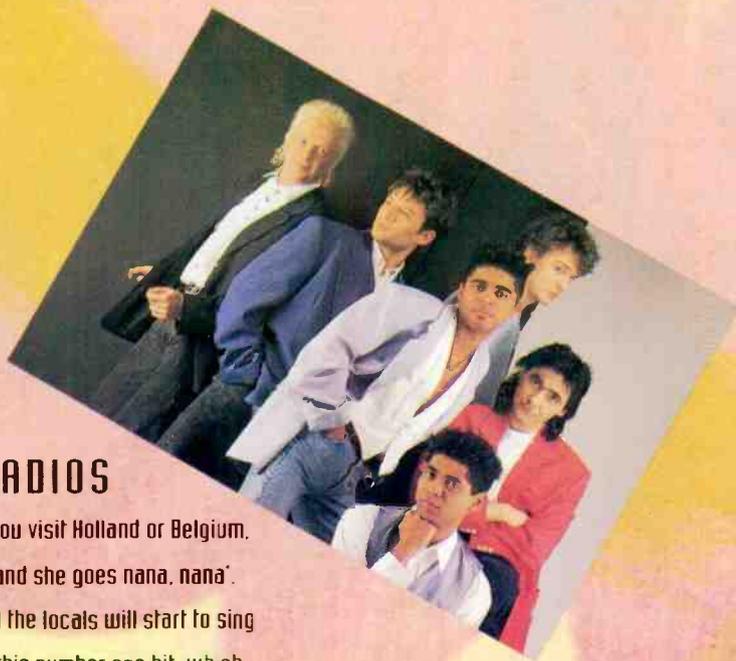
EMI Music Holland and EMI Music Belgium are much more than the representatives of international music. They also are very actively developing the local scene. Great music, excellent and exciting live performers. Gold and Platinum awarded...ready to conquer the world!



## JAN VAYNE

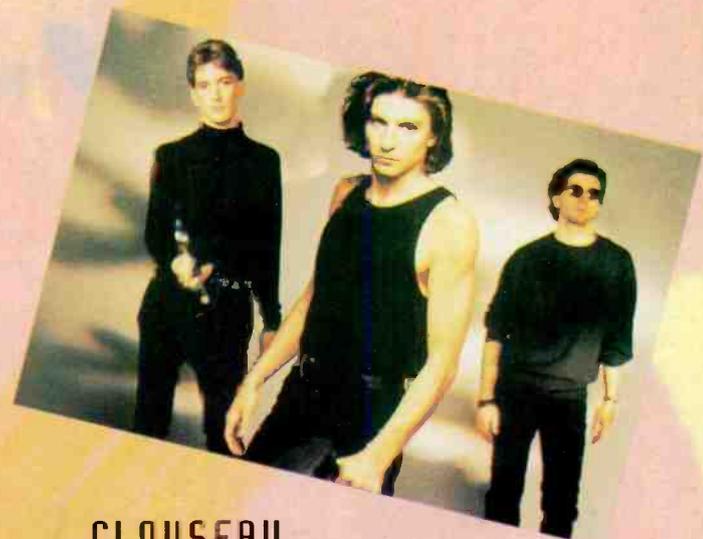
With his improvisations on Classical and Pop themes, Jan Vayne creates his own music which captures the interest of both Classical and Pop audiences.

'LIVING COLOURS', his latest album was recorded in London with musicians of the London Philharmonic, the London Symphony Orchestra and the Academy of St Martin in the Fields.



## THE RADIOS

Whenever you visit Holland or Belgium, just say '...and she goes nana, nana'. Instantly all the locals will start to sing the rest of this number one hit, which can be found on their latest album 'THE SOUND OF MUSIC'.



## CLOUSEAU

The brothers Koen and Kris Wouters together with Bob Savenberg started their career by breaking all previous records as the most successful popband in the Benelux. Their forthcoming international album 'IN EVERY SMALL TOWN' is due for release in Europe, September 13th.



## Finnish Copyright Society Sues Over Late Royalties

■ BY ANTTI ISOKANGAS

HELSINKI—Gramex, the copyright society of performing artists and phonograph producers in Finland, is taking a hard stand against radio stations that are behind in their royalty payments.

Two stations, Auran Aallot and the smaller Radio Botnia, have been served with bankruptcy suits. Auran Aallot's suit was filed July 26 in the City Court of Turku, where it is based, and Radio Botnia was sued July 15 in the City Court of Pietarsari. Botnia's case is due for trial Oct. 6.

The Gramex action is the latest chapter in a battle with Finland's 50-plus privately-owned local radio stations. Since commercial radio broadcasting started in the mid-1980s, small local stations have insisted the Gramex fees are unreasonable for them. Since then, the issue has twice been taken to court for arbitration.

The latest ruling, handed down in January, requires each station to pay Gramex a percentage of its revenue to be determined by the amount of Gramex-licensed music it plays. The court ruling set the average at 4%, with annual payments totaling the Finnish mark equivalent of \$1.4 million to \$2.1 million. Kai Salmi, managing director of the Assn. of Finnish Radio Broadcasters, thinks the fees are "still too high, but something we can live with."

Despite the settlement, more than half

of Finland's private stations owe money to Gramex, some from as long ago as 1988. Cumulatively, the debts total about \$3.5 million. Auran Aallot is the largest single debtor, with \$550,000 in outstanding payments.

The stations' financial problems stem primarily from a drop in radio advertising revenues, down from \$37 million in 1990 to \$30 million in 1992.

Risto Ryti, chairman of the Gramex board, says the rights society is not out to hurt the broadcasters, and has shown as much patience as possible. According to Ryti, some stations have not even been able to pay interest on their debts, yet have daily accumulated more by playing Gramex-covered music. He also claims some never intended to make payments.

"The money we are after is not ours," he says. "It belongs to performing artists and record producers. They should not be financing somebody else's economically unsound activities."

Meanwhile, Kai Salmi fears that five to 10 stations are in immediate danger of going under because of the society's collecting policy.

"Many of the Finnish radio stations are very small," he says, "and most of them have done a lot to adjust to the harsh economic climate. It makes little sense for Gramex to sue such stations. By being more flexible, they would stand a much better chance of getting their money in the long run."

## newsline...

**G**ERMANY'S RECORD business notched unit sales in the first half of 1993 that were 4.5% over last year, according to figures from industry body BPW. Total unit sales were 101.3 million. Album unit sales were level at 84.4 million, while singles rose 35.2%, to 16.9 million. Full details next issue.

**F**ABRICE NATAF, former president of Virgin Records France and current president of BMG-owned Vogue, has been named general manager of Ariola. He replaces Philip Desindes, who has moved to PolyGram International in London (Billboard, August 21). Nataf will stay on as Vogue's chief, but will have "full latitude to reorganize the label," says BMG president Bernard Carbonez.

**G**REECE'S famous ancient theater, at Epidavros, will be used as a classical venue for the first time Sept. 4, when it hosts a concert by Montserrat Caballe and José Carreras. The 10,000 tickets for the event sold out in three days. Greece's government overruled archaeologists' concerns that modern use would harm the theater.

## Much Change In Store For MuchMusic New Program Director Expands Vid Channel's Vision

■ BY LARRY LEBLANC

TORONTO—After nine months at the helm of MuchMusic, Denise Donlon, director of Music Programming, is overseeing one of the most dramatic realignments of the national video network in years.

On Monday (30), the CHUM Ltd.-owned service is launching several daily half-hour shows, including the clip-formatted "Super Hit Video"; "French Kiss," hosted by Natalie Richard, which showcases French language videos; the adult contemporary-styled "Much More Music"; and "The Wedge," hosted by Simon Evans, which will introduce videos by cutting-edge bands starting to gain popularity with mainstream audiences.

In addition, the weekly, half-hour "Rapecity" now becomes an hourlong daily show, and such weekly one-hour shows as the clip-formatted "Coca Cola Countdown" and the country journal "Outlaws & Heroes," hosted by Bill Welychka, have been expanded to 90 minutes. Finally, the internationally syndicated, weekly video journal, "The New Music," hosted by Jana Lynne White—a program which originated on local affiliate CITY-TV—now will turn up on MuchMusic following its syndicated run.

In the past few months, Donlon has made a number of programming changes. It has picked up the Monika Deol-hosted weekly dance show, "Electric Circus," from CITY-TV (which will also continue to run it), and has introduced two monthly shows: the issue-oriented panel and phone-in program "The Real Deal," hosted by Master "T"; and "Too Much For Much," which examines controversial trends in video-making. The channel also has introduced one-minute celebrity clips called "Between The Covers," which are broadcast throughout the day and promote juvenile literacy.

Noting that Canada's only national music network has a Canadian subscriber base of 5.6 million homes, and a core 18-34 audience, Donlon stresses that Much will continue to be characterized by musical diversity and a strong domestic cultural voice. Still, Donlon adds that she recognizes she must contend with the growing headache of fragmenting audiences and musical genres.

Conceding that Much is unlikely to

boost its national subscriber base by much, Donlon says that "what we need for continued and healthy growth is to increase the amount of minutes tuned. What we're doing is putting more like music together. I don't want to stop playing the things we're playing, but I want to be able to present them where people can find them a little easier."

### NEW VIEWING HABITS

Donlon argues that viewers' habits have changed since video programming was first introduced, and video programmers must address that change. "It was a lot easier then to cross genres," she says. "You could skip around and people wouldn't blink an eye."

However, viewers brought up to consume music in much more limited formats today are more likely to "channel surf." As Donlon says, "They may dive in, see a Naughty By Nature video, and hang in for a few minutes; then the next video could be Midnight Oil, and if they [don't] like that, they're gone."

When asked to take over Much's programming, the 36-year-old Donlon had been producing and co-hosting "The New Music" on CITY-TV for six years, and co-hosting "Outlaws & Heroes" on Much for five years. Despite being interested in trying something new, she was a bit hesitant about taking on the monumental task of overseeing MuchMusic, which has a staff of over a hundred. "I welcomed the opportunity, but I can't say I wasn't a little nervous about it," she says. "It's a big job, and Murray [McLauchlan, her husband and a singer] and I were considering moving to the west coast. The challenge for me here is to keep the network motivated, and keep the people here challenged by doing new things."

### NO URBAN RADIO BASE

With the absence of an urban radio base in Canada, performers in such musical subgenres as rap, hip-hop, and dance have long been the beneficiaries of strong, regular airplay on Much—and of such programs as "Soul In The City," "Rapecity," and "X-Tendmix." Now, by taking "Rapecity" daily and picking up the highly touted "Electric Circus," Much will be giving unprecedented national exposure to urban music.

"The demand for urban music is

clearly out there, and we can see the effect when we get behind somebody," Donlon says. "Each of those shows has a different orientation, and although the music sometimes crosses over between them, they deal with different parts of the [urban] audience."

Another group getting a major boost from the Much realignment is the Canadian Francophone community. Though Much has played French product (mostly Canadian) in regular rotation since it went on the air in 1984, Donlon says the new daily program, "French Kiss," will further boost national interest in Quebec's vibrant music scene.

Though she admits that there has been sizable viewer aversion to non-English videos, Donlon says, "There's a lot to be celebrated in French culture, and with a vehicle for the music in which we talk about the culture, the music, and the fashion, this is a way to help people celebrate it."

Donlon says one of the toughest aspects of her job is dealing with videos by Canadian artists. From her seat on the eight-person program committee, which assesses the 80-100 international and domestic videos that flow into the station each week, she knows that lack of support from MuchMusic can be a tremendous career setback for many here. "A lot of times, it just tears my heart out not to add somebody," she says, "especially when I know the people personally and know what their financial situation is, if they've had to mortgage their house or anything. Ultimately, however, you have to be true to your own instincts. Nothing beats 'power' rotation, but you can't add everybody, and there's opportunity for exposure on such shows as 'Indie Street,' 'City Limits,' and 'FAX.'"

Unlike some video networks, Much has been an enthusiastic supporter of grass-roots music. Donlon says this will continue, but cautions that strong videos remain essential for exposure on the network. "I celebrate that we're still in the position to offer some exposure for these acts, but I need creatively interesting video," she says. "It's not enough that they're a new thing, that there's a buzz on them on the streets, and that there's some action for them at college radio. They have to bring me an effective video as well."

## MD AUSTRALIAN ROLLOUT

(Continued from page 42)

Japan, and the U.S., but Handlin hopes that eventually production will be based at Sony's new CD plant in Sydney. "We have the facility there ready to go."

Handlin asserts that Australian music retailers have already adopted a positive attitude to MiniDisc, and that music industry support continues to grow. As well as offering its international roster on MD, Sony will also be releasing its top Australian artists—such as Midnight Oil, Daryl Braithwaite, the Black Sorrows, Rick Price, and Margaret Urlich—in the launch.

"We are looking forward to simultaneous releases on MiniDisc and CD in the months ahead," says Handlin. Billy Joel's "River Of Dreams" will be the first album released by Sony simultaneously on CD, MD, and cassette. Sales of

the new configuration will be monitored through chart research done by the Australian Record Industry Assn.

Marketing strategies will identify the MiniDisc for lifestyle use. Handlin believes its impact will come through a process of gradual education of consumers via media coverage, store profiles, and the eventual inclusion in TV marketing campaigns, but does admit the format will, in the first instance, appeal to younger buyers.

"The age profile of the CD consumer is much older than that of the typical Walkman user," he concludes, "but we expect the CD to remain the preferred home audio playback system. MiniDisc and the CD should co-exist well into the future, just like records and cassettes did in the '70s."

## VIVA BACKERS

(Continued from page 42)

singles released in Germany, half were national-language product but only 25% made it into the top 50.

The ownership of Viva by majors would not necessarily cause problems, said Fest. "The only subject which is common to us is the exposure of German artists. The rest has to be run as a business."

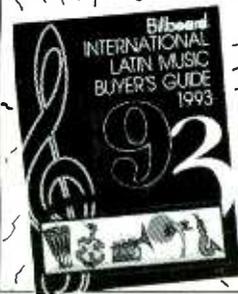
Herbert Kollisch, managing director of Intercord, Germany's largest label, said the ownership of Viva was not a matter of concern but was still something to keep an eye on.

Intercord, owned by German media company Holzbrinck, did not invest in Viva, as it had been involved in Vox, an interactive music channel in which it had a stake, subsequently sold to BMG-owner Bertelsmann.

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# Retail

## Tower Opens Doors In Ireland Joins HMV, Virgin In Downtown Dublin

■ BY THOM DUFFY

DUBLIN—The opening of Tower Records' first store in the Republic of Ireland brings all three megastore chains to Dublin's downtown shopping district, with existing HMV and Virgin outlets located within walking distance of Tower's new 12,000-square-foot shop.

"It's a major European city and a great music city," says Ken Sockolov, managing director of European operations for Tower Records, commenting on the company's move into Dublin. After opening to the public Aug. 3, Tower hosted a reception Aug. 16, where members of the Irish music business packed the aisles of the store, schmoozing and listening to the music of the Beatless and the Big Geraniums, two Dublin bands, the group Murrur from Glasgow, and a string quartet recruited out on Grafton Street. Some prominent members of the Irish scene bypassed the party. Van Morrison stopped by days earlier to check out the new store.

The two-story Tower location is on Wicklow Street, one block off the main pedestrian shopping promenade of Grafton Street, which is often a parade of young people and street musicians until well into the evening. The site is expected to bring Tower "high street," or main street, shopper traffic at less than high street rents, says Sockolov.

HMV has five locations in Ireland including one on Grafton Street, where the Dublin-based Golden Discs chain also has an outlet. Virgin's store is a short distance away on Aston Quay, overlooking the River Liffey

near the O'Connell Street Bridge. Each of the stores is within a half-mile of Trinity College, the city's largest campus.

Elaine Downie, the manager of Tower's Dublin store, says the audio stock is expected to be weighted 60% in favor of compact discs over cassettes. Irish or folk repertoire will account for an estimated 10% of all albums, with U.S., Japanese, and other international imported product accounting for another 10%. "We've come to Ireland at a really good time, when the compact disc is just taking off," says Downie, who previously managed Tower's Glasgow store.

Ireland saw total album unit sales of 3.46 million, with a retail value of \$61.6 million, a 1.5% decrease over

1991, according to IFPI. However, CD unit sales in 1992 increased 10% over 1991, while cassette sales dropped 15%.

Sockolov says Tower has been looking at the Dublin site since the spring of 1992 as part of its long-range plan of opening a store in all the major capitals of Europe. In addition to the Dublin store, Tower has five locations in the U.K. A 6,000-square-foot store in Tel Aviv is due to open in early September in a new beachside development containing retail space, restaurants, and movie theaters. Tower also has recently established a stronghold in Southeast Asia with its entry into Taiwan and plans to open in Singapore in December.



**Kenny's Friends.** Retail executives congratulate Kenny G at a party at New York's Rainbow Room following his six sold-out shows at Radio City Music Hall. At the party, Kenny G was presented with a plaque commemorating the quintuple platinum certification of his album "Breathless," and a second plaque noting that he has sold more than 23 million albums worldwide over the course of his career. Shown, from left, are Marc Zimet, Northeast regional marketing director, Arista; Jerry Solomon, owner, CD World (back); Tracy Gugliano, buyer, CD World (front); Mrs. Steve Flaster; Larry Feldstein, sales manager, BMG; Steve Flaster, GM, Unique Music; Pete Luckhurst, president, HMV; Kenny G; John Esposito, VP/CEO, The Wiz; Jay Rosenberg, VP of merchandising, The Wiz; Jim Chiado, senior VP of sales and distribution, Arista (back); Bob Miller, owner, Unique Music (front); Mrs. Bob Miller; Gregg Spiegel, director of advertising, The Wiz; and Kent Rippey, Eastern regional marketing coordinator, Musicland East.

## Rock-It Comix Puts Pop Stars In Funny Papers

■ BY CATHERINE APPLEFELD

WASHINGTON, D.C.—Malibu Comics Entertainment has joined forces with Gold Mountain Entertainment and International Strategic Marketing to form a new comic book line, Rock-It Comix, which will issue comics with storylines focusing on popular recording artists.

With an arsenal of 17 bands, and the creative and promotional muscle provided by the joint-venture partners, Rock-It will launch in November the first of its fully authorized comic books based on, and partially written by, musical acts.

The premier batch of books includes treatments on Ozzy Osbourne, Lita Ford, and Metallica. Megadeth, Anthrax, the

Doors, Soundgarden, the Smithereens, P.M. Dawn, Naughty By Nature, and the Pharcyde are among those to follow, according to the company. The partners plan to sign up several country acts as well.

"Comic books have become another creative avenue, and bands see them as an opportunity to be playful," says Ron Stone, president of Gold Mountain. "It's akin to what happened with videoclips—it gives the bands another dimension." To get that point across, Rock-It is using the slogan "Music for your eyes."

The comic books also give acts another promotional tool, one the Rock-It team aims to expose to a broad audience. Among the alternative distribution out-

lets on the company's wish list are concert venues, record stores, musical instrument shops, and university bookstores, as well as the obvious newsstands. "We've expanded the traditional comic-book market threefold," Stone says.

Initial shipment figures on each book are expected to fall somewhere in the 100,000-500,000 range, according to Jack Jacobs, Rock-It Comix acquisitions director.

The prognosis for success in record stores is a healthy one, according to Howard Appelbaum, president of Beltsville, Md.-based Kemp Mill Music, who says he already carries as many as 50 different comic-book titles in most of the chain's 37 stores. "We would definitely be interested in carrying their line," he says.

Rock-It also is eyeing concert halls as a key outlet for the books, which will be printed on 8½-by-11-inch paper and carry a suggested list price of \$3.95, although they may range up to \$5 depending on venue markup. The company has inked licensing agreements with merchandising bigwigs Winterland Productions and Brockum, and Jacobs says the design of each issue may vary depending on where it is being sold.

The company conducted a test with a comic-book overview of the acts on Stone's World Domination label, in a lim-

ited press run geared to accompany a label showcase tour last October.

"We're trying to create some linkage—not just to album releases, but to the touring schedules of bands as well, so we can be involved in selling comic books at venues," Stone says. For example, before the proposed Black Sabbath reunion tour was canceled, the Osbourne comic book and a treatment on Black Sabbath were scheduled to coincide with the tour.

Stone says the comics could serve as a substitute for concert souvenir books, particularly with developing acts. "To do a souvenir book on a concert tour is expensive, and not always that marketable; I know from experience," he says.

Production costs for some Rock-It issues may reach \$100,000, states Malibu Comics president Scott Rosenberg. He says his company was taken with the Rock-It concept because "we're all personally fans of the rock genre, and we always try to do things we enjoy." Each book takes between five and eight months to produce, he adds, depending on whether or not the company receives a timely response from the bands.

"We live with the possibility that some bands aren't going to make their deadlines, and then we just advance the book," he says. "We don't go to the marketplace with a book until it's ready to be sold. For example, with Metallica, (Continued on page 64)

## Sales On The Rise At LIVE Stores

■ BY DON JEFFREY

NEW YORK—LIVE Entertainment Inc. says that second-quarter sales from its Strawberries and Waxie Maxie music stores that have been open at least one year rose 5.4% over last year.

For the three months that ended June 30, LIVE's Specialty Retail Division reports that revenues increased to \$22.6 million from \$21.4 million the year

before.

Because of the higher sales, gross profit from retail rose by \$1.2 million in the first half of this fiscal year, LIVE says in its quarterly 10-Q filing with the Securities and Exchange Commission.

Despite those gains, retail had a "slight operating loss" in the second quarter, LIVE reports.

The loss is attributed to selling, general, and administrative expenses (SG&

A), which were \$670,000 higher in the quarter than the year before. The big reason for that was the higher rents and lease renewals associated with store expansion.

The two chains have a total of 126 stores, of which about 100 are Strawberries.

LIVE says its retail unit expects to continue its expansion, and expects to (Continued on page 64)

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## Retail

### Uni Drops W'house Confab; Rose's Expansion Efforts

THE USED-CD controversy continues to have a life of its own. In the latest development, Uni Distribution, one of the major labels withholding advertising dollars from accounts selling used CDs, has pulled out of the September Warehouse Entertainment convention. Torrance, Calif.-based Warehouse is the largest used-CD dealer in the U.S., carrying used product in most of its 339 outlets.

Paula Batson, senior VP of public relations with Uni-distributed label MCA, declined to comment. Bruce Jesse, Warehouse VP of marketing communications, confirmed that Uni would not be attending the convention, but wouldn't provide any additional comment.

Uni is the second major to withdraw from the Warehouse convention, joining CEMA. The other two majors with an anti-used-CD policy, WEA and Sony Music Distribution, appear to be headed for the convention, as are BMG Distribution and PolyGram Group Distribution.

**AROUND THE TRACK:** Rose Records/Stirling Ventures, the Bellwood, Ill.-based regional chain that made a mission of aggressively pursuing growth and becoming a major force in music retailing, will open its 50th store Sept. 9 on the Willowbrook/Hinsdale border in Illinois. That store, according to chain CEO Dave Roger, will be located in a strip center, will measure 3,000 square feet, will have jewel box-only merchandising, and "will serve an area that is not being serviced by any other music retailer right now."

In another move, Rose has opened an additional outlet in Madison, Wis. The chain already had a store there, near the local college campus, but "it was always too small—about 1,900 square feet. So we found a space north of it, a 3,400-square-foot outlet, and made the new location a pop-only store and left the old store to be a classical-only outlet," he says.

Roger says the setup is working well for the two stores. "For the classical store, we brought in some new lines and set up a listening room," he says. "The new pop store is a really neat-looking store. We did a different motif for that store, like hanging autographed memorabilia, such as autographed guitars, on the walls."

After reaching the nice round figure of 50 outlets, Roger reports that the chain will put growth on the back burner for the rest of the year as it gears up for the rollout of a point-of-sale system.

The company has bought software that will serve initially as a distribution system, and later will be linked to the financial system. Eventually it will grow into a P-O-S system, which Rose expects to roll out next year. "Most of our time will be spent getting this computer system up and running, rather than expanding our chain," Roger says. "But when we do get it off the ground, look out."

Meanwhile, in Charlotte, N.C., The Record Exchange Of Roanoke is hard at work building itself into a regional force, with the opening of its 15th store. That outlet, opened in Chapel Hill, N.C., at the Univ. of North Carolina, is the

chain's smallest outlet, measuring 850 square feet.

"That location was the only space available to us that we thought would work for us," says chain president and owner Don Rosenberg. "Due to its size, we are using every space-saving method we can come up with."

Since the store is right in the middle of a college campus, it will focus on alternative music, Rosenberg notes. Also, in what could be interpreted as a dig at four of the Big Six distributors, he adds, "In doing our market research . . . we have

found that used CDs are going to be very popular there."

(The Record Exchange carries used CDs in all of its stores, and is at the forefront of the

fight resisting the anti-used-CD policies of Sony Music Distribution, WEA, CEMA, and Uni Distribution.)

Although the store is small, Rosenberg says he plans to host a lot of live in-store performances. "We have a bin that can be converted into a stage," he explains. "We plan to have a tremendous number of appearances there. Chapel Hill is very much a music area, with a lot of bands and independent labels."

The in-stores and the new store itself represent the completion of the chain's plan to be well-known in North Carolina, with stores in every major market, Rosenberg says. The chain currently has eight stores in North Carolina and seven in Virginia, with its 4,500-square-foot distribution facility in Greensboro, N.C.

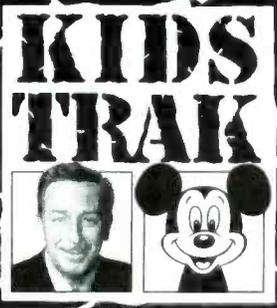
**WORTHY EFFORT:** Mike Fitzgerald, GM of Northeast One Stop, is sending out a call for help from the music industry. Fitzgerald is spearheading a drive to raise funds for a member of the music community, Brett Griffin, who has been diagnosed as having a rare form of cancer. The funds would be used to help Griffin and his family through their troubled times. Griffin is a district manager for the Latham, N.Y.-based Music For You chain, and, prior to that, was a sales rep for the Interstate Group in New Hampshire. Griffin is the son of Frank Griffin, who has been working in the record business in the rackjobbing sector for some 20 years. Currently, he is with Ingram.

In a letter sent out to friends, Fitzgerald writes, "Being one of Brett's closest friends, I would like to see the industry that has been a major part of his 28-year-old life, come to lend a helping hand in what is inevitably the hardest thing that Brett has ever had to accomplish, and that is to beat this thing."

Donations may be made to Northeast, and the letter states that in an industry "where the term 'free goods' is often used, Northeast One Stop will gladly accept free goods and pass them through to Brett's family in the form of a record industry donation."

In addition to donations, Fitzgerald is running a \$100-per-ticket raffle for a Hawaiian vacation for two, with airfare, rental car, and hotel accommodations included. Proceeds go to Brett and his family. For information, contact Fitzgerald at Northeast at 518-786-3530, or at 138 Sicker Road, Latham, N.Y. 12110.

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### News from the Lamp

**AGRABAH: IN A PALACE** room crowded with children's audio retailers, a spokesman for the Genie of the Lamp confirmed today that the *Aladdin* Read-Along will magically appear this September in an individual book-and-audio cassette format. Previously, this book-and-cassette storyteller has been in the marketplace only as part of a Read-Along Collection gift set (book, cassette, and special edition hologram watch).



This means that the *Aladdin* Read-Along will be available when the video is released, versus last year's *Beauty and the Beast* Read-Along, which was not released until five months after the home video. Upon hearing the news, the audio retailers jumped onto their magic carpets and cheered!

"Read-Along Collection sales remain as hot as a summer afternoon in Agrabah," stated the spokesman. "However, the *Aladdin* property is so strong and the upcoming audio promotion so large, we felt it appropriate to release the individual Read-Along now," he added.



The spokesman encouraged accounts to order today and not let the sands of opportunity sift through their fingers. Then, in a dramatic exit worthy of the news, the spokesman snapped his fingers twice and disappeared in a puff of smoke!



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## Diversity Is The Key For Wax Stacks

### 3-Store Cleveland Chain Focuses On Alternatives

BY CARLO WOLFF

CLEVELAND HEIGHTS, Ohio—It's hard to pin down exactly what draws consumers into the original Wax Stacks store in this affluent suburb just east of Cleveland. Maybe it's the hand-drawn signs advertising the used CDs. Perhaps it's the periodical display cases highlighting everything from High Society (a big seller) to ICE to the literary magazine Whitewalls and all manner of zines.



SHURTLUFF

More likely, it's the selection of CDs, cassettes, and vinyl packed into this narrow space. Whatever the primary draw, diversity is key to the success of the Wax Stacks outlet, one of three stores in this independent minichain.

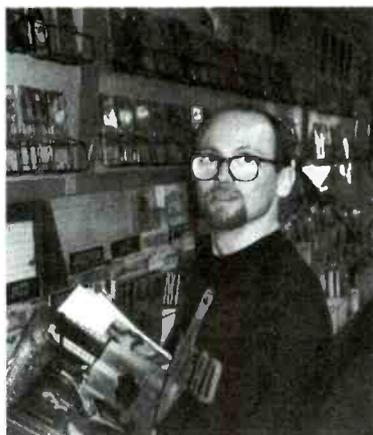
Lest we forget: You also can buy T-shirts, blank tapes, some videos, some bootlegs, lots of imports. But don't look for DCC or MiniDisc. "I think they're going to die on the vine," says owner Kenn Shurtluff.

There are two small Wax Stacks stores on Lee Road in this city—one of about 800 square feet, the other some 550 square feet. Each has a basement for storage, where Shurtluff keeps "the true jewels," like "lots and lots of LPs and 45s."

A third Wax Stacks occupies 1,800 square feet (but no basement) in a strip mall in Mentor, a fast-growing suburb some 20 miles east of Cleveland.

The focus of all three is alternative music, though you can buy mainstream releases, too. In fact, you can get anything you order.

The original Cleveland Heights store opened in 1978. Shurtluff opened the Mentor store in 1989, and the second Cleveland Heights site in 1992. The two Lee Road



Store manager Scott Pickering sorts through the Wax Stacks jazz bins. (Photo: Carlo Wolff)

stores are part of a retail block also featuring a bakery, a video outlet, a photo outlet, and a dry cleaner. The tenants may change, but the block continues to thrive.

Perhaps that's why business has been good for the 38-year-old Shurtluff, a New York native who grew up outside Boston and has

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lived in the Cleveland area for almost 20 years. A graduate of Case Western Reserve Univ., Shurtluff flashed on his concept for a record store when he worked at Peaches, a large, mainstream store in a southern suburb of Cleveland, in the late '70s.

"The clientele and the stock were mixed," he says of that store. "When I opened my own store, I wanted the same."

He bought the original Wax Stacks (now dubbed "Wax Stacks J.Z.Z.") from Jim Mayhercy for \$25,000 in 1982, acquiring some 10,000 records in the deal. (Mayhercy now owns Secondhand Tunes, a used-record minichain in Chicago.)

Shurtluff's best year was 1991, when the Wax Stacks stores tallied about \$630,000 in sales; 1992 was a little less lucrative, generating some \$610,000 in sales.

The two Cleveland Heights stores together do about three times the business of the Mentor store. "These are established stores," he says of the Lee Road stores, "and the clientele we're going for in Mentor is not the mall clientele. It's the people who are into alternative music, especially metal and rock."

As for 1993, Shurtluff says, "I think we'll be up 10%-15% over last year." He adds, "The store in Mentor has picked up considerably. The store is finally starting to catch on."

Shurtluff employs four full-timers and eight part-timers. The original store, which has a jazz ori-

entation, is managed by Scott Pickering, who plays drums in Cleveland avant-noise band Prisonshake. The staff also includes Dan Polletta, an authoritative jazz DJ at Cleveland public radio station WCPN. Alyssa Webb manages the newer Lee Road store ("Wax Stacks A.L.T."), a small, cheerful place that specializes in alternative rock and caters to a younger clientele; Sionann Jones does the independent label ordering. Minding the big store in Mentor is Gary Pflueger.

CDs are the mainstay of Wax Stacks, outselling cassettes by about 10-to-1. "In terms of numbers, vinyl probably does better than cassette," Shurtluff says. "But because most of it is used, the dollar volume is much lower."

Recently, one customer dropped \$400 on used vinyl, according to Shurtluff. Another spent \$100 on music in that never-say-die format.

Although he could not give the dollar volume of his sales of used CDs, Shurtluff has no intention of eliminating them.

"We probably sell three or four



Independent singles are displayed prominently in the newer Cleveland Heights location of Wax Stacks. (Photo: Carlo Wolff)

new CDs for every one we sell used," he says. "A lot of stuff sold through stores like ours is broken at our kind of store, like alternative rock. Most of that gets its foothold at specialty stores like ours."

Shurtluff is amused and miffed by the stance taken by Sony, WEA, Uni, and CEMA against retailers that deal in used CDs.

"I think that the labels are shooting themselves in the foot," he says. "It's one thing to run cop advertising on top 10 or top 50 artists with your chain stores. Now you see the majors trying to promote the alternative artists and the jazz artists at the chain stores, and I wonder how effective that is."

"Those artists break out of the independent stores. The kind of customers who shop in independent stores aren't going to go to the chains."

(Continued on next page)

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The exterior of Wax Stacks' original store in Cleveland Heights, Ohio, indicates an emphasis on jazz. (Photo: Carlo Wolff)

## Moore Projects For Belle Meade; Publicity Hints

**MORE ON MOORE:** Scotty Moore is back in the record business in Nashville, with the reactivation of his Belle Meade Records imprint.

You may remember Moore. In Memphis, about 40 years ago, he made his mark playing guitar with a sideburned kid named Presley.

Moore started up Belle Meade in the '60s, after he moved to Nashville and opened up his studio, Music City Recorders. "Like everybody else at the time, I was looking for a hit record," Moore says. "That never happened, though. It was a very small operation. We didn't have national distribution."

After Moore sold the studio and withdrew from playing in 1973, the Belle Meade label went dormant.

However, after years of discussion, Moore entered the studio with his former Sun Records colleague Carl Perkins, after Perkins recovered from the cancer that sidelined him.

"The thing came off pretty good," Moore says. "I decided I'd crank up the label again." And so Perkins and Moore's "706 Reunion—A Sentimental Journey"

(the title is a play on the address of the old Sun studio, 706 Union in Memphis) became the first release on the revitalized Belle Meade last year.

Moore and his partner, Gail Pollock, have released three other albums on the label so far: the guitarist's own "Moore Feel Good Music" (with guest appearances by Tracy Nelson, Willie Rainsford, the Jordanaires, and Perkins); "Son Of A Guitar Pickin' Man," an album by Merle Travis' son Thom Bresh (whom Moore calls "a chip off the old block, and then some"); and "Having Thumb Fun With My Friends," by Nashville session vet Chip Young (with guest pickers including Chet Atkins, Jerry Reed, Grady Martin, and Wayne Moss).

Moore says session great Reggie Young, who appears on the latter album, may also do a record for the label, and that Belle Meade may also issue a jazz album cut in the '60s by session pianist Larry Mahobarek.

Besides getting the label up and running again, Moore has been performing again, often in the company of Elvis' original drummer, D.J. Fontana. "We're doing trips to Europe, Elvis fan clubs, and conventions," he says.

So far, Belle Meade has been operating mainly as a mail-order label, but interested distributors can inquire about its releases at 615-244-4294.

**HOT HINTS:** DI is inundated on a weekly basis with mailings from independent labels both big and small, and it's clear from the evidence that even outfits with some experience in the biz can use some occasional assistance with the basics of publicity.

So three cheers for Disc Makers, the Philadelphia-based audio manufacturer, which has put together a brief but handy booklet about the essentials of publicity for indie labels and acts. "Disc Makers Guide To Independent

Music Publicity" was penned by Veronique Berry, who runs her own independent PR firm and serves as director of publicity for indie November Records.

The guide is available free to working musicians; call 800-468-9353. Whether you're a beginner or a pro in need of a refresher course, it'll come in handy.

**SHORT SHOTS:** The joint venture between Burbank, Calif.-based Quality Records and New York's Warlock Records, reported here July 10, has been completed; Quality reportedly has laid

is the first to admit that he was "scared to death to put this record out," and that he's probably happier working as a backup musician.

"I love to play," Dunlap says. "I could never turn down a gig. Being a sideman is so much easier. Putting a band together, you're risking financial ruin every time you leave the house."

Dunlap also confesses that being in a band with a prodigious and much-lionized songwriter like the Replacements' Paul Westerberg made him hesitant to put his own work out there.

"I had a couple of songs in the Replacements days," he says. "But it's mighty hard to write around that sucker. I felt like Sallieri in 'Amadeus'—the absolute worst song Paul's written is beyond me."

But Dunlap finally got around to putting his own best foot forward, and cut the rocking, grittily unpretentious "Old New Me" for a mere \$5,000 in the jerry-rigged studio in Rykodisc's Minneapolis office building.

"The acoustics of this old warehouse just sound as cool as hell," Dunlap says. "I underproduced this record deliberately. I wanted it good and raw. I wanted it to be rough, and I think I got that."

Dunlap will promote the album with a monthlong tour that begins Sept. 14. His group, which he describes as "a bunch of little rookies from Minneapolis," will be opening several dates for Dramarama, a group he had never heard of until his 16-year-old daughter told him about it.

Dunlap says with considerable chagrin. "My daughter said, 'I don't know if you'll fit with their music. Dad.' I said, 'How come? What's their music like?' She said, 'Well... it's cool.'"

## WAX STACKS

(Continued from preceding page)

Shurtluff also says the majors are overlooking the potential of 5-inch CDs. He carries a good selection of such imports.

"What's big now are import CD-5s," he says. "American labels don't do anything with the format. England does. They function not only as promotional tools, but as sales tools. I think the American labels think that CD-5s cut into the sales of their full-length CDs."

Shurtluff claims that Wax Stacks' selection is the best in the Cleveland area: 7,000 to 8,000 titles. "We have everything that's current," he says, "and if we don't have something, we can get it."

Wax Stacks buys direct from all the majors, but also does business with such independent distributors as Rounder, MS Distribution, Action, Relativity, Dutch East India, Cargo, and Caroline.

"We make use of as many independent dealers as we can," Shurtluff says. "We get all sorts of odd-ball stuff wherever we can."

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★★ NO. 1 ★★				
1	1	19	<b>IN MY TIME</b> ● PRIVATE MUSIC 82106 13 weeks at No. 1	YANNI
2	2	91	<b>SHEPHERD MOONS</b> ▲² REPRISE 26775/WARNER BROS.	ENYA
3	6	7	<b>ACOUSTIC HIGHWAY</b> HIGHER OCTAVE 7050	CRAIG CHAQUICO
4	3	15	<b>NARADA DECADE</b> NARADA 63911	VARIOUS ARTISTS
5	4	9	<b>CELTIC ODYSSEY</b> NARADA 63912	VARIOUS ARTISTS
6	5	23	<b>MRS. CROWE'S BLUE WALTZ</b> RELATIVITY 1162	ADRIAN LEGG
7	8	222	<b>WATERMARK</b> ▲² REPRISE 26774/WARNER BROS.	ENYA
8	7	25	<b>THE LONDON CONCERT</b> VARESE SARABANDE 5399	CHRISTOPHER FRANKE
9	9	13	<b>MONTEREY NIGHTS</b> GTS 4570	JOHN TESH
10	11	9	<b>HOW THE WEST WAS LOST</b> SILVER WAVE 801	PETER KATER WITH R. CARLOS NAKAI
11	10	73	<b>SOLO PARA TI</b> EPIC 47848	OTTMAR LIEBERT + LUNA NEGRA
12	13	175	<b>NOUVEAU FLAMENCO</b> ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
13	18	7	<b>VISOM: BRAZIL</b> WINDHAM HILL 11128	VARIOUS ARTISTS
14	23	3	<b>THE WORLD'S GETTING LOUD</b> WINDHAM HILL 11131	ALEX DE GRASSI
15	16	13	<b>SPANISH ANGEL</b> LIVING MUSIC 272	PAUL WINTER CONSORT
16	17	97	<b>SUMMER</b> ● WINDHAM HILL 11107	GEORGE WINSTON
17	21	3	<b>COUNT ME IN</b> HEARTS OF SPACE 11036	JOHN BOSWELL
18	20	63	<b>THE VISIT</b> WARNER BROS. 26880	LOREENA MCKENNITT
19	12	29	<b>CURTAIN CALL</b> MOULIN D'OR 932	DANNY WRIGHT
20	19	13	<b>ETCHED IN STONE</b> SILVER WAVE 709	FOWLER AND BRANCA
21	14	17	<b>BLUE NIGHT</b> INOVATIVE COMMUNICATION 51582	BLUE KNIGHTS
22	15	7	<b>220 VOLT LIVE</b> MIRAMAR 2804	TANGERINE DREAM
23	<b>NEW</b> ▶		<b>WARM FRONT</b> LIBERTY 81104	BILLY JOE WALKER, JR.
24	22	31	<b>THROUGH THE RAINDROPS</b> HIGH HARMONY 1000	ROBERT BONFIGLIO
25	<b>NEW</b> ▶		<b>ARRIBA</b> SHINING STAR 2302	BRUCE BECVAR

## WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	3	7	<b>THE SOURCE</b> HANNIBAL HNCD 1375/RYKO 1 week at No. 1	ALI FARKA TOURE
2	1	9	<b>BANBA</b> ATLANTIC 82503	CLANNAD
3	2	21	<b>ADVENTURES IN AFROPEA 1</b> LUAKA BOP 45183/WARNER BROS.	ZAP MAMA
4	4	15	<b>LAM TORO</b> MANGO 9925/ISLAND	BAABA MAAL
5	6	5	<b>JOY AND BLUES</b> VIRGIN 87961	ZIGGY MARLEY AND THE MELODY MAKERS
6	5	7	<b>VICTIMS</b> SHANACHIE 45008	LUCKY DUBE
7	7	3	<b>GLOBAL CELEBRATIONS</b> ELLIPSIS 63230	VARIOUS ARTISTS
8	10	23	<b>A MEETING BY THE RIVER</b> WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
9	11	21	<b>WEAVING MY ANCESTORS' VOICES</b> REAL WORLD 2322/CAROLINE	SHEILA CHANDRA
10	8	21	<b>ANAM</b> ATLANTIC 82409/AG	CLANNAD
11	12	17	<b>THE WORLD SHOULD KNOW</b> HEARTBEAT 119/ROUNDER	BURNING SPEAR
12	9	31	<b>GLOBAL MEDITATION</b> ELLIPSIS 00171/RELAXATION	VARIOUS ARTISTS
13	15	3	<b>GYPSY BOOGALOO</b> MESA 79056/RHINO	WILLIE AND LOBO
14	13	9	<b>THE NEXT DREAM</b> CMP 57	BACHIR ATTAR
15	<b>NEW</b> ▶		<b>HEAT, DUST &amp; DREAMS</b> CAPITOL 98795	JOHNNY CLEGG & SAVUKA

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# Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

## POP

► **MARIAH CAREY**  
**Music Box**  
 PRODUCERS: Various  
 Columbia 53205

See *Billboard*, Aug. 28

★ **CRACKER**  
**Kerosene Hat**  
 PRODUCER: Don Smith  
 Virgin 39012

Second album from quartet led by former Camper Van Beethoven mover David Lowery is a refreshingly straight-ahead effort that could induce modern-rock and album-rock airplay. Strong group playing (especially by guitarist Johnny Hickman) and effective writing (see "Low," "Take Me Down To The Infirmary," "Sick Of Goodbyes," and "Let's Go For A Ride," among others) make this a winning effort. And don't miss CD's hidden tracks, which include brittle "Eurotrash Girl."

★ **LOVE CAMP 7**  
**Where The Green Ends**  
 PRODUCER: Bruce Hathaway  
 Bowlinor 9302

Brooklyn underground trio's debut disc achieves an admirable middle ground between post-punk dementia and rock'n'roll refinement—a sort of playing out of how XTC might sound if it went haywire. Among the group's more skewed moments are "A Million Martha Grahams," "Dinah Shore (Is The Lesbian Next Door)," and the suite "Dead On Figueroa"/"Born Again Figueroa," all featuring Dann Baker's aberrant lyrics and the group's appropriately bent arrangements. On the more accessible side, there's "Tornado Girl," "Perestroika," and cover of the Flies' "The Plunge." Worth seeking out. Contact: 718-486-6427.

**DEBORAH HARRY**  
**Depravation**  
 PRODUCERS: Various  
 Reprise 45303

Four years since her most recent and grossly underrated outing, non-Blondie Harry returns with a collection of tunes aimed mostly at her alternative-rock fan base, with a few nods to disco- and club-freaks and to her own post-punk past. Strongest cuts are lead single "I Can See Clearly," energetic dance tune "Lip Service," and punk-influenced "Standing In My Way." Among the album's more curious moments is a track called "Communion," which quotes passages from the sacraments, and a suitably retro reading of "My Last Dance (With You)," featuring backing tracks by R.E.M.

**FABULON**  
**All Girls Are Pretty—Vol. 1**  
 PRODUCERS: Jack Joseph Puig & Fabulon  
 Chrysalis 21999

Most of this cheekily titled debut from the Miami-originated alternative-pop outfit consists of glossy but irresistibly tuneful numbers that fall somewhere between pop and mainstream modern-rock formats. First single "In A Mood" has found favor with the latter, as evidenced by its success on the Modern Rock Tracks chart. Other selections, most notably "Say Anything," Prince-like "Love And Affection," "Cherish," and Lennon-esque "Simple Man" have the same level of cross-format appeal. Could be a sleeper hit.

**PATRICIA KAAS**  
**Tour De Chame**  
 PRODUCER: Robin Millar  
 Columbia 57204

A hit in Europe since its spring '93 release under the title "Je Te Dis Vous," third outing from French diva plays to the same neo-traditionalist audience that her first two works addressed. Here, she scores with "Je Retiens Mon Souffle," "Ceux Qui N'Ont Rien," "La Liberté," "Je Te Dis Vous," "Reste Sur Moi," and "Entrer Dans La Lumière"; her few English-language performances are far less convincing.

## SPOTLIGHT



**GARTH BROOKS**  
**In Pieces**  
 PRODUCERS: Allen Reynolds  
 Liberty 80857

With this, his sixth album, Brooks has an excellent chance of keeping his old fans as well as making new ones via his wider spectrum of vocal styles. For carousers, he offers the high-octane "American Honky Tonk Bar Association" and "Ain't Going Down (Til The Sun Comes Up)." For those seeking words to live by, there's "Standing Outside The Fire," "The Night I Called The Old Man Out," and "Kickin' And Screamin'." Young (or simply impetuous) lovers will be drawn to "Callin' Baton Rouge" (in which Brooks taps members of New Grass Revival, who originally recorded the song). And failed lovers can weep tastefully to "One Night A Day," in which Brooks croons like a '40s pop star. There's drama in "The Night Will Only Know" and palpable sensuality in "The Red Strokes." As usual, Brooks includes a western piece, this one being the gaunt and wistful "The Cowboy Song," which Don Edwards introduced last year in "Songs Of The Trail." An excellent album throughout.

Interestingly, Kaas toys with her status as heiress-apparent to the Edith Piaf throne by delivering a respectfully understated reading of "La Vie En Rose."

**SLIM DUNLAP**  
**The Old New Me**  
 PRODUCERS: Peter Jespersen & Brian Paulson  
 Medium Cool 89231

Dunlap is to the Replacements what Keith Richards and Ron Wood are to the Stones, not only in his capacity as guitarist for the erstwhile trailblazers but also in his preference for no-frills, straight-as-it-comes barroom rock. All of Dunlap's 10 originals fit that description, evoking the spirit of the Doors, the Stones, and George Thorogood more than that of the Mats. Perhaps the most cutting of the lot are "Just Do It For The Hell Of It," "Partners In Crime," "Taken On The Chin," and "The Ballad Of The Opening Band."

★ **KIM WILSON**  
**Tigeman**  
 PRODUCER: Kim Wilson  
 Antone's 0023

Fabulous Thunderbirds singer and harp man gets way down on vibrant solo set for Austin, Texas-based indie. Backup players couldn't be finer—those on hand include guitarists Junior Watson, Derek O'Brien, Duke Robillard, and Clarence Holliman, pianist Gene Taylor, and T-Birds drummer Fran Christina—and repertoire of relatively obscure blues and R&B tunes gets snappy treatment. A rockin' good time for Wilson's fans, and roots enthusiasts in general.

**JOHNNIE JOHNSON & THE KENTUCKY HEADHUNTERS**  
**That'll Work**  
 PRODUCERS: The Kentucky Headhunters  
 Elektra Nonesuch American Explorer 61476

Venerable, venerated pianist who made his mark on Chuck Berry's early recordings

## SPOTLIGHT



**BABYFACE**  
**For The Cool In You**  
 PRODUCERS: Babyface, L.A. Reid & Daryl Simmons  
 Epic 53558

Ever the smooth romantic, superproducer Kenny "Babyface" Edmonds returns to the tracking room to record his second collection of originals, designed to make fans swoon and programmers of many formats froth. Among the inevitable hits here are the title cut, already working its way up R&B and pop channels; ballads such as "And Our Feelings" and "Never Keeping Secrets"; and "Rock Bottom," a cool, clever, catchy tune. Album also includes "Well Alright," from the "Poetic Justice" soundtrack.

settles in on his second American Explorer set with the blues-oriented country act. Johnson, who tickles the keys on a handful of sprightly instrumentals, also does vocal duty on two numbers, with the Headhunters' Mark S. Orr taking the lead on other tracks. Title cut, "Sunday Blues," and "Stumblin'" are all entertaining tracks typical of this loose-jointed, enjoyable enterprise.

**THE NEW YORK DOLLS**  
**Paris Le Trash**  
 PRODUCER: none listed  
 Triple X 51116

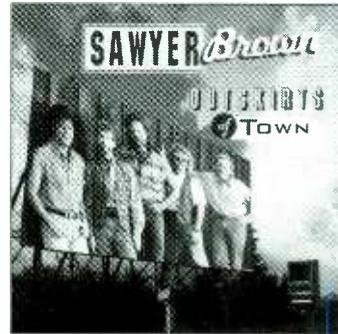
Sylvain Sylvain's fragmentary liner notes won't tell you the tale about this live album, but set recorded in Paris in late 1973 represents the proto-punk gang at its ramshackle best. Introductions in ersatz French preface some crudely recorded but stormy versions of memorable songs from the band's first two albums; set is rounded out by four cuts from unidentified early studio sessions. A messy production, this will still light up Dolls archaeologists.

## JAZZ

► **JOHN PATITUCCI**  
**Another World**  
 PRODUCER: John Patitucci  
 GRP 9725

Accomplished bassist follows in the path of

## SPOTLIGHT



**SAWYER BROWN**  
**Outskirts Of Town**  
 PRODUCERS: Mark Miller & Mac McAnally  
 Curb 77626

The Rodney Dangerfields of country, Sawyer Brown got some overdue critical respect last year, collaborating with songwriter McAnally on the top-notch "Cafe On The Corner" album. This follow-up, with McAnally on board as co-producer, finds the band mining the same creative vein and continuing to grow. Ballads such as "Hold On" and "Drive Away" remind us that these guys have always had a way with a catchy tune, while the Muscle Shoals kick of "Thank God For You" and the yearning, small-town dreamscape of the title cut show a band determined to serve up country songs with a little meat on their bones.

Jean-Luc Ponty, and conducts his own contemporary jazz odyssey into a variety of world music styles. Set in a stylish atmosphere of electronics and Latin percussion, Patitucci is joined by a crew that includes Michael Brecker, Jeff Beal, Alex Acuna, Luis Conte, and Dave Weckl. Highlights include the sharp, tuneful world-music impressions of such tracks as the title cut, "The Griot," and "Showtime," as well as the enjoyably offbeat timbres of the steel-panned "Soho Steel."

► **ROBERT HURST**  
**Robert Hurst Presents:**  
 PRODUCERS: Robert Hurst & Kazunori Sugiyama  
 DW/Columbia 57298

Sideman to more than one Marsalis (and "Tonight Show" band regular), bassist Hurst leads this well-honed quintet featuring Marcus Belgrave, Branford Marsalis, and Kenny Kirkland. Moods range from the balladic "Bert's Flirt" to the open-ended, free-ish "Ayerigg." Hurst lays down grooves that are intense ("Down 4 The Cause"), exotic ("The Snake Charmer," with guest reedman Ralph Miles Jones III), or even Monkish ("Blue Freeze"). Lone standard is a solo bass treatment of Monk's "Evidence."

## VITAL REISSUES™

**THE SOFT BOYS**  
**1976-81**  
 COMPILATION PRODUCER: none listed  
 Rykodisc 10234/5

Cambridge, England-based group fronted by the eccentric's eccentric, Robyn Hitchcock, never notched a big following during its heyday (small wonder one of band's albums was titled "Invisible Hits"), but it went on to influence such worthies as R.E.M. and the Replacements. Two-CD anthology, which contains a wealth of unissued live and studio works, is a rarefied introduction to the Soft Boys' pixilated pop; Bill Holdship's liner notes, with extensive quotes from Hitchcock, puts everything in giddy perspective.

**JOHN PRINE**  
**Great Days/The John Prine Anthology**  
 COMPILATION PRODUCERS: James Austin, John Prine, Al Bunetta & Dan Einstein  
 Rhino 71400

Two-CD, 40-track compilation brings together much of the best by this brilliant singer/songwriter, from his 1971 debut through '91's rich "The Missing Years." Informative notes by Rolling Stone's David Fricke, and frequently uproarious track-by-track annotation by Prine, look into the performer's creative processes, while the anthology itself contains any number of modern classics. To lift one song title, this is "Paradise" for Prine fans.

## NEW AGE

► **OTTMAR LIEBERT + LUNA NEGRA**  
**The Hours Between Night + Day**  
 PRODUCER: Ottmar Liebert  
 Epic 53804

Luna Negra's most recent album is still in the top 10 of the new age chart after 71 weeks, and Liebert's gold "Nouveau Flamenco" release has logged an even more astounding 173 weeks on that chart. That said, this new recording contains all the qualities that have made Liebert's work so popular—a tasteful combination of Flamenco fire and new age etherea. From the standpoint of airplay potential, standout here is "Ten Piedad De Mi," a lovely, Spanish-language translation of Marvin Gaye's "Mercy Mercy Me."

## LATIN

► **GILBERTO SANTA ROSA**  
**Nace Aqui**  
 PRODUCERS: Gilberto Santa Rosa, Ramón Sánchez  
 Sony Tropical/Sony 81103

One of Puerto Rico's finest soneros cranks out another stylish batch of brass-over-baritone, romantic tales whose free-flowing, solo-laced arrangements recall classic '70s salsa. Tropical and tropical-leaning pop stations will eat up album's bountiful supply of immediate hits, such as "Búscame," "Qué Manera De Quererte," "Sin Voluntad," and "Bendito Tiempo."

**LA LEY**  
 PRODUCER: none listed  
 Philips 514217

As the sales environment for pop/rock material in the U.S. Latino market grows increasingly verdant, Chile's hottest act could find its sophomore stateside effort scooting up the retail charts. Still, most PDs likely will eschew band's keyboard-driven, upbeat material for airy, slower-paced entries "Si Tú No Estás Aquí" or "Bon Voyage."

## COUNTRY

★ **JOHNNY RODRIGUEZ**  
**Run For The Border**  
 PRODUCER: Nelson Larkin  
 Intersound CDI 9114

Although this is newly produced material, it contains several of Rodriguez's hits from the '70s, including "Pass Me By," "You Always Come Back To Hurting Me," "Ridin' My Thumb To Mexico," "That's The Way Love Goes," "(Just Get Up And) Close The Door," and "Desperado." Rodriguez still has a warm, youthful, and wonderfully ingratiating voice. The current single and video from the album is the title cut.

## CLASSICAL

★ **MADE IN AMERICA: WORKS BY BERNSTEIN, GERSHWIN, IVES, KIRCHNER**  
 Yo-Yo Ma, Cello; Lynn Chang & Ronan Lefkowitz, Violins; Gilbert Kalish, Piano  
 Sony Classical 53126

Ma joins some longtime colleagues in a distinguished set of American chamber music. For the most part the music is tartly accessible, and only in portions of the Kirchner "Triptych," for violin and cello, and in the now-classic Ives Piano Trio, is a reasonably sophisticated listener likely to encounter challenges to comprehension. The Bernstein is a transcription of his very early Clarinet Sonata, and the Gershwin transcriptions of his familiar Three Preludes.

**BEETHOVEN: PIANO TRIOS NOS. 1 & 5**  
 Chung Trio  
 EMI Classics CDC 54579

A family effort, proper enough for chamber music, but elevated to a high performance plane by the world-class abilities of the participants. This is particularly so in the case of Myung-Wun Chung, best known today as a conductor, but here as pianist clearly the artistic leader of the ensemble, and the finely judged playing of Kyung-Wha Chung, one of her generation's most accomplished violinists.

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

▶ **JOHN MELLENCAMP** *Human Wheels* (4:29)  
PRODUCERS: J. Mellencamp, M. Burn, D. Leonard, M. Wanchic  
WRITERS: J. Mellencamp, G. Green  
PUBLISHERS: Windswept Pacific/FulKeel/WB/Katsback, BMI  
**Mercury 997** (c/o PolyGram) (cassette single)

Well worth the wait, the title track from Mellencamp's much-anticipated "Human Wheels" is a rousing, lyrical master stroke whose haunting melody line heightens its compelling mood. Venturing where imitators can't follow, Mellencamp reinvents himself again, and surprise follows surprise as the arrangement unfolds: ringing, piano-like mandolin figures, the swinging finesse of its percussion, soulful vocals in a spectral Leslie organ mix, knife-edged National steel guitar colliding with flowing electric chord play. Joining "Jack And Diane" and "Paper In Fire" as wholly unique artistic peaks, this wallop of an effort should explode at top 40, album rock, and AC alike. No one will forget where they were the first time they heard it.

▶ **BRUCE HORNSBY** *Fields of Gray* (4:25)  
PRODUCER: Bruce Hornsby  
WRITER: B.R. Hornsby  
PUBLISHERS: WB/Basically Zappo, ASCAP  
**RCA 62618** (c/o BMG) (cassette single)

The high point of "Harbor Lights," Hornsby's most critically acclaimed album, this also is the loveliest uptempo ballad he's done, bar none. A landscape of thoughtful lyrics and signature instrumental touches—including an exquisite counter-melody at the bridge—make for a handsome aural excursion. Top 40 and AC programmers should expect strong phones, 'cause this soul-tugging single will shoot straight from the airwaves into listeners' hearts.

▶ **TINA TURNER** *Why Must We Wait Until Tonight?* (4:35)  
PRODUCERS: Bryan Adams, Robert John "Mutt" Lange  
WRITERS: B. Adams, R.J. Lange  
PUBLISHERS: Almo/Badams/Zomba Enterprises, ASCAP  
**Virgin 12812** (c/o CEMA) (cassette single)

Follow-up to the recent top 10 smash "I Don't Wanna Fight" is a pleading ballad that derives much of its drama and intensity from La Tina's incomparable vocal style. Plunking piano/synth riffs click over a shuffling and percussive beat, with just a subtle touch of Hammond organ here and there to provide a blues subtext. Excellent cut from the soundtrack of "What's Love Got To Do With It" deserves instant acceptance at top 40 and AC formats.

▶ **JOHN WAITE** *In Dreams* (3:43)  
PRODUCERS: Spiro, Waite  
WRITERS: J. Waite, M. Spiro  
PUBLISHERS: Wild Crusade/Sony Songs/Dinger & Ollie/Spiro, BMI  
**Imago 25050** (c/o BMG) (cassette single)

After successful jaunt fronting Bad English, Waite steps solo once again with an appropriately booming and romantic rock ballad. Track is featured on the soundtrack of the film "True Romance," as well as John's forthcoming Imago debut. His familiar voice, coupled with the song's button-pressing chorus, likely will make this a quick add for top 40 programmers.

▶ **TAYLOR DAYNE** *Send Me A Lover* (4:28)  
PRODUCER: Humberto Gatica  
WRITERS: R. Hahn, G. Thatcher  
PUBLISHER: Humazing/Moir/Warner-Tamerlane, BMI; Erobat, ASCAP  
**Arista 2603** (c/o BMG) (cassette single)

Second shot from Dayne's "Soul Dancing" is a heartbroken power ballad that will connect with anyone who has suffered from unrequited love. Bombastic production builds from soft to earth-shaking in the blink of an eye, and Taylor matches the arrangement with a performance that might shatter a glass or two. A better radio bet than the previous "Can't Get Enough Of Your Love."

**ORCHESTRAL MANOEUVRES IN THE DARK** *Dream Of Me (Based On "Love's Theme")* (4:13)  
PRODUCER: Andy McCluskey, Phil Coxon  
WRITER: B. White  
PUBLISHER: Savette/Unichappell, BMI  
**Virgin 14097** (c/o CEMA) (cassette single)

With ample inspiration from Barry White's classic "Love's Theme," OMD follows the mid-charting "Stand Above Me" with a sparkling pop bauble that will have you twirling back in time to your favorite disco memories. The tune itself is pretty and engaging, well-served by Andy McCluskey's warmly familiar voice. Can't wait for the dance remixes.

**SYBIL** *Beyond Your Wildest Dreams* (3:53)  
PRODUCERS: Stock Aitken Waterman  
WRITERS: Stock Aitken Waterman  
PUBLISHER: All Boys USA, BMI  
REMIXERS: Johnny Jay, Dave Ford, Julian Gingell, Barry Stone, Sale Hands  
**Next Plateau/London 1006** (c/o PLG) (cassette single)

British pop hit has been added to Sybil's current "Doin' It Now" opus. Percolating pop/dance ditty glides along at a friendly pace, with a silky vocal, rousing hand-claps, and appropriate hip-hop beat flavors. Five remixes are included to hedge bets at several formats.

**XSCAPE** *Just Kickin' It* (3:27)  
PRODUCER: Jermaine Dupri  
WRITERS: J. Dupri, M. Seal  
PUBLISHERS: So So Def/FEM!-April, ASCAP; Full Keel/Ground Control, BMI  
**So So Def/Columbia 77119** (c/o Sony) (cassette single)

Latest addition to the new-jill brigade is talented Atlanta-based quartet, which works hard to generate heat on a friendly and grinding urban ballad. Flexing vocals are the centerpiece of sparsely assembled instrumental foundation. Will sound equally strong cranked on the radio, or as the soundtrack to an evening of romance.

## R & B

▶ **AARON HALL** *Get A Little Freaky With Me* (4:00)  
PRODUCERS: Aaron Hall III, Laney Stewart  
WRITERS: A. Hall III, S. Hall  
PUBLISHERS: MCA/Famous/Tunes On The Verge Of Insanity/Gimme Some Hot Sauce, ASCAP  
**Silas/MCA 2644** (c/o Uni) (cassette single)

Hall previews his new album, "The Truth,"

## NEW & NOTEWORTHY

**GABRIELLE** *Dreams* (3:41)  
PRODUCER: Richie Ferme  
WRITERS: Gabrielle, T. Laws  
PUBLISHER: not listed  
REMIXERS: Dignity, Rollo, Rob D.  
**Go! Discs/London/FFRR 1011** (c/o PLG) (cassette single)

Gloriously romantic, uplifting pop/dance shuffler has been a fave among savvy club punters on import for a couple of months now. Prepped for domestic breakthrough, track should prove to be an easy sell to top 40 with its wildly infectious chorus, delivered with a sly, feline grace. Interplay of contrasting elements like acoustic strumming, hip-hop-styled beats, and disco strings works surprisingly well, helping to make this one of the most satisfying singles of the year so far.

**JOSE & LUIS** *Queen's English* (7:46)  
PRODUCER: Junior Vasquez  
WRITERS: J. Vasquez, J. Gutierrez, L. Camacho, M. Depeyer  
PUBLISHERS: House Of Ellis/MCA/Da Wrecka/Mari Y'Juana, ASCAP; Scream/Sony, BMI  
REMIXER: Junior Vasquez  
**Sire 40543** (c/o Warner Bros.) (12-inch single)

After much underground hype, duo that came into prominence by dancing in Madonna's notorious "Blond Ambition" tour make their long-touted recording debut. With the aid Ms. M herself, track oozes with street-queer dish-rhymes. Producer Junior Vasquez keeps the beats thick and rich, which will do the job with club DJs. A tight edit could translate into active novelty play at crossover and top 40 formats.

with chunky slab of new-jack-swing that displays his hearty vocal style, not to mention his knack for kickin' nasty funk rhythms. Although the lyric does not serve him as well as it should, he has the charm to make it work well. Should generate a little late-summer urban radio heat.

**B.B.O.T.I.** *Where Will You Go* (4:25)  
PRODUCERS: Jon Gass, Lindsay Guion  
WRITER:  
PUBLISHERS: Sony Songs/Epic/Solar/Warner-Tamerlane/Kear, BMI  
**A&M 8186** (c/o PGD) (cassette single)

Just when you thought the doo-hop movement was cooling off a little, here comes another bunch of harmonious dudes. Though the concept is getting a tad old, this single deserves a shot; the song is quite strong, and the vocals are showy and impressive, without flying over the top.

**CHUCKII BOOKER** *With All My Heart* (3:53)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Atlantic 5140** (cassette single)

Booker returns to the soul-framed funk territory of his heyday hit, "Turned Around," on this thick'n'chewy jam. On the whole, track works extremely well. Our only quibble is that his voice is a tad low in the mix. Adjust it, and a hit could be in the offing.

▶ **TENE WILLIAMS** *Just A Matter Of Time* (4:58)  
PRODUCER: Brian Alexander Morgan  
WRITER: B.A. Morgan  
PUBLISHERS: Warner-Tamerlane/Interscope Pearl/Bam Jams, BMI  
**Pendulum 5664** (c/o Elektra) (cassette single)

It is a shame that more people have not discovered the joy of Tené's sweet'n'sassy alto. This gem from her self-titled debut album slinks along at a spirited new-jill-swing pace. Williams coos and wails like a seasoned veteran, while Brian Alexander Morgan weaves a jam that is worthy of SWV and Mary J. Blige. Urban-ites should treat themselves to this tasty confection.

**J. SPENCER** *Hot Pants* (3:50)  
PRODUCERS: Elijah Baker, J. Spencer  
WRITERS: E. Baker, J. Spencer  
PUBLISHERS: Elijah B./Each 1 Teach, BMI  
REMIXER: DJ Jam  
**MoJazz 1116** (c/o PGD) (CD single)

With aid of rapper Amar The Wizard, jazz horn specialist is ready to work the hip-hop side of the street. Easy-paced track is a successful mixture of sultry music and throaty rhymes. For the more adult urban programmer, with a nod to quiet storm and adventurous AC pundits.

## COUNTRY

**ALABAMA** *Reckless* (3:15)  
PRODUCERS: Josh Leo, Larry Michael Lee, Alabama  
WRITERS: J. Stevens, M. Clark  
PUBLISHERS: WB, ASCAP; Jeff Stevens/Warner-Tamerlane/Flying Dutchman, BMI  
**RCA 62636** (c/o BMG) (7-inch single)

Alabama must be banking on the fact that country fans aren't generally well-versed in Bruce Springsteen, because if they were they'd recognize this for the recycled, B-movie Bruce tune that it is. A few more of these, and this band might as well go ahead and change its name to New Jersey.

**MARK COLLIE** *Something's Gonna Change Her Mind* (3:35)  
PRODUCER: Don Cook  
WRITERS: M. Collie, D. Cook  
PUBLISHERS: BMG Songs/Judy Judy/Sony Tree, ASCAP/BMI  
**MCA 54720** (c/o Uni) (7-inch single)

It took him a while, but Collie's pleading, working-man's voice finally is becoming a welcome fixture on the country radio dial. Here the singer stays safely in his "Born To Love You" groove, with equally satisfying results.

**JOHN BERRY** *Kiss Me In The Car* (no timing listed)  
PRODUCER: Chuck Howard  
WRITERS: C. Walters, J. Berry  
PUBLISHERS: Great Cumberland/Diamond Struck/Kicking Bird, BMI  
**Liberty 79000** (c/o CEMA) (CD promo)

Somebody better alert the Beach Boys and Jan and Dean, because country acts seem

to be cornering the market on car songs. Unfortunately, this one-trick slice of nostalgia runs out of gas by the middle of the second verse.

**RICK TREVINO** *Just Enough Rope* (3:08)  
PRODUCER: Steve Buckingham  
WRITERS: K. Staley, S. Dean  
PUBLISHERS: New Haven/Tom Collins, BMI  
**Columbia 77159** (c/o Sony) (7-inch single)

Newcomer Trevino seems to have a nice enough country voice, but everything about this production is so faceless it's hard to tell what's under his hat. Somebody get this guy some stronger material before he hangs himself.

## DANCE

▶ **TEN CITY** *Fantasy* (6:12)  
PRODUCERS: Ten City  
WRITERS: Ten City  
PUBLISHERS: EMI-Blackwood, BMI; EMI-April, ASCAP  
REMIXERS: Ten City, "Little" Louie Vega, Kenny "Dope" Gonzalez, Timmy Regisford, Simon Law  
**Atlantic 77104** (12-inch single)

Some things are truly worth waiting for. Slinky Chicago house affair won the hearts of tastemakers earlier this year on a bootleg tape. Finally available commercially, act shines like the dance music legend it is on a song that blends a well-structured, catchy tune with a spine-crawling groove. Double-pack of remixes effectively aims for across-the-board play, with Simon Law and the act's own versions standing out. Diehards will dig the inclusion of another new track, "Joy & Pain," on the flipside.

▶ **DINA CARROLL** *Ain't No Man* (6:54)  
PRODUCER: Nigel Lewis  
WRITERS: D. Carroll, N. Lewis  
PUBLISHER: not listed  
REMIXERS: Todd Terry, Gio, Davide Ruberto  
**A&M 8199** (c/o PGD) (12-inch single)

Follow-up to "Special Kind Of Love" was first heard here on import about a year ago. Delicious new mixes by Todd Terry pump the song with stateside R&B appeal. Dina has a wonderful, belting voice that deserves to be embraced in pop radio circles. Perhaps this one will do the trick—but first, brace yourself for dancefloor domination. This track slams mighty hard.

**BLAKE BAXTER** *Sexual Deviant* (6:56)  
PRODUCER: Blake Baxter  
WRITER: B. Baxter  
PUBLISHER: BMG Songs, ASCAP  
**Logic/RCA 62516** (c/o BMG) (12-inch single)

One of the true innovators of techno makes his long-awaited return to stateside clubs with a steamy invitation to the dark side of intimacy. The music is an unusual blend of trance, tribal, and hi-NRG, with Blake's deep chanting tying it all together. Hip enough for underground heads, but lively enough to woo mainstream minds. How 'bout a whole album of material?

▶ **FREDDIE JAMES** *I Can't Get Enough (Of Your Love)* (8:25)  
PRODUCER: Tony Green  
WRITER: T. Green  
PUBLISHER: Monogram Sound, BMI  
**Monogram 9001** (12-inch single)

Disco-era crooner makes a fine return to the dancefloor with a refreshing pop/house romp that will inject a splash of fun into almost any peak-hour program. James' voice has developed quite nicely, and he is dressed in shiny strings and a hook that will stick to your brain. Veteran producer Tony Green turns in several cool mixes, proving he still has a trick or two up his sleeve. Get on it.

**KAREL** *Turn It Up* (no timing listed)  
PRODUCERS: Sabby, Thea Austin  
WRITER: Sabby, T. Austin, C. Bouley, A. Howard  
PUBLISHER: not listed  
**Orbit 1001** (maxi-cassette single)

Karel steps closer to becoming the hi-NRG fave he deserves to be. Possessing a cutting falsetto reminiscent of Jimmy Somerville and Barry Gibb, he wails feverishly over a spiraling, synth-driven disco beat. Purists, take heed. Contact:

## AC

▶ **AARON NEVILLE** *Don't Fall Apart On Me Tonight* (4:13)  
PRODUCER: Steve Lindsey  
WRITER: B. Dylan  
PUBLISHER: Special Rider, ASCAP  
**A&M 8169** (c/o PGD) (cassette single)

Latest offering from Neville's lovely album, "The Grand Tour," is a midtempo pop ballad, etched with sweet retro-pop colors. The chorus manages to soothe and invigorate at the same time, thanks mostly to angelic choir backing vocals and Aaron's own fluid tones. Love that breakdown of Stax-like horns and vocal vamping! AC programmers should jump on this one immediately.

## ROCK TRACKS

**BAD BRAINS** *Rise* (no timing listed)  
PRODUCER: Beal Hill  
WRITERS: Bad Brains  
PUBLISHER: New Bad Brains, ASCAP  
**Epic 5292** (c/o Sony) (cassette single)

Venerable underground raga-punk band hooks up with metal producer Beau Hill to create a crisp but caustic rocker that teeters on the line dividing album-rock and grunge. Jagged beat patterns are held together by crunchy guitar chords and snarling lead vocals. Title track from band's major-label debut will shock longtime diehards, but could also open a few new doors.

**FUDGE TUNNEL** *Grey* (4:14)  
PRODUCER: Alex Newport  
WRITERS: Fudge Tunnel  
PUBLISHER: not listed  
**Earache/Columbia 5362** (c/o Sony) (CD promo)

First single from trio's forthcoming "Creep Diets" is an exercise in noisy aggression. Once again, the line separating metal and alternative-rock blurs beyond recognition, as band tries to lure kids from the "Beavis & Butt-head" generation, while simultaneously working to be arty and underground. Regardless, a tool for adolescent catharsis.

**I MOTHER EARTH** *Rain Will Fall* (no timing listed)  
PRODUCER: Mike Clink  
WRITERS: I Mother Earth  
PUBLISHER: not listed  
**Capitol 79788** (c/o CEMA) (CD promo)

This track's funk metal, topped alternately with Jane's Addiction-style vocal venom and screaming lead guitar lines, might be just the thing for certain modern-rock or college outlets. Not unpleasant, but not particularly original.

**THE GLORIES** *Slipping* (no timing listed)  
PRODUCERS: Glories, Jocelyn Gonsales  
WRITER: not listed  
PUBLISHER: not listed  
**Dirt 013** (7-inch single)

Feedback, man, give us more! New York-based band is at the center of caustic guitar noodling, with just enough rollin' drums to send you slammin' into walls and leapin' over assorted inanimate objects. Garbled Kewpie-doll vocals are a strange-but-cool contrast to the sonic musical assault. Good fun for college radio. Contact: 312-235-9508.

## RAP

**FUNKMASTER FLEX PRESENTS THE FLIP SQUAD** *C'Mon Baby* (5:01)  
PRODUCER: Funkmaster Flex  
WRITER: not listed  
PUBLISHER: not listed  
**Wreck 02** (c/o Nervous) (12-inch single)

Title refrain serves as a rallying cry on this rumbling ditty, which kicks a nifty jazz-funk groove and catchy female scatting. A party jam that is chock full of ear-tweaking effects and butt-shagging breaks. Throw those hips. Contact: 212-730-7160.

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.

# Sharon, Lois & Bram In Holiday Spirit; Fellow Canadian Penner Has Full Plate

**G**REAT BIG YEAR: It's been a banner year for Sharon, Lois & Bram, and it promises to become more momentous as 1994 approaches. The venerable Canadian trio—who along with fellow northerners Raffi and Fred Penner paved the way for the contemporary children's music field—released its first compilation, "Great Big Hits," in November 1992. Their 13th album, it's also been Sharon, Lois & Bram's fastest-selling, already achieving gold status in Canada (50,000 units). SL&B's "Great Big Tour," which they've been performing all summer in the U.S. and Canada, has been their most successful yet. Their long-running TV series, "The Elephant Show," in reruns since 1989, continues to air on Nickelodeon. But more's in store: a new studio album on a new label, a TV special, and their first-ever stint on Broadway.

The album itself is another first for the trio. "Candles, Snow & Mistletoe" is Sharon, Lois & Bram's first holiday-themed album in their 16-year career. It's also their first recording on the new Drive Entertainment label—formed by Chameleon Records founder Stephen Powers and former Epic A&R exec Don Grierson—after a long association with A&M. "We'd resisted doing



by Moira McCormick

a seasonal album," says Sharon Hampson, "because there are so many of them out there. If we did one, we decided, we'd have to bring a different slant to it. There would have to be old favorites, but if we couldn't bring new life to them, we didn't want to do it." SL&B also wanted to cover more obscure material, she says, adding that the trio also wanted to avoid an exclusively Christian orientation.

They score on all counts on "Candles, Snow and Mistletoe," one of the most colorful, eclectic holiday family albums yet. Producer Glen Roven, whose credits include arranging for Liza Minnelli, brings a lush Broadway sound to the album, the first SL&B have recorded outside Canada; it was recorded at Los Angeles' Group IV Recording. Lois Lilenstein notes that engineer Gary Lux has worked with trio favorite Manhattan Transfer and that they used some of the same microphones as the Transfer.

"Candles, Snow & Mistletoe" accomplishes just what SL&B set out to do: introduce unfamiliar seasonal songs, put a fresh spin on standards, and emphasize multiculturalism. (In fact, that's just what Sharon, Lois & Bram have done throughout their career.) An old favorite, "Jingle Bells," is included in a "Bells Medley," "but in a unique way," says Sharon.

"We perform it straight, then follow with a couple of rhythmic variations," says Bram Morrison.

"'Rudolph The Red-Nosed Reindeer,' too, has a novel approach," says Sharon. "Old English music hall, with shtick." "The Twelve Days Of Christmas" is a multicultural tour de force, with each day's gift—from the partridge in the pear tree to the 12 drum-

mers drumming—sung in a different language, including Spanish, French, Japanese, Hebrew, Hindi, and Swahili.

Among the lesser-known gems unearthed by the trio is Bram's solo, "Miss Fogarty's Christmas Cake"; originals (by producer Roven and songwriter Mark Saltzman) include "Candles Long Ago." There's also a trio of Chanukah songs. Retailers, take note: Available P-O-P includes 11-by-17-inch color posters, countertop displays for nonblister pack cassettes and CDs, and bonus gift wrap included in blister packs.

SL&B's Broadway show, a holiday production based on "Candles, Snow & Mistletoe," will preview at Toronto's O'Keefe Center the last week of November, before its limited New York run at the Palace Theater. The TV special, also based on the live show, is being produced by Lorne Michaels' Broadway Video. It will air in Canada, and possibly in the U.S.

Lois acknowledges the seeming oddity that "the same people who brought you 'Wayne's World' are bringing you Sharon, Lois & Bram," but as she observes, "Broadway Video has an offbeat sense of what things should be, and that inspires us. We've always been mainstream and traditional, true, but we've always had an element that's offbeat and unusual."

"We've never considered the only appropriate music for children to be children's songs," says Bram, underscoring Sharon, Lois & Bram's commitment to, among other things, bringing classical songs to a young audience. "Children respond to a challenge."

"Any song children can sing," says Lois, "is a children's song."

**HAPPY FRED:** Sharon, Lois & Bram's colleague Fred Penner, a familiar presence to millions of U.S. kids through his popular Nickelodeon program, "Fred Penner's Place," chalks up a milestone of his own Sept. 26, when he headlines L.A.'s Universal Amphitheatre for the third time. "I was the

(Continued on page 69)

## LIVE SALES

(Continued from page 57)

fund that growth with cash flow from operations and with a \$10 million, two-year revolving line of credit obtained in June 1992 from Foothill Capital Corp. At the end of the second quarter, \$3.2 million was outstanding in the credit facility.

For the six months that ended June 30, same-store sales rose 5.4%, to \$44.5 million from \$42.2 million in the same period last year. SG&A increased by \$1.1 million in the first half.

The retail unit of LIVE is based in Milford, Mass. The parent company also operates a home video supplier and a German video subsidiary (see story, page 67).

## ROCK-IT COMIX PUTS POP STARS IN FUNNY PAPERS

(Continued from page 57)

they've been touring for two years. I initially met with the band last summer, and now we're in the final stages of going to art on the book."

Rock-It's Jacobs adds, "Before we started this, bands basically were being ripped off. Companies were doing unauthorized printings, with cheap art and no input from the band."

During their year-and-a-half-long quest to interest recording acts in the project, Rock-It executives say they have discovered that the musicians not only are grateful for being offered a say in the matter, but are taking control of the storylines as well.

Rock-It employs about 15 staffers, including editor Robert B. Conte, and has the support of Malibu's 150-plus-member team of full-time and freelance employees. Jacobs says the acts are involved in every stage of production, from generating story ideas to approving the type of art and artist used in the final

production.

Malibu Comics licensing director Gerry Kline says the company considers a few criteria when deciding which acts to approach: whether or not the act has upcoming tour plans; the reputation of the act; and how well the act's merchandise generally sells.

Content-wise, Jacobs says he advises bands to stay away from controversial story lines, but he has yet to see anything even remotely close. "I'm not doing these books to infuriate kids or adults," he adds. "The idea of the book is to communicate to the fans something they don't know yet, to create a certain intimacy with the fan base."

Storylines range from Ford's more traditional, comic-book-style crusade against censorship and the Parents' Music Resource Center, to Megadeth's virtual-reality adventure, to P.M. Dawn's spiritual message.

In Osbourne's book, he faces a near-

death experience after performing at Donnegan Castle and "confronts all the negative stuff people have always written about him in his career. It's directly from his mouth to the fans," Jacobs says. Hip-hop act the Pharcyde is introducing a new song in its story, and a tie-in likely will occur when the band's new CD is released.

Other cross-promotional ideas abound, though most are in the development stages. The first Megadeth edition, for instance, may be packaged with a CD featuring three never-before-released live tracks, Jacobs says. Additional tie-ins with upcoming album releases and tours also are being worked out.

"It's a new anthology, a collection of the bands' histories, and that will never die," Jacobs adds. "The idea is that as long as they're working, we'll keep doing a new book on each album and tour, and make it something meaningful for the bands and their fans."

# 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 AND THE WAILERS ▲ <sup>4</sup> TUFF GONG/ISLAND 846210*/PLG (9.98/16.98)	LEGEND 16 weeks at No. 1	109
2	3	JIMMY BUFFETT ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	120
3	2	STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	120
4	7	JOURNEY ▲ <sup>4</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	120
5	6	ENYA ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	97
6	4	AEROSMITH ▲ <sup>6</sup> COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	118
7	8	MEAT LOAF ▲ <sup>7</sup> CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	120
8	9	BILLY JOEL ▲ <sup>4</sup> COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	120
9	5	ERIC CLAPTON ▲ <sup>3</sup> POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	120
10	13	JAMES TAYLOR ▲ <sup>4</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	120
11	10	JANIS JOPLIN ▲ <sup>7</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	79
12	12	THE EAGLES ▲ <sup>12</sup> ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	120
13	14	PINK FLOYD ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	120
14	11	METALLICA ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	111
15	15	PINK FLOYD ▲ <sup>12</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	120
16	19	BEASTIE BOYS ▲ <sup>4</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	58
17	17	CREEDENCE CLEARWATER REVIVAL ▲ <sup>2</sup> FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	32
18	24	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	118
19	22	THE DOORS ▲ <sup>7</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	109
20	16	U2 ▲ <sup>5</sup> ISLAND 842298*/PLG (9.98/16.98)	THE JOSHUA TREE	88
21	21	METALLICA ▲ <sup>2</sup> ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	105
22	18	METALLICA ▲ <sup>2</sup> ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	106
23	20	GUNS N' ROSES ▲ <sup>10</sup> GEPFEN 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	120
24	27	UB40 ▲ A&M 4980 (9.98/15.98)	LABOUR OF LOVE	4
25	23	ALICE IN CHAINS ● COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	4
26	29	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	111
27	28	UB40 ▲ VIRGIN 86146 (7.98/11.98)	LABOUR OF LOVE II	5
28	26	MICHAEL JACKSON ▲ <sup>22</sup> EPIC 38112 (9.98 EQ/15.98)	THRILLER	32
29	37	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	15
30	31	SADE ▲ <sup>2</sup> EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	17
31	30	SOUNDTRACK ▲ <sup>5</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	37
32	46	GRATEFUL DEAD ▲ THE BEST OF SKELETONS FROM THE CLOSET WARNER BROS. 2764 (7.98/11.98)		38
33	32	DEF LEPPARD ▲ <sup>10</sup> MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	110
34	36	PETER GABRIEL ▲ <sup>3</sup> GEPFEN 24088 (9.98/13.98)	SO	22
35	39	THE BLACK CROWES ▲ <sup>3</sup> DEF AMERICAN/REPRISE 24278*/WARNER BROS. (9.98/15.98)	SHAKE YOUR MONEY MAKER	3
36	35	CAROLE KING ▲ <sup>2</sup> COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	12
37	25	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	99
38	42	LED ZEPPELIN ▲ <sup>10</sup> ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	116
39	38	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	114
40	40	ENYA ▲ ATLANTIC 81842/AG (7.98/11.98)	ENYA	75
41	50	PATSY CLINE ▲ <sup>4</sup> MCA 12* (4.98/10.98)	GREATEST HITS	120
42	34	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	53
43	—	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	34
44	41	THE POLICE ▲ <sup>3</sup> A&M 3902 (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	99
45	43	INDIGO GIRLS ▲ EPIC 45044 (7.98 EQ/11.98)	INDIGO GIRLS	23
46	47	QUEENSRYCHE ▲ <sup>2</sup> EMI 92806/ERG (9.98/15.98)	EMPIRE	4
47	33	SIMON & GARFUNKEL ▲ <sup>5</sup> COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS	12
48	—	REO SPEEDWAGON ▲ EPIC 44202 (9.98 EQ/15.98)	HITS	31
49	49	METALLICA ▲ ELEKTRA 60765 (9.98/13.98)	KILL 'EM ALL	75
50	—	THE BEATLES ▲ CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	52

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.

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS



By Seth Goldstein

**MIDDLE GROUND:** Nimbus Technology & Engineering in the U.K. and Philips in The Netherlands are still fighting a cross-channel battle over the "white book" protocol that will determine the shape of things to come in video CDs. Since Philips sits on the "white book" committee, Nimbus thus far has been limited to objecting to proposed standards that would threaten the compatibility of its product—an audio-CD player with digital output, equipped with a decoder and capable of full-motion video encoded on 5-inch discs.

For Nimbus, the red flag in the proposed standard is the ROM flag adopted by the committee, which would prevent the playing of Nimbus CDs that carry anything more than images. Viewers could not fast-forward or reverse with the picture on-screen, features that are basic to any home entertainment system; functions such as stop, play, pause, and skip would not be affected.

Nimbus deputy chairman Adrian Farmer now says, "Let's compromise." He is asking the committee to drop the ROM flag; in return, Nimbus will agree to a data-sectoring protocol, even though Farmer says it will cost his system flexibility and quality. Further technical refinements likely would regain the lost ground. This way, he says, "at least no one is disenfranchised," and video CD can continue on its way to a "universal standard."

But if an agreement is not reached, Farmer maintains, Nimbus is quite prepared to go it alone: "If they insist on going that route, we'll go our route." If the committee holds to ROM flags, he says, consumers will have to buy new players, and "that's the only factor to really focus on."

Philips hasn't acknowledged Nimbus' proposed compromise, but Farmer sees a glimmer of hope in British press reports that Philips engineers privately admit the video-CD standard needs to be reworked. Meanwhile, Nimbus proceeds, slightly behind its original schedule. Farmer expects to finish decoder design in a few weeks once it has completed sourcing components; limited CD encoding should begin in October. While the studios "are waiting and watching,"

(Continued on page 67)

## Exec Defends Carolco PPV Deal Says Previews Will Not Hurt Box Office

■ BY DON JEFFREY

**NEW YORK**—An architect of the Tele-Communications/Carolco Pictures deal to premiere movies worldwide over pay-per-view television said at a conference here that the partners likely will share revenues of at least \$40 million per film.

Michael Garstin, senior managing director of Daniels & Associates, defended the plan as a way for Hollywood studios to obtain upfront financing from the cash-rich cable companies for their increasingly expensive moviemaking ventures.

But Garstin also said the deal would work only if it is "done with very major movies that can't be boycotted by other distribution channels."

Garstin conceded that showing new big-budget films on TV before they hit the theaters could hurt the home video industry more than the theatrical exhibitors. Heavy advertising and promotion prior to the viewings might increase the audience on a film's first weekend at the cinemas, he noted. But such a marketing blitz would have little effect on the movie's home video release months later.

Daniels & Associates is a New York-based investment-banking firm that advised Carolco on the

deal with TCI. Garstin is a member of the independent movie production company's board of directors.

The deal, announced in April, calls for four Carolco-produced movies to be shown on pay-per-view TV over a five-year period. The films would be shown a maximum of three times each, likely on the Saturday and Sunday evenings and Sunday afternoons before they open in theaters.

Garstin said the cost to the consumer might be \$15 for a single showing, or perhaps \$35 for a package that includes two tickets to the theatrical opening, a soundtrack album, or a t-shirt. The average price, he estimated, will be \$25.

Using that figure, Garstin delineated the economics of the PPV proposal. Pay-per-view now has penetration in about 20 million U.S. homes. Assuming a buy rate of 10% for a movie, gross revenues would total \$50 million. Less \$10 million for marketing costs, the net revenues would be \$40 million, split equally between TCI and Carolco.

Carolco, which has been beleaguered by severe financial problems in recent years, also would receive a \$90 million cash investment from TCI for the rights to show the movies over the cabler's systems. The average cost of making and marketing a major movie today is about \$45

million, and Carolco films like the "Terminator" series frequently cost much more than that.

In defending the system against opponents who believe it would hurt the lucrative home video business (\$12 billion last year) as well as the theatrical box office (\$5 billion in 1992), Garstin offered several arguments. He noted that 70% of the U.S. population goes to the movies no more than once a year; that the Carolco deal would involve only four films from an industry that produces about 150 major movies per year; and that "one window never replaced anything in the history of movies."

He said no decision had been made on the first of the Carolco releases over PPV. "We're talking to talent now," he said. "In the next 12 months we expect to announce the first project." Many industry observers believe the initial product will be "The Crusades," starring Arnold Schwarzenegger, which is expected to be ready by December 1994. Garstin said he expects that

(Continued on page 70)

## Macrovision Has Original Solution For Home Copying

■ BY SETH GOLDSTEIN

**NEW YORK**—Macrovision Corp. could be on its way to solving a problem that has nagged home video suppliers and retailers since the dawn of the business: how to prevent consumers from making unauthorized copies of rental and sell-through.

The potential for homemade tapes has worsened as more households add camcorders and multiple VCRs, but Macrovision claims the anti-copy signal encoded on about 50% of the cassettes duplicated in the U.S. has significantly reduced piracy.

A Macrovision-commissioned survey released this month shows that the number of copies "dropped precipitously" to 25 million in 1993, according to John Boyle of Schulman, Ronca & Bucuvalas, a New York-based market research firm

(Continued on page 67)



**About That Inseam.** To viewers, the fellow draped in measuring tape was just an actor playing "Vito the Tailor" on the July 7 edition of HBO's "Larry Sanders Show," starring Garry Shandling. But the video trade knows him as Vito Mandato, senior VP of Pacific Arts. Mandato, listening to show director Todd Holland, won the walk-on at a silent auction. He stayed "Vito" when Shandling decided the name played better than the script's "Fred."

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## Experiments In CD-ROM; 'Aladdin' Buy = 8 Rentals

**CD-ROM RENTAL BLUES:** Retailers are keeping a close watch on the burgeoning interactive media scene, and many are experimenting with rental, according to **Ted Engen**, president of **Video Buyers Group**.

But Engen has a warning about CD-ROM. Because that format "works in conjunction with a computer," says Engen, "you better have publisher permission, in writing."

Indeed, not every CD-ROM producer looks favorably upon rental.

For example, **Rhino Records**, now preparing for its first such product, likely will not push the rental idea, says **Chris Tobey**, VP of marketing. The label, renowned for its music reissues, is completing the ambitious release of the 15-volume "Blues Masters: The Essential Collection." The CD-ROM will be issued by **Voyager**.

On the other hand, **Compton's New Media** continues as a vigorous proponent of CD-ROM rental, and retailers such as **Wherehouse** are adding **Sega** CD-ROM titles to their rental arrays.

Rental of new-media formats may proceed, regardless of publishers or producers, says Engen, citing the video games phenomenon. Only lately, and then via an experiment in Canada, has **Nintendo** indicated it would even consider supporting rentals. The company has taken a tough stance in the U.S. with direct accounts that rent.

Yet this attitude has never deterred U.S. retailers who simply obtain Nintendo via third parties. "A whole new rental-only games market is emerging," says Engen. "We're going to see games at \$99 suggested list, \$75 cost. Then, in three to six months, they'll be re-priced for sell-through, just like the movies."

Engen predicts, "This will kick the games market into a whole new growth phase. No longer will retailers worry about the sales potential. The game will be meant for rental. It can have several levels of skill. It will create traffic."

**GET 8 RENTALS FREE:** **Blockbuster Video's** corporate stores on the West Coast are featuring a marquee sign offering eight free rentals for advance purchases of "Aladdin" at \$24.95. As one observer notes, "You're going to be renting eight movies anyway if you trade there on a regular basis. In effect, they're giving you 'Aladdin' free of charge."

**USED CDs ADD VALUE:** All the brouhaha over used CDs has increased business 30% at **Salzer's**

Records, according to co-owners **Jim Salzer** and **Nancy Salzer**. Jim Salzer, better-known as the operator of **Salzer's Video** in **Ventura, Calif.**, says, "We have **Wherehouse** stores all around us, and all this promotion has been incredible... I can't understand why the record labels fight this so much. Why don't they realize that it will help in the long run if the consumer becomes convinced that the resale of CDs is a benefit, that it adds value. This has always been true with video."

Salzer cites the advertisements that run prior to home video releases urging the viewer to reserve a copy of a "previously

viewed" tape. The video store customer has been educated on how the used value of videocassettes adds to the total perceived worth of the product, Salzer insists.

**COMBO COLLISION:** The steady eastward march of **Wherehouse Entertainment** is bringing it into more competitive markets, notes **Lewis Kennedy**, president of nine-store **Title Wave** in **Minneapolis**.

Until now, **Title Wave**, which opened its first store in 1986, has been the only such combo offering music and full-line video, including rental, in **Minnesota's** largest market.

**Title Wave**, once a strictly regional chain, is now enjoying national interest because of its recent public offering. The red herring states a total float of 1.25 million shares at \$4.125, and boasts, "The company plans to increase its penetration in the greater **Twin Cities** area and to expand in the midwestern U.S.," adding four more of its 8,000-12,000-square-foot superstore units this year.

It is no surprise **Title Wave** favors the combo style. **Kennedy**, 51, left **Wherehouse** in 1985 to set up **Title Wave**. Before that, **Kennedy** spent four years with **Target**, according to **Title Wave's** prospectus.

**Title Wave's** success is remarkable, observers note, because many other music chains in the Midwest and East have long since given up video rental or never even tried it.

In fact, in its prospectus, **Title Wave** boasts that its combo-type operation has kept it ahead of intense competition, in that "none of the major chains in either the music or video areas have, to date, opened music and video rental combination stores in the **Twin Cities**."

**Title Wave** is bullish about the rental contribution. Sales revenues totalled \$6.04 million in 1990, \$7.59 million in 1991, and \$10.33 million in 1992. For the corresponding years, video rentals kicked in \$4.29 million, \$5 million, and \$6.24 million, respectively.



by Earl Paige

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	1	6	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
2	2	6	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R
3	3	7	A FEW GOOD MEN	Columbia TriStar Home Video 27893-5	Tom Cruise Jack Nicholson	1992	R
4	5	3	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
5	4	3	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG
6	6	6	THE CRYING GAME	Live Home Video 69039	Stephen Rea Jaye Davidson	1992	R
7	11	2	SOMMERSBY	Warner Bros. Inc. Warner Home Video 12649	Richard Gere Jodie Foster	1993	PG-13
8	7	8	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R
9	10	3	NOWHERE TO RUN	Columbia TriStar Home Video 52373	Jean-Claude van Damme	1993	R
10	8	4	MALCOLM X	Warner Bros. Inc. Warner Home Video 12556	Denzel Washington	1992	PG-13
11	9	10	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG
12	NEW ►		FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
13	15	2	SNIPER	Columbia TriStar Home Video 70753	Tom Berenger Billy Zane	1993	R
14	12	7	LEAP OF FAITH	Paramount Pictures Paramount Home Video 32792	Steve Martin Debra Winger	1992	PG-13
15	18	2	UNTAMED HEART	MGM/UA Home Video M902813	Christian Slater Marisa Tomei	1993	PG-13
16	13	9	BODY OF EVIDENCE	MGM/UA Home Video M102987	Madonna Willem DaFoe	1993	NR
17	14	5	LORENZO'S OIL	Universal City Studios MCA/Universal Home Video 81290	Nick Nolte Susan Sarandon	1992	PG-13
18	NEW ►		HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video :801	Michael J. Fox Don Ameche	1993	G
19	16	4	AMOS & ANDREW	New Line Home Video Columbia TriStar Home Video 53263	Nicolas Cage Samuel L. Jackson	1993	PG-13
20	NEW ►		BENNY & JOON	MGM/UA Home Video M903007	Johnny Depp Mary Stuart Masterson	1993	PG
21	20	2	ARMY OF DARKNESS	Dino DeLaurentis Communication MCA/Universal Home Video 81288	Bruce Campbell	1992	R
22	17	8	JENNIFER 8	Paramount Pictures Paramount Home Video 32495	Andy Garcia Uma Thurman	1992	R
23	19	5	TEENAGE MUTANT NINJA TURTLES III	New Line Home Video Columbia TriStar Home Video 52433	Paige Turco Elias Koteas	1992	PG
24	21	13	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51573	Craig Sheffer Brad Pitt	1992	PG
25	NEW ►		THE VANISHING	FoxVideo 1997	Jeff Bridges Kiefer Sutherland	1993	R
26	22	4	PASSION FISH	Columbia TriStar Home Video 53283	Mary McDonnell Alfre Woodard	1992	R
27	23	15	THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Hollywood Home Video 1716	Eddie Murphy	1992	R
28	29	12	HOFFA	FoxVideo 1991	Jack Nicholson Danny DeVito	1992	R
29	27	2	SWING KIDS	Hollywood Pictures Hollywood Home Video 1493	Robert Sean Leonard Christian Bale	1993	PG-13
30	25	12	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26773	Emma Thompson Anthony Hopkins	1992	PG
31	28	8	EDEN 2	Playboy Home Video Uni Dist. Corp. PBV0738	Barbara Alyn Woods Jack Armstrong	1993	NR
32	26	9	DAMAGE	New Line Home Video Columbia TriStar Home Video 52943	Jeremy Irons Juliette Binoche	1992	NR
33	24	7	MATINEE	Universal City Studios MCA/Universal Home Video 81481	John Goodman Cathy Moriarty	1993	PG
34	31	19	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R
35	32	9	THE LOVER	MGM/UA Home Video M102935	Jane March	1993	NR
36	30	4	1492: CONQUEST OF PARADISE	Paramount Pictures Paramount Home Video 15184	Gerard Depardieu Sigourney Weaver	1992	PG-13
37	NEW ►		HEAR NO EVIL	FoxVideo 1998	Marlee Matlin D.B. Sweeney	1993	R
38	34	18	THE MIGHTY DUCKS	Walt Disney Home Video :585	Emilio Estevez	1992	PG
39	NEW ►		ZEBRAHEAD	Columbia TriStar Home Video 92963	Michael Rapaport Ray Starkey	1992	R
40	NEW ►		BROADWAY BOUND	ABC Video 41008	Anne Bancroft Hume Cronyn	1993	NR

♦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 the theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

## Video Sales Narrow LIVE's Losses

BY DON JEFFREY

NEW YORK—A sales spurt from several movies released on home video, combined with reduced interest on debt following LIVE Entertainment Inc.'s financial restructuring, narrowed the company's net loss in the second quarter.

For the three months that ended June 30, the Van Nuys, Calif.-based home video supplier and music retailer reports a net loss of \$1.5 million, compared with a deficit of \$13.3 million in the same period last year.

The principal reason for the improvement was a 55.8% jump in quarterly net sales, to \$67 million from \$43 million a year ago.

The sales gain was attributed mostly to initial video rental revenues from the films "Bob Roberts," "Glen-garry Glen Ross," and, especially, "The Crying Game." The year before, LIVE did not have comparable video releases because its financial problems

prevented it from obtaining financing to acquire video rights from studios.

Earlier this year LIVE filed for bankruptcy, and, on March 17, a court approved its reorganization plan, which called for exchanging \$131 million in high-interest notes and preferred stock for about \$100 million in lower-interest debt and preferred. As a result, LIVE's second-quarter interest payments declined 59.3%, to \$1.8 million from \$4.5 million a year ago.

Other reasons for LIVE's higher revenues were increased royalties from direct-mail video clubs, revenue-sharing programs with companies like Rentrak, and sublicensing deals with foreign firms and television companies.

The company's operating profit (before interest and taxes) was \$314,000 in the quarter, compared with an operating loss of \$9.7 million last year. Its LIVE Home Video subsidiary posted a profit estimated at about \$2.5 million.

LIVE's Specialty Retail Division, consisting of 138 Strawberries and Waxie Maxie music and video stores, reports that sales for stores open at least one year rose 5.4% from last year. The company reported a "slight operating loss" for retail. (See story, page 64.)

LIVE's other business is a German home video subsidiary, VCL/Carolo Communications GmbH. It suffered a \$2.1 million operating loss in the quarter, due to what is described as the "deep recession" in Germany. The company says it has reduced overhead and revised its buying strategies there.

For the six months that ended June 30, LIVE reports a net loss of \$2.2 million on \$124.4 million in net sales, compared with a net loss of \$14.7 million on sales of \$110.6 million last year.

LIVE's common shares closed at \$2 each in New York Stock Exchange trading at press time. Its 52-week high is \$3.

## MARQUEE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

**"Dead-Alive" (1993), R and unrated, Vidmark Entertainment, prebooks Sept. 21.**

Mild-mannered Lionel Cosgrove (Timothy Balme) has just landed himself a new girlfriend (Diana Peñalver) when his domineering mother (Elizabeth Moody) spoils everything by getting bitten by the cursed Sumatran Rat Monkey. The bite transforms her into a bile-spewing zombie whose victims also join the undead. Beyond that, all plot is incidental, as this film is driven by an ever-quickening barrage of shocks that leaves viewers awash in a red tide of mutilations, amputations, decapitations, eviscerations, and novel uses for the lawnmower. Despite some amusing scenes of the frazzled Lionel pumping sedatives into a band of zombies hidden in the basement, "Dead-Alive" functions best as a symphony of gore and guts, with each successive movement topping the last with stomach-churning innovation. This New Zealand-lensed shockfest is destined to become a classic among gross-me-out horror mavens or maybe as a recruitment film for the special effects industry.

**"Close To Eden" (1992), PG, Miramax Home Video, prebooks Sept. 15.**

Set in Mongolia—one of the few places left where there's still an ancient world left to contrast to the modern one—"Close To Eden" tells of Gombo (Bayaertu), a rancher and family man whose simple lifestyle has changed little since the days of his hero, Genghis Khan. But things do

change when the introspective Gombo meets the boisterous, liquor-loving Sergei (Vladimir Gostukhin), a Russian contract worker who falls asleep at the wheel of his truck and plows into an ancient Mongolian culture. Accompanying Sergei to the nearest city, Gombo enters a bewildering modern world where he must investigate such unknown quantities as condoms and TV sets. This subtitled, sometimes whimsical tale of clashing cultures includes Gombo's casual slaughter of a sheep that nauseates the urban Sergei—and no doubt most American viewers—but its tone remains light-hearted. No proper "International" shelf should be without it.

**"Just Another Girl On The I.R.T." (1993), R, LIVE Home Video, prebooks Sept. 13.**

The straphanger of the title is Chantel (Ariyan Johnson), a smart, sassy Brooklyn teenager with definite plans for med school, but who is presently stuck at home with little brothers and overworked parents. Johnson's portrayal of a high school student trying to accommodate her responsibilities, dreams, and raging hormones is convincing, and the hyperactive conversations she carries on with her friends have the ring of teenaged authenticity—although she's stereotyped with clichéd does-he-have-a-car materialism. But, as Chantel's life begins to spin out of control, her self-assured proclamations—short monologs spoken straight into the camera—will make viewers wish she'd just get it together and grow up already. Whether it's a cautionary tale or a monument to youthful overconfidence or both, it

(Continued on page 69)

## MACROVISION'S ANTI-COPYING SIGNAL

(Continued from page 65)

that questioned 1,000 VCR owners. An identical study conducted by Schulman Ronca in 1990 put the number at 30 million, he said during an Aug. 17 press conference in New York. During the same period, the proportion of households with illegal copies fell to 31% from 41%. About 280 million dubs are thought to be in consumers' hands.

Boyle and Macrovision sales and marketing senior VP Bill Krepick emphasized that home copying shrank despite an increase in multi-VCR homes, from 23% to 30%, and a small jump in the number of annual copy attempts, from 45 million to 48 million. Macrovision figures the decrease in copying saves the industry about \$100 million a year, with the prospect of reclaiming another \$250 million if all the major suppliers took advantage of the technology.

Several do not, including Columbia TriStar, New Line, LIVE, and Orion. Four companies—MGM/UA, Paramount, Warner, and Vidmark—protect selected titles; Disney, FoxVideo, MCA/Universal, and HBO Video guard everything.

The chief sticking point is price. Macrovision's sliding scale begins at 10 cents a tape, with volume discounts. "On a per-cassette basis, it costs us a lot," says one Hollywood executive who has passed on Macrovision. "It doesn't make sense for me." Studios like FoxVideo and Disney, he notes, can get the price down "to a couple of cents. It's easy to show efficiencies the bigger you are."

Krepick says if everyone felt that way, and no cassettes were encoded, \$1.7 billion in industry revenues would be "at risk" over a two- to three-year period, as consumers got over their anti-copying inhibitions. But Krepick,

who said he's pleased with the progress Macrovision has made, did agree that pricing concerns are "probably the biggest single objection."

His response: Suppliers more than make up the difference in extra cassettes delivered to retailers to satisfy customers, who are forced to buy or rent when they can't copy. "The time has passed for that kind of argument to hold water," he adds.

Nonetheless, Krepick acknowledges, studio reservations about the data have forced Macrovision to trim by two-thirds its 1990 estimate of \$750 million in lost revenues.

## PICTURE THIS

(Continued from page 65)

Farmer claims talks with retail chains like Musicland are "very much alive." During VSDA, Musicland expressed strong interest in developing a standard video-CD player (Billboard, July 24).

**MOVES:** Robert Baruc is replacing himself. He has just left New York-based Triboro Entertainment, where he had replaced Michael Holzman as president this spring, to return to Unapix in the same capacity. It's the job Baruc held when he joined the startup venture... Veteran L.A. publicist Ronnie Gunnerson moves to Atlanta as PR VP for all of Turner Home Entertainment, book publishing as well as video.

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Billboard

# 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
				<b>★ ★ ★ NO. 1 ★ ★ ★</b>				
1	1	4	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
2	3	5	TEENAGE MUTANT NINJA TURTLES III	New Line Home Video Columbia TriStar Home Video 52433	Paige Turco Elias Koteas	1992	PG	24.95
3	2	167	PINOCCHIO◆	Walt Disney Home Video 239	Animated	1940	G	24.99
4	5	14	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
5	4	43	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
6	<b>NEW ▶</b>		HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
7	6	23	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
8	<b>NEW ▶</b>		PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
9	8	16	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
10	11	11	OZZY OSBOURNE: LIVE & LOUD ●	Epic Music Video 29V-49151	Ozzy Osbourne	1993	NR	29.98
11	9	14	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
12	10	12	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	Various Artists	1993	NR	14.95
13	7	4	KISS: KONFIDENTIAL	PolyGram Video 4400876033	Kiss	1993	NR	19.95
14	12	15	PLAYBOY 1993 VIDEO PLAYMATE REVIEW	Playboy Home Video Uni Dist. Corp. PBV0736	Various Artists	1993	NR	19.95
15	14	15	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
16	13	72	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
17	21	30	BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	39.99
18	15	21	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
19	17	18	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
20	18	11	2001: A SPACE ODYSSEY (25TH ANNIV.)	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95
21	19	17	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
22	25	6	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	14.98
23	<b>NEW ▶</b>		PLAYBOY'S SECRET CONFESSIONS	Playboy Home Video Uni Dist. Corp. PBV0745	Various Artists	1993	NR	19.95
24	16	20	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
25	<b>NEW ▶</b>		PLAYBOY'S EROTIC WEEKEND GETAWAYS	Playboy Home Video Uni Dist. Corp. PBV0741	Various Artists	1993	NR	29.95
26	23	17	PENTHOUSE: KAMA SUTRA	Penthouse Video A*Vision Entertainment 50686-3	Various Artists	1993	NR	29.98
27	20	28	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
28	33	27	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.95
29	24	15	PLAYBOY: THE GIRLS OF THE CABARET ROYALE	Playboy Home Video Uni Dist. Corp. PBV0737	Various Artists	1993	NR	19.95
30	<b>NEW ▶</b>		THAT DARN CAT	Walt Disney Home Video 58	Hayley Mills Dean Jones	1965	G	19.99
31	27	3	MAKING F#*!ING VIDEOS: PARTS I & II	Geffen Video Uni Dist. Corp. 39542	Guns N' Roses	1993	NR	34.98
32	37	3	TINA TURNER: THE GIRL FROM NUTBUSH	Strand Home Video 8122	Tina Turner	1993	NR	19.99
33	RE-ENTRY		PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0730	Various Artists	1993	NR	19.95
34	28	50	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
35	<b>NEW ▶</b>		HERBIE RIDES AGAIN	Walt Disney Home Video 42	Helen Hayes Keenan Wynn	1974	G	19.99
36	40	17	PENTHOUSE: SATIN & LACE II	Penthouse Video A*Vision Entertainment 50371-3	Various Artists	1993	NR	19.98
37	30	34	BEYOND THE MIND'S EYE ▲ 2	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
38	<b>NEW ▶</b>		THE SHAGGY DOG	Walt Disney Home Video 43	Fred MacMurray Annette Funicello	1959	G	19.99
39	29	33	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
40	22	27	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

## West Coast's McGruff Promotion Is No Crime

NEW YORK—These days, West Coast Entertainment's best friend is a dog.

The Philadelphia-based chain has hired McGruff the Crime Dog and his "take a bite out of crime" message for viewing by customers of its 516 franchised retailers. West Coast has licensed three titles featuring the upstanding canine from AIMS Media, which has produced a total of nine McGruff features for the National Crime Prevention Council.

According to West Coast communications and new business development VP Steven Apple, stores will offer the cassettes as free "rentals" to children, the same audience McGruff has reached via NCPC's extensive public school campaign. Two copies each of the 10-minute tapes become available Sept. 30, in time for the traditional Halloween crime-prevention campaign.

Apple expects local police departments to participate in some way, and 20 have agreed so far. The roll-out gradually will encompass the entire West Coast network, with one-third of the stores taking part by the end of the year and the other

two-thirds by the end of 1994.

McGruff already has passed muster among the presidents of West Coast's 11 district councils, all of whom voted their enthusiastic approval, Apple says.

West Coast corporate is bearing the expenses for franchisees. "This is absolutely a loss leader," he notes—one that other chains apparently were eager to incur. Apple claims there was "a lot of competition" for McGruff, which ranks high in licensed-character visibility.

In an effort to dampen expenses, West Coast is making full use of its services division for box art, promotional materials, and the coloring books and other accessories the chain will make available. Technicolor Video Services is the designated duplicator.

If the effort is successful, West Coast will tap the six remaining McGruff titles, and could exercise its option for "Scruff McGruff," a work-in-progress featuring the wise old bloodhound's nephew. The possibility exists "down the road" of distributing both family members to other video retailers, Apple says.

SETH GOLDSTEIN



West Coast Entertainment hopes to teach this old dog new tricks, such as how to please rental customers. Beginning Sept. 30, about one-third of the chain's 516 franchisees will begin free "rentals" of cassettes featuring McGruff the Crime Dog and his "take a bite out of crime" message. Unleashing McGruff are John Calhoun, left, executive director of the National Crime Prevention Council, and Steven Apple, West Coast communications and new business development VP.

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## MARQUEE VALUES

(Continued from page 67)

may appeal to young audiences or anyone able to weather a rap-intensive soundtrack.

**"In A Moment Of Passion" (1993), R, Hemdale Home Video, prebooks Sept. 15.**

An accomplished horsewoman and aspiring actress, Tammy (Chase Masterson) must work not only as a stunt-double for an obnoxious leading lady, but must also teach the film's newly hired star how to ride a horse. But before the newly hired star gets to the ranch, his jealous stunt double (Maxwell Caulfield) kills him and takes his place—hanging on to the peculiar belief that he can impersonate a somewhat well-known movie actor. (In this movie, it's a breeze.) The psycho-stuntman proceeds to bump off anyone who finds him out, undisturbed by plot holes big enough to accommodate Buffalo Bill's Wild West Show. Despite brief nude scenes that fall below the far-more-fleshy norm for movies billed as "erotic thrillers," suggestive box art may be its greatest asset.

**"Wise Cracks" (1992), unrated, Monarch Home Video, prebooks Sept. 15.**

Female standup comedians are the focus of director Gail Singer's documentary, featuring interviews with comics and segments of their acts. Loosely organized around such general (and obvious) topics as "sex," like-themed bits are shown from such funny women as Maxine Lapidus, Emily Levine, Whoopi Goldberg, former comic Jenny Jones, and a few performance-art-oriented acts. Yet great film clips of comedienne of yesteryear went irritatingly unidentified and complaints about sexism in standup were repeated—although justifiably—in a few too many interviews. Screen time could've been better devoted to irresistibly funny takes on human nature from Ellen DeGeneres and Paula Poundstone or the angry sexual politics of Pam Stone and Joy Behar, or even founding mother Phyllis Diller, who offers very technical de-

tails of the science of standup. That comedy outweighs documentary should keep the laughs—and rentals—coming.

**"Entangled" (1992), R, Vision Home Video, prebooks Sept. 13.**

A pretentious American writer living in Paris, Judd Nelson thinks he's finally found his dream girl in equally pretentious, frequently disrobing Euromodel Laurence Treil, who seems to have some mysterious connection to Pierce Brosnan. (Viewers should be warned: the sight of Judd Nelson in love is not pretty.) Nonetheless, jealousy infects the love-struck Nelson and he has Treil tailed—with predictably disastrous results. Viewers can't be blamed if they feel "Entangled," with its pointless flashback-laden plot, impossibly purple dialog, and Nelson's unflinchingly stupid protagonist, asks them to put up with rather a lot for just a little sex.

**"Dollman Vs. Demonic Toys" (1993), R, Full Moon Entertainment, prebooks Sept. 22.**

In a conservation-minded move, low-budget fantasy factory Full Moon Entertainment refuses to let any of their characters go to waste—even if they're from different movies—with this short horror/SF outing that brings several of them together. Those vicious demonic toys are back on the prowl and suspended cop Judith Grey (Tracy Scoggins) enlists the help of tiny avenger Dollman (Tim Thomerson)—who's just met the only woman on Earth who's his size, the shrunk-by-aliens Nurse Ginger (Melissa Behr). The good-vs.-evil proceedings are as enjoyable as they are unsurprising, highlighted by Thomerson's ever-amusing Dollman, whose G.I. Joe stature does nothing to soften his tough-talking, hard-boiled demeanor. (Full Moon could probably do well with a "Dollman" series.) Good-humored viewers will enjoy this silly but fast-moving quickie.

## CHILD'S PLAY

(Continued from page 64)

first children's entertainer to play there," said Penner over Thai pizza at a North Shore Chicago eatery in late August. He remembered with a chuckle, "It was May 12, 1989, which was declared Fred Penner Day in L.A.—a mayoral representative gave me a plaque."

Penner was in the Chicago area as part of the outdoor Ravinia Festival's children's series, where he played to the biggest family crowd of the summer, some 3,000 people. Though Penner said he had no immediate plans to follow Raffi and Sharon, Lois & Bram to Broadway, his plate is full: His ninth season of "Fred Penner's Place" kicks off in the fall; shooting begins in October in Vancouver for the show's 10th season; and then he plans "to mount a major American tour next year, probably in summertime."

Plus, Penner's eighth and most recent album, "Happy Feet" has been rereleased on Oak Street/The Children's Group, distributed in the U.S. by BMG (he's on Sony in Canada). "Happy Feet"

previously appeared on Oak Street Music/Dino Music label (Oak Street being Penner's Winnipeg-based company), manufactured by Los Angeles-based Quality Records and distributed by Beverly Hills-based Dino Music. The switch to The Children's Group, makers of the superlative Classical Kids series, "had been in the works for a year, and came to fruition in February 1993," according to Penner.

"Happy Feet" is classic Penner—vintage goodies like "Red Red Robin," "Ragg Mopp," and "At The Codfish Ball" rubbing shoulders with such Penner originals as "Proud," "What You Need," and "Allergies." "A good song is a good song," says Penner of old-time ditties like "Codfish." "I don't go crazy contemporizing the arrangements—I pretty much stick to what the song is."

The 46-year-old father of four, a Winnipeg native with an extensive background in musical comedy, shared some of his thoughts on children's entertainment. Having been a children's performer for 14 years, Penner has some

well-considered opinions on the subject. "The bottom line is, I don't believe children are a discriminating audience," he said. "Their emotional direction evolves from what's happening around them. So it's all the more important for anybody dealing with that most vulnerable segment of society to be absolutely conscientious of what they're doing and why."

"People think it's easy to perform for kids—'Do something silly and they'll laugh'—and kids do. You do have to be playful, but performing for children is the most serious business in the world. I get the feeling that some of the current players have been drawn in by the business aspect, rather than wanting to contribute to the world of children. I believe in integrity, and there's a lot of the opposite [in this business], but I've been fortunate. What I do for a living and what I do for love is the same."

Please address all correspondence, review copies, etc. to *Maira McCormick*, 1209 Sherwin #801, Chicago, Ill., 60626, or call 312-464-0880.

## Billboard.

FOR WEEK ENDING SEPTEMBER 4, 1993

# Top Special Interest Video Sales™

RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Suggested List Price
Compiled from a national sample of retail store sales reports.					Compiled from a national sample of retail store sales reports.				
Program Supplier, Catalog Number					Program Supplier, Catalog Number				
<b>★★ NO. 1 ★★</b>					<b>★★ NO. 1 ★★</b>				
1	3	61	<b>NBA DREAM TEAM</b> FoxVideo (CBS/Fox) 5616	9.98	1	1	45	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> GoodTimes Home Video 7032	19.99
2	13	3	<b>THREE-PEAT: THE CHICAGO BULLS' 3RD CHAMPIONSHIP</b> FoxVideo (CBS/Fox) 5809	19.98	2	3	71	<b>ABS OF STEEL WITH TAMILEE WEBB</b> The Maier Group TMG132	9.99
3	2	25	<b>MICHAEL JORDAN: AIR TIME</b> FoxVideo (CBS/Fox) 5770	19.98	3	2	71	<b>ABS OF STEEL 2 WITH TAMILEE WEBB</b> The Maier Group TMG133	9.99
4	1	15	<b>NBA JAM SESSION</b> FoxVideo (CBS/Fox) 5559	14.98	4	5	29	<b>RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2</b> GoodTimes Home Video 9304	19.99
5	6	27	<b>THE SECRET NBA</b> FoxVideo (CBS/Fox) 5789	14.98	5	10	155	<b>RICHARD SIMMONS: SWEATIN' TO THE OLDIES</b> Warner Home Video 616	19.98
6	7	11	<b>LT</b> PolyGram Video 4400863893	19.95	6	4	41	<b>CHEERFITNESS: BODY CONFIDENCE</b> FoxVideo (CBS/Fox) 2577	19.98
7	5	86	<b>SUPER SLAMS OF THE NBA</b> FoxVideo (CBS/Fox) 3244	14.98	7	7	53	<b>STEP REEBOK: THE VIDEO</b> PolyGram Video 0847853	29.95
8	4	7	<b>WHEN IT WAS A GAME 2</b> HBO Video 90843	14.98	8	13	83	<b>BUNS OF STEEL 3 WITH TAMILEE WEBB</b> The Maier Group TMG131	9.99
9	9	198	<b>MICHAEL JORDAN: COME FLY WITH ME</b> FoxVideo (CBS/Fox) 2173	19.98	9	15	86	<b>BUNS OF STEEL 2: STEP WORKOUT</b> The Maier Group TMG116	9.99
10	10	95	<b>MAGIC JOHNSON: ALWAYS SHOWTIME</b> FoxVideo (CBS/Fox) 3189	19.98	10	17	61	<b>KATHY SMITH'S STEP WORKOUT</b> FoxVideo (Media) MO32901	19.98
11	RE-ENTRY		<b>NBA SUPERSTARS 2</b> FoxVideo (CBS/Fox) 5558	16.98	11	6	123	<b>BUNS OF STEEL WITH GREG SMITHEY</b> The Maier Group TMG111	9.99
12	14	131	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98	12	9	31	<b>LEGS OF STEEL WITH TAMILEE WEBB</b> The Maier Group TMG141	9.95
13	11	5	<b>SHAQ ATTACK: IN YOUR FACE</b> Parade Video 530	19.98	13	18	11	<b>DENISE AUSTIN: KICKIN' WITH COUNTRY WORKOUT</b> Parade Video 84	14.98
14	RE-ENTRY		<b>HIDDEN NFL II: THE LOCKER ROOM TAPES</b> PolyGram Video 4400854973	19.95	14	11	23	<b>ARMS AND ABS OF STEEL WITH TAMILEE WEBB</b> The Maier Group TMG142	9.95
15	8	17	<b>WHEN IT WAS A GAME</b> HBO Video 90538	19.98	15	12	11	<b>JACLYN SMITH: WORKOUT FOR BEAUTY AND BALANCE</b> FoxVideo (CBS/Fox) 5782	19.98
16	RE-ENTRY		<b>DAZZLING DUNKS AND BASKETBALL BLOOPERS</b> FoxVideo (CBS/Fox) 2229	9.98	16	20	5	<b>TONY LITTLE: TOTAL BODY SHAPE UP</b> Parade Video 94	12.98
17	12	35	<b>PRO FOOTBALL'S HOTTEST CHEERLEADERS</b> PolyGram Video 4400854853	19.95	17	16	13	<b>BUNS OF STEEL 5 WITH TAMILEE WEBB</b> The Maier Group TMG138	9.99
18	RE-ENTRY		<b>MAGIC JOHNSON: PUT MAGIC IN YOUR GAME</b> FoxVideo (CBS/Fox)	9.98	18	NEW		<b>JUDI SHEPPARD MISSETT: JAZZERCISE FUNK WORKOUT</b> Parade Video 78	14.98
19	RE-ENTRY		<b>NFL ROCKS</b> PolyGram Video 0853793	19.95	19	8	15	<b>BUNS OF STEEL 7 WITH TAMILEE WEBB</b> The Maier Group TMG159	9.95
20	15	68	<b>NBA AWESOME ENDINGS</b> FoxVideo (CBS/Fox) 2422	9.98	20	19	171	<b>BEGINNING CALLANETICS</b> MCA/Universal Home Video 80892	24.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1993 Billboard/BPI Communications.

## THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	The Fugitive (Warner Bros.)	18,148,331	2,388 7,600	2	89,126,724
2	Hard Target (Universal)	10,106,500	1,972 5,125	—	10,106,500
3	The Secret Garden (Warner Bros.)	4,291,916	1,332 3,222	1	12,383,374
4	Rising Sun (20th Century Fox)	4,038,469	1,677 2,408	3	47,993,675
5	Jurassic Park (Universal)	3,760,575	1,653 2,275	10	306,101,930
6	In The Line of Fire (Columbia)	3,419,070	1,683 2,032	6	89,640,352
7	Fr�e Willy (Warner Bros.)	3,090,048	1,715 1,802	5	58,997,943
8	Heart and Souls (Universal)	2,803,655	1,301 2,155	1	9,395,270
9	The Firm (Paramount)	2,602,524	1,358 1,916	7	143,742,362
10	Sleepless in Seattle (TriStar)	2,560,778	1,394 1,837	8	105,895,262

# Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★					
1	1	200	<b>PINOCCHIO</b> Walt Disney Home Video 239	1940	24.99
2	2	43	<b>BEAUTY AND THE BEAST</b> Walt Disney Home Video 1325	1991	24.99
3	5	71	<b>101 DALMATIANS</b> Walt Disney Home Video 1263	1961	24.99
4	4	15	<b>DISNEY'S SING ALONG SONGS: FRIEND LIKE ME</b> Walt Disney Home Video 1730	1993	12.99
5	3	11	<b>BARNEY RHYMES WITH MOTHER GOOSE</b> The Lyons Group 99031	1993	14.95
6	6	19	<b>BARNEY'S BEST MANNERS</b> The Lyons Group 99021	1993	14.95
7	7	27	<b>BARNEY IN CONCERT</b> The Lyons Group	1992	14.95
8	8	25	<b>LITTLE NEMO: ADVENTURES IN SLUMBERLAND</b> Hemdale Pictures Corp./Hemdale Home Video 7140	1992	24.95
9	12	3	<b>FRAGGLE ROCK: VOL. 1</b> Jim Henson Video 1768	1993	12.99
10	10	246	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
11	9	27	<b>BARNEY'S MAGICAL MUSICAL ADVENTURE</b> The Lyons Group 98091	1992	14.95
12	13	33	<b>ROCK WITH BARNEY</b> The Lyons Group 98081	1992	14.95
13	20	121	<b>THE JUNGLE BOOK</b> Walt Disney Home Video 1122	1967	24.99
14	11	33	<b>BARNEY'S BIRTHDAY</b> The Lyons Group 99011	1992	14.95
15	14	17	<b>X-MEN: ENTER MAGNETO</b> Saban Entertainment/PolyGram Video 4400866593	1993	9.95
16	16	17	<b>PETER, PAUL &amp; MOMMY TOO</b> Warner Reprise Video 3-38339	1993	14.98
17	23	31	<b>BARNEY'S THREE WISHES</b> The Lyons Group	1992	14.95
18	18	19	<b>THE LITTLE ENGINE THAT COULD</b> MCA/Universal Home Video 80929	1993	12.98
19	21	7	<b>KID SONGS: PLAY-ALONG SONGS</b> Warner Reprise Video 3938353	1993	14.98
20	<b>NEW ▶</b>		<b>TAZ-MANIAC</b> Warner Bros. Inc./Warner Home Video 12817	1993	12.95
21	19	188	<b>WINNIE THE POOH AND TIGGER TOO</b> Walt Disney Home Video 64	1974	15.99
22	25	3	<b>TAZ-MANIMALS</b> Warner Bros. Inc./Warner Home Video 12814	1993	12.95
23	<b>NEW ▶</b>		<b>FRAGGLE ROCK: VOL. 2</b> Jim Henson Video 1769	1993	12.99
24	<b>NEW ▶</b>		<b>FRAGGLE ROCK: VOL. 3</b> Jim Henson Video 1796	1993	12.99
25	15	83	<b>FANTASIA</b> Walt Disney Home Video 1132	1940	24.99

♦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.

## EXEC DEFENDS CAROLCO PPV DEAL

(Continued from page 65)

Carolco will return to fiscal health after a restructuring is completed this month.

But the deal, Garstin emphasized, is contingent on TCI's ability to "deliver workable encryption" for the movies to prevent PPV users from copying them at home. If that could not be guaranteed and the plan went ahead, the financial damage to cinemas, home video, and the studio would be immeasurable.

Garstin maintained that the big sums to be spent advertising and promoting the PPV films would "increase the first weekend's theatrical audience." He said the movie would be promoted "like a major prize-fight."

The executive made his remarks during a panel on video-on-demand, sponsored by Paul Kagan Associates. Also appearing were John

Hendricks, chairman of Discovery Communications; Hugh Panero, president of Request Television; Ed Bleier, president of domestic pay TV, cable and network features for Warner Bros.; and John Sie, chairman of Encore Media.

Bleier said that the results from pay-per-view "were not very encouraging." He stated, "Home video is the fundamental underpinning of the movie industry."

In 1992, pay-per-view revenues were \$378 million, according to Kagan. They are projected to be \$1.11 billion by 1997.

Garstin argued that Carolco and TCI's limited experiment of premiering movies on PPV might drive the market. "Post-theatrical PPV is the future," he said. "But premiere may get people used to it."

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**Sade, "Life Promise Pride Love," Epic Music Video, 60 minutes, \$19.98.** Well-known for delivering a sizzling stage show, Sade is a smooth operator on video as well. The 14-song "Life Promise Pride Love" presents what amounts to a greatest-hits package of her clips, with 10 selections from her first three albums and several singles from her most recent project, "Love Deluxe": "No Ordinary Love," "Cherish The Day," "Kiss Of Life," and "Feel No Pain." Most of the clips tell stories, and fans will enjoy watching the development of Sade's musical style, as well as subject matter. It would be nice, however, to see some interview or behind-the-scenes footage of the artist to complement the sleek video treatments and provide additional information.



**"Number One Songs of Lennon & McCartney," BMG Video, 30 minutes, \$19.98.**

Devout fans of the Fab Four may try to tell themselves this video is really a silent treatment of the band's early years, with lyrics to some of its songs thrown on the screen for good measure. But let's face it: "Number One Songs of Lennon & McCartney" is being marketed as BMG's first foray into karaoke, and that's exactly what it is. From "Penny Lane" to "Yesterday" to "Hey Jude," a sampling of many of the songwriting duo's most memorable tunes are here, with lyrics listed and the Beatles chiming in on an occasional chorus to help things along. The prospects appear dim that people in the U.S., where the karaoke craze has yet to catch fire, will invite a bunch of friends over to sing along with John, Paul, George, and Ringo. However, its novelty status, and the widespread acceptance of karaoke in Japan and several other countries, do bode well for this video, which happens to have some terrific black-and-white footage of the Beatles at play and in performance.

## CHILDREN'S

**"Opus N' Bill In A Wish For Wings That Work,"**

**MCA/Universal Home Video, 35 minutes, \$12.98.** This Christmas tale (yep, summer's over, folks) finds the perpetually grounded penguin Opus slumbering off with visions of wings that work dancing in his head. After trying sundry methods of coping with his shortcoming, including attending a hilarious support group for nonaerodynamic birds, Opus turns to the one creature who is magically airborne once a year: Santa Claus. A silly and sweet holiday tale, "Wings That Work" reminds young viewers that everyone has a gift to offer and that beauty truly is in the eye of the beholder.

**"Jessi And The Mystery Of The Stolen Secrets," "Stacey Takes A Stand," "The Baby-Sitters Remember," "The Baby-Sitters' Special Christmas," KidVision (212-275-2900), 30 minutes each, \$14.95 each.**

The Baby-Sitters Club is back in session with these four new adventures, which find the girls tackling unique issues—including uncovering who is leaking the secrets logged in their special notebook in "Jessi And The Mystery Of The Stolen Secrets"—as well as headier subjects, such as divorce and the pressures that often ensue when mom and dad live in different cities, in "Stacey Takes A Stand." "The Baby-Sitters Remember" will delight series collectors, as the sitters recall some of their favorite adventures. As with its previous "Baby-Sitters" releases, KidVision is enclosing a collector's minibook and fan club info with each video.



## HEALTH/FITNESS

**"Buns Of Steel 2000," The Maier Group (212-534-4100), 60 minutes, \$14.95 each.**

It's buns away as "Steel" series exercise queen Tamilee Webb is joined by Donna Richardson and Tracy York—thong leotards and all—to lead "Buns Of Steel 2000" plus four additional new workouts. Rather than one person leading the aerobic segment, the three women

alternate at center stage, with each introducing her own movements and style of dance. The concept is a welcome one, as it keeps the program from becoming bogged down in monotony (an important goal for workout tapes, which get played over and over again). The floor exercises here, not surprisingly, are geared toward tightening and toning the posterior and



thighs. Other new editions in the series are "Abs Of Steel 2000," "Thighs Of Steel 2000," "Arms & Abs Of Steel 2000," and "Buns Of Steel Step 2000."

## INSTRUCTIONAL

**"How To Break Into Acting," International Artists (310-394-3423), 68 minutes, \$39.95.**

If you have stars in your eyes but no real acting experience under your belt, don't bother purchasing that one-way ticket to Hollywood. This is the overriding message delivered in this just-the-facts-ma'am video that details the nuts and bolts of breaking into the biz. Named casting agents, managers, photographers, and other members of the Tinseltown food chain offer realistic advice, including the cost of putting together and sending out a portfolio, the proliferation of scam artists, and some proven ways to stand out from the pack and get an initial break. Happily, the program also deals with specifics: obtaining membership with the Screen Actors Guild, the availability of roles for minorities, and the ramifications of accepting a role as an extra. Refreshingly honest and comprehensive.

## DOCUMENTARY

**"The Sun Dagger," 60 minutes, "The Spirit Of The Mask," 60 minutes, "Dream Tales," 35 minutes, Atlas Video (301-907-0030), \$19.95 each or \$59.85 for set.** Atlas' Sacred Ways Collection is a beautifully presented exploration of the universe of myth and ritual in Native American

history. Narrated by Robert Redford, "The Sun Dagger" probes the existence of a celestial calendar created by the Anasazi Indians in Chaco Canyon, N.M. The artist who discovered the formation in the '70s details her quest to understand its origin, and famed sociologist/mythologist Joseph Campbell adds commentary as well. "The Spirit Of The Mask" is a unique look at one of the most important and sacred aspects of Native American ritual: the ceremonial mask. Although these pieces of art now can be had if the price is right, the video uncovers the symbolic importance to various Native American people of earning the right to wear one. "Dream Tales," which features animated origin myths, is the least accessible of the three videos, but nevertheless is full of charm and includes a selection from Academy Award-winning animator Faith Hubley.



## MADE-FOR-TV

**"Classic Monsters Collection," MCA/Universal Home Video, lengths vary, \$14.98 each.** MCA/Universal is livening up its "Classic Monsters Collection" of vintage horror flicks with 10 new titles debuting in plenty of time for those Halloween parties. Chock full of good, old-fashioned suspense and thrill, these black-and-white films are a sure bet for the legions of horror film collectors, as well as those curious about what Pinhead's predecessors looked like. Among the monsters on the loose are the Creature From The Black Lagoon, who stars in "Revenge Of The Creature" and "The Creature Walks Among Us"; Frankenstein, who makes an appearance in "The Ghost Of Frankenstein"; and guess who in "House Of Dracula." This latest collection also features "Island Of Lost Souls," adapted from H.G. Wells' tome "The Island Of Dr. Moreau" and initially banned in the U.S. because of its disturbing content. Comedy comes into play in "The Invisible Woman," starring John Barrymore, and World War II provides a historical backdrop to "The Invisible Agent."

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

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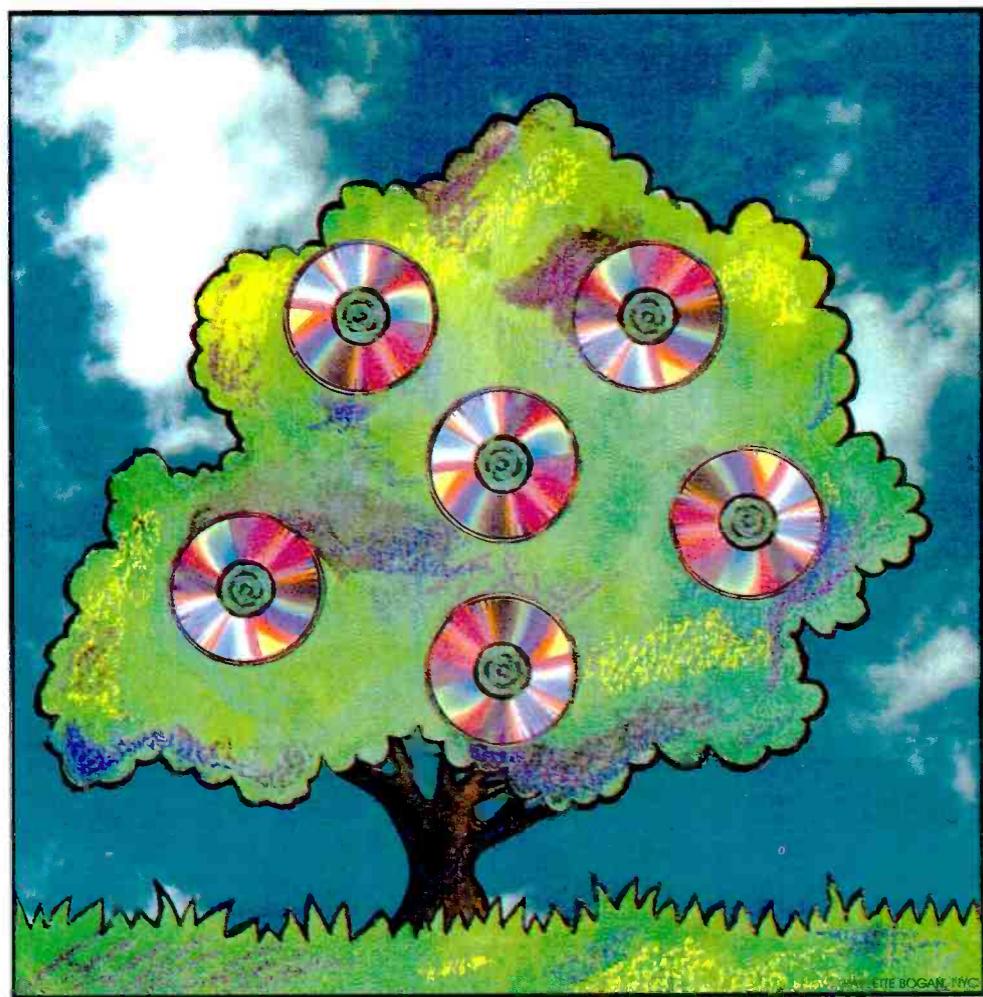
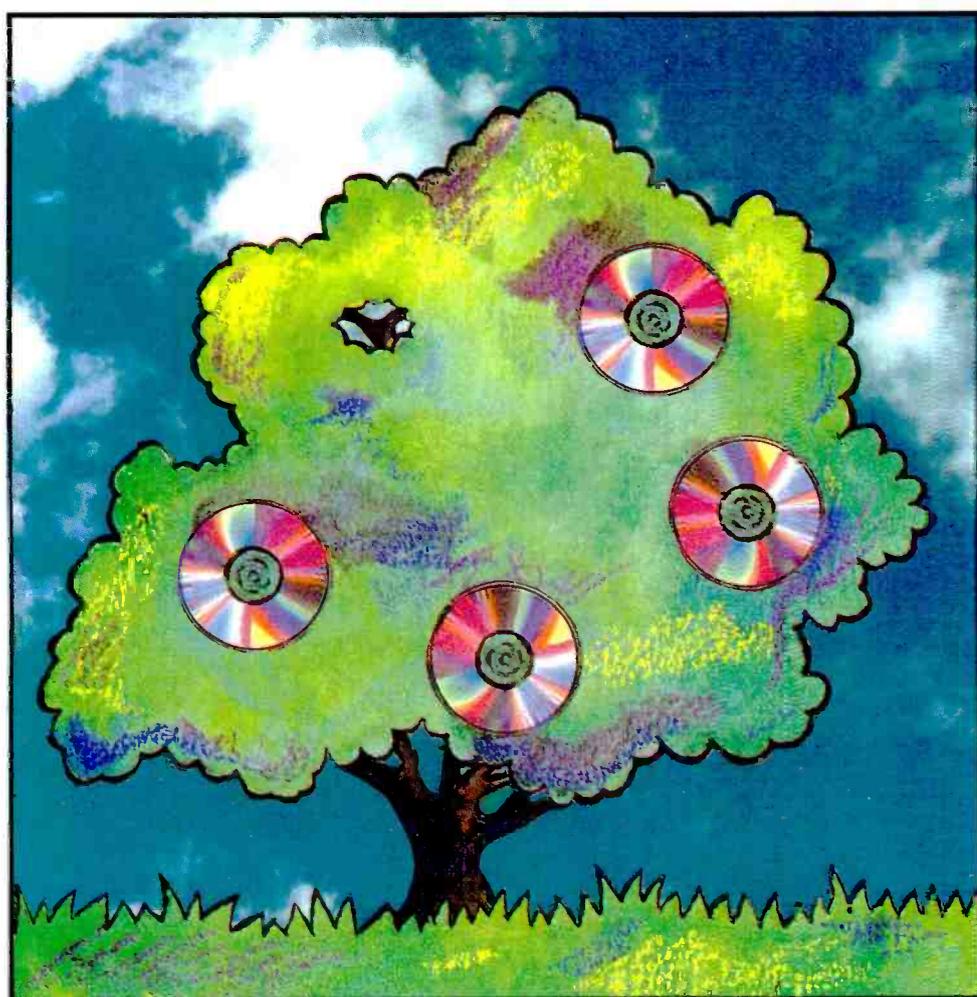
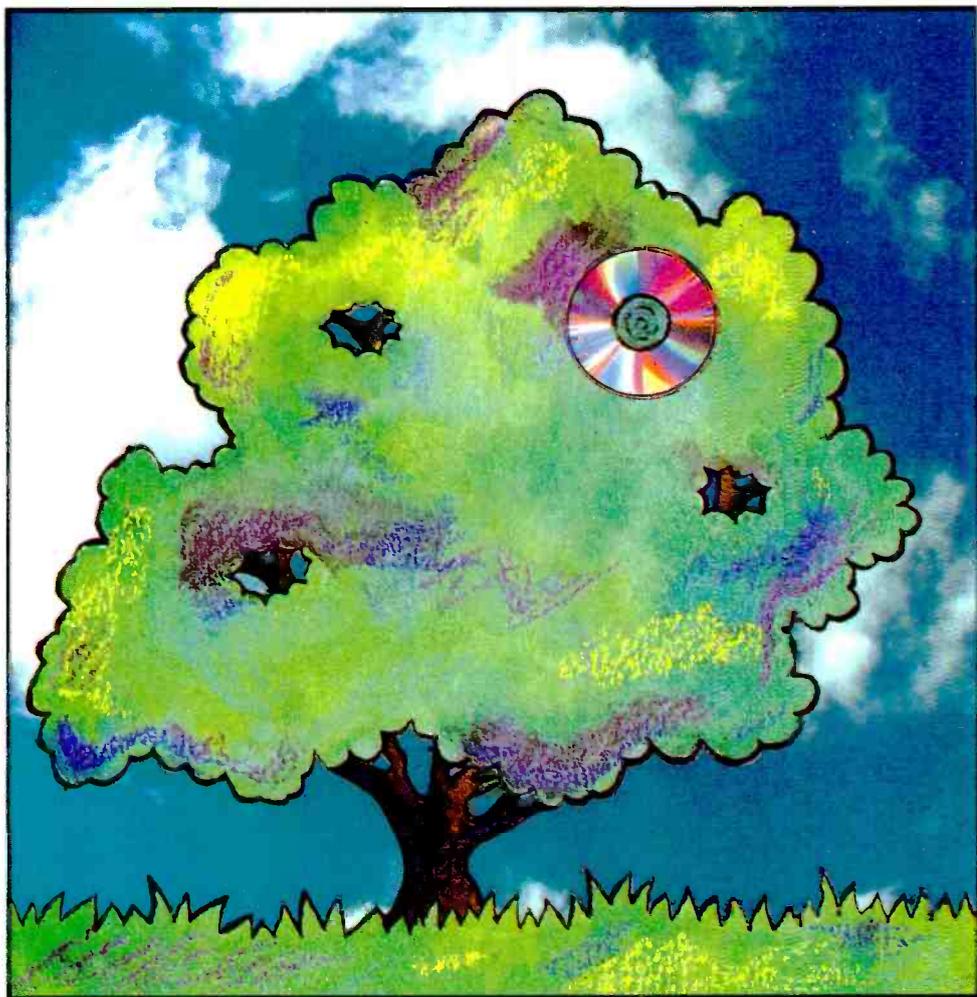
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# cd Replication

## Cd '93

A report on the current state of the expanding, seasonally adjusted post-longbox world

BY  
Marilyn A. Gillen

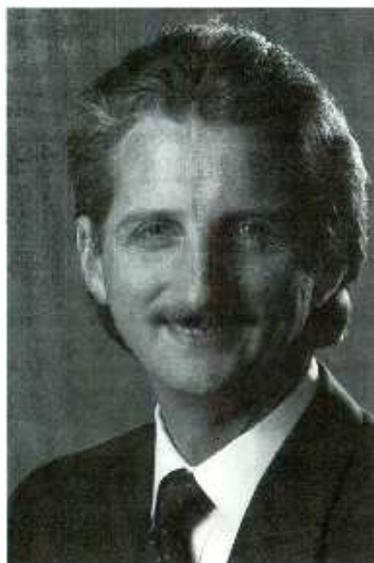
**t**he optical disc has seen the future, and the future is it. So say the people who are putting their manufacturing capacity on the line (mono- and otherwise) in the belief that the growth left on the audio side, combined with the virtually untapped reservoir of new disc applications, adds up to a nice picture, on the whole.

That's not to say there aren't concerns; there always are. Although most replicators surveyed believe there is only a very slight overcapacity—if any—in the industry, the perennial ping-pong game of undercapacity-expansion-overcapacity is often cited, though more with resignation than dismay. "It's a fact of life in a seasonal business," one allows.

A premature enthusiasm for the possibilities of multimedia also is a concern among some, who fear an unchecked rush to build up for a market that has yet to prove itself able to support such interest. And MiniDisc, the new optical format on the block, is seen as either a prized new profit center or a potential source of confusion in a marketplace still less than halfway there in terms of selling U.S. consumers on the joys of CD.

Overall, though, there is a pervasive sense of optimism.

"We're still in a high-growth stage," says Cal Roberts, executive VP of sales and marketing for the Los Angeles-based Discronics. "The horizons are still yet to be met. When you look at the market penetration [for CD players], and it's somewhere in the 40 percent range, you know you've got a long way to go before you're getting to maturity."



Helix/KAO'S David Dering

"Plus," he adds, "CDs are not just music CDs anymore. You are looking at CD-ROM and interactive CDs and the potential of putting full-length movies on compact disc. There's a whole new horizon out there."

### Expansion Mode

Roberts says Discronics is putting its money where its optimism is and engaging in a "major expansion" this year that will see it moving for the first time into the ROM market. At press time, the company was awaiting delivery of its equipment. "It really has broken out now, and everybody who, like ourselves, was waiting to see if that market really was going to develop, is convinced that it really is developing," Roberts says of the deci-

sion. Discronics will have a capacity of about 48 million units a year after completion of the expansion, he claims.

"I can't speak for anybody else, but throughout the industry the conversation level is very high about expanding," Roberts adds. "There is a lot of equipment being sold for manufacturing, both audio and ROM."

Most notable in terms of expansion is the addition onto the U.S. scene of all-new CD production plants. On July 9, Pilz America, a U.S. subsidiary of the privately owned, Kranzberg, Germany-based Pilz Group, opened a \$12 million CD production plant and distribution center in Concordville, Pa. One of its first customers is Naxos of America, the Cherry Hill, N.J.-based U.S. arm of the Naxos budget classical CD label.

The start-up operation will be able to produce about 8 million units a year, according to GM Martin Mair, but the goal is 40 million within two years. "This is the single biggest market in the world," Mair says, "and we believe the growth is going to be tremendous in a lot of different areas. But we especially expect a lot of growth in the computer area."

Also new on the CD scene is long-time tape duplicator Sonopress, which marked its expansion with a grand opening celebration Aug. 21 (see related story).

In an expansion mode as well is American Helix/KAO Infosystems Co. Optical Products Division, based in Lancaster, Pa. The former American Helix was acquired earlier this year by KAO Infosystems of Plymouth, Mass., a U.S. subsidiary of a Japanese parent and a major manufacturer and

duplicator of computer diskettes, among other data storage products. When KAO acquired Helix, it said it was doing so with the intention of "expanding the company significantly," and the promise has become fact.

"Do you hear that noise in the background?" asks American Helix/KAO Infosystems president David Dering by phone from his Pennsylvania office. "That's jackhammers." Currently at about 1.2 million

**"When you look at the market penetration [for CD players], and it's somewhere in the 40 percent range, you know you've got a long way to go before you're getting to maturity."**

—Cal Roberts, Discronics

units a year, the buildup should take the firm's production to 50 million units a year by the end of 1995, Dering says, including audio and ROM discs.

"We make good compact discs, so therefore we can make audio, video, ROM, it makes no difference to us,"

Dering says. "We're expanding our capacity and knowing that the uses will be there for it in whatever form. We're going to service the industry."

Still, Dering, like most others, is particularly bullish on ROM. "When you talk about the health of the 'industry,' if you say the *optical disc* industry, yes it looks great," Dering says. "If you're talking about the traditional CD audio industry, I think it's going to keep growing but not the way it's going to explode in other CD formats in terms of games and video and ROM. Those areas are probably going to explode far beyond even audio in the next five or 10 years."

### Ear On Audio

All this anticipation for ROM, though, doesn't mean replicators aren't keeping a keen eye on the audio side of their business. John Mangini, VP of sales, Eastern region, for Disc Manufacturing Inc., Los Angeles, says the past year has been "very good. We've seen more of the country acts and the rap artists get a larger piece of that pie for CDs, which has been nice."

Echoing the "ping-pong" lament of other replicators, he adds, "the last three months, it's been a little soft because there haven't been any major hits. But it looks good for Christmas. We're fortunate that we work with a lot of labels that are hit-oriented, so we feel that we'll be able to work on a few hits this year, which is always key."

Mangini cites Taylor Dayne, on Arista, as one upcoming set that looks promising.

Continued on page CD-4

**Cd '93**

Continued from page CD-3

Though Disc Manufacturing is not running at capacity, Mangini points out that doesn't mean they aren't doing a lot of business. "We've expanded tremendously," he says, "along with a lot of the other CD manufacturers out there, I think. We have a lot of capacity, and there is a

**The one thing the entire replication industry seems to be in agreement on is how they feel about the loss of the longbox, which was finally and irrevocably trashed this past year.**

lot of capacity out there. We're doing fine, but I think that once we get into the fall season, we'll be able to use that extra capacity."

Currently running at about 75 million units for the year, DMI should pump up the volume before year's end. "Probably by August or September," Mangini says, "when we've got some more machinery coming in, we'll be able to be up between 90 million and 100 million."

At Cinram, Richmond, Va., David Ambeault, president, agrees that any remaining overcapacity from last spring should fill up quickly, "if it hasn't done so already," he adds. "It's a hazard of any business. But I think the saving grace this fall will be the normal fall business and also the explosion of CD-ROM."

Morris Ballen, president of Disc Makers, Philadelphia, which caters to small record companies and bands, has seen steady demand for audio CDs across the board, with strong growth in one sector. "CDs are really making headway in terms of singles," he says. "We make a lot of CD singles, and that's one part of the market that we are pushing aggressively. We think there is a lot of growth in that."

### Don't Box Me In

The one thing the entire replication industry seems to be in agreement on (a first?) is how they feel about the loss of the longbox, which was finally and irrevocably trashed this past year. Although all acknowledge (and sympathize with) the pain imposed on paperboard manufacturers, they say they are thrilled not to have to deal with the boxes anymore.

"I think it's going to benefit everyone," says Discronics' Roberts. "In the first place, it was definitely a plague in the sense of its being a burden on everybody for inventory purposes. Of course, the printers got hurt pretty badly, because a lot of the people that manufacture boxes had a very healthy business, but the U.S. is the only country in the world that had longboxes, and it really was an anachronism."

DMI's Mangini adds that the box's extinction has made it easier for CD plants to pump out the units as quickly as the labels demand—a demand Helix's Dering says has consistently been getting stronger and stronger.

"Right before the demise of the longbox, we were all being asked to wrap the CDs and then put the longbox on and then wrap that as well," Mangini says. "So the double wrapping there of the CD and the box is finally being eliminated, thank goodness." He notes that DMI has gotten permission from some labels to recycle the remaining longboxes rather than scrapping them, and that recycling impetus hasn't been limited to paper this past year.

### Creative Presentations

Several manufacturers have begun recycling rejected discs back into jewel boxes and trays in what one describes as "an industry trend just getting off the ground. It's kind of quiet now, but it is the wave of the future that you will see more and more emphasis on."

One offshoot of the loss of the longbox is another area of new emphasis: presentation. Replicators note an increased appetite for special packages and special printing on the CDs, and they are serving up ever higher-quality product to meet that appetite, they say, including a move to offset and silk-screen printing.

"The creative people have to be a little bit more creative with the longbox gone," observes Mangini. ■

## Making minidiscs

**"It's a good time to be positioning for the future."**

BY

**Marilyn A. Gillen**

**W**hile the question of MiniDisc's eventual muscle remains just that for many replicators—a question—two U.S. companies already have weighed in with their answers in the form of concrete and steel plants devoted to the format.

Drop the "t" from plants, and you've got the stance of several other replicators: *plans*, which seem to range in definitiveness from sketchy blueprints to distant intent.

The recent or upcoming launches of portable MD players by a variety of manufacturers are seen as an encouraging sign by these yet-undecided replicators, though they still prefer to proceed with caution. Five hardware companies now manufacture a variety of consumer MD products: Sony, Sharp, Aiwa, Thomson/RCA and Sanyo—and a number of labels have lined up in support. (The Recording Industry Assn. of America does not yet track MD sales; retailers carrying the format generally agree that sales thus far have been, in the words of one, "steady but very low," but also press confidence things should improve as the player base grows.)

Additionally, a growing number of equipment manufacturers have joined the cause, offering machines that can be used in the MD replication and manufacturing processes. One such entrant is Robi System Technology of Switzerland, whose CD lacquer spin coater can be converted to process CD, CD-ROM, CD-I and MDs. Another is Leybold AG of Germany, which has introduced a new MiniDisc coater designed to be integrated into a monoline recordable-MD manufacturing process.

### Testing The Waters

Not surprisingly, the first replicator into the uncharted MiniDisc waters in the States was Sony's Digital Audio Disc Corp., Terre Haute, Ind., which broke ground on its 160,000-square-foot facility at the beginning of 1992 and began producing the discs Oct. 29 of that year. Sony is the developer of

the MiniDisc format.

Denon Digital Industries was the next in, becoming the first independent to turn out its own brand of the fledgling format in the States in January of this year. Managing director

record labels in terms of DMI being prepared for the demand of MD, it's probably two or three years off still before we choose to get in. I mean, it's out there, but the demand isn't yet."

The rest of the industry appears closest to Cinram's stance, somewhere in the bleachers. "We will get into it if the market demands," says David Ambeault, president of the Richmond, Va., operation. (Cinram already is turning out fellow new format digital compact cassette. "We felt there was a better chance with DCC," Ambeault says.)

### The Early Going

DADC broke ground in more than one sense with the opening of its Terre Haute MD plant; it also broke in a new system. And just like a pair of shoes, there were a few kinks to be worked through—though fewer than VP of sales Scott Bartlett says would have been expected.

"There were fewer because of its being founded in CD technology," he explains. "Not that there aren't all the standard start-up problems. You

don't just bring it out of the box and plug it in and walk away whistling. But on the other hand, the learning curve with it is substantially less than with about any other new product because, essentially, we're very close to a CD process."

Although the premastering and mastering processes for MD differ from that of CD because of the requirements for data reduction and the insertion of text information, the rest of the replication process is essentially the same, although some steps must be added along the line.

"The learning curve was basically in the assembly, because you have that one intermediate step in between manufacturing and packaging, and that is that whole issue of ultrasonic welding and that kind of thing, which was new to us," says Kunz, director of engineering for DADC. "I don't think it



**Making MDs at Denon**

Dick Meixner puts the Atlanta plant's capacity at 15,000 units a day. Of that, he says production was around 3,000 to 4,000 units per day in early August, although he expected that to increase significantly with the arrival of the fall selling season.

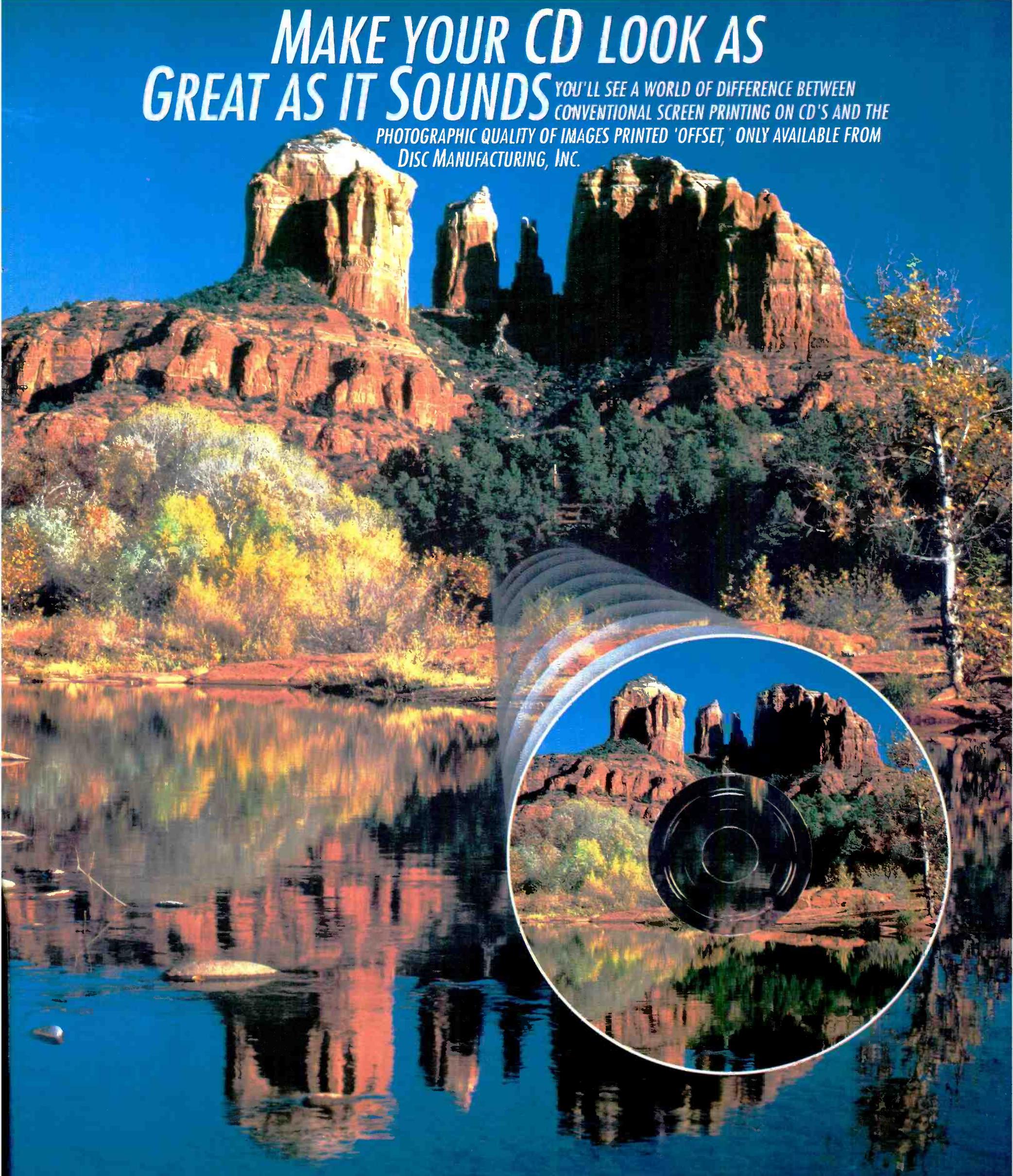
Seemingly on the diving board right now is American Helix/KAO Infosystems, in Lancaster, Pa. "We are very actively involved in researching MD," says company president David Dering. "We are preparing, technically, to produce it and have actual plans in place to begin production in the near future."

John Mangini, VP of sales, Eastern region, for Disc Manufacturing Inc. in Los Angeles, characterizes his company's stance as "a fast follower. If it really starts to take off, then we will be able to get the necessary equipment in quickly to be ready for it," Mangini says. "I think that from what I've heard and what I've seen from talking to the

Continued on page CD-13

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# cd Rep lication

## *March of the cassette converts*

**The entry of cassette dupers into CD replication is a fact. Will there be friction?**

BY

**Debbie Galante Block**

*i*n the age of compact-disc brokering, several cassette duplicators have decided to go the distance and start up their own CD replication plants instead. Could this be a dangerous progression? With the cassette market eroding, many industry observers say these manufacturers are digging themselves into a deeper ditch by entering a flooded market. Several existing CD plants have announced plans for (or have already done) capacity expansions. But, if an overcapacity situation comes about, these new replicators told Billboard they would survive because a customer base to work from already exists, and CD replication is just an added service for those customers.

To compete in the audio manufacturing market, "our service must be impeccable," says Tim Mallard, VP of

sales and marketing for American Multimedia Inc., Burlington, N.C. "Our customers are asking for CDs," he says. AMI plans to start up two lines before the end of September with a capacity to produce 30,000 discs per

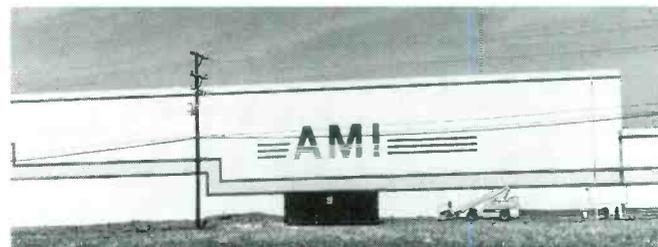
and forth to produce ROM and music or even MiniDisc, but instead will add on to our capacity as the market need arises," says Mallard.

Norm Welch, executive VP of EVA-TONE Inc., Clearwater, Fla., agrees that service is the key to success in audio manufacturing. "We offer the whole service, including printing and packaging, which is something many independents cannot do." Although EVA-TONE will have the ability to produce CD-ROM, it will not do so right away. At start-up in mid-July, the company was expected to produce 3 million units this year and to double that figure by 1994, according to Welch.

#### **Format Flexibility**

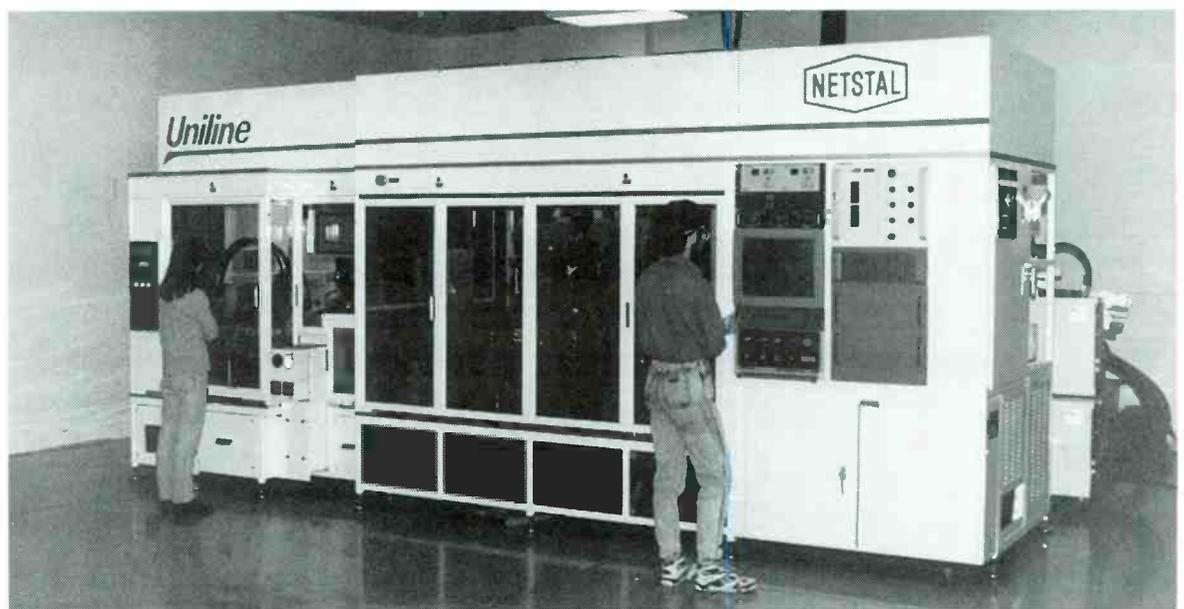
One of the largest independent duplica-

**Continued on page CD-8**



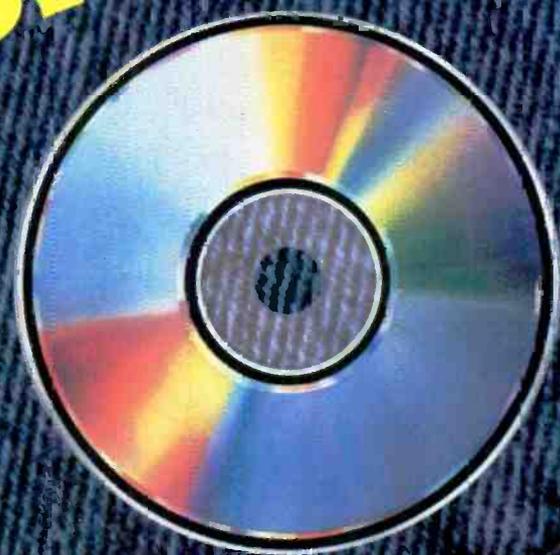
**American Multimedia's Burlington facility**

day. Although music CDs will be replicated in the start-up, Mallard says AMI has a long-range plan to replicate CDs in the motivational and instructional markets, a niche to which they supply cassettes currently. "We feel there is a tremendous opportunity in CD-I. We won't convert our lines back



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**Converts**

*Continued from page CD-6*

tors in the U.S., Hauppauge Manufacturing Group (HMG), Hauppauge, N.Y., plans to have four lines running in the September-October time frame, according to VP of sales and marketing Brian Wilson. "And," says Wilson, "by the end of first quarter 1994, we will double that, giving us the capacity to produce 30 million discs a year." Like AMI, it was not necessarily the

**Like AMI, it was not the fear of dwindling cassette sales that sent HMG in the direction of CDs, but rather a desire to offer customers every format possible.**

fear of dwindling cassette sales that sent HMG in the direction of CDs, but rather a desire to offer customers every format possible, Wilson says. In addition to the audio market, HMG also services the video market. "We plan to establish ourselves in ROM right away," explains Wilson. "Although orders are small right now, we expect that market to grow significantly."

Sonopress Inc.'s parent company in Germany has been producing CDs since the mid-1980s, and the Weaverville, N.C., facility has started up nine lines this month. According to president Mike Harris, capacity is 100,000 discs a day in music CDs only. No ROM is being produced as yet. Says Harris, "With the music industry consolidating, it will be a challenge for new CD plants to fill up capacity. However, Sonopress is owned by Bertelsmann, the same company that owns BMG. So, [we are] already aligned with several record labels."

HMG's Wilson admits overcapacity is likely to exist in the market at certain times of the year because business is seasonal and hit-driven, but, he says, the key is planning production ahead of time. "We have a long history with the record labels. This is a small incestuous industry, and I don't think it is the time for outsiders to get involved. But, we already have a broad client base."

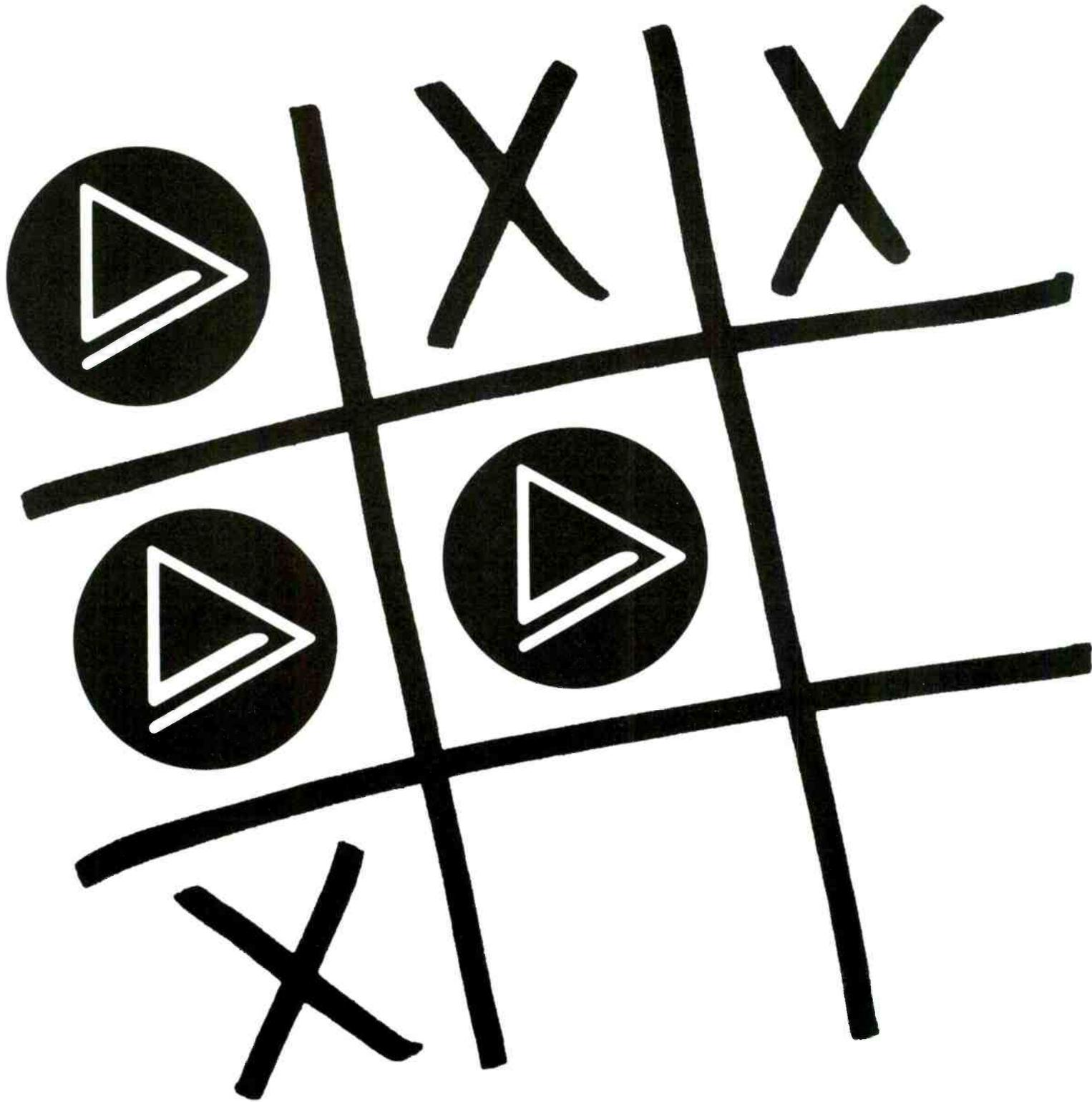
EVA-TONE's Welch agreed with Wilson, "We don't expect overcapacity to be a problem. We should be able to break even after this investment of \$2 million to \$4 million. And we still expect cassettes to experience growth for at least the next three years."

**Clean-Room Pros & Cons**

Clean rooms do still exist, but with the exception of AMI, all of the new

**Continued on page CD-10**

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**Converts**

Continued from page CD-8

replicators interviewed have installed monolines manufactured by Netstal Machinery. AMI has both. With clean rooms, product has to be carried from each piece of equipment to the other, and, according to most replicators, this yields more rejects. Monolines, on the other hand, offer the whole replication process in one unit. Although the potential for a chain reaction exists (if one part of the line goes down, then the whole monoline has to go down), a

**As for ease in entering**

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**a handle on.**

severe problem is not likely, replicators say.

"For example, our system has two metallizers, so one can go down, and the other will keep working," said EVA-TONE'S Welch. "Work can also build, and then the repaired metallizer can kick in... Monolines offer another important benefit over the clean room; they are faster," he adds.

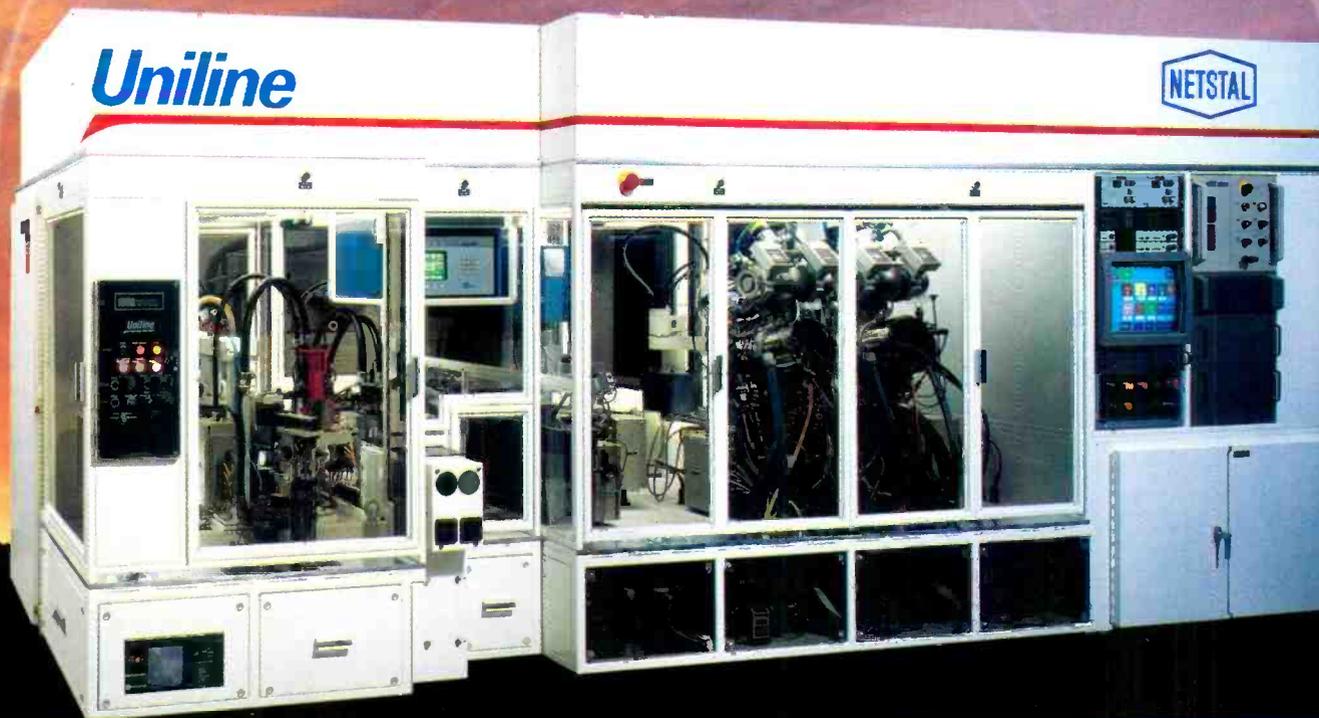
Sonopress' Harris agrees. "Clean rooms are old-fashioned and are just not economical."

AMI's Mallard disagrees. "We have also installed our own mastering facility, which is the reason we installed a clean room. Although this was expensive, we thought spending the money was worth it so that we can control our own destiny and not have to depend on outsiders. In CDs, the master is everything. After visiting several facilities and speaking with engineers at Optical Disc Manufacturing, from whom we bought our mastering equipment, it just made sense." AMI's start-up costs were reportedly in the \$7 million to \$10 million range.

As for ease in entering the MiniDisc market, it is really unclear. Although basic molding is the same, knowledge of how adaptable machinery is and the costs involved are not easy to get a handle on. However, all replicators say that if the market warrants, they will produce. ■

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## The rush to ROM rep

Are multimedia CDs a potentially rich market or one that's forever "just around the corner?"

BY  
Don Jeffrey



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The multimedia format CD-ROM has moved from the office to the home, with a growing market for games and for entertainment and educational programs. That growth has given CD replicators a new source of revenue and the impetus to add new manufacturing facilities to meet the demand.

Some industry sources project that 50 million CD-ROM units will be sold this year, more than twice as many as last year. The growth from 1991 to 1992 was also more than twofold. The Optical Publishing Association says CD-ROM replication was a \$100 million business last year, 150 percent above the previous year.

But the rush toward interactive multimedia presents challenges as well as rewards for replicators. With no standard yet for interactive discs, and new formats coming out on the market, some executives fear that potential customers may become bewildered and ultimately turned off.

#### Incompatibility Stalls Sales

"The biggest single issue is still compatibility of platforms," says Rusty

With an audio CD,  
an error in the digital code  
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mistake in, say, a  
personal financial-  
planning program.

Capers, VP business development for Disc Manufacturing Inc., a replicator in Wilmington, Del. "The technology is confusing the consumer. If there were cross-compatibility standards, sales would skyrocket."

Jim Boyer, VP of KAO Optical Products in Lancaster, Pa., says, "One of our biggest challenges is determining if there is a market. It's growing, but it's been around the corner for five years. We want to be sure it's a real market." KAO, formerly American Helix Technology Corp., has a CD-ROM output of about 100,000 to 200,000 discs a month. Because demand for all CDs is increasing, KAO is opening new manufacturing facilities in California and in Ireland.

What's helping the market grow, Boyer points out, is that personal computer manufacturers are "bundling CD-ROM drives with their starter sets" for use at home. It used to be that PC buyers would just get floppy discs.

In addition to questions about compatibility and the potential size of the market for CD-ROM and its sister format CD-I, replicators have to be con-



cerned about production turnaround times, the need for tight quality controls and the absence of a standard for packaging.

Although the replication process for CD-ROM and CD-I is identical to that for regular audio CDs, "quality levels are more stringent" for the multimedia configurations, says John Page, director of marketing services for the Terre Haute, Ind.-based replicator Digital Audio Disc Corp. Owned by Sony Corp., the firm has a total capacity of 13.5 million discs a month, of which 3.5 million are CD-ROM and 10 million are audio CDs.

With an audio CD, an error in the digital code could produce a pop that might not even be detected by the consumer, but a missing digit in the data code of a CD-ROM could result in a serious mistake in, say, a personal financial-planning program.

#### Quality-Control Standards

The quality issue, however, is not just confined to the replicators of CD-ROM and CD-I. DMI's Capers finds that many of the disc drives, which operate the computers, have problems in reading CDs that conform to international standards. "It's time in the CD-ROM world for the drive manufacturers to put as much energy into making drives conform to yellow-book standards as the CD manufacturers do in making the discs," he says.

Besides quality, a key issue for replicators is timing. St. Paul, Minn.-based 3M recently opened a new just-in-time manufacturing plant in Fremont, Calif., to meet the need for quick, up-to-date CD-ROM product.

Years ago, the turnaround time on CD-ROM was 15 days, but now customers can call in an order to Fremont in the morning and 3M can ship the discs in the afternoon, according to Mark Arps, marketing manager, CD-ROM.

How the disc is packaged represents another challenge to some replicators. "There is no set standard for packaging in ROM, unlike audio CD," says Page. "There's no jewel box. Some are in sleeves, some are in the big box. We find the packaging part just as detailed as the manufacturing part."

Customization of the packaging is labor-intensive. On average, a customer might pay about \$1.50 for a single CD-ROM, compared with about 90 cents for an audio CD. But customized packaging will drive up the cost.

As for the manufacturing process, 3M has introduced a new technology, Super CD, in which the physical characteristics of the disc are altered to make it scratch-resistant and longer-lasting. 3M is providing this technology to some replication customers and is evaluating the results to determine if full manufacturing is warranted, says Arps.

3M, DADC and DMI are said to be the biggest replicators, capturing more than 80 percent of the market. But the growth in the business has encouraged new players to enter. Disctronics, an audio CD replicator based in Los Angeles, recently purchased mastering equipment for CD-ROM and CD-I. Mort Weiner, VP sales, says, "We must have had three to five phone calls a day—just cold calls—asking, 'Can you do CD-ROM?'" ■

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**Minidiscs**

*Continued from page CD-4*

was any more *difficult* than we expected. It's just that it was something different, and we had to learn it—how to tweak in the ultrasonic horns and make sure you get a good enough weld and don't squeeze the crap out of it, for instance.

"And just generally in the QC methods," Kunz adds, "because it was a brand-new product and we had to decide from scratch—how do we really want to QC this? What are our standards?"

"Cutting has been the big learning curve," notes Denon's Meixner. "Because of the compression ratios, the cutting is different, and we've had to send our people over to Japan to learn how to do it. That has been the only difference we encountered where we had to spend a significant amount of time training people. To handle the plastics has been relatively easy."

Meixner adds that Denon's Japanese plant was its true guinea pig. "Most of the kinks were worked out there," he says. "So, thankfully, it was pretty smooth when we started up."

*Smooth* is the word Kunz would use to describe the current status. "I believe we are basically where we need to be," he says, as DADC closes in on its first year in the MD business. "We aren't going to be making major changes as the market grows, and we don't have a big learning curve as we expand here."

**Future Forecasting**

Denon had to date in August produced a total of about 120,000 MiniDiscs, Meixner says, "for a myriad of labels, mostly samplers and similar items."

"That's a little slower than we had thought it would be when we started," he says, "but we put most of our sales projections for the fall." Business in Japan, he adds, "was much quicker to take off."

Meixner says Denon is "looking into" the prospect of manufacturing blank MD—a very expensive realm to enter. "Now that there are other equipment manufacturers that are jumping in [besides Sony], the costs are coming down," he says, "and that's a good factor. But this is not like making CDs—this is a very intense business."

Although only Denon has thus far followed DADC's lead on MiniDisc, Bartlett isn't surprised or concerned. "There soon will be others," he predicts. "I think there are signs now of preparation. And some of the others are taking a good, long look at it."

"Right now, with two replicators, that's probably sufficient," he adds.

Adds Meixner, "There is a lot of growth to be seen, in a lot more than music. It's perfect for the spoken-word field, for books on cassette. And, down the line, for data usage, for computers, there will be applications. This is a good time to be positioning for the future." ■



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## If It's Broke, Fix It: The New Repair Realities

BY TOBY COHEN

NEW YORK—Things break. It's a fact of life studio owners have long since come to terms with. Today's owners, however, also have had to come to terms with a shifting equipment mix that includes an ever broader array of sophisticated digital equipment on the one hand, and tried-and-true but aging pieces of well-loved gear on the other. Couple that with a tighter studio marketplace that has kept a downward pressure on rates, and the question for studio owners no longer is repair vs. replacement, but rather when, how often, and just what to repair first.

Mike Clark, president of Southern Tracks Recording in Atlanta, agrees that at any studio, "when you are working seven days a week, things break."

"We have a 64-input, Solid State Logic console with Ultimatum," he says. "It's the latest and greatest piece of gear, but sometimes it breaks. With multitrack machines, you occasionally have problems with repro cards, and heads need to be relapped. When you use a studio this much, you always have some technical problems." Still, he adds, "Most of the professional gear is just very reliable."

According to Steve Vavagiakis, VP of Crystal Sound Recording in New York, maintenance regularly is required on anything that "requires massive motors to move a lot of 2-inch. The more you use the machine, the more update it'll need."

"Now that we are getting more into the digital age," he adds, "the repair of mechanical parts is not so burdensome as are repairs of chips that get too hot, air conditioning for computers, that kind of thing."

In New York, Right Track Recording chief technician John Herman cites the Ampex ATR-102, "which is a very old two-track, classic analog recorder. That's needed a lot of work. It's hard to get them repaired—you have to do it yourself, or spend thousands and thousands of dollars to get them repaired. So that's been a lot of repair, as well as a learning experience." The ATR's most common problems? Transports and age.

Overall, Herman says, the machines that have needed the largest amounts of maintenance at Right Track have been the "Studer 800 24-track recorders and the SSL 4000 mixing consoles—just ongoing maintenance, because those things are used the most."

### IN OR OUT?

House calls, send out, or in-house fix? "We have four people on staff, and just try to fix whatever we can," Herman says. With most of Right Track's in-house repairs, he says, if "you can't fix them yourselves, it's usually, with modern stuff, just a circuit board, and you can get that from the company. They'll do a replacement. With SSL, if the problem is too big, they have good phone support, and they'll come down and help us with it if they need to. Or, over the phone, they'll usually be able to get us through."

Vavagiakis says that while Crystal Sound Recording has on-staff technicians, they don't get into deep digital troubleshooting. If, for instance, there is a problem with a Sony Pro DAT machine, they tend to ship it out, "as long as we can be covered. Usually, with smaller machines, you always have doubles of things,

so that's not our biggest problem." He adds that Crystal Sound crew members know their own power supplies and basic console architecture. "Obviously, when a 24-track machine or console goes down, either an in-house tech can do it or, if they can't, we have outside service techs."

Southern Tracks' Clark says it "costs me more, per hour, to have a copy machine worked on than to have a half-million-dollar console worked on. So I'm real happy—I don't have a bit of a problem with that." Except for simple repairs such as card replacements, Southern Tracks Recording calls mostly on

*'Invest in service contracts. Force the manufacturers to provide them'*

Atlanta-based Musiplex Audio for house repairs.

### SURVIVAL TIPS

Repair and maintenance measures? Survey respondents offer their tips. "The clue," says Herman, "is preventive maintenance—just constantly checking out the machines, seeing what goes wrong, and tweaking them. Checking them, even if they are not being used. Even if a tape machine hasn't been used in months, at least every two weeks we're going in and doing an alignment, to see how it's reacting, see if something's acting funny."

Vavagiakis' advice is to keep a dust-free, smoke-free environment, and to make sure the air conditioning is up to par. "Change your air conditioning filters every two weeks if you can," he suggests, "as opposed to monthly maintenance. Putting fans on all your power supplies, if they're not fanned, helps a lot. I know it increases the noise; just try to get the least-noisy fan you can. And if you can, also get cutout air-conditioning filter pieces, and Velcro them onto the intake side of a fan, so you are not blowing dust into the power supplies."

Vavagiakis also advises to make sure all assistants know how to build cables and troubleshoot. He notes that most problems are "people not having an attention to detail. For instance, if you have a tuchel connector and the screws are loose, make sure people know it. Tighten them. Screw in the screw. Do it then."

On the repair end, San Francisco-based independent systems engineer Mack Clark observes that the pieces of equipment that have required the most attention have been analog tape, multi-track, two-track machines, and now DAT machines.

"Those things require regular attention and maintenance," he says, "due to the fact that they are electro-mechanical devices. Recording consoles and signal processing equipment don't really require the same amount of attention in the studio. For example, Different Fur Recording [San Francisco] has a Solid State Logic console which doesn't really break very much. And when it does it's fairly easy to maintain, because it was designed to be easy to maintain."

Clark projects that the move to digital systems will result in a reduction in the

need for repairs, since digital equipment has fewer moving parts and fewer things needing to be plugged and unplugged. "A lot of what I do," he says, "is design and interface of systems, as well as maintenance of entire systems. A lot of the problems my clients have are system-related."

At N.Y. Technical Support Ltd. in New York, head of technical services Reese Virgin electronically troubleshoots "to the component level. I've seen problems that exist everywhere, and come in all shapes and forms—control logic circuits where we indicate some burn-up, or sometimes CD microprocessors will go out and indicate that there seems to be a problem."

Technical Support's president, Greg Hanks, says, "in general, the equipment that comes to us is outboard equipment, smaller equipment—for the most part, easily transportable. We've been seeing more two-tracks, duplicators, CD players, and DAT machines. We do field service, primarily because most of the equipment that's used in the recording studio is, traditionally, bigger stuff. What we fix in the field are tape recorders, consoles, echo devices—the gamut."

### REPAIR SHIFTS

Hanks notes a few subtle, and not-so-subtle, changes over the last couple of years in terms of the patterns of equipment coming in. "We're seeing a change in the type of market that we have," he says, attributing this to factors such as the increase in digital technology.

"The resale market on analog tape recorders has, basically, gone down. So

we're seeing very few older two-inch 16-tracks, older two-inch 24-tracks. They're becoming more prohibitively expensive to repair."

Technical Support has been doing "a lot of system-level work," says Hanks. "There's more concern with putting systems in properly now than there was in the past. The types of problems that we are seeing are no different than they have been in the past. In other words, there's not been an epidemic of power-related problems or anything of that type, but more wear-and-tear, standard stuff. It's the same stuff that's always been break-

*'The clue is preventive maintenance—just constantly tweaking'*

ing: Moving parts break more than solid-state components do. They're generally running better than they ever have. New equipment lasts longer than it did in the past. It's built better."

Specializing in Ampex studio recorders only, San Mateo, Calif.-based ATR Service Co. owner Michael Spitz says the Ampex ATR-100 series mastering recorders have been the mainstay of his business. They have, he says, been "very, very reliable, as far as being in use every day. As far as abuse goes, they're just subject to normal wear-and-tear that causes the machines, eventually, to look very bad cosmetically. So, I've been doing complete restorations on the machines to

bring them back up to technical, as well as cosmetic, specifications."

According to John French, president of Greendell, N.J.-based JRF Magnetic Sciences Inc., his staff works only on tape machines. "We don't do anything with consoles," he says. "We're still seeing quite a bit of the older formats: the 3M Series 79 analog recorders and the Ampex MM-1200-type equipment. Some of it is 20, 25 years old."

French says that in terms of older equipment, the JRF Magnetic Sciences team is starting to see the results of "people in panic situations trying to keep equipment running. Parts, if available at all, are getting very expensive, so there's a lot of 'inventive repairing' taking place. Nonetheless, people are able to use this equipment. If maintenance is performed properly, this equipment, I'm convinced, can go on for a long time." JRF/Magnetic Sciences repairs incoming gear only.

Dennis Charney, VP of Greendell, N.J.-based NXT Generation (a division of JRF/Magnetic Sciences), reports that "a large part of the problems are just typical wear—usage-related problems, parts that need to be overhauled. There are parts that need to be replaced after these machines have 3,000 or so hours on them." He says of DAT machines, "you can't let them go too long between servicing. A DAT machine will work great for 3,000, 4,000 hours, but then at hour 4,001 it just may die on you."

Virgin recommends that a "maintenance program [be] set up, whereby someone would come in at least twice an-

*(Continued on next page)*

## Astral Projects Expansive Future

BY MARILYN A. GILLEN

NEW YORK—Canada's Astral Communications Inc. is undertaking two expansions in one \$10.5 million swoop: It is simultaneously moving into CD manufacturing and into the U.S.

The Montreal-based company, a leading communications player in Canada through its videocassette duplication, distribution, pay-per-view, and television operations, plans to open a combined CD and videocassette manufacturing plant in Boca Raton, Fla., early next year. Astral is scouting existing sites to find one suitable for the plant, which will occupy 100,000 square feet of manufacturing/office space and is expected to have an initial capacity of 12 million CDs a year.

Staff, initially pegged at about 50, will be hired within the States, according to an Astral executive; oversight of the operation will reside with the parent in Canada. Additional capital expenditures of \$7.1 million are planned for the next five years, with employment predicted to grow to 200 by 1998.

"CD manufacturing is a natural extension of Astral's existing videocassette duplication business, and will allow the company to adapt to, and

benefit from, the many changes occurring in the multimedia business," said Harold Greenberg, chairman/CEO of Astral, in an Aug. 19 announcement.

The company initially will focus on audio CDs, says corporate communications VP David Novek, with a target clientele of U.S. independent music labels and the growing Latin American marketplace. The latter played a key role in the decision to set up shop in nearby Florida, Greenberg noted.

Although it has numerous entertainment links in the U.S. via its various operations (it duplicates Disney's cassettes in Canada; handles Columbia TriStar cassettes in Canada; distributes French-language Disney videos; and dubs Warner Bros. movies into French, among other ventures), Astral previously has not dealt with the music end of the entertainment spectrum, Novek says.

Longer-term plans reside closer to its home base of operation—video—and encompass the great multimedia potential embedded in the optical disc. CD-ROM, CD-I, and videodiscs all are part of Astral's strategy. "Whatever the carrier, we want to be in it," Novek explains.

As for timing that move, Novek

says, "The first thing is to get the plant up and running, concentrate on the business we can get immediately in the music sector. But I don't think it is going to be long at all for us to move into the new fields of movies on discs, CD-I, and ROM."

Astral, which does about \$300 million a year in business in Canada, according to Novek, has interests there extending well beyond videocassette duplication. Its Astral Broadcasting Group, for instance, offers PPV and specialty TV services. Astral also owns the movie network First Choice; is the controlling shareholder of Super Ecran and Canal Famille, the majority partner and operator of the Viewer's Choice PPV service; owns 50% of the Family Channel; and has a minority interest in the French children's service Canal J.

The Astral Entertainment Group is involved in developing, financing, and distributing filmed programming for movie theaters, TV, and the home video market, and Astral Home Entertainment is a wholesaler of prerecorded videos.

"At this point, we don't envisage funding programming solely for use in the United States," Novek says. "Right now, we just want to get this plant off the ground and then take it from there."

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 28, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	CAN'T HELP FALLING IN LOVE UB40/ UB40 (Virgin)	RIGHT HERE (HUMAN NATURE) SWV/ B.A. Morgan (RCA)	CAN'T BREAK IT TO MY HEART Tracy Lawrence/ J.Stroud (Atlantic)	SOUL TO SQUEEZE Red Hot Chili Peppers/ R.Rubin (Warner Bros.)	CHECK YO SELF Ice Cube/ Ice Cube,DJ Pooh (Priority)
RECORDING STUDIO(S) Engineer(s)	ABBATOIR (Birmingham ENGLAND) Gerry Parchment Delroy McLean	HOMEBOY/ FUTURE (NY/Virginia Beach) Larry Funk, Matt Foster/ Franklyn Grant	ELEVEN ELEVEN (Nashville) Lynn Peterzell	THE BIG HOUSE (Los Angeles) Brendan O'Brien	ECHO SOUND (Los Angeles) Bob Morse Mike Calderon
RECORDING CONSOLE(S)	BDA AMR 24 With Optimix Automation	Harrison MR II/ SSL 4000E	Neve V Series III	Neve	Trident 80C Vector MKII
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR90 MK II	Sony APR/ Studer A827	Mitsubishi X-850	Studer A80	Studer A827
STUDIO MONITOR(S)	UREI 815	UREI 813 Yamaha NS10/ Yamaha NS10, Emlar	Hidley/Kinoshita	Yamaha NS10M	Custom JBL Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 456/499	Ampex 467	Ampex 456	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	ABBATOIR (Birmingham ENGLAND) Gerry Parchment Delroy McLean	FUTURE (Virginia Beach,VA) Franklyn Grant	MASTERFONICS (Nashville) Tommy Cooper	RECORD PLANT (Los Angeles) Brendan O'Brien	ECHO SOUND (Los Angeles) Bob Morse Mike Calderon
CONSOLE(S)	BDA AMR 24 With Optimix Auto	SSL 4000E	SSL 4000E G Computer	SSL 6000G	SSL 6000E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR90 MK II	Studer A827	Mitsubishi X-850 With Apogee Filters	Studer A800	Studer A800
STUDIO MONITOR(S)	UREI 815	Emlar Yamaha NS10	Kinoshita/Hidley	Yamaha NS10M	Custom JBL Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 499	Ampex 467	Ampex 456	Ampex 499
MASTERING (ALBUM) Engineer	DIGIPREP Dan Hersch	HIT FACTORY Herb Powers	MASTERFONICS Glenn Meadows	MASTERDISK Howie Weinberg	BERNIE GRUNDMAN Big Bass Brian
PRIMARY CD REPLICATOR (ALBUM)	Capitol Manufacturing	BMG Manufacturing	WEA Manufacturing	WEA Manufacturing	Capitol Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol Manufacturing	BMG Manufacturing	WEA Manufacturing	WEA Manufacturing	Capitol Manufacturing

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## EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

U.K.

**STRONGROOM STUDIOS**, London, has installed Europe's first SSL 4000 G Plus with Ultimatum in Studio 2, replacing the first-ever Amek Mozart console. It will run alongside the Neve V3 with Flying Faders in Studio 1.

"Things have moved on, and a lot of what used to be done in midprice studios can now be done at home or in the sort of preproduction rooms that we have here," says director **Richard Boote**. "The studios that are going to survive will be at the top end of the market, because that's where there will always be business at decent rates."

Subtle cosmetic changes to Studio 2 will coincide with the arrival of a host of new outboard gear, including **Massenburg 8200 EQ**, **Neve 33609**, the U.K.'s first **Eventide DSP 1000**, **Lexicon 480L**, **Tube Tech** compressors and EQs, 16-megabyte **Akai S3200**, and a large collection of MIDI modules. Monitoring will remain **Neil Grant Boxer 5's**, with machine control handled by **Motionworker** and **Lynx** modules.

**LONDON'S Chiswick Reach Recording Studios** is running what owner **Victor Keary** describes as "the only studio outside of America with an all-valve desk." The 28-channel board was built by Keary to a design he started in 1964, and is being run alongside a **Fostex 16-track** and **3M M79 24-track**, with the promise of an all-valve 16-track 2-inch **Cadey** in the offing.

Keary also owns a '50s equalizer built for the producer/engineer **Joe Meek** by **Racal** and dubbed "the Black Box."

**BRENT WALKER**, owner of **Elstree Studios** in Hertfordshire, has announced the studio's intention to close the site, founded in 1924 and regarded as the home of British film. The company has gone to the Lands Tribunal to try to lift an agreement it made with Hertsmere Borough Council for the 28-acre plot, in which Walker promised to ensure that the studios would be used for TV and film production for the next 25 years.

Elstree Studios was used for the filming of such epics as the "Star Wars" trilogy, the Indiana Jones films, and "2001: A Space Odyssey," among many others, and has a history that dates back to the first talking pictures and such early spectaculars as "Moby Dick." It was described by director **Steven Spielberg** as the "finest production house in the world," and at its peak rivaled Hollywood for studio density.

The group of production companies **SelectTV** and the postproduction facility operation **Magmasters** have in the past expressed interest in Elstree Studios as a working concern, but both deals fell through.

**OFFICIAL FIGURES** for July's **APRS Exhibition** have been released. Attendance during the three days was 5,458, an increase of 4.2% over 1992, with 4,967 of those from Great Britain. Companies exhibiting totaled 169, which was a 9% increase over last year; 19% of them had never exhibited previously.

APRS '94 is slated for June 22-24 at Olympia 2, London.

**BBC TRANSCRIPTION HAS TAKEN** delivery of the first two **Fostex D10 DAT** recorders and completed its first project on the machines, the postproduction of a Happy Mondays concert.

Meanwhile, **Fostex** has been working with **Akai** in modifying its 4030 and 4035 synchronization system to allow the Akai A-DAM 12-track digital recorder to chase-lock to timecode in about 3 seconds.

**THE NEW MUSICAL** by **Andrew Lloyd Webber**, "Sunset Boulevard," at the Adelphi Theatre in London, is using a 77-input **Cadac J-type** console with a 14-by-28 matrix and eight programmable routing modules. Twenty-seven channels of **Sennheiser's EM1046** switchable frequency diversity radio mike system were done by sound designer **Martin Levan**. Yamaha equipment included four **D2040** digital cross-overs, three **DMP11** digital mixers, 41 **PC4002M** and **PC4002** power amps, 10 **SPX1000s**, two **HA8** mike head amps, and a **D1030** delay line.

**DA'S INTERFACE** consoles have been bought by **BBC Pebble Mill**, **Charter Broadcast**, **Twickenham Film Studios**, and the **Central Office of Information**.

The company is now offering a new low-cost VCA automation package called **Microfile** for its **QMR** and **Forum Composer** consoles. Capable of driving 64 channels, it features nine VCA groups, autounlling, and on-line mix comparisons.

**THE FIRST CREST CENTURY GT** console in the country has been sold to PA company **Encore** and will be installed in the **Garage** venue, London.

### IF IT'S BROKE, FIX IT

(Continued from preceding page)

nually, or maybe four times a year, to do a routine check on various problems that a studio can wait on. Be sure to keep a log of all repair work done—or at least a log of problems and solutions."

Clark says it is most important to "get your chops up with computers. Familiarize yourself with computer hardware, as well as software, and digital electronics." He also recommends "keeping things clean and lubricated as per manufacturers' specifications, and making sure that

equipment that generates a lot of heat is adequately cooled. That's most of what preventative maintenance is—keeping the facility clean, and good studio policies regarding things like cigarettes and putting drinks on the equipment."

And Hanks advises, "Invest in service contracts. Force the manufacturers to provide them. Perform preventative maintenance, be sure that your power is stable, and do what you can to prevent costly downtime."

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## THE MUSICAL WONDERS OF ST. LUCIA

(Continued from page 1)

kompette" (a sort of homegrown waltz), as well as a localized version of the polka.

There has always been a visible arts scene in St. Lucia, dominated by a handful of poets, (Derek Walcott, Kendel Hippolyt, Robert Lee), jazz musicians (Luther François, Emerson Nurse), and calypso acts (True Tones, Reasons Orchestra).

This slow-percolating ambiance abruptly came to a boil in 1992, when Walcott won the Nobel Prize for literature and the first St. Lucia Jazz Festival hit the 238-square-mile island. Now Herbie Hancock, Earl Klugh, and Nancy Wilson have enjoyed its beaches, and the international jazz fans who followed them there have become acquainted with local jazz stars like saxman François and contemporary pop/jazz act Third Eye.

This year, the first-ever May Day Music Festival saw St. Lucian soca star Mighty Invader and Third Eye's front woman, Deridee Williams, share the stage with controversial Jamaican dancehall figure Buju Banton and Panamanian ragamuffins the Double Trouble Twins. And as planning for the third jazz fest gets under way, it's clear that St. Lucia's isolation from the Pan-Caribbean mainstream is a thing of the past.

Tentatively slated to appear at



LUTHER FRANÇOIS

next year's event are Khan, Marsalis, Moore, Lucien, and Bugnon, along with Ahmad Jamal, Vanessa Rubin, and Aswad's horn section, Jazz Jamaica. The event is designed to promote veteran jazz artists who can help cultivate jazz awareness on the island, according to Paxton K. Baker, president of PKB Arts and Entertainment Productions, which produces the jazz festival.

"The theme or goal of the festival," Baker says, "is to introduce new talent to the Caribbean, and also to keep the jazz masters going—people like Hancock, Wilson, and Ramsey Lewis.

"Also, a lot of the Caribbean islands have a personality, musically, and we're trying to beef up St. Lucia and make it a jazz island."

Apart from its altruistic intentions, there is another driving motive behind the festival: promoting tourism. "We've gone to a music festival because it's a way of promoting our island [beyond] just selling sun, sand, and beach," notes Allan Chastanet, St. Lucia's youthful director of tourism, who spearheaded the creation of the jazz event. Indeed, Chastanet points out that the number of Americans among this year's 6,000 festival spectators had swelled dramatically.

"The island has only 2,500 hotel rooms, so we don't want to get any bigger," declares Chastanet. "We want to get bigger as far as reputation, and we'd really like to improve the quality of the event itself."

Most of this year's festival invitees performed at club-sized venues around the island's capital, Castries. The Mulgrew Miller Trio held court at the Wyndham, sax and flute virtuoso Najee performed at Le Sport, Hancock was the attraction at Sandals, and Regina Belle belted it out at Club St. Lucia. Nevertheless, for most visitors and locals, the highlights of the festival were the two days of open-air performances on Pigeon Island, a picturesque islet linked to St. Lucia's mainland by a narrow causeway. Once home to Britain's Adm. George Rodney in the days when the British and French were fighting over much of the Caribbean, Pigeon Island is a lovingly preserved pinch of land that may be the single most beautiful spot for listening to jazz—or any kind of music—in the world.

François and Third Eye were the lone St. Lucian acts to take the stage at the 1992 festival. Baker promises to add more native talent to the bill for next year's edition. François says he would welcome the move, saying that local acts such as the jazz/reggae outfit Amate can best learn about jazz by interfacing with established stars.

### CALYPSO BE-BOP

François himself became interested in jazz after his first listen to George Gershwin's "Rhapsody In Blue"; its introductory clarinet passage, he recalls, "really caught my fancy." François' artistic family also boasts a bass player, Mervyn, who resides in Miami, and Rossini, a promising painter living on the island.

In the early '60s, François played double bass on what he says was one of the island's first "name" jazz bands, a Dave Brubeck-style foursome called the Eugene Payne Quartet.

But François and keyboardist Emerson Nurse also were attempting to meld calypso rhythms to be-bop, then the jazz strain of choice on the island. They received assistance from Trinidad's calypso jazz pioneer Scofield Pilgrim, who was traveling through the region introducing calypso jazz compositions, most notably from Trinidad composer Clay Zanda. "Pilgrim found that we were working in the same direction," says François. "So, originally the main jazz fusion was with calypso. Eventually, we found that there were other types of jazz going on, for example, in Martinique there was kompas jazz."

Few new jazz acts surfaced for the next 20 years until 1986, when Fran-



MIGHTY PEP

çois helped found the Caribbean Jazz Workshop Group, a trans-Caribbean ensemble that represented the Caribbean at the Berlin Jazz Festival that year. Caribbean Jazz eventually evolved into the 16-piece West Indies Jazz Band, headed by François.

A dearth of studios in the region that can accommodate a large group compelled the Pan-Caribbean orchestra—of which four are St. Lucians—to record its two albums in France. The sophomore effort was just released in St. Lucia on the group's own label. François, like many St. Lucians, is seeking foreign distribution.

In December, the West Indies Jazz Band will secure much-needed international exposure when it performs with noted Cuban keyboardist Gonzalo Rubalcaba at a jazz festival in Martinique. So far, François has cut only one solo CD, "Morne Dudon," which was released only in St. Lucia and Paris. No other domestic jazz artist, claims François, has put out albums.

No such problem exists for St. Lucia's calypso stars Mighty Invader, Mighty Pep, and Ashanti, each of whom makes sure his singles are pressed and rotated in time for pre-Lenten carnival airplay on the island's two stations: Radio Caribbean, which aims its pan-Caribbean fare (calypso, salsa, reggae) north toward Martinique and Guadeloupe; and Radio St. Lucia, a government-supported station that broadcasts a more conservative pop menu south to St. Vincent and Barbados.

### THINK WHILE YOU DANCE

Embert Charles, executive director of the Folk Research Center in St. Lucia, recalls that the local calypso competition caught fire around 1980, when the island's hitherto uninterested upper class began joining in the festivities. The Mighty Invader was named Calypso King in 1993, ending Mighty Pep's two-year run as winner of the all-important category. Local DJ Herb Black, adds Charles, "was very strong, but he hasn't won the crown." As in Trinidad, men and women alike compete for the much-coveted title. No woman has yet been crowned queen, however.

Charles notes that the most popular calypsonians deliver hard-hitting, socio-political commentary "that makes you think while you dance."



THIRD EYE

Interestingly, Creole-language calypso songs have been winning the competition lately, prompting sporadic calls for separate Creole- and English-language calypso competitions. That initiative is being considered by the National Carnival Development Committee. Meanwhile, the hottest calypso track currently rotating at Radio Caribbean is "Guns" from Barbados' Spice & Company. However, the station's most requested genre is dub.

Such '70s ballad/calypso/soca crews as True Tones and Quazers Orchestra have given way to the Reasons Orchestra, which attempts to intertwine calypso with cadence (pronounced kuh-DONCE). "It's an upbeat kind of calypso rhythm, but with a smoothness of cadence that is quite contrary to the upbeat and heavy sound of people like Burn-



ASHANTI

ing Flames," says Charles.

The Reasons Orchestra has released three albums in St. Lucia and routinely plays at Pan-Caribbean Labor Day celebrations in New York. Reasons also has performed in London, Holland, and Canada. By contrast, once-popular local balladeers are on the wane, says Charles. Besides Third Eye's lead vocalist Williams, few croon-



MIGHTY INVADER

ers have arrived to take the place of popular '70s singers Jimmy Heavens, Allan Didier, or Bo Hinkson, former lead vocalist of the True Tones. Domestic bands and dancehall mavens often cut their musical teeth at the weekly fair in Gros Islet called "Jump-Up."

### SHOPS REFLECT MUSICAL TASTES

Reflecting the island's musical tastes, three of St. Lucia's four main record stores in Castries—No. 1 Record Shop, House of Goldies, and Luke's Record Shop—stock a wide variety of Caribbean music as well as R&B.

The latest outlet to open, Sights and Sounds, possesses the broadest range of CDs and music on the island, according to store manager Clarence Joseph, himself a highly respected trumpeter who once played in the West Indies Jazz Band. "We sell R&B, classical, jazz, dub, and a lot of easy listening artists like Jim Croce, Nana Mouskouri, and Linda Ronstadt," he says. Joseph asserts that CD sales will continue to boom because more consumers are able to

(Continued on next page)

## St. Lucia Wired For Sound N.Y. Indie Serves Island Style

NEW YORK—St. Lucian native Frank Felicien says he earned the nickname of "Frankie's Wire" during his 20 years in the business of promoting reggae music, working first for CBS Records and then as an independent. When he launched his own reggae/soca/cadence label in New York in 1992, he naturally called it Frankie's Wire.

So far the label has released 12-inch singles by Jah T ("Rambo Diplomacy"), Trevor Bones ("Sabi"), and Belle Nous Belle ("Reasons").

Frankie's Wire also operates as Felicien's ongoing indie marketing firm, which has worked with many of the top names in reggae past and present, including late legends Bob Marley and Peter Tosh and current stars like Shabba Ranks, Supercat, Cobra, Wailing Souls, Lt. Stitchie, and Patra.

The same marketing principles that apply to those artists—all on major labels—also apply to the music released on Frankie's Wire. "It's very important that reggae music is marketed in the beginning within the Caribbean communities, within the culture," says Felicien.

That means manufacturing vinyl, since buyers of Caribbean music and DJs who play it deal almost ex-

clusively in vinyl. In fact, one of the biggest obstacles in Felicien's way is the refusal of most U.S. chains to stock the vanishing format. "That's why we go to the independents, the mom-and-pops," says Felicien, also citing Nobody Beats The Wiz as one of the lone chain-store supporters of reggae and related genres.

Exposure through radio and video channels is equally difficult. According to Felicien, the bulk of reggae airplay in the U.S. occurs on weekly reggae or soca programs on R&B stations, and through college radio. On the video side, some regional cable outlets devote time slots—usually during off-hours—to reggae and soca.

The opportunities for French-based genres like zouk and cadence (see story, page 1), are more limited, says Felicien. One of the acts on his label, Belle Nous Belle (which he translates as "Nice We Nice") plays a form of cadence, he says.

But broader acceptance of reggae and soca has brightened the picture considerably for the St. Lucia music community. Felicien says he is working on a distribution deal for Frankie's Wire, which now goes through Queens, N.Y.-based VP Records.

PAUL VERNA

# Update

## LIFELINES

### BIRTHS

Girl, Liana Su, to **Jeff and Hyon Berke**, Aug. 12 in Los Angeles. He is an entertainment lawyer there.

Boy, Cole Benjamin, to **Peter Dreyfuss and Debra Silverman**, Aug. 14 in New York. He is VP of Atwater Press, a supplier of point-of-purchase and marketing material to the entertainment industry.

Boy, Adam Brett Greenhaus, to **Bill Greenhaus and Randy Brett**, Aug. 18 in Newark, N.J. She is associate director of communications and information at Sony Music International.

Boy, Luke Aaron, to **Craig Hayes and Pamela Brown Hayes**, Aug. 19 in Nashville. He is a music attorney with Zumwalt, Almon & Hayes. She is a songwriter for PolyGram Music in Nashville.

### MARRIAGES

**Mike Regan to Jasmine Madatian**, July 24 in Hillsborough, Calif. He is the West Coast regional marketing director for A&M Records in Los Angeles. She is VP of publicity for 20th Century Fox.

**Duff Marlowe to Melissa Ruderman**, Aug. 22 in Beverly Hills, Calif. He is senior director of A&R, West Coast, for Chrysalis/ERG Records. She was most recently a professional manager, West Coast, for Chrysalis Music.

### DEATHS

**Gordon Fripp Henderson**, 82, of natural causes, Aug. 17 in Ottawa. Senior partner of the law firm of Gowling, Strathy and Henderson and past president of the Canadian Bar Assn., Henderson specialized in patent and copyright law, and often worked with SOCAN on copyright issues. He was the founder of the Canadian Patents Reports, which he edited for more than 50 years.

**Michael "Dee" Graham**, 48, of cancer, Aug. 18 in London, Ont. Graham was morning personality at country radio station CJBX London. Previously he was a country music performer who recorded for such labels as Rodeo, GRT, United Artists, Amber and Boot.

**Tatiana Troyanos**, 54, of cancer, Aug. 21 in New York. Troyanos was an American mezzo-soprano and a distinguished performer in music from the 17th century to modern idioms (see story, page 10).

**Marvin Fisher**, 76, of a heart attack, Aug. 21 in Southampton, N.Y. Fisher was the composer of many standards, including "When Sunny Gets Blue," "Destination Moon," "Lovevise," "Cloudy Morning," "For Once In Your Life," and "Nothing Ever Changes My Love For You." He was also an arranger for the Glenn Miller, Jimmy & Tommy Dorsey, Les Brown, and Johnny Green

orchestras; a pianist with the Justin Stone orchestra; a song plugger; co-owner of Fred Fisher Music, which was founded by his father in 1907; and founder of the subsidiary Marvin Music, which published his songs and those of Nat "King" Cole, Rosemary Clooney, and Peggy Lee. Fisher's songs were recorded by such artists as Cole, Joe Williams, Mel Tormé, Mabel Mercer, Dean

Martin, Sammy Davis Jr., Johnny Matthis, and George Shearing. He was the son of the late Fred Fisher, composer of such standards as "Chicago," "Dardanella," and "Peg O' My Heart." He is survived by his wife Pamela, his brother Dan (a Broadway producer and composer of "Good Morning Heartache"), his sister Doris (composer of "You Always Hurt the One You Love" and "Into Each

Life Some Rain Must Fall"), his son Frederick, his daughter Penny, and two grandchildren, Kevin and Gregory York. Donations in his memory may be made to Sloan-Kettering Memorial Hospital.

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.

### SEPTEMBER

Sept. 2, **MTV Video Music Awards**, Universal Amphitheatre, Los Angeles. 212-258-8000.

Sept. 2-4, **Minnesota 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. 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. 16-19, **Country Music Week '93**, presented by the Canadian Country Music Assn., Hamilton Convention Center, Hamilton, Ontario. 416-739-5014.

Sept. 17, **Second Annual T.J. Martell Foundation Team Challenge For The Martell Cup Gold Tournament**, Glen Oaks Club, Old Westbury, N.Y. Peter Kauff. 212-888-0617.

Sept. 19-21, **NARM Retailers Conference**, Peachtree Conference Center, Atlanta. 609-596-2221.

Sept. 20-25, **Georgia Music Festival and 15th Annual Georgia Music Hall of Fame Awards**, Georgia 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 Rivemont, 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 Convention**, 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.

Nov. 4-5, **Fifth Annual ITA Magnetic And Optical Media Seminar**, Nikko Hotel, Atlanta. 212-643-0620.

## GOOD WORKS

**FLOOD RELIEF:** Robert Cray will perform a free concert for Midwest flood victims at the Wash Away The Blues Volunteer Recognition Weekend Sept. 16-19 in Des Moines, Iowa. The afternoon concert on Sept. 19 will be staged at the 15,000-capacity Sec Taylor Stadium. The Des Moines Register and The Flood Relief Task Force are presenting the concert with KFMG Radio, DCCI TV, and Northwest Band. For info, call Lauren Murphy at Mercury Records in New York at 212-333-8511. . . . Veteran rock groups REO Speedwagon and Damn Yankees—both with strong Midwest roots—pitched in to help flood victims in that area by donating the proceeds of an Aug. 17 concert in Moline, Ill., to the Red Cross. REO singer Kevin Cronin tells Bulletin the bands raised \$56,000 from sales of 7,600 tickets. . . . In St. Louis, Mo., radio station KSHE 95 put on a benefit concert featuring Geffen Records' Jackyl and label mates My Little Fun House at the American Theatre Aug. 24. Proceeds from the concert went to the Salvation Army Flood Relief effort benefiting St. Louis flood victims. Jackyl also aided relief efforts in Urbana, Ill. by donating the chainsaw played on stage by front man Jesse James Dupress to a local radio station WZNF's on-air auction, which raised more than \$3,700 for the Red Cross.

**LIZ AS CHAIR:** Elizabeth Taylor will be honorary chairwoman for the Jan. 29 American Friends of Hebrew Univ. dinner honoring Michael Jackson with the 1994 Scopus Award at the

Beverly Hilton Hotel. She is a previous recipient of the award.

**ABC'S OF LIFE:** Lou Rawls and Ray Anthony & His Orchestra will appear at the fourth annual "Salute To Hollywood" black tie gala Oct. 30 in the International Ballroom of the Beverly Hilton Hotel for the benefit of the Associates for Breast Cancer Studies. This year's fund-raiser is being held in conjunction with Los Angeles radio station KJOI. Wink Martindale is MC. ABCs formed in 1989 to fund its cancer research laboratory in the John Wayne Cancer Institute at Saint John's Hospital and Health Center in Santa Monica. For info and ticket reservations, call the ABCs hotline at 310-535-0878.

**PUTTING ON A SHOW:** Kids For Kids, a committee of second generation entertainment industry members founded by Lou Rawls II with the purpose of raising dollars for nonprofit charities, will, in association with The West Entertainment Group, produce the 1993 Video Music Awards After-Party Tribute to benefit "Caring For Babies With AIDS," Sept. 2 at the Hollywood Palladium. Other members of Kids For Kids include Jennifer Bandier, daughter of Martin Bandier of EMI Publishing; Debbie Krasnow, daughter of Bob Krasnow of Elektra Records; and Kenny Ostin, son of Warner Bros. Records chief Mo Ostin. Tickets are available in advance for \$40 (\$50 at the door) by calling 310-285-2257. For more info, call Rick Scott at 310-274-0248.

## THE MUSICAL WONDERS OF ST. LUCIA

(Continued from preceding page)

afford CD players.

### DIVERSE HISTORY

By the mid-1600s, the French and English began a 150-year fistfight over St. Lucia that resulted in both countries having possession of the country seven times each. The stalemate was broken in 1814 when the island was ceded to Britain, which granted St. Lucia its independence in 1979—the same year that native son Arthur Lewis won a Nobel Prize in economics. Out of the French/British rivalry emerged two flower festivals rooted in African tradition, one called La Rose, to honor England, and the other La Marguerite, which honors France. La Rose is celebrated Aug. 30 and La Marguerite Oct. 17.

The societies that support the swank, costumed affairs consist of a royal court that presides over members who diligently compose "belairs," or songs to be used for the upcoming festival. The soiree concludes with the society members dancing folk dances such as the Quadrill, which is a seven-movement dance featuring the aforementioned "la kompette" and the polka.

Inside Castries there also is a large outdoor venue called the Marchand Grounds, where the inaugural

May Day Festival was held May 8. According to festival promoter Sharon Brown, more than 8,000 spectators attended the daylong event. Part of the proceeds from the festival went to a college scholarship fund that benefits underprivileged St. Lucian students. Brown says May Day's success has aroused interest from the St. Lucia Tourist Board, which may participate in the 1994 festival.

Additionally, for next year's festival—slated for the first weekend of May—Brown would like to launch an industry conference to address music business activity in the Caribbean. "Down the road, we're looking to expand to some other Caribbean islands," says Brown, adding that the musical makeup could vary from year to year.

### BIG BANANA BLUES

It was St. Lucia's bright, festive locale that enticed Andy Ward to come and tape the 1993 St. Lucia Jazz Festival. Ward, Chrysalis Television's deputy head of the entertainment department, created several one-hour TV programs. One of the TV music specials, each of which was partially financed by Black Entertainment Television and ITV, has aired in Latin America and on Ted

Turner's TNT channel.

Ward confirms that Chrysalis will be participating at the 1994 jazz event, and the label has an even larger event in store for St. Lucia this year. In September, Chrysalis will announce the musical bill for "The Big Banana Blues Party," a rock/blues extravaganza scheduled to take place Dec 3-5.

What's more, on Sept. 25, BET will begin airing a twice weekly Caribbean music and cultural show titled "Caribbean Rhythms," the first programs of which will sport video footage from St. Lucia.

## FOR THE RECORD

In the Lifelines section of the Aug. 28 issue, the first name of the late Lou Sebok was incorrect.

In the Aug. 28 issue of Billboard, an incorrect historical reference appeared in a story about Mariah Carey. It should have read "... four students at Kent State Univ. were six weeks away from being slain during an anti-war demonstration."

## Stations Sorting Through Syndicate Glut

■ BY CARRIE BORZILLO

LOS ANGELES—Suddenly, it seems, the question isn't which local stations are offering their shows for syndication, but rather which *aren't*?

In the past year, the number of syndicated personalities, especially morning talent, who are out shopping their shows has hit an all-time high, with at least 12 new programs now scrambling for affiliates.

No doubt the success of WXRK New York morning man Howard Stern has helped fuel the syndicated phenomenon. After all, it was Stern who all but closed the book on the once-raging debate asking whether out-of-town shows could win local ratings wars.

Recent entries in the syndicated game include country WKHX-FM Atlanta morning man Moby, on ABC Radio Networks, and country WSIX-FM Nashville morning man Gerry House, on Premiere Radio Networks. From Unistar Radio Networks come WJFK-FM Washington, D.C., talkers Mike O'Meara and Don Geronimo; morning man Donnie Simpson from top 40/rhythm WPGC-FM Washington, D.C.; and N/T WFAN New York morning man Don Imus. Album-rock jocks looking for second homes include KLOL Houston morning men Stevens and Pruet; KLOS Los Angeles morning team Mark Thompson and Brian Phelps; WRFX Charlotte, N.C., wake-up duo John Boy and Billy; Ron Bennington and Ron Diaz, on the Ron and Ron Radio Network; WEBZ (B97) New Orleans morning hosts John Walton and Steve Johnson on MasterVox Media; and Infinity's Doug "Greaseman" Tracht.

But who has the staying power to survive? Some programmers say that many of these young syndicated shows will be regional hits at best. The small number of affiliates that have signed on to date may be an indication of that fate.

"The jury is out on whether all of these are really going to explode, or just remain regional shows," says Fred Jacobs, president of Detroit-based Jacobs Media. "Not all can make it."

Naturally, while most agree that Stern will survive the syndication game, programmers aren't quite sure who else will.

WFXS Chattanooga, Tenn., PD Dennis Dillon says Moby is the prototype for country radio. He also expects John Boy and Billy, Stevens and Pruet, and Greaseman to do well.

"The ones that are established now will probably succeed, but the more [shows] that crop up, the fewer chances [there are] for success," Dillon says. "If all of these guys are hoping for 10-15 stations to succeed, they won't."

Album-rock KISW Seattle PD Steve Young, who doesn't have any syndicated jocks, agrees. "Outside of those that are established already, you're looking at only regional success stories."

Ross Reback, president/CEO of the Ron and Ron Radio Network, says his show and others have gained affiliates in their geographic vicinity because

the programs grow by word of mouth.

"The show is not regional in terms of content," he says. "What happens is that it branches out slowly. A guy in the next town or state hears about it and picks up the show, and it slowly spreads this way."

"What makes Ron and Ron work is their chemistry," he adds. "I don't think funny and entertaining have geographic boundaries."

For most small- or even medium-sized market programmers, syndication is the only way to land major-market talent, since it is far more affordable than paying a jock a high salary.

WFXS's Dillon says his reasons for adding the Ron and Ron show recently were pretty simple: "These guys are affordable, and they serve our needs."

"It's the only way to bring major-market radio to Chattanooga," Dillon

adds. "We can't provide that with local talent."

### WHAT IT TAKES

Not every jock can translate to a national audience. Most programmers and consultants agree that the personality must create water-cooler talk.

"You don't have to be a major-market personality," says Jacobs, "and you don't have to be controversial. You have to be habit-forming, and break through to the point when everyone gets to work and says, 'Did you hear what so and so said,' like [Jerry] Seinfeld."

Ed Salamon, president of programming for Unistar Radio Networks, says the three ingredients needed to make a good national personality are a unique and compelling personality, success in his or her own market, and marquee name value.

It's the third factor, the amount of high-profile activity that a personality garners, that Salamon says is the reason why some of these shows are slow getting off the ground.

"We looked for the best people, that had all of these qualities and could translate to a national audience," he says.

Dillon says personalities don't even have to originate in a major market; they just need to be topical and universal. Radio consultant Gary Berkowitz agrees. "The next big thing could come from Lubbock, Texas," he says.

While some programmers don't think all great personalities can be great national talents, Berkowitz says that "good radio is good radio. I think that if you are great, you can be great wherever you are. Rush [Limbaugh] has proven that, and so has Stern."



**Wild West.** "Klondike Days '93," the annual 10-day summer festival in Edmonton, Alberta, was, as usual, kicked off with a parade. Members of hometown CIRK got decked out in their finest Klondike garb and rode atop the station's mobile boom box. Pictured, from left, are John Sexsmith, Sharkey, Sharon Mallon, and Bruce Kenyon.

## L.A. Groups Meet To Discuss KKBT's Future

■ BY GARY JACKSON

LOS ANGELES—Executives from the Hollywood/Beverly Hills, Calif., branch of the National Association for the Advancement of Colored People (NAACP), along with representatives from various community and national organizations, met with management of urban KKBT Los Angeles on Aug. 11 to discuss what they perceive to be potential problems with the management and direction of the station.

At meeting's end, all parties agreed to gather again. However, the possibility of a call for a listener boycott did loom.

In past weeks, KKBT's Cliff Winston has been removed from his afternoon drive shift to make room for recently demoted PD John Monds. Both are African-American. Winston continues as public affairs director for KKBT and hosts the Sunday community focus program, "Street Beat."

Meanwhile, Keith Naftaly, former PD at top 40 KMEL San Francisco, has joined KKBT as VP of programming, replacing the departed Liz Reiley, as well as PD, replacing Monds. Both KKBT and KMEL are owned by Evergreen Media.

In attendance at the Aug. 11 meeting in KKBT VP/GM Craig Wilburham's office were Sandra Evers-Manly, president of the NAACP's Hollywood/Beverly Hills branch, along with representatives from the Coalition for Justice in the Media, the Messiah Baptist Church in South Central Los Angeles, and the Los Angeles chapter of the Southern Christian Leadership Conference.

Evers-Manly says the meeting was called "because we had some issues" (Continued on page 79)

## Local Morning Shows Make National Bid Southern Jocks Assess Their Syndication Prospects

■ BY ERIC BOEHLERT

NEW YORK—The new voices on the increasingly crowded morning show syndication scene, where entire local programs are put on satellite for distribution, are coming fast and furious these days. And while most people are familiar with Howard Stern, Don Imus, and other industry marquee names, a handful of lesser-known and largely southern jocks are setting out to make names for themselves in the syndication business.

Atlanta's WKHX-FM morning man, Moby, goes up on the satellite Sept. 20 for any interested country stations; backing is provided by the ABC Radio Network. Moby has been with WKHX-FM for two-plus years, but prior to that he worked as a successful album-rock jock in Dallas (KEGL) and Houston (KLOL), among other outposts.

The switch from country to rock came as no surprise. "Everybody knew I'd end up on country," says Moby, in his Tennessee drawl. "I'm as country as a gourd dipper and always I knew it." (Asked what a gourd dipper is, he responds with a laugh, "Where you from? Aw, look it up." Answer: a pear-shaped fruit that's cut in half and used as a makeshift spoon to drink water while working in the fields.) He continues: "I always knew I'd be good on country radio—I grew up on it."

The jock is confident about his syndication prospects as well. "I think I can have one of the most successful country morning shows ever in the south."

If Moby's performance in Atlanta is any indication, he may be right. Coming into the market, he took over the No. 11 morning show and took it to No. 2, where it now rests behind the dominant wakeup show on urban WVEE.

Explaining his success, Moby in-



Ron Bennington, left, and Ron Diaz

sists he can talk to and entertain country fans because he is one himself, "a wholesome, family-oriented" guy who likes to have a good time and raise a little ruckus now and again. That includes taking on those "bunny-huggers" who call in when Moby starts telling huntin' stories.

John Boy & Billy (John Isley and Billy James), out of WRFX Charlotte, N.C., make up another syndicated offering that seems to target good ol' boys—in this case, good ol' boys who punch up classic rock. Since February, the duo has secured five outlets, mostly in the southeast, and hopes for nine by year's end.

From their perspective, though, the pair, which has been together since 1981 when they teamed up at crosstown top 40 WBCY (now WBT-FM), their show is not "southern." Describing the locally top-rated program as the "Feel Good Hit of the Summer" and "This Year's Pretty Woman" ("It's about nothing. The show's about *nothing*"), the two insist their show can, and will, work anywhere. Portions of the show do seem to carry a certain southern flavor, though. During a recent newscast detailing motorist Rodney King's latest run-in with the law, the jocks joked, "If that whoopin' was so bad, why didn't it do him any good?"

Heading south from John Boy and Bill's base in Charlotte, listeners come across Ron Diaz and Ron Bennington, of the Ron & Ron Radio Network. The duo, which is heard on four Florida affiliates and seven in total, is also looking to stretch its



Johny Isley, left, and Billy James

area of influence.

"It's not a southern show at all," says Ron & Ron Radio Network president/CEO Ross Reback. The morning show formed a network of its own because last spring the two ended their long-term relationship with Tampa's WYNF. Now they simply broadcast their music-free morning show out of a Tampa studio. The duo went without songs, Reback explains, because they felt too often women listeners on WYNF tuned out when records were spun.

The two came together six years ago when Diaz invited Bennington (a dead ringer for Joe Pesci on the radio) to come by and plug his local comedy club. Since then they've created scores of characters and bits such as "Catholic Jeopardy," hosted by Alex Trebek, and the "Planet Vulcan," which chronicles the travails of a young Spock, including his crush on a girl who works at the local zoo. ("Spock, are you vulcan crazy? You know how many vulcan studs work at the zoo? You're gonna lose her to some guy who fights vulcan tigers or something. Chicks vulcan love that." "Take that back, Ralph, or I'll vulcan kill you!")

Whether any of these new syndicated morning show players can bust out of the minor leagues (half a dozen affiliates) and join the big-time will become clearer during the next 12 months. One thing is for sure, says Moby. "Radio's getting smaller and smaller and stations are trying to stay competitive" by hiring the best possible talent.

# 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.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	2	7	*** No. 1 *** <b>WHAT IF I CAME KNOCKING</b> HUMAN WHEELS	◆ JOHN MELLENCAMP MERCURY
2	2	3	7	<b>GET A HAIRCUT</b> HAIRCUT	◆ GEORGE THOROGOOD/THE DESTROYERS EMI/ERG
3	3	1	14	<b>CRYIN'</b> GET A GRIP	◆ AEROSMITH Geffen
4	8	8	14	<b>GOT NO SHAME</b> BROTHER CANE	◆ BROTHER CANE VIRGIN
5	4	7	9	<b>PEACE PIPE</b> BROTHER	◆ CRY OF LOVE COLUMBIA
6	7	6	25	<b>PLUSH</b> CORE	◆ STONE TEMPLE PILOTS ATLANTIC
7	10	11	9	<b>HEY JEALOUSY</b> NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
8	9	9	7	<b>ZOOROPA</b> ZOOROPA	U2 ISLAND/PLG
9	13	19	5	<b>NO RAIN</b> BLIND MELON	◆ BLIND MELON CAPITOL
10	5	4	13	<b>RUNAWAY TRAIN</b> GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
11	6	5	11	<b>29 PALMS</b> FATE OF NATIONS	◆ ROBERT PLANT ES PARANZA/ATLANTIC
12	12	13	6	<b>SISTER HAVANA</b> SATURATION	◆ URGE OVERKILL Geffen
13	14	17	7	<b>TWO STEPS BEHIND</b> "LAST ACTION HERO" SOUNDTRACK	◆ DEF LEPPARD COLUMBIA
14	11	10	14	<b>BIG GUN</b> "LAST ACTION HERO" SOUNDTRACK	◆ AC/DC COLUMBIA
15	17	25	3	<b>SOUL TO SQUEEZE</b> "CONEHEADS" SOUNDTRACK	◆ RED HOT CHILI PEPPERS WARNER BROS.
16	15	15	25	<b>ARE YOU GONNA GO MY WAY</b> ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
17	20	26	6	<b>WICKED GARDEN</b> CORE	◆ STONE TEMPLE PILOTS ATLANTIC
18	18	16	10	<b>BELIEVE</b> ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
19	19	21	10	<b>WHAT THE HELL HAVE I</b> "LAST ACTION HERO" SOUNDTRACK	◆ ALICE IN CHAINS COLUMBIA
*** AIRPOWER ***					
20	23	32	4	<b>CREEP</b> PABLO HONEY	◆ RADIOHEAD CAPITOL
21	33	—	2	<b>HOCUS POCUS</b> ANIMAL INSTINCT	GARY HOEY REPRISE
22	22	24	5	<b>CIRCLE</b> SISTER SWEETLY	BIG HEAD TODD & THE MONSTERS GIANT
23	28	29	4	<b>THE BATTLE RAGES ON</b> THE BATTLE RAGES ON...	DEEP PURPLE GIANT
24	37	—	2	<b>OVER NOW</b> COVERDALE/PAGE	COVERDALE/PAGE Geffen
*** HOT SHOT DEBUT ***					
25	NEW ▶	1	1	<b>FEVER</b> GET A GRIP	AEROSMITH Geffen
26	27	33	3	<b>MY BACK PAGES</b> BOB DYLAN: 30TH ANNIVERSARY CONCERT CELEBRATION	◆ BOB DYLAN COLUMBIA
27	16	12	13	<b>REAL WORLD</b> "LAST ACTION HERO" SOUNDTRACK	◆ QUEENSRYCHE COLUMBIA
28	30	31	4	<b>HOW COULD YOU WANT HIM</b> POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
29	29	39	3	<b>HOW DOES IT FEEL</b> IAN MOORE	IAN MOORE CAPRICORN
30	34	35	4	<b>CHANGE</b> CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
31	26	28	7	<b>EDGE OF THORNS</b> EDGE OF THORNS	◆ SAVATAGE ATLANTIC
32	31	38	3	<b>PARALYZED</b> PICTURE OF A THOUSAND FACES	THE ERIC GALES BAND ELEKTRA
33	21	18	5	<b>NO MAN'S LAND</b> RIVER OF DREAMS	BILLY JOEL COLUMBIA
34	24	20	15	<b>WHEN WILL IT RAIN</b> JACKYL	◆ JACKYL Geffen
35	35	37	3	<b>THE UGLY TRUTH</b> ALTERED BEAST	◆ MATTHEW SWEET ZOO
36	38	—	2	<b>THE ONE I LOVE</b> THE BUFFALO SKINNERS	BIG COUNTRY FOX/RCA
37	40	—	2	<b>CHERUB ROCK</b> SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
38	NEW ▶	1	1	<b>DIRTY LITTLE MIND</b> JACKYL	JACKYL Geffen
39	25	22	10	<b>DREAM ALL DAY</b> FROSTING ON THE BEATER	◆ THE POSIES OGC/Geffen
40	32	27	6	<b>CRY NO MORE</b> ARCADE	ARCADE EPIC

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	—	2	<b>LIVIN' ON THE EDGE</b> GET A GRIP	◆ AEROSMITH Geffen
2	3	1	12	<b>TWO PRINCES</b> POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
3	2	2	12	<b>BLACK</b> TEN	PEARL JAM EPIC
4	5	4	47	<b>EVEN FLOW</b> TEN	◆ PEARL JAM EPIC
5	4	5	6	<b>ROOSTER</b> DIRT	◆ ALICE IN CHAINS COLUMBIA
6	8	3	34	<b>JEREMY</b> TEN	◆ PEARL JAM EPIC
7	9	6	21	<b>HARD TO HANDLE</b> SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
8	—	—	42	<b>REMEDY</b> THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
9	10	—	4	<b>BLACK GOLD</b> GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
10	—	10	14	<b>DREAM ON</b> AEROSMITH	AEROSMITH COLUMBIA

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

# Radio

## NPR Chief Eases In; WW1 Retools Talk

LOS ANGELES—Newly appointed National Public Radio president Delano E. Lewis (Billboard, Aug. 28) freely admits he has a lot to learn about the radio business.

Delano, who will ease into his new position on a part-time basis in either September or October, has a background in telecommunications (currently he is president/CEO of Chesapeake and Potomac Telephone Company, a subsidiary of Bell Atlantic) and the arts (he has worked with, or has been on the boards of, the Cultural Alliance of Greater Washington, Washington Performing Arts Society, and Arena Stage, among other groups). However, he doesn't have a broadcasting or journalism background.

"They didn't feel they needed a broadcaster [or] journalist. They needed a leader," Delano says. "From my management standpoint, I don't see it as a drawback, because we have talented people in news and journalism and I'm a good listener."

Delano says he will take a serious look at the management structure of the organization to make sure it is as efficient and productive as possible. In addition, he'll use his fundraising background to look at other money-making strategies.

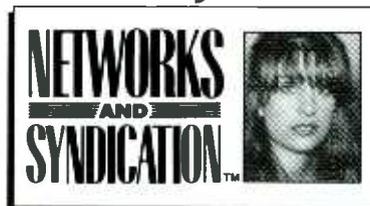
Coming from a communications background, it's no surprise that Delano will also look to improve technology at NPR.

"In terms of interactive and cable, etc., I want to see where radio and [especially] public radio fits in," he says. "I'll be putting together a technology study group that will meet for a short period of time to give us advice about where radio fits in with new technology."

NPR has been under attack recently on such issues as a perceived lack of ethnic diversity among the staff and an apparent decline in the amount of arts coverage the network provides over the past several months. On arts coverage, Delano says, "I have a bias, certainly, to make cultural and arts coverage important. It really depends on budget constraints, but I definitely don't want to de-emphasize the coverage. If anything, I'm heading toward growing it."

Delano also hopes to overcome the employment-diversity obstacle that has dogged the network. "I'll be looking at that in terms of how we are with affirmative action, and how we are with equal opportunity employment," he says. "I'll be examining that early on."

**ROD WEST LAUNCHES FIRM**  
Former ABC/Watermark GM Rod West has formed After Midnight En-



by Carrie Borzillo

ertainment Inc., which initially will focus on satellite-delivered overnight radio programming.

The first offering, debuting Oct. 1, is "After Midnight With Blair Garner," a country music, news, and comedy show.

West has hired Cindy Grogan, former ABC Radio Networks manager of program sales, as director of affiliate relations; Ken Paulin of L.A. Promotion Development as contest and promotions creator; Wendy Hamilton, who worked with West at ABC/Watermark, as business manager; and former KIIS Los Angeles afternoon drive producer Becca Walls as producer.

Additionally, Entertainment Tonight and TV Guide reporter Jeanne Wolf will do reporting for the company.

### AROUND THE INDUSTRY

Westwood One is retooling its talk programming. Dr. Harvey Ruben is leaving Talknet, effective Oct. 1. Mutual Broadcasting's Jim Bohannon will move into Ruben's 10 p.m.-1 a.m. time slot Oct. 4. His former shift was 11 p.m.-2 a.m. There also will be seven minutes of local avails for Williams and week-end David Essel.

ABC Radio Networks will bow "Urban Gold" this fall, with WV AZ (V103) Chicago's Steven Harris as OM and Tony Gray, CEO/president of Gray Communications, consulting.

Children's Satellite Network has added a new program called "Just Kids," a two-hour Saturday-morning show hosted by children. The network's VP/fun, Jimmy Freeman, will be joined

(Continued on next page)

# 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	5	*** No. 1 *** <b>SOUL TO SQUEEZE</b> "CONEHEADS" SOUNDTRACK	◆ RED HOT CHILI PEPPERS WARNER BROS.
2	3	4	5	<b>MY SISTER</b> BECOME WHAT YOU ARE	◆ THE JULIANA HATFIELD THREE MAMMOTH/ATLANTIC
3	2	3	7	<b>NO RAIN</b> BLIND MELON	◆ BLIND MELON CAPITOL
4	4	2	8	<b>HUMAN BEHAVIOUR</b> DEBUT	◆ BJORK ELEKTRA
5	10	11	6	<b>WORLD</b> REPUBLIC	◆ NEW ORDER QWEST/WARNER BROS.
6	12	15	5	<b>CRANK</b> CHROME	◆ CATHERINE WHEEL MERCURY
7	7	8	7	<b>CHERUB ROCK</b> SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
8	11	12	5	<b>CRAZY MARY</b> SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	PEARL JAM THIRSTY EAR/CHAOS
9	5	5	10	<b>THE UGLY TRUTH</b> ALTERED BEAST	◆ MATTHEW SWEET ZOO
10	8	6	9	<b>NUMB</b> ZOOROPA	◆ U2 ISLAND/PLG
11	6	9	9	<b>SISTER HAVANA</b> SATURATION	◆ URGE OVERKILL Geffen
12	9	10	7	<b>OUTBREAK OF LOVE</b> EARTH AND SUN AND MOON	◆ MIDNIGHT OIL COLUMBIA
13	13	17	5	<b>ZOOROPA</b> ZOOROPA	U2 ISLAND
14	17	22	3	<b>CAN YOU FORGIVE HER?</b> VERY	◆ PET SHOP BOYS EMI/ERG
15	19	—	2	<b>SUBLIME</b> BENEATH THE RHYTHM AND SOUND	◆ THE OCEAN BLUE SIRE/REPRISE
16	14	13	14	<b>BELIEVE</b> ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
17	15	7	14	<b>BREAK IT DOWN AGAIN</b> ELEMENTAL	◆ TEARS FOR FEARS MERCURY
18	29	—	2	<b>HIGHER GROUND</b> PROMISES AND LIES	UB40 VIRGIN
19	16	14	4	<b>OH CAROLINA</b> PURE PLEASURE	◆ SHAGGY VIRGIN
20	21	24	6	<b>SUMMER OF DRUGS</b> SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	◆ SOUL ASYLUM THIRSTY EAR/CHAOS
21	NEW ▶	1	1	<b>LINGER</b> EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	THE CRANBERRIES ISLAND
22	20	20	15	<b>DREAMS</b> EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	◆ THE CRANBERRIES ISLAND
23	22	21	4	<b>WICKED GARDEN</b> CORE	◆ STONE TEMPLE PILOTS ATLANTIC
24	18	19	8	<b>SWEET LULLABY</b> DEEP FOREST	◆ DEEP FOREST EPIC
25	26	—	2	<b>CONDEMNATION</b> SONGS OF FAITH AND DEVOTION	◆ DEPECHE MODE MUTE/SIRE/REPRISE
26	24	28	3	<b>IN A MOOD</b> ALL GIRLS ARE PRETTY	◆ FABULON CHRYSLIS/ERG
27	NEW ▶	1	1	<b>THE ONE I LOVE</b> THE BUFFALO SKINNERS	BIG COUNTRY FOX/RCA
28	NEW ▶	1	1	<b>LIFE'S A BEAT</b> CYBER CHORDS AND SUSHI STORIES	◆ PLAN B IMAGO
29	23	23	17	<b>RUNAWAY TRAIN</b> GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
30	28	—	2	<b>BE STILL</b> PEACE TOGETHER	◆ PEACE TOGETHER ISLAND/PLG

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

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# AMs File For Band Expansion; NAB Seeks Rule Changes

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC has announced a list of 882 AM stations that have filed petitions to migrate to the expanded AM band at 1605-1705 kHz.

The commission said it will not have an allotment plan ready until winter. At that time, the commission will begin accepting station proposals.

The commission opened the filing window May 3 to allow existing stations—especially daytimers—affected by interference in the crowded band to move to new top-of-the-dial frequencies made available in last year's FCC's AM reform package.

Included among the 882 stations are the following major-market outlets: WSCR, WMBI, and WCGO Chicago; WTEL, WDAS, and WPGR, Philadelphia; WRKL, WKDM, and WWRL New York; WEEP Pittsburgh; KGGR and KAAM Dallas; and WUST Washington, D.C.

All stations eventually chosen will broadcast in AM stereo at 10,000 watts by day, and at 1,000 watts evenings, with omnidirectional antennas.

## NAB REQUESTS OWNERSHIP CHANGES

The National Assn. of Broadcasters has petitioned the FCC to change certain elements of its revised radio ownership rules to help small stations enter joint marketing agreements and acquire additional stations.

The Aug. 24 petition noted that some joint operating deals can be precluded when the signal of a small-market station overlaps into larger markets. In these instances, the agreement is reclassified as a large-market deal, subjecting it to a 25% audience share cap.

However, NAB pointed out that the stations are required to rely on audience data that fails to depict ac-

tual radio listening in the overlapping larger market.

NAB also asked the FCC to adopt a small-market waiver system, permit ownership of "up to 50%" of stations in small markets in lieu of current "less than 50%" requirements, and allow any single station or AM-FM combo owner to add one additional station.

## COURT SETS EVERGREEN DATE

Chicago federal court Judge John Nordberg will begin hearing testimo-

## WASHINGTON ROUNDUP™

ny in the Evergreen vs. FCC indecency case Sept. 17, after rejecting arguments to have the case dismissed.

The federal government is attempting to collect a \$6,000 FCC fine for alleged indecency, and Evergreen, which said the broadcasts of

WLUP Chicago broadcast team Steve Dahl and Garry Meier do not violate indecency rules, has refused to pay the fine.

The judge threw out initial arguments that the fine was unconstitutional, but said he'd hear the case from two standpoints: whether the indecency rule itself is unconstitutional, and whether the rules are "narrowly tailored" enough to allow protected speech to be broadcast, or whether they violate due process and equal protection provisions.

# Real-Life Janie Is 'Slave' To The Music

BY PHYLLIS STARK

NEW YORK—When RCA act Shenandoah released "Janie Baker's Love Slave," the first single from its latest album, "Under The Kudzu," no one was more surprised than KTYL Tyler, Texas, MD/mid-day host Janie Baker. Now, after the single has spent 14 weeks on the Hot Country Singles & Tracks chart, Baker is still not quite sure what to make of it.

The song first came to Baker's attention when Bonnie Goldner, RCA's VP of AC promotion, sent her an advance cassette with a note to check out the first track. Used to label gimmicks, Baker says her immediate reaction was, "What a cute promotion idea. They're typing every MD's name on the cassette to get them to listen."

The cassette sat on her desk for two weeks until Goldner called and talked her into listening. "It took her 30 minutes to convince me," Baker says. "I finally listened and I thought it was a joke they were pulling on me. It took her another week to convince me it wasn't a joke."

RCA's Nashville office then sent Baker a stack of CD singles, bump-



SHENANDOAH



BAKER

er stickers, and a copy of the video. Baker says she got another shock when she realized the "Janie Baker" in the video was "some 18-year-old French model."

Shenandoah's lead singer, Marty Raybon, has described the tongue-in-cheek song as "a good natured tale about a good ol' boy who, much to his surprise, finds himself hopelessly in love." It was written by Dennis Linde, who has never met KTYL's Baker.

Since KTYL is an AC station, it has not yet played the song because, as Baker explains, "It's extremely country." Staffers are, however, considering centering a promotion on it and giving away as a contest prize the opportunity for a listener to be Janie Baker's love slave for a night.

## L.A. GROUPS MEET TO DISCUSS KKBT

(Continued from page 77)

that we were concerned about [regarding] some of the black personalities being taken off the air. We're concerned about their hiring practices, their treatment of African-Americans at the station. We wanted to know, basically, their commitment to our community."

The attendees focused on KKBT's staffing practices in general. Currently, they claim, there are no minority senior management personnel at the station. They point out Cynthia Mayweather, an African-American, holds the title of new business development manager, but is a staff of one without upper management powers. The recent hiring of Michelle Santosuosso, who moves from national director of dance crossover promotion for RCA Records to become KKBT's new APD, effective after Labor Day, puts the station in the position of having no minorities in any music decision-making position. Station general manager Wilburham says, "The largest percentage of our employees are black—the upper categories, accord-

ing to the EEO [Equal Employment Opportunity]—and it will continue to be that way." Evers-Manly stressed that, "We're still trying to get clarity on some of their numbers."

Wilburham defended KKBT's decision to hire the white Santosuosso as APD, saying, "As positions open up, we aggressively recruit from all areas—minority areas in the market. We ultimately make the decision to hire the best person to move the station forward, to achieve the goals we set out for ourselves so that we can continue these community services and all the things that we do. Whether it's an Asian, American Indian, a white, an Hispanic or African-American, it kind of depends on who comes forward and who's qualified and available."

Another concern broached in the meeting was the direction, musically, of the station. At KMEL, Naftaly was hugely successful with an aggressive top 40 format. Some expressed fears that the PD switch will mean a less urban approach for

For the moment, Baker says she has all the CD singles of the song hidden. "I'm not sure I'm quite ready for that," she explains.

In the meantime, she's having fun with it, although she admits she's a bit tired of everyone from listeners to "my children's friends, and people in the grocery store," asking her about it.

"I get a lot of teasing," she says. "All the record people call and sing it."

Baker, who has been at KTYL for 14 years, says she is hoping to meet the band when it plays in Dallas in September.

"You have to admit it's strange," she adds. "I'm still not convinced that RCA isn't pulling this terrible joke on me."

KKBT. "With Keith Naftaly, who is white, coming in to oversee the day-to-day programming, they wanted to know, what's up with that? Are we going to move this station away from this [urban] focus? I assured them that we're not," says Wilburham.

The station finished in 14th place, 12-plus, in the spring Arbitron book, down slightly from the winter.

No specific demands were presented by the group to Wilburham or to Evergreen at the Aug. 11 meeting. And the two groups agreed to meet again Aug. 31. However, toward the end of the Aug. 11 meeting, two four-color posters were unveiled for Wilburham to see. They were prepared specifically in case a city-wide listener boycott was called. Community representatives say that could happen if they don't think the situation at KKBT is rectified. One poster featured a "KKBT—The Beat" logo surrounded by a circle with a line through it, along with the tag, "The Wrong Beat." The second poster simply read "Turn Off The Beat."

# Hits! in Tokio

Week of August 15, 1993

- 1 (I Can't Help) Falling In Love With You UB40
- 2 Numb U2
- 3 Blow Your Mind Jamiroquai
- 4 If Janet Jackson
- 5 But Alive Workshy
- 6 Sweat (A La La La La Long) Inner Circle
- 7 Dream Of Me OMD
- 8 Wannagirl Jeremy Jordan
- 9 Birds Aztec Camera
- 10 Lately Jodeci
- 11 Missing You Janet Kay
- 12 Dream Lover Mariah Carey
- 13 The River Of Dreams Billy Joel
- 14 I Don't Wanna Fight Tina Turner
- 15 It's A Shame Clementine
- 16 Oh Carolina Shaggy
- 17 Rain Madonna
- 18 Suave Luis Miguel
- 19 Love Is Powerful Seal
- 20 Another Sad Love Song Toni Braxton
- 21 Ayer Luis Miguel
- 22 Can't Get Enough Of Your Love Taylor Dayne
- 23 I Just Had To Hear Your Voices Oletha Adams
- 24 I Stand For You Michael McDonald
- 25 Next To You Aswad
- 26 Conquistador Espiritu
- 27 All I Do Jane Child
- 28 Take 5 XL
- 29 That's The Way Love Goes Janet Jackson
- 30 The Road To You Pat Metheny Group
- 31 Take A Look Natalie Cole
- 32 Calling You George Benson
- 33 Sooky US3
- 34 Weak SWV
- 35 Go Away Gloria Estefan
- 36 Cherish The Day Sade
- 37 Little Miracles Luther Vandross
- 38 If I Had No Loot Tony/Toni/Tonel
- 39 Tomorrow's Girls Donald Fagen
- 40 Yureru Omoi Zard
- 41 Chega De Samba Clementine
- 42 Love You Always Janet Kay
- 43 The Body That Loves You Janet Jackson
- 44 Alright Kris Kross
- 45 Swim Papa's Culture
- 46 I've Always Got You Robin Zander
- 47 Mi Tierra Gloria Estefan
- 48 I Never Felt Like This Before Mica Paris
- 49 Say It To Me Now Beth Nielsen Chapman
- 50 Almost Unreal Roxette

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

## NETWORKS

(Continued from preceding page)

by 12-year-old Danielle De Marsh and 14-year-old Stephanie Watson for the music and information show. Recipes, environmental tips, "Did You Know?" segments, and science experiments will be the focus of the show.

In other news, CSN has teamed with Jim Henson Productions, Jim Henson Video, and Jim Henson Records to produce a new show, "Fraggle Rock Storytime Theater."

Among the Labor Day specials this year are Westwood One's six-hour "The Concert For Walden Woods," which will include performances by Don Henley, Sting, Elton John, Melissa Etheridge, and Aerosmith. The concert will raise money for the Walden Woods Project, a nonprofit environmental group formed by Henley which is seeking to preserve the endangered land near Henry David Thoreau's Walden Pond in Concord, Mass.

In addition, Entertainment Radio Networks will present the three-hour "Live From The Whisky" Labor Day special, featuring Stevie Nicks, the Moody Blues, and Kansas.

## Mail Carrier Gets Stamp Of Disapproval; Sklar Aftermath; Stern Out In Chicago

*Phyllis Stark is on vacation. This week's column was written by Eric Boehlert in New York and Carrie Borzillo in Los Angeles.*

**A**MAIL CARRIER in Cincinnati has been sentenced to two years probation and fined \$500 for holding onto bulk mail in an effort to win contests sponsored by local station WWNK-FM.

The Cincinnati Post reports that **Michael Wong** was sentenced on one count of theft of mail matter, after he stole direct-mail pieces sent out by the station. Each mail piece contained a unique serial number, which could be matched to numbers read on the air and then redeemed for prizes. If he had not been caught, Wong could have claimed more than \$20,000 in cash and prizes, according to the paper.

Promotion director **Hal Van Tassel** told the Post that station staffers became suspicious of Wong when he kept winning the contests. In addition to a \$7,000 cash prize claimed by Wong himself, someone using his address claimed a Honda Civic from the station. Court documents also revealed that Wong enlisted his post office supervisor to cash in a number for a trip to the Grand Cayman Islands.

In other news, the case of top 40 pioneer **Rick Sklar's** death may be closed, but his family is not happy. The New York Post reports that the anesthesiologist who mistakenly filled Sklar's stomach—not lungs—with air during what should have been a relatively simple foot operation at a New York City hospital last summer has been suspended by the state, but may return to work by early next year. A New York Health Department report said the doctor failed to notice a malfunctioning oxygen monitor, then made false entries into Sklar's records. "I think she's a danger to the public," daughter Holly Sklar told the Post.

Starting next year, the **National Assn. of Broadcasters' Radio Show**—which has been wrestling with flat attendance during the last few years—will welcome three other industry groups: the **Radio-Television News Directors Assn.**, the **Society of Broadcast Engineers**, and the **Society of Motion Picture and Television Engineers**.

From Oct. 12-15, 1994, the four will share a giant exhibit space at the Los Angeles Convention Center, but will maintain separate conference/conventions, according to NAB joint board chairman **Wayne Vriesman**. The move will help the groups realize larger total attendance and, according to Vriesman, "will provide substantial savings to both exhibitors and attendees."

The **Interep Radio Store** has announced plans to join the **Electronic Media Rating Council** in order to help raise the ratio of radio to television representatives on the council, which now stands at 4-to-11.

Five Dallas radio personalities have been confirmed as presenters for the 1993 **Billboard Radio Awards**, to be held Sept. 9 in Dallas. Among those handing out awards will be **KVIL's Ron Chapman**, **KSCS' Terry Dorsey**, **KPLX's**

**Steve Harmon** and **Scott Evans**, and **KJMZ's Russ Parr**. **WSIX Nashville's Gerry House** will host.

### PROGRAMMING: ROSS TO WGCI

**Profile Records A&R manager Sean Ross** has landed the PD job at R&B oldies station **WGCI-AM Chicago**. He replaces **Mike Watkins**, who is now with **Midwestern Broadcasting**. Ross previously was senior radio editor at **Billboard**.

Meanwhile, since his move, **Watkins** already has been upped to PD at **Midwestern's WALR Atlanta**, following the departure of **Sam Church**, who moves



by Phyllis Stark  
with Eric Boehlert  
& Carrie Borzillo

on to become GM at **WWRM Greenville, S.C.** Also, **Mitch Faulkner**, owner of **On Mic Productions**, has joined **WALR's Paula Gwynn** as morning co-host.

Former **KASE/KVET-AM-FM Austin, Texas OM Bob Cole**, who also was **KVET's** morning co-host, joins **WSM-AM-FM Nashville** as OM, replacing **Kevin O'Neal**. Meanwhile, "**Nashville Record Review**" producer **Kyle Cantrell** becomes PD at **WSM-AM**.

Up north, **PD J.J. Johnson** leaves **CFMI Vancouver, British Columbia**, and heads to **CKFM Toronto**. He takes over for **Pat Holiday**, who moved on to the PD position at **CJFM Montreal**, replacing **Jeff Viddler**.

**WWRM Tampa, Fla.**, continues to simulcast its programming on crosstown **WYNF**, following the **Cox/CBS Radio station swap**. **WWRM GM Tod Leiser** says **WWRM** soon will begin "shadowcasting" on **WYNF**, slightly altering the order of songs and commercials so as to not run afoul of FCC simulcasting limitations placed on new-ownership situations.

**Jack Silver**, most recently PD at **WLUP-AM Chicago**, takes over programming duties at **KCLX-FM San Diego**. He replaces **Dave Parks**, who exited months ago.

**Larry Travers** is out as PD at **WLFY Miami**. **APD Rod Sidney** takes over as acting PD while GM **Dennis Collins** conducts a search.

**Wayne Coy** will exit **WNVZ Norfolk, Va.**, as soon as station ownership changes hands, which could happen within days. **Don London**, PD at **WNVZ's** soon-to-be crosstown sister station, **WWDE-FM**, will program **WNVZ** as well.

**PD Paul Douglas** at **WTIC-AM Hartford, Conn.**, has promoted two staffers to act as co-managing editors for the N/T station. Morning anchor **Angela Dias** and afternoon anchor **Matt Fleury** will split the duties **Douglas** held when he was ND, prior to his

promotion to PD. Also, **Bruce Stevens** returns to **WTIC-AM** as the afternoon host, following a six-year hiatus. He arrives from **WIBC Indianapolis**, and replaces **Larry Martin**, who exits.

**WBPR Myrtle Beach, S.C.**, MD/PD **John Kilgo** heads for **Network 40**. He's replaced by **Greg Fry** in the MD chair, and **Michael Parnell** in the PD slot. **Parnell** had been the station's OM.

Afternoon driver **Jim Tate** adds PD duties at **WSEN Syracuse, N.Y.**, replacing former PD/morning man **Dave Laird**, who exits. P/T jock **C.R. Stewart** is handling mornings for now. Also, GM **Joel Friedman** exits and is replaced by **Doug Fleneken**.

**Jim Boeheim**, head coach of the **Syracuse Univ. men's basketball team**, has signed on to do a sports show, and periodically join the morning team, on **WNTQ Syracuse**. **Boeheim** had been appearing on crosstown **WSYR**, where **Orangemen** games will continue to air.

**Ken Berry**, executive producer of the morning news program at **KGO San Francisco**, is upped to ND, replacing **Ken Beck**, who is now OM/PD.

**Steve Blatter**, former director of programming at **MJI Broadcasting**, takes over as PD at **WXPS White Plains, N.Y.** He replaces **Paul Cazalante**, who retains his afternoon shift.

**Ace Anthony** has been promoted from APD to PD at **KQID Alexandria, La.**, taking over for **Hollywood Harrison**, now programming at crosstown **KRRV-FM**. Night jock **T.J. Rockett** picks up APD duties at **KQID**.

### PEOPLE: STERN BOUNCED

**Howard Stern** is off **WLUP-AM Chicago**, where the **WXRK New York** syndicated morning man failed to catch on during his 10 months on the air. In the spring Arbitron book, **Stern** managed a 2.0, 12-plus, good enough for 17th place among **Second City** morning

## newslines...

**ROD ZIMMERMAN**, VP/GM of **KMOX St. Louis**, adds identical duties at sister station **KLOU**. **Zimmerman** replaces **Bob Fulstone**, who left **KLOU** in June to aid the effort to secure a professional football team for **St. Louis**.

**DICK PENN** takes over as GM at **WTPX Miami**, replacing **Dave Harris**. **Penn** was last at **WRKO/WHDH Boston**.

**JOHN GINZKEY** is upped from station manager at **KKCD Omaha, Neb.**, to GM/VP of **Vantage Communications**. **Ginzkey** replaces station owner **Diane Landen**, who will now oversee expansion of **Vantage**.

**MARK BASS**, former GM at **WLMX Chattanooga, Tenn.**, becomes GM at **WQEN/WAAX Gadsden, Ala.** He replaces **Jimmy Vineyard**.

**JIM HOGAN** moves up from sales manager to GM at **WWNC/WKSF Asheville, N.C.** He replaces **Steven Humphries**, who continues his duties as president of **Heritage Broadcast Group**.

**STATION SALES:** **KASP/WKBQ St. Louis** from **Evergreen Media** to **Zimmer Broadcasting**, owners of crosstown **WKKX**.

shows (**Billboard**, Aug. 7). **WLUP-AM** replaced **Stern**, for now, with **Danny Bonaduce**, in from afternoons. **GM Larry Wert** says as the station evolves, most likely towards all-sports, its lineup will firm up. As part of that shakeup, and with an influx of AM jocks expected to move to the FM side, two FM Loop vets, **Bob Stroud** and **Bobby Skafish**, are out, according to the **Chicago Sun-Times**.

As for **Stern**, **Wert** says the recent wave of FCC fines levied against the jock (**Billboard**, Aug. 21) were "critical" in the station's decision to drop him. In the end, **Wert** says **Evergreen** execs considered **Stern's** show an "unacceptable risk" to **WLUP's** license. No word if another **Chicago** station will give **Stern** a second shot in the country's third-largest radio market.

**KIKK Houston** morning men **Bill Taylor** and **Barry "The Bear" Michaels** exit following the expiration of their contract. Veteran station jock **Ron Selden** is handling that shift.

Former **VH1** jock **Matt Alan** is on in mornings at **WYXR (Star 104.5) Philadelphia**, replacing **John Lander**, who headed west to **KFMB-FM San Diego**, only to exit three weeks later (**Billboard**, Aug. 28).

**Brant Miller**, host of "**Kidsradio**," a local **Chicago TV** show, joins **WTMX Chicago** as morning host, replacing **Ron Britain**... PR exec **Pat Milan** takes over mornings at **KSTP Minneapolis**, replacing **Freddy Mertz**... Four news staffers at **WERE Cleveland** have been let go as a result of the station's shift in emphasis from local news to syndicated and brokered programming, according to **The Plain-Dealer**. Out are **Jim McIntyre**, **Bob Fuller**, **Tom Moore**, and **Cindy Lin**. The station picks up **Unistar's "CNN Headline News"** in mornings. Then, with the exception of the syndicated **Larry King** show and a simulcast of **WKYC-TV** news at 6 p.m., **WERE** will feature brokered programming the rest of the day.

**WMIL Milwaukee PD Kerry Wolfe** hands his midday shift to afternooner **Mitch Morgan**. Weekender **Gary Greenwood** moves to afternoons.

**Jim Cooke** joins **WHIT Harrisburg, Pa.** Along with station PD **Dave Powers**, the two form the new morning team, replacing **Todd & Tyler**, now at **KEZO-FM Omaha, Neb.** **Cooke** was last at **Harrisburg's WYCR**.

**WCBS-AM New York** director of advertising and marketing **Russ King** exits to become director of creative services at crosstown **WQCD (CD101.9)**.

**WCVG Cincinnati** moves from **Unistar** country to local gospel. **Randy Wilson** arrives from crosstown **WTSJ**, and its **Christian** country, to program **WCVG**.

**Greg Cook**, a former **Cincinnati Bengal** and 1969's **American Football League Rookie** of the year, joins **WLW Cincinnati** as a sports talk host.

Also beefing up its sports coverage is **WTAE Pittsburgh**. **Tom McMillan**, former hockey beat writer for the **Pittsburgh Press**, joins the station to cover the **Penguins**, while **Ed Bouchette**, **Steelers** reporter for the **Press**, also comes aboard. The two will host call-in shows on alternate weeknights.

On Tuesday (31), **WMXV New York** morning man **Jim Kerr** films his guest walk-on spot as a regular at a **Sante Fe** bar for the soap opera, "**Guiding Light**." The episode airs in mid-September.

## Milsap Is A Believer In The Voice Of 'Hossman'

**NEW YORK**—Ronnie Milsap's current country single, "True Believer," climbs to No. 30 with a bullet on this week's **Billboard Hot Country Singles & Tracks** chart. Along with being a love song locked in overdrive, it's also an ode to **Nashville** radio legend, **Bill "The Hossman" Allen**. The jock even recorded the song's spoken intro on **Milsap's** album.

**Allen** influenced a generation of largely southern listeners from his late-night perch on **WLAC-AM**, a booming 50,000-watt, clear-channel station. There he spun the latest blues and boogie records back in the '50s and '60s, years before other major stations would.

Now 70 years old and still the owner of one of the great southern radio voices, **Allen** hosts an overnight gospel show on the now otherwise all-talk **WLAC-AM**. As for "True Believer," he recalls that **Milsap** gave

him a call one day and told him he was recording a song with the lyrics, "We had the **Hossman** blasting on the radio receiver." It turns out **John Hiatt**, a friend of **Hossman's**, wrote the song. "But he never told me about the damn thing," **Allen** laughs. (Yes, it was **Hiatt** who sang on one of his 1987 songs, "I don't think **Ronnie Milsap's** going to ever record this song.") But over the years, **Hiatt** did tell **Allen** how **WLAC-AM's** music had inspired him while growing up, later prompting his move from **Indiana** to **Tennessee**.

As for **Allen's** brief recording career, courtesy of **Milsap**, he appears on the album as himself, segueing two **Milsap** tunes complete with one of the jock's old-time signature lines; "I'm down for **Royal Crown**. Just a touch means so much." As **Allen** tells it, **Royal Crown** hairdressing used to sponsor an hour of his show, from 11 p.m. to midnight. **ERIC BOEHLERT**

# 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	17	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER 7 weeks at No. 1
2	3	3	6	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
3	2	2	14	FIELDS OF GOLD A&M 0258	◆ STING
4	4	10	4	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
5	6	9	8	WILL YOU BE THERE MJJ/EPIC SOUNDTRAX 77060/EPIC	◆ MICHAEL JACKSON
6	5	4	12	I'M FREE SBK 50434/ERG	◆ JON SECADA
7	8	8	8	WHEN I FALL IN LOVE EPIC SOUNDTRAX 77021/EPIC	◆ CELINE DION & CLIVE GRIFFIN
8	7	5	19	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
9	9	7	6	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
10	11	6	28	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
11	12	21	3	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
12	10	11	12	RUN TO YOU ARISTA 1-2570	◆ WHITNEY HOUSTON
13	13	12	36	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART
14	14	19	6	RAIN MAVERICK/SIRE 18505/WARNER BROS.	◆ MADONNA
15	17	18	9	CAN'T HELP FALLING IN LOVE VIRGIN 12653	◆ UB40
16	15	14	17	BY THE TIME THIS NIGHT IS OVER ARISTA 1-2565	◆ KENNY G/P. BRYSON
17	18	16	20	EVEN A FOOL CAN SEE WARNER BROS. 18561	PETER CETERA
18	20	15	31	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
19	19	17	31	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
20	21	22	8	ONE LAST CRY MERCURY 862 404	◆ BRIAN MCKNIGHT
21	16	13	20	HERO ATLANTIC 87360	◆ DAVID CROSBY & PHIL COLLINS
22	23	23	14	COME UNDONE CAPITOL 44918	◆ DURAN DURAN
23	24	27	6	RUNAWAY TRAIN COLUMBIA 74966	◆ SOUL ASYLUM
				*** HOT SHOT DEBUT ***	
24	NEW ▶		1	HOPELESSLY RCA 62597	◆ RICK ASTLEY
25	22	20	14	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2582	◆ TAYLOR DAYNE
26	25	25	10	TWO PRINCES EPIC 74804	◆ SPIN DOCTORS
27	27	29	5	BREAK IT DOWN AGAIN MERCURY 862 330	◆ TEARS FOR FEARS
28	29	32	4	I STAND FOR YOU REPRISE 18469	MICHAEL McDONALD
29	33	36	6	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
30	30	30	18	THAT'S THE WAY LOVE GOES VIRGIN 12650	◆ JANET JACKSON
31	26	24	4	TELL ME WHY CURB 54606/MCA	WYNNONNA
32	34	33	11	RUNNING ON FAITH DUCK ALBUM CUT/REPRISE	◆ ERIC CLAPTON
33	38	37	3	WHO LET IN THE RAIN EPIC 74942	◆ CYNDI LAUPER
34	37	38	3	LOVING ARMS CHAOS 77101	◆ DARDEN SMITH
35	NEW ▶		1	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
36	31	31	6	ANOTHER SATURDAY NIGHT MARGARITAVILLE 54680/MCA	◆ JIMMY BUFFETT
37	36	—	2	BETTER THAN YOU PERSPECTIVE 7430/A&M	◆ LISA KEITH
38	28	26	7	I'M GONNA BE (500 MILES) CHRYSALIS 24846/ERG	◆ THE PROCLAIMERS
39	40	—	2	YOU MAKE ME SMILE CAPITOL 44947	◆ DAVE KOZ
40	35	34	9	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND 862 024/PLG	◆ P.M. DAWN

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	3	3	4	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
2	1	1	4	SIMPLE LIFE MCA 54581	◆ ELTON JOHN
3	4	4	8	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
4	2	2	3	TELL ME WHAT YOU DREAM NOVUS 62468/RCA	◆ RESTLESS HEART/W. HILL
5	8	8	8	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
6	7	7	8	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
7	5	5	5	ANGEL SBK 50406/ERG	◆ JON SECADA
8	10	10	8	FAITHFUL EMI 50411/ERG	◆ GO WEST
9	6	6	8	NEVER A TIME ATLANTIC 87411	GENESIS
10	9	9	8	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Billboard's

# PD

of the week™

**Sam Weaver**  
KPRS Kansas City, Mo.



ALTHOUGH HE MODESTLY calls it a "team effort from top to bottom," urban KPRS Kansas City, Mo., PD Sam Weaver, in his first full book with the station, took it to the highest Arbitron ratings in its 43-year history.

In the spring book, the station known as "Hot 103 Jamz" was up 7.6-9.0 among listeners 12-plus, making it No. 3 in the market behind country stations WDAF and KFKF.

In other demos, the news is even better. KPRS pulled a 16 share of the 18-34 audience, grabbing the No. 1 position in the market. In the coveted 25-54 demo, it scored an impressive 11.2, making it No. 2.

Adding some credibility to Weaver's team-effort claim is the fact that the station is up 6.8-9.0 12-plus from a year ago.

Although there is no format rival, KPRS shares some audience with top 40 KISF (2.1-3.9). Sister AM KPRT programs black gospel.

Weaver's 20-year radio background includes stints at KSLQ St. Louis, WDRQ Detroit, KDIA San Francisco, WJPC Chicago, WUSN Chicago, WDIA Memphis, WAMO Pittsburgh, WQMG Greensboro, N.C., and WYLD-FM New Orleans. He joined KPRS in January.

Weaver says that one of the keys to the station's success in the last book was his move to keep records in rotation longer.

"You have to hold on to the hits [and] play them until they're played out," he says. "You have to be in tune to how the consumers deal with music... It may take a listener three to four months to catch on to a hot song."

Weaver also changed the jock presentation a bit after coming aboard. "We streamlined their thoughts, but they were still able to express themselves," he says.

In addition, the station did a major promotion during the book, and gave away a Mercedes Benz as the grand prize. In other promotions, Weaver says staffers are "out in the streets with our van a lot. We go to swimming pools and schools, do a lot of community and charity things, and give away a lot of music product on the air."

A fourth factor in the station's success is its heritage. KPRS is the oldest black-owned station in the country, says Weaver, who adds that the station's audience is approximately 90% black.

It has also helped the station that urban music has become so mainstream. "In my estimation, the top 40 of the '90s is urban music," Weaver says. "Due to tele-

vision and marketing, people are very aware of the music.

He describes the station as "mainstream minus rap." From 9 a.m. to 4 p.m. it is "office friendly," with a borderline urban AC presentation, including a flavoring of jazz.

At 4:30 p.m., the station reverts back to the more upbeat music mix also heard during the morning show. At 6:30 p.m., some rap is added into the mix. From 10 p.m. to 2 a.m., the presentation slows down again during the "Quiet Storm" show.

"Music is like doing a painting at a contemporary radio station," Weaver says. "I select the paint, but my MD does the blends and the shades."

Here's KPRS on a recent afternoon: Sade, "Cherish The Day"; Luther Vandross, "Heaven Knows"; TLC, "Baby Baby Baby"; U.N.V., "Something's Goin' On"; Silk, "Lose Control"; Mary J. Blige, "Sweet Thing"; Troop, "Spread My Wings"; Janet Jackson, "That's The Way Love Goes"; SWV, "Right Here (Human Nature)"; Cheryl "Pepsi" Riley, "Gimme"; and II D Extreme, "Cry No More."

"I like to think that I stay very objective in everything I do," Weaver says. "I check requests, look at SoundScan, and also do our own check with retail to try to put together some kind of picture, because this is an inexact science. We're all taking educated guesses."

As for the station's demographic target, Weaver says, "We all live the 25-54, but in reality my target is the family, because that takes in every demo. We won't turn away any demo."

Although urban radio's well-documented sales problems persist, Weaver is confident that they can be overcome in much the same way that country radio's similar problems are now being overcome. "People don't realize how much earning power African-Americans have, a lot of things are a result of stereotypes," he says. "I see the similarities to country, where advertisers all thought the listeners had pickup trucks. They do, but they also have BMWs."

Weaver says of his goals for the station, "We'd like to be a very good-sounding radio station, and improve. If you do those things and cover your areas, the numbers should follow that. It doesn't always happen, it's not an exact science, but if you don't get lazy the station should work very well."

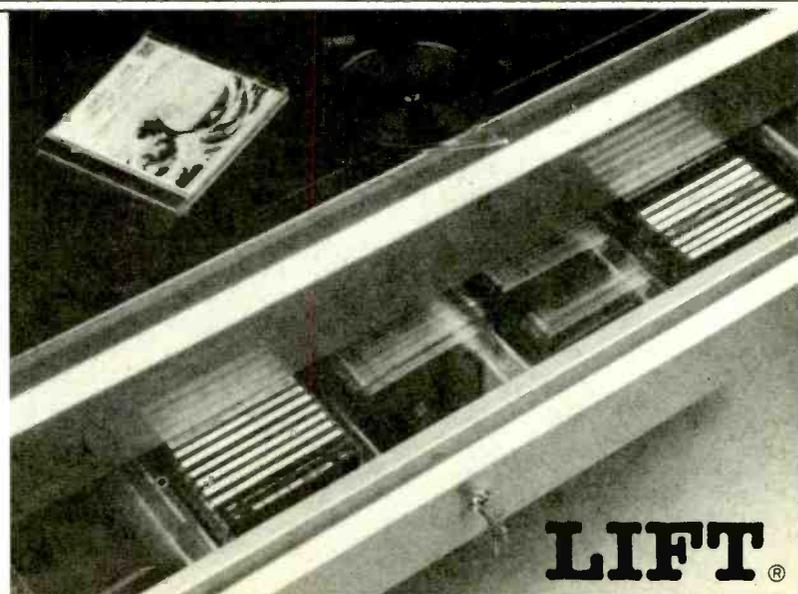
Weaver says a radio station should be the "eyes, ears, and heart of the consumer. If you capture those three, and the stars and moon are right, you'll get the numbers and you'll increase your billing."

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# EPITAPH'S 'RECIPE' FOR SUCCESS

(Continued from page 1)

Bad Religion's recent Epitaph album, the thrash-oriented yet highly melodic "Recipe For Hate," which spent eight weeks on Billboard's Heatseekers chart and has sold 150,000 units worldwide, according to Gurewitz.

While Gurewitz acknowledges that Bad Religion is his label's "bread and butter," Epitaph has developed a ros-

ter of steady-selling punk acts like the revved-up wise guys NOFX; Berkeley, Calif.-based Rancid, an offshoot of Bay Area ska-punk unit Operation Ivy; the thrashing Pennywise, bred in the original hardcore punk cauldron of Hermosa Beach, Calif.; Seattle's Coffin Break; the guitar-driven L.A. group Claw Hammer; and pop-punksters Down By Law.

According to Gurewitz, Epitaph was a "label" in name only in 1981, when then-teenage Bad Religion, a pioneering L.A. hardcore punk band, used the moniker on a single and the album "How Could Hell Be Any Worse?"

"It wasn't really a record company—it was more like a vanity label," Gurewitz says. "We put the name on there, we had a mailbox, that was it."

A founding member of Bad Religion, Gurewitz took leave of the band from 1985-88. Through the '80s, he worked in the music business in various capacities, as a salesman for L.A. importer-distributor Sounds Good/Suite Beat/Chameleon, a staffer at pop-punk label Bomp Records, and as engineer-producer on dozens of punk and rock'n'roll records.

By 1988, Gurewitz decided he'd had it with life as a producer: "I decided to do the label as an alternative to being a studio zombie for the rest of my life."

After extensive business planning, Epitaph began life as a full-blown label with the releases of albums by the all-female L.A. punk band L7 (which went on to record for Sub Pop and Slash) and the bluesy local group, Little Kings.

"I started it up not knowing that I would do any Bad Religion records," Gurewitz says. "I thought, 'OK, I'm gonna start up an indie label.'"

But Gurewitz rejoined his old band after filling in for ailing guitarist Greg Hetson at a show in Berkeley, and Bad Religion returned to the label in 1988 with the album "Suffer."

Recalling the label's early days, Gurewitz says, "It was only me. In

fact, I was running it out of my office and recording studio, using my phone number there, using the fax machine down at the mailbox, using a secretarial service when I needed a letter typed—I didn't have a typewriter."

Business increased exponentially; for instance, Bad Religion's next album, "No Control," trebled the sales of "Suffer," and by 1991 Gurewitz realized he needed help.

"I was doing everything," he recalls. "I was doing all the bookkeeping. I was pulling orders, packing boxes, and we were selling hundreds of thousands of records. It was insane, really insane."

Business has boomed to such an extent at Epitaph that the company now employs six full-time staffers. Its product is handled by a network of independent distributors, including Relativity, Caroline, Cargo, Dutch East India, and Twin Cities.

While the label doesn't sell direct to retail accounts, Gurewitz says, "We have a database of 8,500 stores, and we do market surveys by business-reply mail and by phone constantly." The label's fully computerized operation also features a telemarketing system and customized accounting software.

Gurewitz anticipates that his growing company, which has 32 albums and a Bad Religion video in its catalog, will release between eight and 10 albums over the next 12 months, potentially signing four new acts during that period.

The new blood will take up some of the slack from the departure of Bad Religion, which was signed to Atlantic by Mike Gitter, a former rock jour-

nalist who recently joined the label's A&R staff.

Gurewitz credits Atlantic senior VP Danny Goldberg, who has helped bring acts from such indies as Mator and Mammoth into the major's fold, with sealing the deal: "He impressed upon the group that he was really, really behind it, and loved the music, and loved our lyrics, and that he would be responsive to Bad Religion's needs."

Gurewitz speaks hesitantly about the departure of his own band from his label, taking its latest and biggest-selling album with it. "The group asked Epitaph to turn 'Recipe' over to Atlantic, and so I agreed," he says. "I've always had the relationship with Bad Religion whereby the group's needs were put before Epitaph's needs, no matter what—I guess out of loyalty, and good faith."

But Gurewitz is quick to note that nobody should say last rites for Epitaph because of the exit of its biggest act; many of its lesser-known bands are performing well right out of the box. "Our new Pennywise release shipped 31,000 on the first day, initial shipment... NOFX's new record is up to 50,000, and all three of their records are catching up to that. The new Rancid record has already done 20,000; it's their debut for us. Our whole catalog is real solid."

Gurewitz concludes that no matter what happens to Bad Religion on Atlantic, his label will continue to flourish. "I don't really fly this plane by the seat of my pants," he says. "No matter what happens, Epitaph is still in good shape."

Monitor <sup>TM</sup> AUG. 16—AUG. 22, 1993

## Top 40 Airplay <sup>TM</sup>

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)
			★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★
1	3	4	DREAMLOVER MARRIHAH CAREY (COLUMBIA) 1 week at No. 1	1	1	8	RIGHT HERE/HUMAN NATURE SWV (RCA) 2 weeks at No. 1
2	1	14	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)	2	2	13	LATELY JODECI (UPTOWN/MCA)
3	2	11	RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA)	3	4	4	DREAMLOVER MARRIHAH CAREY (COLUMBIA)
4	4	8	OOH CHILD DINO (EASTWEST)	4	8	14	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)
5	9	8	WILL YOU BE THERE MICHAEL JACKSON (MJJ/EPIC SOUNDTRAX)	5	3	7	IF JANET JACKSON (VIRGIN)
6	5	11	IF I HAD NO LOOT TONY! TONI! TONI! (WING/MERCURY)	6	5	11	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)
7	11	6	IF JANET JACKSON (VIRGIN)	7	6	14	WHOOPI! (THERE IT IS) TAG TEAM (LIFE/BELLMARK)
8	10	7	RAIN MADONNA (MAVERICK/SIRE/WB)	8	9	22	WEAK SWV (RCA)
9	7	11	I DON'T WANNA FIGHT TINA TURNER (VIRGIN)	9	7	11	ONE WOMAN JADE (GIANT)
10	6	14	WEAK SWV (RCA)	10	13	9	VERY SPECIAL BIG DADDY KANE (COLD CHILLIN'/REPRISE)
11	8	12	I'M GONNA BE (500 MILES) THE PROCLAIMERS (CHRYSALIS/ERG)	11	10	19	KNOCKIN' DA BOOTS H-TOWN (LUKE)
12	16	10	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)	12	12	13	IF I HAD NO LOOT TONY! TONI! TONI! (WING/MERCURY)
13	13	7	BREAK IT DOWN AGAIN TEARS FOR FEARS (MERCURY)	13	19	5	AGAIN JANET JACKSON (VIRGIN)
14	18	4	RIGHT HERE/HUMAN NATURE SWV (RCA)	14	11	13	SLAM ONYX (JMJ/RAL/CHAOS)
15	12	14	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)	15	17	8	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)
16	14	20	COME UNDONE DURAN DURAN (CAPITOL)	16	14	20	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)
17	20	5	THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)	17	15	10	SOMETHING'S GOIN' ON UNY (MAVERICK/SIRE/WARNER BROS.)
18	23	8	PLUSH STONE TEMPLE PILOTS (ATLANTIC)	18	23	6	I GET AROUND 2PAC (INTERSCOPE)
19	22	7	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)	19	18	12	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)
20	15	19	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)	20	16	19	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)
21	26	4	LATELY JODECI (UPTOWN/MCA)	21	21	7	ALRIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)
22	30	4	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)	22	20	8	INSANE IN THE BRAIN CYPRESS HILL (RUFFHOUSE/COLUMBIA)
23	32	2	TWO STEPS BEHIND DEF LEPPARD (COLUMBIA)	23	26	7	CHECK YO SELF ICE CUBE FEATURING DAS EFX (PRIORITY)
24	17	10	I'M FREE JON SECADA (SBK/ERG)	24	29	4	COME INSIDE INTRO (ATLANTIC)
25	24	18	I'LL NEVER GET OVER YOU EXPOSE (ARISTA)	25	NEW	▶	RUNAWAY LOVE EN VOGUE (EASTWEST)
26	21	6	THE WAYS OF THE WIND P.M. DAWN (GEE STREET/ISLAND/PLG)	26	22	20	DAZZEY DUKS DUICE (TMR/BELLMARK)
27	31	3	CRYIN' AEROSMITH (Geffen)	27	24	18	DRE DAY DR. DRE (DEATH ROW/INTERSCOPE)
28	25	15	WHAT'S UP 4 NON BLONDES (INTERSCOPE)	28	28	13	WHERE ARE YOU NOW JANET JACKSON (VIRGIN)
29	28	23	LOOKING THROUGH PATIENT EYES P.M. DAWN (GEE STREET/ISLAND/PLG)	29	35	3	LOVE FOR LOVE ROBIN S. (BIG BEAT/ATLANTIC)
30	34	5	HAPPY LEGACY OF SOUND FEATURING MEJA (RCA)	30	32	7	OOH CHILD DINO (EASTWEST)
31	36	2	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)	31	37	2	SUNDAY MORNING EARTH, WIND & FIRE (REPRISE)
32	27	15	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT (IMAGO)	32	31	4	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE (JIVE)
33	35	6	STEP IT UP STEREO MC'S (GEE STREET/ISLAND/PLG)	33	25	8	IT'S FOR YOU SHANICE (MOTOWN)
34	29	18	HAVE I TOLD YOU LATELY ROD STEWART (WARNER BROS.)	34	27	12	WHOOT, THERE IT IS 95 SOUTH (WRAP/ICHIHIBAN)
35	NEW	▶	HEY JEALOUSY GIN BLOSSOMS (A&M)	35	33	3	SOMETHING IN YOUR EYES BELL BIV DEVOE (MCA)
36	39	2	REASON TO BELIEVE ROD STEWART (WARNER BROS.)	36	NEW	▶	RUFFNECK MC LYTE (FIRST PRIORITY/ATLANTIC)
37	33	12	FIELDS OF GOLD STING (A&M)	37	30	18	GIRL U FOR ME SILK (A&A/ELEKTRA)
38	38	3	WHOOPI! (THERE IT IS) TAG TEAM (LIFE/BELLMARK)	38	38	2	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)
39	40	2	CREEP RADIOHEAD (CAPITOL)	39	NEW	▶	MEGA MEDLEY ZAPP & ROGER (REPRISE)
40	NEW	▶	WHEN I FALL IN LOVE CELINE DION & CLIVE GRIFFIN (EPIC)	40	40	2	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.

## W.H. SMITH TO ADD BRICKS TO THE WALL

(Continued from page 12)

tate agents are coming to us with sites."

WHS Music, the wholly owned Smith subsidiary responsible for U.S. record stores, has 167 outlets in the States, with a total of 569,000 square feet.

The financial year also was a good one for music sales on Smith's home turf. With two brand-name chains—W.H. Smith and Our Price—and a 50% stake in Virgin Retail U.K., the group has the whole market well-covered, Field says.

The economic recovery in the U.K., and an overall rise in consumer spending in the second half of the year, redeemed a poor first-half result for the group. Smith's music sales in the U.K. were 8.4% ahead of the second half of 1991, including Christmas and January sales.

Overall 1992 music sales, including Virgin's, rose by 7.5%. Virgin opened five new Megastores and 13 games centers during the year. Field said the group plans to increase the number of Virgin Megastores to 35 over the next two years.

Virgin Retail's sales for the year were 108.4 million pounds (\$161.5 million), and it produced an operating profit of 3.8 million pounds. W.H. Smith's 1991-92 figures do not include Virgin Retail as a joint venture for the full year.

Virgin Retail U.K. announced its results independently Aug. 26 (see Bulletin, page 92). The Virgin figures show the full profit as 3.5 million pounds (\$5.2 million), as opposed to Smith's total of 3.8 million pounds. The discrepancy is due to differences in reporting procedures on deprecia-

tion of assets between the two companies.

Virgin and the 310-unit Our Price remain profitable, Field told Billboard, although he said the performance of music within the W.H. Smith chain is more difficult to quantify. "There certainly is room for improvement there," he said.

Our Price is undergoing a 4-million-pound refit, which should be completed in the fall. "We want to make it a more exciting, lively place, which handles new material well," said Field, who added that Virgin Retail has increased its share in the U.K.'s-

large cities.

Field was among the witnesses called during the U.K. parliament's hearing on CD prices (Billboard, May 22); he went on record saying CD prices should be reduced by two pounds.

While distributors have not dropped their prices, Field told Billboard that "they've become more cooperative. There have been more offers on chart material, and there's more mid-price material coming through, partly to create volume."

Exchange rates used in this article are current rates of GBP1=\$1.49.

## JAMAICAN MUSIC FESTS

(Continued from page 10)

adding that set changes went fantastically well.

Reminiscent of Sunsplashes past, set changes did not impress at Sumfest. Trish Farrell, who heads Mango Records' Jamaican operation, echoes the complaints of many in noting that Sumfest's artistic organization and stage management was lacking. "The last night in particular [when there were six different sets in as many hours for mainly new acts] had too much filler performing for too long a time."

Better planning, Farrell adds, would have seen "top acts on stage at midnight, instead of starting at 8:30 a.m." Still, she concludes, "For the first year, both overall production and the venue were good." In fact, the venue was remarkably well put together considering its eight-week construction time.

The real star of both shows was dancehall. The dancehall nights drew 40,000-odd, capacity crowds, and had them flicking Bics in a sort of reggae-catches-up-with-rock scenario. The vibe was marred, however, by a resurgence of vulgar and violent lyrics that insulted women and railed angrily against the pope (who was visiting the island at the time), the police, and homosexuals.

Other theme nights—like "International Night," "Vintage Night," "Roots and Culture," and "World Beat"—drew smaller gates, but drew kudos from both audiences and media for some of the performances. Singled out were Shinehead Tony Rebel, John Holt, Wayne Wonder, Yasus Afari, Leroy Sibbles, and Coco Tea (who performed with Snow). Veteran R&B acts Ben E. King and Percy Sledge also performed well.

# HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

**"CAN'T HELP FALLING IN LOVE"** by UB40 (Virgin) stays on top for a seventh week, rebounding slightly in monitored airplay, but with a small overall loss. **Mariah Carey's "Dreamlover"** (Columbia) is the biggest overall point-gainer for the fourth straight week, and is likely to edge "Falling" out of No. 1 next week. **Janet and Michael Jackson** are poised to possibly challenge each other for No. 1 in a few weeks with "If" (Virgin) and "Will You Be There" (MJJ/Epic Soundtrax/Epic), respectively. Although "If" leads "Will You" in sales and airplay, the margin between the two singles is narrow.

**THE SECOND-BIGGEST GAINER** overall is "Soul To Squeeze," by the **Red Hot Chili Peppers** (Warner Bros.), which wins the Power Pick/Sales. It debuts at No. 60 on the singles sales chart, fueling a 34-place jump on the Hot 100 to No. 61. Already a top 10 video on MTV (see Video Monitor, page 41), "Soul" is breaking at the monitored modern-rock stations (including No.1 at KROQ Los Angeles and No. 7 at 99X Atlanta) and starting at top 40/mainstream (No. 21 at Z100 New York). **Aerosmith's "Cryin'"** (Geffen) is the third-biggest gainer this week and is also benefiting from strong MTV exposure—it's the most-played video this week. Of its points, 65% are from sales, but airplay is increasing. "Cryin'" is top five at Y107 Nashville, WABB Mobile, Ala., and WYCR York, Pa.

**THE TOP 40/RHYTHM**-crossover stations monitored for the Hot 100 are breaking two singles which are also among the ten biggest gainers this week. "Hey Mr. D.J.," by **Zhane** (Flavor Unit/Epic), is the fifth-biggest gainer overall and wins the Power Pick/Airplay at No. 66. It's already No. 9 at WPGC Washington, D.C., and No. 11 at WHYT Detroit. "Sunday Morning," by **Earth, Wind & Fire** (Reprise), is the seventh-biggest gainer, up 35% in points, with top 15 airplay at Power 92 (KKFR) Phoenix, Hot 101.5 (WHJX) Jacksonville, Fla., and Q102 Philadelphia.

**QUICK CUTS:** "Runaway Love," by **En Vogue** (EastWest), enters the airplay chart at No. 31 and would debut this week in the 60s on the Hot 100 if there were a commercial single available. A five-song EP is due Sept. 21 in conjunction with the act's upcoming tour with **Luther Vandross**. EastWest has not made a final decision about a possible single release of "Runaway Love" . . . The cassette single of "No Rain," by **Blind Melon** (Capitol), has been cut out, leaving the CD maxi-single as the only widely available commercial configuration. As a result, "No Rain" shows a decline in sales points, but the airplay points are strong enough to register a 10% overall gain, earning a bullet . . . Two artists from the New York area make their Hot 100 bows this week: Male trio **Intro** debuts at No. 93 with "Come Inside" (Atlantic). Early top five airplay includes **KUBE** Seattle, **WCKZ** Charlotte, N.C., and **KGGI** Riverside, Calif. From Manhattan's barrio comes rapper **K7**, who enters at No. 96 with "Come Baby Come" (Tommy Boy). It's breaking in his hometown at Hot 97 (No. 15), as well as at **WJMO** Cleveland (No. 9) . . . "Happy," by **Legacy Of Sound** featuring **Meja** (RCA), gets caught in a chart jam and slips back two places to No. 70, despite gaining points.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	2	EVERYBODY HURTS	R.E.M. (WARNER BROS.)
2	3	2	WORLD (THE PRICE OF LOVE)	NEW ORDER (QWEST/WARNER BROS.)
3	25	2	WE GETZ BUZY	ILLEGAL (ROWDY/ARISTA)
4	10	4	TRIBAL DANCE	2 UNLIMITED (RADIKAL/CRITIQUE)
5	6	4	HOW COULD YOU WANT HIM	SPIN DOCTORS (EPIC)
6	5	3	TRUST ME	GURU (CHRYSALIS/ERG)
7	4	6	SOMEBODY ELSE WILL	THE O'JAYS (EMI/ERG)
8	7	5	OOH, WHATCHA GONNA DO	DARIN-D.M.C. (PROFILE)
9	12	3	DOLLY MY BABY	SUPER CAT (COLUMBIA)
10	—	1	HEAVEN KNOWS	LUTHER VANDROSS (LV/EPIC)
11	9	3	FLOW JOE	FAT JOE (VIOLATOR/RELATIVITY)
12	20	6	LET ME BE THE ONE	INTRO (ATLANTIC)
13	15	4	TRASHY WOMEN	CONFEDERATE RAILROAD (ATLANTIC)

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

## MANUFACTURERS INTRODUCE PORTABLE DCC UNITS

(Continued from page 6)

Christian Jörg, VP of new technologies at BMG International, adds, "This is certainly going to be much more important for us than the launch of the home deck. So we are excited that the portable is being launched finally, and I think it will help us sell some prerecorded tapes for the Christmas season."

Jörg adds that the unit's price, like those of most new technologies, is "steep" and "needs to come down quite a bit to have mass appeal."

Tom Campbell, spokesman for electronics chain Dow Audio/Video, based in San Diego, agrees. "You have the gotta-haves that have got to have it first, at any price," he says. "Those are who we'll be selling to. But as the price comes down, more people will come over."

Campbell pegs the "magic" mass-market price at \$299, adding, "Even at \$399, I think you are going to see a lot of movement."

Schmetz says Philips recognizes the price concern, and has geared its free-music campaign to "making it much easier for the customer to make that purchase."

Dow, which carries both MD and DCC in its eight stores and which will be selling only the Panasonic portable DCC unit, saw an initial flurry of interest when it first introduced DCC

home decks. "Then the movement started to decline, and the MiniDisc took off," Campbell says. "Now, with the advent of the new portable DCC machine, we feel it's going to breathe some new life into the format, which has been virtually dead for us."

While manufacturers decline to reveal hardware sales numbers, a Wall Street Journal survey pegged the number of DCC home units sold to date at 20,000, and MD units at 40,000. (At a MiniDisc press conference Aug. 26 in Berlin, on the eve of the Internationale Funkausstellung consumer electronics show there, worldwide MD shipments were put at 300,000.) Retailers queried by Billboard agree that MD is outselling DCC, though neither is being judged a doorbuster.

Reid Sullivan, Panasonic national marketing manager for portable products, notes that "dealers are definitely much more optimistic about the portable pieces."

He adds, "I'm not concerned about how DCC started, though. It's almost irrelevant. I think the DCC portable has greater market viability than a home deck, and so I think this will immeasurably strengthen its position."

Philips has said all along that the key marketing position for DCC is as "the portable extension of the CD"

(turf to which MiniDisc also has laid claim), and the company already has begun an aggressive national campaign keyed around the portables.

The print ads, which Philips says will run throughout the fall and holiday seasons, tout the support of major labels and include a telephone number to call for dealer information.

This straightforward approach is in stark contrast to the earliest spots for DCC, which included a vague TV campaign that never showed or described DCC. "The reaction of the average consumer was basically absolute confusion," Schmetz concedes.

Buyers of Philips' DCC portable or home units Sept. 15-Dec. 31 can choose 12 DCC titles from 36 listed on mail-in coupons. Panasonic's giveaway, which runs until March 1994, requires a customer to mail in a proof of purchase to get two free DCC titles from a list of 20.

According to Panasonic's Sullivan, the company will kick off a national ad campaign when its automotive unit is launched in late September.

Panasonic's automotive unit will ship to dealers at the end of September; its suggested retail price is \$1,069.

Philips says its car unit will be out by early 1994.

## PHILIPS, NIMBUS AT ODDS OVER VID CD STANDARD

(Continued from page 6)

play Video CD with a decoder. The company has proposed that if the "flag" is removed, the Philips video CDs would be playable on most audio CD players with digital output and a separate adapter. However, this would require altering the White Book standard, a change Philips is not prepared to make because it would make Video CD incompatible with its CD-I machine.

Although in their original Video

CD announcement (Billboard, July 10), the four hardware companies asserted that Video CD would be playable on "modified" audio CD players, it appears this would only apply to future generations of players that would include a modification to ignore the muting flags. This would eliminate the need for changes to the White Book standard that would make Video CD incompatible with Philips CD-I.

Existing audio CD players would not be able to play discs under the four manufacturers' standard, even with an add-on box.

Nimbus contends that if the existing audio CD player base is used, the software market can mushroom overnight. The company argues its black-box decoder method, which it says will retail for less than \$300, is a cost-effective way to build CD movie ownership without requiring consumers to buy a new player.

However, according to Philips, only 30% of existing audio CD players have the digital output required by the Nimbus standard.

Nimbus technology and engineering deputy chairman Adrian Farmer says the other system would require consumers to buy new hardware, ranging from Samsung's proposed \$650 player to Philips CD-I with a full-motion video add-on that could cost close to \$1,000.

"We've had very detailed conversations with the major film studios, who are aware that this is a price-sensitive issue, and we've always said if the technology allows, why not use the tens of millions of CD players already in the marketplace?" says Farmer.

Where Nimbus believes that the four major hardware companies have hardware sales uppermost, Philips asserts Nimbus' Video CD move is part of its plan to become a public company, a claim Nimbus refutes.

Philips also claims Nimbus has been trying to over-simplify proceedings.

A Philips spokesman notes the company followed the CD-ROM route because of difficulties involved in encoding a video disc to play on an audio CD player. "Nimbus is proposing you code this video data up and pretend it's audio," says the spokesman. "Their route is fraught with difficulties. We've always said it's a new market, otherwise you might as well go and buy a VHS tape!"

## 'ON THE TOWN' GETS CROSSOVER PUSH

(Continued from page 10)

achieved status as a musical theater classic.

Before his death in 1990, he was scheduled to conduct the "On The Town" performances as part of a project to record other Bernstein theater works, says Karen Moody, VP at DG and a co-producer of "On The Town." (DG's A&R VP Alison Aimes is executive producer.)

The "On The Town" album also features a recently developed sound-enhancing process called 4D. Developed by DG in conjunction with Yamaha, the process aims to give a more ambient feeling to the recordings through a new analog-to-digital conversion process. This process, similar to technologies used by Sony and Telarc, increases the number of digital "bits" taken from the analog waveform from 16 to 21. The higher the number of bits, the more exactly the original analog can be captured in digital.

For its marketing program, DG created a four-track CD sampler and a solicitation video intercutting the performance video with interviews of Tilson Thomas and Daly. "These sales tools [have gone out] in bulk to all PolyGram Group Distribution locations for use by all salesmen, classical as well as pop," says Moody, who mapped the marketing campaign with Greg Barbera, director of

marketing at PolyGram Classics.

The CD sampler will also find its way, via an independent promoter, to easy listening, MOR, and AC radio stations. The promotion effort will target the core classical audience through "On The Town" contests that DG will run at radio and retail. Prizes include "dream weekends" in New York in cooperation with TWA and the New York State "I Love New York" campaign.

An "On The Town" promotion with AEA Music Inc. will offer a customized audio program in November and December on TWA flights; a video will be shown on flights during the video magazine segments.

In October, an "On The Town" T-shirt will be available for sale, marking DG's first article of clothing identified with a new release.

Another promotion involves what Moody claims is the first-ever tie-in between the New York Transit Authority and a label. The promotion, to be heralded by subway posters, centers on a 10-pack token discount campaign, Moody says. It offers the consumer who brings in an empty 10-pack plastic pouch a discount on the CD at a store yet to be determined.

"On The Town" will be broadcast by PBS in December, and will ignite a series of promotional tie-ins with PBS affiliates.

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
SEPTEMBER 4, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★★★ No. 1 ★★★			
1	1	—	2	BILLY JOEL COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1	
2	2	1	9	SOUNDTRACK EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1	
3	3	2	5	CYPRESS HILL RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1	
4	4	3	14	JANET JACKSON ▲ <sup>3</sup> VIRGIN 87825 (10.98/16.98)	JANET.	1	
				★★★ GREATEST GAINER ★★★			
5	7	10	7	BLIND MELON ● CAPITOL 96585 (9.98/13.98)	BLIND MELON	5	
6	5	5	35	STONE TEMPLE PILOTS ▲ <sup>2</sup> ATLANTIC 82418/AG (9.98/15.98)	CORE	3	
				★★★ HOT SHOT DEBUT ★★★			
7	NEW ▶		1	SCARFACE RAP-A-LOT 53861*/PRIORITY (9.98/15.98)	THE WORLD IS YOURS	7	
8	8	6	4	UB40 VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6	
9	10	7	40	SOUNDTRACK ▲ <sup>9</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1	
10	6	4	7	U2 ISLAND 518047*/PLG (10.98/16.98)	ZOOROPA	1	
11	9	9	18	AEROSMITH ▲ GEFEN 24455 (10.98/16.98)	GET A GRIP	1	
12	11	8	13	ROD STEWART ▲ WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2	
13	14	12	42	SOUL ASYLUM ▲ COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	11	
14	12	14	33	SWV ▲ RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8	
15	13	11	8	BARBRA STREISAND COLUMBIA 44189 (10.89 EQ/16.98)	BACK TO BROADWAY	1	
16	15	13	3	KRIS KROSS RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	13	
17	NEW ▶		1	BABYFACE EPIC 53558 (10.98 EQ/15.98)	FOR THE COOL IN YOU	17	
18	16	16	40	KENNY G ▲ <sup>5</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2	
19	22	23	24	LENNY KRAVITZ ▲ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12	
20	17	18	46	ALAN JACKSON ▲ <sup>2</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	17	
21	23	20	4	SMASHING PUMPKINS VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10	
22	27	25	11	SOUNDTRACK ▲ COLUMBIA 57127 (10.98 EQ/16.98)	LAST ACTION HERO	7	
23	24	26	24	STING ▲ A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2	
24	18	15	23	4 NON BLONDES ● INTERSCOPE 92112/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	13	
25	19	21	62	SPIN DOCTORS ▲ <sup>3</sup> EPIC 47461 (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	3	
26	25	27	9	TONY! TONI! TONE! WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24	
27	21	17	36	DR. DRE ▲ <sup>2</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3	
28	33	35	6	TONI BRAXTON LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	28	
29	30	30	88	PEARL JAM ▲ <sup>5</sup> EPIC 47857 (10.98 EQ/15.98)	TEN	2	
30	28	22	9	BILLY RAY CYRUS MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3	
31	26	19	21	ONYX ● RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	17	
32	20	—	2	JAMES TAYLOR COLUMBIA 47056 (18.98 EQ/22.98)	LIVE	20	
33	32	32	15	RADIOHEAD CAPITOL 81409 (9.98/15.98)	PABLO HONEY	32	
34	31	29	6	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	14	
35	29	24	13	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	11	
36	34	34	26	DURAN DURAN ▲ CAPITOL 98876 (9.98/13.98)	DURAN DURAN	7	
37	35	31	10	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17	
38	39	43	19	GIN BLOSSOMS A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE	38	
39	44	45	15	WYONONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5	
40	37	36	52	ERIC CLAPTON ▲ <sup>6</sup> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1	
41	40	38	91	MICHAEL JACKSON ▲ <sup>5</sup> EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1	
42	43	39	5	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	39	
43	38	33	9	GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/15.98)	MI TIERRA	27	
44	41	37	25	THE PROCLAIMERS CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH	31	
45	36	28	8	SOUNDTRACK ● EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	23	
46	50	47	33	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	27	
47	53	57	5	SOUNDTRACK MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	47	
48	42	41	42	SADE ▲ <sup>2</sup> EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3	
49	48	46	106	METALLICA ▲ <sup>6</sup> ELEKTRA 61113* (10.98/15.98)	METALLICA	1	
50	46	49	66	JON SECADA ▲ <sup>2</sup> SBK 98845/ERG (9.98/15.98)	JON SECADA	15	
51	45	42	49	GEORGE STRAIT ▲ <sup>2</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6	
52	49	50	12	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	6	
53	54	53	27	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24	
54	51	48	18	AARON NEVILLE A&M 0086 (10.98/16.98)	GRAND TOUR	48	
55	47	40	9	VARIOUS ARTISTS TOMMY BOY 1074 (10.98/15.98)	MTV PARTY TO GO VOLUME 3	29	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
56	69	—	2	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	56	
57	57	63	9	TEARS FOR FEARS MERCURY 514275 (10.98/15.98)	ELEMENTAL	45	
58	58	52	66	BILLY RAY CYRUS ▲ <sup>7</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1	
59	63	64	15	BRIAN MCKNIGHT MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	59	
60	56	62	35	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6	
61	55	51	47	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6	
62	59	56	36	REBA MCENTIRE ▲ <sup>2</sup> MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8	
63	61	61	22	DWIGHT YOAKAM ● REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25	
64	78	93	8	WHITE ZOMBIE GEFEN 24460 (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	64	
65	52	44	35	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	7	
66	76	81	6	BJORK ELEKTRA 61468 (10.98/15.98)	DEBUT	66	
67	60	59	26	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9	
68	71	73	9	BETTE MIDLER ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	50	
69	79	80	40	CONFEDERATE RAILROAD ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	69	
70	NEW ▶		1	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	70	
71	87	108	8	THE CRANBERRIES ISLAND 514156/PLG (9.98 EQ/13.98)	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	71	
72	67	54	9	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/15.98)	MTV PARTY TO GO VOLUME 4	35	
73	66	60	20	YANNI ● PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24	
74	92	96	8	TOOL ZOO 11052 (9.98/15.98)	UNDERTOW	74	
75	64	65	10	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	26	
76	75	72	24	TRACY LAWRENCE ● ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25	
77	77	87	40	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1	
78	68	58	31	SNOW ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	5	
79	62	55	20	H-TOWN ▲ LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	16	
80	70	70	14	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE	70	
81	65	69	6	TAYLOR DAYNE ARISTA 18705 (10.98/15.98)	SOUL DANCING	51	
				★★★ PACESETTER ★★★			
82	113	106	49	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11	
83	82	77	48	JACKYL ● GEFEN 24489 (9.98/13.98)	JACKYL	76	
84	93	95	14	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	84	
85	89	90	155	GARTH BROOKS ▲ <sup>10</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	3	
86	80	84	20	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS	80	
87	72	71	10	NEIL YOUNG REPRISE 45310/WARNER BROS. (10.98/16.98)	UNPLUGGED	23	
88	74	66	18	PRIMUS INTERSCOPE 92257*/AG (10.98/15.98)	PORK SODA	7	
89	111	—	2	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	89	
90	91	85	48	GARTH BROOKS ▲ <sup>5</sup> LIBERTY 98743 (10.98/16.98)	THE CHASE	1	
91	81	76	13	DONALD FAGEN ● REPRISE 45230/WARNER BROS. (10.98/16.98)	KAMAKIRIAD	10	
92	95	100	17	JIMI HENDRIX MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72	
93	73	67	3	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	67	
94	83	75	12	SOUNDTRACK VIRGIN 88064 (10.98/15.98)	SLIVER	23	
95	86	74	13	SOUNDTRACK MCA 10859 (10.98/15.98)	JURASSIC PARK	36	
96	85	91	47	10,000 MANIACS ▲ ELEKTRA 61385 (10.98/15.98)	OUR TIME IN EDEN	28	
97	NEW ▶		1	KENNY LOGGINS COLUMBIA 57391 (10.98 EQ/15.98)	OUTSIDE: FROM THE REDWOODS	97	
98	100	112	20	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	98	
99	99	104	92	ENYA ▲ <sup>2</sup> REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17	
100	88	89	41	SOUNDTRACK ▲ <sup>2</sup> WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6	
101	116	117	9	BELL BIV DEVOE ● MCA 10682 (10.98/15.98)	HOOTIE MACK	19	
102	90	82	4	THE O'JAYS EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	75	
103	96	97	91	BROOKS & DUNN ▲ <sup>3</sup> ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10	
104	112	103	16	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	64	
105	107	105	17	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH	103	
106	84	78	17	PORNO FOR PYROS ● WARNER BROS. 45228* (10.98/15.98)	PORNO FOR PYROS	3	
107	108	119	13	ROBERT PLANT ES PARANZA 92264/AG (10.98/16.98)	FATE OF NATIONS	34	
108	123	130	51	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10	
109	98	86	17	95 SOUTH WRAP 8117/CHIBAN (9.98/16.98)	QUAD CITY KNOCK	71	

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.

If you don't know,

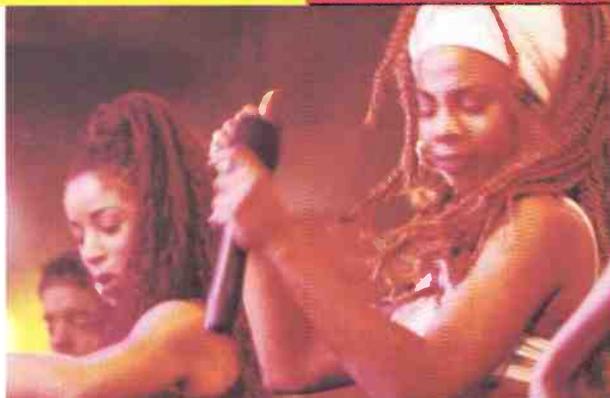
you better ask somebody...

# LOOK FOR JADE IN

## THE WORLD PREMIERE OF BET'S "LISTENING PARTY!"

THE DEBUT OF THIS ONE HOUR SPECIAL AIRS  
FRIDAY, SEPTEMBER 3rd AT 8 PM AND TUESDAY,  
SEPTEMBER 21st AT 11 PM (EASTERN TIME).

ON STORES AUGUST 31st: JADE'S "LIVE LISTENING PARTY"  
ALBUM RECORDED FROM THIS ONE HOUR SPECIAL EVENT.  
A JEWEL YOUR EARS WILL TREASURE.



As seen on BET



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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	118	116	22	P.M. DAWN ● GEE STREET/ISLAND 51451/PLG (10.98/15.98)	THE BLISS ALBUM...?	30
111	122	133	9	MARK CHESNUTT MCA 10851 (10.98/15.98)	ALMOST GOODBYE	88
112	97	98	11	STEVE MILLER BAND POLYDOR 519441/PLG (10.98 EQ/16.98)	WIDE RIVER	85
113	121	125	183	ORIGINAL LONDON CAST ▲ <sup>2</sup> POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
114	106	92	31	DUICE TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	84
115	103	101	60	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881 (9.98 EQ/15.98)	COME ON COME ON	31
116	109	121	42	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15
117	138	146	74	K.D. LANG ▲ SIRE 26840/WARNER BROS. (10.98/15.98)	INGENUUE	18
118	110	114	7	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE	110
119	94	79	8	UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON	59
120	124	129	4	GEORGE THOROGOOD & THE DESTROYERS EM: 89529/ERG (10.98/16.98)	HAIRCUT	120
121	143	161	15	JOE DIFFIE EPIC 53002 (9.98 EQ/15.98)	HONKY TONK ATTITUDE	83
122	104	94	10	OZZY OSBOURNE EPIC 48973 (20.98 EQ/29.98)	LIVE & LOUD	22
123	128	140	44	MADONNA ▲ <sup>2</sup> MAVERICK/SIRE 45031/WARNER BROS. (10.98/16.98)	EROTICA	2
124	125	102	13	ANTHRAX ● ELEKTRA 61430 (10.98/15.98)	SOUND OF WHITE NOISE	7
125	102	83	13	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	22
126	129	131	132	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
127	119	142	171	VAN MORRISON ▲ POLYDOR 841970*/PLG (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
128	154	170	44	R.E.M. ▲ <sup>2</sup> WARNER BROS. 45138 (10.98/16.98)	AUTOMATIC FOR THE PEOPLE	2
129	120	107	9	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	90
130	117	113	19	CHRIS ISAAK ● REPRISE 45116/WARNER BROS. (10.98/16.98)	SAN FRANCISCO DAYS	35
131	101	68	4	VAI RELATIVITY 1132 (10.98/16.98)	SEX AND RELIGION	48
132	114	99	26	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	3
133	105	88	4	SOUNDTRACK CHAOS 57303/COLUMBIA (10.98 EQ/16.98)	SO I MARRIED AN AXE MURDERER	88
134	115	111	11	VAN MORRISON POLYDOR 519219/PLG (10.98 EQ/16.98)	TOO LONG IN EXILE	29
135	126	118	11	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	14
136	142	150	174	GARTH BROOKS ▲ <sup>4</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
137	141	145	45	LORRIE MORGAN ● BNA 66047 (9.98/15.98)	WATCH ME	65
138	127	123	21	LORDS OF THE UNDERGROUND PENDULUM 61415*/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	66
139	140	151	24	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	118
140	144	155	102	GARTH BROOKS ▲ <sup>9</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
141	145	164	7	VARIOUS ARTISTS THIRSTY EAR/CHAOS 57134/COLUMBIA (10.98 EQ/15.98)	SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	141
142	160	168	15	SOUNDTRACK MILAN 35644 (9.98/13.98)	BENNY & JOON	45
143	147	122	3	THE JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE	122
144	135	126	47	PETER GABRIEL ▲ GEFEN 24473 (10.98/15.98)	US	2
145	131	132	14	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	94
146	134	138	12	VARIOUS ARTISTS UPTOWN 10858/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	71
147	136	124	30	PAPERBOY ● NEXT PLATEAU/FFRR 1012 (9.98/14.98)	NINE YARDS	48
148	139	135	24	STEREO MC'S GEE STREET/ISLAND 14061/PLG (9.98 EQ/13.98)	CONNECTED	92
149	130	109	23	GREEN JELLY ● ZOO 11038 (9.98/13.98)	CEREAL KILLER SOUNDTRACK	23
150	150	167	5	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE	150
151	137	128	22	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	35
152	155	160	43	AC/DC ▲ EASTWEST 92215/AG (10.98/15.98)	LIVE	15
153	157	158	74	EN VOGUE ▲ <sup>3</sup> EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	8
154	132	115	33	JADE ● GIANT/REPRISE 2466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	56

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
155	146	134	42	BON JOVI ▲ JAMBCO 514045/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
156	133	120	21	L.L. COOL J ● DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	5
157	167	172	18	PATTY LOVELESS EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	69
158	152	153	92	U2 ▲ <sup>5</sup> ISLAND 510347*/PLG (10.98 EQ/16.98)	ACHTUNG BABY	1
159	174	180	73	WYNONNA ▲ <sup>3</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	4
160	159	147	22	DEPECHE MODE ▲ SIRE/REPRISE 45243/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1
161	148	139	24	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	11
162	182	165	5	SOUNDTRACK WARNER BROS. 45345 (10.98/16.98)	CONEHEADS	162
163	171	157	13	MARC COHN ATLANTIC 82491/AG (10.98/16.98)	THE RAINY SEASON	63
164	173	171	3	DEEP FOREST EPIC 53747 (9.98/15.98)	DEEP FOREST	164
165	164	169	60	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476/EPIC (10.98 EQ/16.98)	SINGLES	6
166	161	156	119	BOYZ II MEN ▲ <sup>5</sup> MOTOWN 6320 (9.98/15.98)	COOLEYHIGHHARMONY	3
167	NEW	▶	1	OTTMAR LIEBERT + LUNA NEGRA EPIC 53804 (10.98 EQ/16.98)	THE HOURS BETWEEN DAY + NIGHT	167
168	168	176	42	TRISHA YEARWOOD ▲ MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
169	NEW	▶	1	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	169
170	153	154	6	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	131
171	156	152	50	UGLY KID JOE ▲ STARDOG 512571/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	27
172	179	174	53	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	27
173	158	141	73	ARRESTED DEVELOPMENT ▲ <sup>3</sup> CHRYSALIS 21929/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	7
174	149	110	10	CLANNAD ATLANTIC 82503/AG (10.98/16.98)	BANBA	110
175	175	178	122	MICHAEL BOLTON ▲ <sup>6</sup> COLUMBIA 46771* (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
176	183	182	87	CYPRESS HILL ▲ RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
177	165	163	56	HOUSE OF PAIN ▲ TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	14
178	169	144	15	NEW ORDER QWEST 45250/WARNER BROS. (10.98/15.98)	REPUBLIC	11
179	176	175	67	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	23
180	151	136	6	MATTHEW SWEET ZOO 11050 (9.98/15.98)	ALTERED BEAST	75
181	170	148	23	COVERDALE/PAGE ● GEFEN 24487 (10.98/15.98)	COVERDALE PAGE	5
182	178	162	9	JOHN ANDERSON BNA 68232 (9.98/15.98)	SOLID GROUND	75
183	172	177	56	MARY J. BLIGE ▲ <sup>2</sup> UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	6
184	180	179	101	GUNS N' ROSES ▲ <sup>4</sup> GEFEN 24415* (10.98/15.98)	USE YOUR ILLUSION I	2
185	188	—	92	RED HOT CHILI PEPPERS ▲ <sup>3</sup> WARNER BROS. 26681 (10.98/16.98)	BLOOD SUGAR SEX MAGIK	3
186	162	159	3	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98)	VOICE OF JAMAICA	159
187	RE-ENTRY	▶	46	MICHAEL BOLTON ▲ <sup>3</sup> COLUMBIA 52783 (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
188	177	173	16	RUN-D.M.C. ● PROFILE 1440* (10.98/15.98)	DOWN WITH THE KING	7
189	190	189	113	BONNIE RAIT ▲ <sup>4</sup> CAPITOL 96111* (10.98/15.98)	LUCK OF THE DRAW	2
190	189	183	44	SOUNDTRACK MORGAN CREEK 20015 (10.98/16.98)	THE LAST OF THE MOHICANS	42
191	166	166	3	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	166
192	163	149	11	LUKE LUKE 200* (9.98/14.98)	IN THE NUDE	54
193	181	—	138	MADONNA ▲ <sup>3</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
194	186	—	2	TECHMASTER P.E.B. NEWTOWN 2211 (9.98/13.98)	IT CAME FROM OUTER BASS II	186
195	RE-ENTRY	▶	30	RED HOT CHILI PEPPERS ▲ EMI 94762/ERG (10.98/15.98)	WHAT HITS?	22
196	191	188	58	MEGADETH ▲ CAPITOL 98531 (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
197	198	194	10	PAUL WESTERBERG SIRE/REPRISE 45335/WARNER BROS. (10.98/15.98)	14 SONGS	44
198	RE-ENTRY	▶	100	NATALIE COLE ▲ <sup>5</sup> ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
199	199	199	54	SOUNDTRACK ● HOLLYWOOD 61334/ELEKTRA (10.98/15.98)	SISTER ACT	40
200	RE-ENTRY	▶	23	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	57

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 53	Mark Chesnutt 111	Peter Gabriel 144	Toby Keith 105	Van Morrison 127, 134	Robin S. 118	Sliver 94	UB40 8
4 Non Blondes 24	Clannad 174	Geto Boys 161	Sammy Kershaw 200	Naughty By Nature 132	Run-D.M.C. 188	So I Married An Axe Murderer 133	Ugly Kid Joe 171
AC/DC 152	Eric Clapton 40	Johnny Gill 135	Lenny Kravitz 19	Aaron Neville 54	Sade 48	Spin Doctors 25	UNV 119
Oleta Adams 93	Marc Cohn 163	Vince Gill 108	Kris Kross 16	Sawyer Brown 89	Scarface 7	Stereo MC's 148	Vai 131
Aerosmith 11	Natalie Cole 75, 198	Gin Blossoms 38	L.L. Cool J 156	Scarf 7	Jon Secada 50	Steve Miller Band 112	Various Artists
Alice In Chains 61	Confederate Railroad 69	Green Jelly 149	k.d. lang 117	Shai 60	Rod Stewart 12	Rod Stewart 12	Sting 23
John Anderson 182	Coverdale/Page 181	Guns N' Roses 184	Tracy Lawrence 76	Silk 65	George Strait 51	Stone Temple Pilots 6	Sting 23
Anthrax 124	The Cranberries 71	Guru 145	Chris LeDoux 170	Smashing Pumpkins 21	Barbra Streisand 15	Soul Asylum 13	Stone Temple Pilots 6
Arrested Development 173	Cypress Hill 3, 176	Jimi Hendrix 92	Annie Lennox 179	Snow 78	Doug Supernaw 150	Ozzy Osbourne 122	George Strait 51
Babyface 17	Billy Ray Cyrus 30, 58	House Of Pain 177	LeVert 151	Soul Asylum 13	Matthew Sweet 180	Original London Cast	Barbra Streisand 15
Bell Biv DeVoe 101	Taylor Dayne 81	H-Town 79	Ottmar Liebert 167	SOUNDTRACK	SWV 14	Phantom Of The Opera	Doug Supernaw 150
Big Head Todd & The Monsters 139	Deep Forest 164	Ice Cube 77	Little Texas 84	Aladdin 100	Aladdin 100	Highlights 113	Matthew Sweet 180
Bjork 66	Depeche Mode 160	Inner Circle 104	Kenny Loggins 97	Benny & Joon 142	Benny & Joon 142	Original London Cast	SWV 14
Clint Black 34	Joe Diffie 121	Intro 98	Lords Of The Underground 138	The Bodyguard 9	Robert Plant 107	Phantom Of The Opera	SWV 14
Mary J. Blige 183	Will Downing 191	Chris Isaak 130	Patty Loveless 157	Coneheads 162	P.M. Dawn 110	Phantom Of The Opera	SWV 14
Blind Melon 5	Dr. Dre 27	Janet Jackson 4	Luke 192	Free Willy 47	Porno For Pyros 106	Phantom Of The Opera	SWV 14
Michael Bolton 175, 187	Duice 114	Michael Jackson 41	Madonna 123, 193	Jurassic Park 95	Primus 88	Phantom Of The Opera	SWV 14
Bon Jovi 155	Duran Duran 36	Alan Jackson 20	Reba McEntire 62	Last Action Hero 22	The Proclaimers 44	Phantom Of The Opera	SWV 14
Boss 125	En Vogue 153	Jackyl 83	Brian McKnight 59	The Last Of The Mohicans 190	Queen 82	Phantom Of The Opera	SWV 14
Boyz II Men 166	Enigma 126	Jade 154	MC Lyte 129	Menace II Society 35	R.E.M. 128	Phantom Of The Opera	SWV 14
Toni Braxton 28	Enya 99	The Jerky Boys 86	Megadeth 196	Poetic Justice 45	Radiohead 33	Phantom Of The Opera	SWV 14
Brooks & Dunn 67, 103	Gloria Estefan 43, 116	Billy Joel 1	Metallica 49	Singles 165	Rage Against The Machine 80	Phantom Of The Opera	SWV 14
Garth Brooks 85, 90, 136, 140	Donald Fagen 91	The Juliana Hatfield Three 143	Bette Midler 68	Sister Act 199	Bonnie Rait 189	Phantom Of The Opera	SWV 14
Buju Banton 186	Fourplay 70	Kenny G 18	John Michael Montgomery 46	Sleepless In Seattle 2	Red Hot Chili Peppers 185, 195	Phantom Of The Opera	SWV 14
Mary-Chapin Carpenter 115			Lorrie Morgan 137			Phantom Of The Opera	SWV 14

## COLUMBIA HIGHLIGHTS SOPHISTICATED LADIES WITH ART DECO SETS

(Continued from page 10)

Aug. 3.

"I don't think it's such an exaggeration that between Bessie Smith and Billie Holiday [whose career began during this period], there's this great void of wonderful music that really hasn't been addressed all that specifically in any of the various labels' catalogs," says Adam Block, Legacy's director of marketing.

Some of the women featured in the collection were pioneers in the field of music. At a time in American history when women seeking singing careers outside of opera risked being seen as tawdry, many women courageously ignored any taboos and forged ahead. "Mildred Bailey was the first

girl singer to appear in public with a big band," says Dan Morgenstern, director of the Institute of Jazz Studies at Rutgers Univ. in New Jersey. "They appeared on records, but not in public. After that, in the swing era every band had a male and female singer."

Additionally, Morgenstern says "Ethel Waters, in the opinion of some of us, was the first real jazz singer, male or female, other than Louis Armstrong."

These discoveries became apparent as Legacy staffers began digging through the vast Sony Archives and found masters representing artists from the Art Deco time period

(roughly 1925-41). Thus, the new series was born.

"Our goal is to appeal to the avid sophisticated collector and the curious music adventurer who may be looking for something different that's familiar in style, but not necessarily a known entity," Block says. "The Art Deco moniker and the romantic connotations it brings we thought would help bring us a broader audience."

In fact, each of the discs includes an essay on the Art Deco period, which was officially born in Paris in 1925 at the *Exposition Internationale des Arts Decoratifs et Industriels Modernes*, an exhibit that saw

art and architecture blending to create a new form. The same year, in a move that changed the face of music, the Victor Talking Machine Company began recording artists electrically instead of having the artists sing and play into horns and cutting the soundwaves into wax. This gave more freedom for interpreting songs and for orchestras to be recorded in fuller tones.

With the expanded possibilities, music flourished and grew alongside other arts. Many of the women on "Sophisticated Ladies," such as Faye, combined active film careers with their singing talents. Artists such as Helen Morgan and Ella Logan ap-

peared in Broadway musicals.

Some of the lesser known singers, such as Greta Keller and Annette Hanshaw, were undeservedly lost in the musical shuffle of the day. "Some of the people who are represented here are very worthwhile artists who have been forgotten because there are only so many people from a given period who survive," Morgenstern says. "The Boswell Sisters are wonderful. They were far superior to the Andrews Sisters, who are much better known because of Bette Midler."

Legacy is marketing the five discs together via print advertising campaigns. "We're not just going to the traditional upscale publications like *The New Yorker*, we're also trying to reach the younger sophisticated consumer," says Block. "We feel the gay market is a good market for this, although you certainly don't have to be gay to appreciate 'Can't Help Loving That Man.' We're concentrating on alternative papers in major markets as well."

Legacy is also pursuing radio airplay via syndicated big band programs where hosts are talking up the project and playing selected cuts.

Another critical element is press. As Block points out, with limited radio possibilities and virtually no artists still living to promote the project or tour, other elements become more vital. "If it's not picked up in the press and if the few radio outlets we have aren't supportive, we really don't have the spark to start the fire," he says. "If these guys do get on this thing, it becomes a whole different ball game and we can expand beyond our target collector."

Legacy is servicing record stores with posters to publicize the series, but some retailers think the music speaks for itself. "The series is going to do great," says Bud Young, owner of Seattle's Bud's Jazz Records. "Columbia has such treasures in its archives."

Legacy is compiling another group of releases to come out under the Art Deco banner in the Spring. The Boswell Sisters and Mildred Bailey will have discs devoted to their material. Other releases include a 2-CD Eddie Cantor set, and albums highlighting the music of the Mills Brothers and Sophie Tucker.

## BLOCKBUSTER CONSOLIDATES HOME VID PURCHASING

(Continued from page 5)

plications of the ETD deal. "I'm sure you have to look at [ETD's exposure]," says the studio executive. "ETD has always been pretty well financed. There hasn't been any real concern. I guess the question becomes how well they handle the rest of their business, more from a focal standpoint."

He adds, "If you want to speculate further, I wonder if it makes sense for Blockbuster to own a distributorship. I wouldn't be as specific as to say they're going to do everything themselves, but they are on a big learning curve and evaluation process."

Castell brushes away all the theorizing. "There is nothing at all mysterious about this," he says, adding that it fits "our goals and objectives. We're fortunate that we dealt pri-

marily with ETD and Ingram and have for a number of years. We think highly of both companies. These things are always unfortunate when one company is selected. But they both had a clear shot at it. We think the world of John Taylor and his crew as well as Ron Eisenberg and his gang down in Houston."

In terms of dividing purchasing between suppliers to ensure competitiveness, Castell says, "That did not enter our thinking. You have to remember back in 1989 we redid our distribution and split the country up, because basically no one distributor could handle it all. Ingram was national at that time, ETD wasn't national. We used Star [Video Entertainment] and we also cut off a little piece and used MS [Distributing], too."

Castell estimates that systemwide, Blockbuster will approach \$1 billion in video buying this year, including sell-through and rental. "That's franchise, corporate, and international," he says.

One Blockbuster franchisee says that "there is an effort to consolidate our purchases, too, so that the co-op advertising can be pooled. To do that, all purchases have to come via distributors."

Blockbuster Video has 2,124 corporate stores worldwide and 1,134 franchised units, 321 of which will transfer to corporate when the UI Video and WJB Video acquisitions are completed. There are also 236 mega stores in the U.S., 14 Virgin megastores globally, and 10 Fun Zone outlets.

The consolidation with ETD in-

volves principally video product, points out one distribution executive, but he adds that Blockbuster's fast-developing music business may also figure in. "They may be looking at a total distribution setup at some point."

ETD's branches are in Phoenix, Los Angeles, San Diego, San Francisco, Denver, Miami, New Orleans, St. Louis, Cincinnati, Oklahoma City, and Houston (two offices), as well as Novi, Mich.; Newark, N.J.; and Greensboro, N.C. The next branch will be opened in Atlanta. The company has been in the video business since 1980.

Assistance in preparing this story was provided by Ed Morris in Nashville.

## Nintendo, Silicon Graphics Team For Reality Check

BY CHRIS MCGOWAN

LOS ANGELES—Nintendo and Silicon Graphics will jointly develop a new 64-bit Nintendo game system code-named "Project Reality" in what will be the latest entry in the increasingly crowded field of high-tech video-game and multimedia formats.

The product, set to hit the home market in two years, will employ what Nintendo calls "Reality Immersion Technology," which will offer 3D effects and allow players to "intimately interact with virtual game environments."

The system is a huge step forward in quality from Nintendo's current 16-bit SNES player, and will launch in arcades in 1994. It will bow as a home system by late '95, with a price less than \$250, according to Nintendo.

The software to be employed in "Project Reality" has yet to be determined. For home applications, "it could be a cartridge system, a CD system, or both, or something not ever used before," says a Nintendo spokesperson.

At the heart of the new game system will be visual computing technology licensed from Silicon Graphics, Inc., whose computer systems were used by Industrial Light & Magic to create effects in the films "Terminator 2: Judgment Day" and "Jurassic Park."

The joint development and license agreement between Nintendo and Silicon Graphics represents a longterm worldwide business relationship, according to the two firms.

Inside "Project Reality" will be a 64-bit RISC microprocessor from

MIPS Technologies, a subsidiary of Mountain View, Calif.-based Silicon Graphics. The microprocessor uses an advanced chip design known as RISC. Other proprietary technologies provided by Silicon Graphics will allow specialized audio, video, and graphics capabilities. Game software will be provided by Nintendo and its licensees.

The new system may have non-game multimedia applications, "but its main activity will be video game play. We're pretty strong believers in the need to be one thing and do it better than anyone else," adds the Nintendo spokesperson.

Nintendo's system will be, at best, the second system on the market utilizing a 64-bit RISC chip. Atari's Jaguar cartridge-based system, to be manufactured by IBM, will be the

first, due to bow this fall at an expected \$200 list price (Billboard, July 31). A \$200 CD-ROM add-on for Jaguar is due next year.

The Nintendo system also will be competing against the 32-bit 3DO CD system debuting this month (Billboard, Aug. 28), and most likely with 32-bit systems expected from Sega and Turbo Technologies in 1994. Hit-tech videogames are also available in such CD-based formats as CD-I, CDTV VIS, Macintosh CD-ROM, and Windows/MPC CD-ROM. Sega has a CD-ROM add-on for its 16-bit Genesis system and Turbo markets an integrated CD-ROM/cartridge game unit.

## BELL ATLANTIC RULING

(Continued from page 6)

vice over phone lines in northern Virginia in June (Billboard, June 26).

The case could be appealed, but several media consultants said that, because a supermedia universe eventually benefits all, co-defendant National Cable Television Assn. may elect not to appeal.

However, NCTA acting president Decker Anstrom's remarks on the co-ownership decision certainly were not conciliatory. Telcos, he said, "have powerful financial incentives to pad customers' bills with expenses that should be paid by shareholders, not telephone rate-payers." He added, "This ruling is bad news for consumers, which we expect will be reversed on appeal."

## REGISTER OF COPYRIGHTS RESIGNS

(Continued from page 6)

ized field to one much larger in scope.

Earlier this year, the Senate and House introduced a Copyright Reform Act, and one of its provisions would make the register a political appointment. That bill is still pending in a House subcommittee, but many at the copyright office and the Library of Congress view it as a threat to the authority of both offices.

Critics say the register's current position in policy advising is unique—there are no other legislative branch policy advisers in the legislative branch—and of a different order than those promulgated by admin-

stration-driven departments and agencies.

The proposed changes of position and authority in the bill have "left Oman between a rock and a hard place," says a source.

Oman, during his eight-year tenure, has advised Congress on many issues, and was an advocate of the digital royalty plan that later became the Audio Home Recording Act.

He also advocates a performance royalty to bring U.S. law into line with similar laws in other countries.

Oman was named register by former Librarian of Congress Daniel J.

Boorstin in 1985, replacing David Ladd.

He intends to return to private law practice after January. Until then, he will hold the title of register, but will be responsible only for international matters.

Mary Berghaus Levering, executive director of the Federal Library and Information Center Committee, will attend to domestic operations at the Copyright Office.

Librarian of Congress James H. Billington announced he hopes to name a new register—or acting register—by Jan. 8. BILL HOLLAND

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## TOWER SHUFFLE HAS INDIES SCRAMBLING

(Continued from page 1)

Consequently, other distributors handling those labels will lose the Tower sales they previously enjoyed. In addition, many regional distributors fear that they may lose Tower's business altogether if the chain, which currently buys from some 2,000 vendors, proceeds to push for label assignment. As a result, many have been maneuvering to form national networks that would make them attractive to the chain.

One group of regional distributors—said to include City Hall, Music Distributors Inc., Rock Bottom, Great Bay, Twinbrook, and possibly Paulstarr and Action—have proposed a loose national network, and have sent a letter to Tower to see if the chain would consider it as another distribution resource, according to executives with companies in the proposed network.

In Woodland, Calif., Valley Distributors, a one-stop that has been considering jumping into independent distribution, has been approaching regional distributors such as M.S. and Select-O-Hits about putting together a strategic network, says Valley CEO Barney Cohen.

"I am telling [certain indie wholesalers] we are prepared to raise capital to buy all or part of you," he adds. On the other hand, "one possibility is to form a separate company [with other distributors], and give us all a chance to know one another to see if we want to solidify the relationship. But there is a good chance that Valley will make some kind of move."

If INDI is the big winner with the Tower letter, the future status of REP (a national distribution company assembled by Rounder Distribution, Eastside Digital, and Precision) as a Tower vendor was left uncertain.

The REP companies had been involved in negotiations to buy Bayside, an independent distributor purchased by Tower in January. That deal would have given REP favored status similar to the relationship that INDI now enjoys with Tower. But the deal fell through (Billboard, July 31), and Tower is moving to merge Bayside into TRIP, its in-house distribution system. The letter tells all Tower stores to buy such labels as Alligator, Flying Fish, Sugar Hill, and Rounder Records, exclusively from Bayside.

Tower executives were unavailable to comment on the letter.

Over the past two years, despite its special relationship with the indie sector, Tower has made unpopular moves in two situations—first when it considered buying The House Dist., which ultimately was liquidated, and then when it bought Bayside.

Many independent-label executives say they understand why Tower is realigning its indie buying, even if they don't like it because their labels and distributors are most likely to be hurt by the initiative.

Nonetheless, they say that Tower's proposed realignment, as well as the recent merger (Billboard, Aug. 21) between Titus Oak Cos. and Alliance Entertainment—which owns Bassin Distributors and Encore Distributors—is causing a lot of confusion in the marketplace, and may serve as a catalyst for a further restructuring of independent distribution.

Many indie executives say the Tower letter has ramifications far beyond the superstore chain. Johnny Philips, VP with Memphis-based Select-O-Hits, says, "I can understand what Tower is trying to do, and if it just af-

fects Tower we could live with that. But it just opens up a Pandora's box of things that can possibly happen."

For example, regional distribution executives fear that losing their coveted vendor status with Tower will impair their ability to sign new labels. They add that distributors selling Tower would have a great advantage in signing labels, and thus tapping new A&R sources, the lifeblood of independent distribution.

In addition to forming national alliances, many distributors are out in the marketplace, urging labels not yet assigned by Tower to either Bayside or INDI to name them as the labels' national distributor to the chain.

"It's kind of like a feeding frenzy," says one label executive. "Everyone is trying to put an answer to INDI."

On the other hand, some distributors complain that the labels haven't fully grasped the implications of the Tower letter, which they say further breaks down the concept of territorial integrity. For the last 40 years, that concept has been the underlying principle of independent distribution.

Although some distributors have been pushing toward nationalizing independent distribution, many labels have resisted the trend, with the philosophy that it is dangerous to put all their eggs in one basket.

Some label representatives that use a patchwork of regional distributors say they believe they will continue to sell to Tower on that basis. "If all my distributors are regional," one argues, "and are not a part of any national network, how can I, or even Tower, assign any of them exclusivity to sell Tower? They wouldn't have the capability to handle it."

In the letter, Tower made exceptions for American Gramophone, saying that it could stay "regional for a while," and M.S., saying that it may continue selling labels assigned to INDI and Bayside in the Chicago market. Those exceptions are fueling hopes among indie labels and regional distributors that they can convince the chain to make similar concessions for their companies.

Still, one distribution executive says, "The Tower letter sure does push national distribution down a lot of labels' throats... If your distribution pattern is funky, and you go

through eight different distributors, how do you get your product into Tower if you are unwilling to assign one distributor to handle Tower? There is no question that Tower wants [to align] specific labels with specific distributors."

Many indie executives say they hope the major independent labels will resist Tower's plan to grant distributors exclusive rights to sell labels to the chain. "Do the major inde-

pendent labels have the balls to stand up to Tower?" one asks.

Meanwhile, some fear that if a label doesn't have a distributor with national capabilities, Tower may push Bayside/TRIP as the way for the label to get its product into the chain. Most indie executives see Tower's acquisition of Bayside as a ploy to get distributor pricing, which can be \$1.50-\$2 lower than a label's direct-sale price to retail chains.

## BEAVIS & BUTT-HEAD A BOON FOR BANDS

(Continued from page 1)

crew behind Reprise Records' Babes In Toyland doesn't care. Ever since "Beavis And Butt-head" started playing the band's clip "Bruise Violet" earlier this summer, the label reports sales on the group's August 1992 release, "Fontanelle," have increased by an estimated 10,000 units. SoundScan reports that total sales have reached 22,000 units, with sales of about 1,000 units per week during the past four weeks.

"Beavis And Butt-head" has been a boon for the Babes," says Geoffrey Weiss, the band's product manager at Reprise. "Right now, airplay on 'Beavis And Butt-head' is more valuable than any other play on MTV."

The video received only one play



WHITE ZOMBIE

prior to the March debut of "Beavis And Butt-head." Weiss says "Bruise Violet" now has been programmed more than he ever anticipated.

"We are one step away from establishing this group as a household name now, and we were not one step away before this happened," he says.

Reprise re-serviced the "Bruise Violet" track to commercial alternative, hard rock, and college radio to keep the current buzz alive. A live version of the track also is included on the band's recent release, "Painkillers,"

## WHITE ZOMBIE'S 'DEVIL MUSIC' CLIMBS CHART

(Continued from page 10)

band's growing fan base.

Metal radio and its fans were quick to embrace the first White Zombie single, "Thunderkiss '65," says Susan Naramore, who handles national rock/metal promotion for Geffen. She cites KNAC Los Angeles as a key hard-rock outlet that helped Geffen sell more than 20,000 units in the L.A. market alone.

Former KNAC PD Gregg Steele, now OM/PD at hard-rock outlet KRXX Minneapolis, continues to support White Zombie, playing the same track he programmed in L.A. more than a year ago.

Album-rock radio finally is starting to follow metal's example. About 40 outlets—including WXTB Tampa, Fla.; KQRC Kansas City, and KRXQ Sacramento, Calif.—have programmed White Zombie in recent weeks, but the adds were tough to come by, says Alan Oreman, who oversees album-rock promotion at Geffen.

"Album-rock radio has had a hard

time hearing this record," Oreman says. "We approached them last year when we had a huge buzz at metal radio, but they weren't interested. Then the album just kept on selling. In the course of a year, the buzz in the street was bigger than ever due to the band's touring schedule, so they decided to give it another shot."

And impact on sales in those markets with airplay is instantaneous, he says. "La Sexorcisto" currently is part of the developing-artist campaign at the 21-store, Fort Lauderdale, Fla.-based Peaches Entertainment web, where director of purchasing Mark Michel describes sales as "encouraging." The album recently ranked in the top 25 at St. Louis-based Music Biz Enterprises, where it sells consistently in the chain's 16 outlets, says buyer Chuck Shoup.

Even alternative-music fans are responding to White Zombie, as a handful of outlets, including KROQ Los Angeles and CIMX Detroit, recently began testing "Thunderkiss '65."



CORROSION OF CONFORMITY

which also experienced a slight increase in sales due to "Beavis And Butt-head" airplay, Weiss says.

Geffen act White Zombie has been the beneficiary of an even more dramatic sales boon, which continues to push the band up The Billboard 200 nearly 18 months after its "La Sexorcisto: Devil Music Vol. 1" first hit the streets in March 1992 (see story, page 10).

"It's like having a triple rotation on MTV," says Ray Farrell, alternative sales manager at Geffen.

Relativity rockers Corrosion Of Conformity also experienced a post-"Beavis And Butt-head" sales increase on their 1991 release, "Blind." The title has sold about 130,000 units to date, according to SoundScan. A recent thumbs-up from Beavis and Butt-head on the clip "Dance Of The Dead" pushed average album sales up to 800 units per week during the past four weeks, according to SoundScan data.

"I don't know how I would react if my band got slammed," says Mark Klein, Relativity's director of video promotion. "But I guess any exposure is better than no exposure."

Once an apparent link had been established between "Beavis And Butt-head" and an increase in sales, MTV

Indeed, many label executives say they are glad they were not with Bayside when Tower bought the distributor. "Besides the ethical dilemma of selling to a retailer at distributor pricing," one label executive says, "what happens if you get a call from other retailers, like Trans World, saying that since I am selling Tower at distributor price, they want distributor price, too."

executives found themselves fielding calls from promotion people eager to claim a coveted spot on the playlist.

"People seemed willing to get on the show even if the clip got trashed," says Rick Krim, VP of talent and artist relations at the network.

Reprise's Weiss says he wouldn't be so happy about the "Beavis And Butt-head" play if the characters were insulting Babes In Toyland, but he is committed to taking chances with other artists and videos and is submitting specific clips with an eye toward the show.

MTV's Krim notes it is unlikely that label pressure will result in airplay on "Beavis And Butt-head."

"The show is successful because [creator Mike Judge and his staff] have creative control over the content, and we decided that was the best way to do it," Krim says. "We have had to make a point of telling the label people that the regular programming staff doesn't make those decisions. But every clip that comes in is seen and considered by someone who works on 'Beavis And Butt-head.'"

Krim admits he is surprised by the impact "Beavis And Butt-head" has had at the retail level. Other acts whose clips have appeared on the show, only to see a positive impact on sales, include Capitol's Butthole Surfers and Roadrunner's Biohazard.

"I don't think anyone really thought about the show selling records at the beginning," Krim says of the network's leading program. "But it's great that 'Beavis And Butt-head' can be a success for MTV and help the industry."

MTV gets much of the credit for resurrecting the White Zombie record, says Geffen's Oreman. The network's "Headbanger's Ball" has been programming "Thunderkiss '65" sporadically since April 1992, and the group got a major blast of mainstream exposure early this summer when MTV's ratings leader "Beavis And Butt-head" showered the group with the show's unique form of twisted praise (see story, page 1).

"We're selling three times as many units as we were before the 'Beavis And Butt-head' airplay," says Michael Toppe, a senior buyer at Best Buy Co. Inc. in Bloomington, Minn. "La Sexorcisto" currently ranks in the top 150 at the 118-unit chain, and Toppe is convinced sales will stay steady.

It's unlikely, however, that White Zombie will stay underground for long. The band can now be seen on MTV's "Beavis And Butt-head" spin-off, "Rock Videos That Don't Suck," and it has risen from overnights into

active rotation.

In addition, the Miami-based viewer-programmed network The Box recently ranked "Thunderkiss '65" among its top 10 alternative/metal requests. The network did "reasonably well" with the track on its first service more than a year ago, says director of programming John Robson, and now is offering viewers a White Zombie "Box Talk" interview selection.

The national video play follows some 18 months of aggressive regional video activity on such programs as "Dallas Music Videos" in Dallas; "Metalomania" in Dayton, Ohio; "Music Video 8" and "Post" in San Francisco; "Remote Generation" and "Raw Time" in Austin, Texas; and "Power Play" in Newark, N.J.

SoundScan data indicated regional video play directly affected sales in those markets, says Kimberly Knoller, who coordinates regional video promotion efforts at Geffen.

## BOB MARLEY'S LEGEND LIVES ON AT RADIO, RETAIL

(Continued from page 1)

week.

"Legend" surpasses Enya's 1988 album, "Watermark," which previously held the record with 15 straight weeks at No. 1 on that chart. Top Pop Catalog Albums was established May 25, 1991.

While "Legend," which has been certified for sales of 4 million by the Recording Industry Assn. of America, is the top seller in the Marley Island/Tuff Gong catalog, it is not the only Marley title that has continued to sell well.

"Songs Of Freedom," the 1992 four-CD retrospective, has sold some 280,000 units domestically, according to SoundScan data, making it one of the best-selling boxed sets. (The record was issued in a limited international edition of 1 million sets; Island says overseas sales are 350,000.)

The Top Reggae Catalog Albums chart, introduced in Billboard's "Rid-dim Triumphant: Reggae Spotlight" (July 10), had 15 Bob Marley titles among its 25 positions. (The chart was a half-year assessment for the

sales period of January 1 to May 31, 1993; Billboard will publish a full-year cumulative chart in December.)

For millions, "Legend" was the first Marley recording they owned. As Dave Robinson, who compiled the album, explains, "It turned people on. A lot of people liked him and heard his singles on the radio. With 'Legend,' all of a sudden they had a chance to buy an album with all of those songs on it."

Released on April 4, 1984, "Legend" collects 14 of Marley's best-known songs: "Is This Love," "No Woman No Cry," "Could You Be Loved," "Three Little Birds," "Buffalo Soldier," "Get Up Stand Up," "Stir It Up," "One Love/People Get Ready," "I Shot The Sheriff," "Waiting In Vain," "Redemption Song," "Satisfy My Soul," "Exodus," and "Jamming."

Chris Blackwell, founder of Island Records, says "Legend" has been so successful partly because it's more than just a greatest-hits collection. "When they are titled as a 'Greatest

Hits,' they don't have the sense of an album as a whole, but 'Legend' does," he says. "Secondly, Bob had very little radio exposure during the time he was alive. Therefore, the songs are not stuck in any period of time. They have a timeless quality to them. They weren't jammed down your ears in 1980."

Island spokespeople also attribute the recent commercial impact of the record to the "aggressive" PolyGram Label Group sales staff (PolyGram purchased Island in July 1989).

Although Blackwell was largely responsible for exposing Marley's music to the world outside of Jamaica, he balked at personally assembling the compilation. "I always felt a compilation would do well, but I was too close to the whole thing," he says. "I really wanted to distance myself from the project."

So Blackwell handed the reins to Robinson (now an international consultant to Rick Rubin's American Records), who had toyed with the idea of assembling a Marley compilation album even before he joined Island Records as managing director in January 1984.

"The summer before I started at Island, I was on holiday," Robinson recalls. "I always liked Marley. I had quite a few tapes in a cassette box with me, and I started figuring out what sort of a compilation would make sense. My theory was that Bob was not as big as people thought he was; he hadn't sold that many records."

Indeed, Marley had significant success in Jamaica, Britain, and other territories, but was still largely a cult phenomenon in the U.S. at the time of his death on May 21, 1981. Despite the fact that Eric Clapton had a No. 1 single with a cover of "I Shot The Sheriff," and Johnny Nash scored a No. 12 hit with his take on Marley's "Stir It Up," Marley never had a top 40 hit in the U.S. His highest-charting album remains "Rastaman Vibration," which climbed to No. 8 in 1976, but has yet to be certified gold.

("Legend" and "Songs Of Freedom" are the only two Marley albums that have been certified platinum in the U.S.)

### STAYING CLEAR OF POLITICAL SONGS

"I really tried to stay out of the more political songs," Robinson says. "The fact is that he was a great pop songwriter, and he had a way of putting deep meaning into very innocent terms and very simple terms... I thought there would be a huge market for it. His black audience got his material anyway, but the white audience was a bit threatened because he had made what appeared to be a couple of political records. They never got to the meat of his great ability."

Robinson also found that Marley's previous sales fell far below what one would expect from such an enormous talent. "I knew there was a big market for the right kind of compilation," he says. "The key was making the right kind of compilation."

To get the running order right, Robinson turned to very personal, but unscientific, means. "I used to go for 20-minute rides up the motorway out west of London with my wife, who was very pregnant at the time with our son Jack... We would play side one on the way out, and side two on the way back. We did that every few days for a couple of weeks, until I found I had the ultimate running order. Every time we did it, she used to be kicked to death by my son, who was still in utero... There were several tracks that he seemed to relate to. One was 'I Shot The Sheriff.' Every time that played, he seemed to get very active. That live track is the ultimate side two, track one, of any album. It opens the whole door to his catalog."

For the initial American release of "Legend," five tracks were remixed by Eric Thorngren; the current release has the original tracks, which were digitally remastered in 1990 along with the rest of the Marley Island/Tuff Gong catalog.

While "Legend" peaked at No. 54

on The Billboard 200, it has remained such a steady seller that many retailers now mention the title in the same breath as such perennial sellers as the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" and Pink Floyd's "Dark Side Of The Moon."

Bob Bell, new-release buyer for the 339-store, Torrance, Calif.-based Wherehouse Entertainment web, calls "Legend" "a staple of any collection. It's one of those things that everyone has to have. It's one of the things that sells forever, like 'Dark Side Of The Moon.'"

Bell adds that "Legend" may be the best-selling "greatest hits" title at the chain. "Everyone knows Marley, and everyone likes Marley," he says. "The novice reggae fan, or even people that aren't reggae fans, still want to own 'Legend.' It's the one reggae title in their collection."

Even the late 1992 release of "Songs Of Freedom" didn't cut into the consistent sales of "Legend." "We haven't seen a slowdown," says PGD president Jim Capparo. "Since the acquisition of Island in 1990, the Marley catalog has sold consistently month after month, regardless of the season or musical trend of the moment."

While Marley's sales remain consistent, commercial radio, which largely shunned Marley during his lifetime, has finally come to the party.

Wayne Jobson hosts "Reggae Revolution" on modern-rock KROQ Los Angeles. The weekly show, which airs Sunday evenings at 6 p.m., recently expanded to two hours, largely because of Marley's popularity with the station's regular listeners.

"When he was alive, [radio] never used to play his music," Jobson says. "But now that he has gone beyond being a cult figure, people are aware of his music. Now radio is forced to play it."

Jobson plays three or four Marley tracks during his show each week. In addition, the station programs such Marley classics as "One Love" into its regular mix of modern-rock tunes by the likes of the Red Hot Chili Peppers and U2.

According to Jobson, the station recently tested 700 songs with listeners, and Marley had four in the top 20. "This came as a shock to the station," he says. "They had no idea that Marley would be that big. They thought Morrissey was king, but they found out that Marley is really king."



by Geoff Mayfield

**STILL THE ONE:** Billy Joel hangs in for a second week at No. 1 on The Billboard 200 with "River Of Dreams," and appears to have a solid shot at holding the position next week. He experiences a 25% drop in sales, which, compared to some of the second-week declines other high-profile albums have seen in the past couple of years, is not steep. The gap between Joel and the No. 2 album, the "Sleepless In Seattle" soundtrack, has narrowed from 73% to 35%, but it looks like "Sleepless"—which declines for a second straight week—has already seen its sales peak. At any rate, Sony Music continues to play Monopoly on the top of the chart, with these two titles and, at No. 3, Cypress Hill's "Black Sunday," each retaining the ranks they had a week ago.

**FACE FACTS:** If you are startled to see Scarface top the Top R&B Albums list or earn The Billboard 200's Hot Shot Debut at No. 7, you haven't been paying attention. The Geto Boys member, who became the first No. 1 Heatseeker artist in October 1991, enjoyed a 27-week run on The Billboard 200 with his first album, and the popularity of the Houston-based Geto Boys has only grown since then. Former member Willie D had a respectable run with his own 1992 solo album, current member Bushwick Bill saw his solo project rise to No. 32 that same year, and the Boys' "Till Death Do Us Part" debuted at No. 11 in March of this year. Another indicator that Scarface's "The World Is Yours" would open big: It had enough street-date-violation sales to enter Top R&B Albums last week.

**FACE TO FACE:** Babyface, half of the hot L.A. Reid & Babyface production team, needed 27 chart weeks to push his 1990 solo debut into The Billboard 200's top 20. His new opus bows this week at No. 17, while entering Top R&B Albums at No. 2. Of course, as a producer on such projects as the soundtracks from "Boomerang" and "The Bodyguard," Babyface has made chart history more than once in the interim, so his fame is much greater this time out... Also soaring higher the second time around is Fourplay, the superstar jazz quartet made up of Bob James, Lee Ritenour, Harvey Mason, and Nathan East. Fourplay's 1991 debut peaked at 97 on The Billboard 200, but its new "Between The Sheets" soars in at No. 70.

**IN DETAIL:** Blind Melon's self-titled debut, which has been in release for almost a year, still had not reached The Billboard 200 eight weeks ago. This week it moves 7-5, and, for the fourth week in a row, shows the chart's biggest increase in unit sales. It is the only title in the top five that shows a gain over last week's sales... Even though both acts are pushed backward, Stone Temple Pilots (No. 6) and Aerosmith (11) each see minor sales gains. Blind Melon's rise and Scarface's high debut cause the displacements.

**LET'S GO TO THE VIDEOTAPE:** A bullet at No. 9 for "The Bodyguard" and a chart gain for the "Benny & Joon" soundtrack, which moves 160-142 on a 13% rise in sales, reiterate how a movie's home video cycle can improve its soundtrack's sales performance. The "Benny & Joon" video cycle might also boost the Proclaimers, the Scottish duo whose career was revived by the film's theater run; to date, however, that has not happened as the pair's album "Sunshine On Leith" drops to No.44.

## JANNA ALLEN DIES; WROTE HITS FOR HALL & OATES

(Continued from page 10)

(1982) and "Method Of Modern Love" (1984).

For Daryl Hall's new solo album, "Soul Alone," due for release Sept. 10 on Epic Records, she co-wrote with Kevin Saviger and Steven Dubin one of her last songs, "Written In Stone."

Besides her work with Hall & Oates, Allen wrote material with Cheap Trick, Peter Wolf, Louise Goffin, and Trixter, among others.

Allen also operated her own publishing company, Gnarly Dude, through which she published her share of her works. Since 1990, her catalog has been administered by Rondor Music.

Daryl Hall's companion of many years, Sara Allen, is Janna's sister. She is also a lyricist, and is the subject of Hall & Oates' 1976 top 10 hit, "Sara Smile."

As a successful writer, Janna Allen offered her expertise to aspiring writers by often making herself available at BMI-sponsored seminars, according to a spokeswoman for the performing rights group.

Besides her sister, Allen is survived by her husband, Todd Vittti, and her parents, John and Rowena

Allen.

A memorial service was scheduled to be held Aug. 29 in Millbrook. Another service is planned for Los Angeles, where she and her husband resided.

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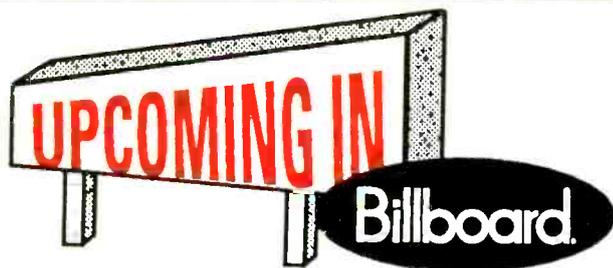
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A glance ahead at Billboard Specials

**CLASSICAL MUSIC**

ISSUE DATE: SEPTEMBER 18  
CLOSED

**VIVA MEXICO**

ISSUE DATE: SEPTEMBER 18  
CLOSED

**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

**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

**GIBSON GUITARS 100TH ANNIVERSARY**

ISSUE DATE: NOVEMBER 6  
AD CLOSE: OCTOBER 12

**AUSTRALIA**

ISSUE DATE: NOVEMBER 13  
AD CLOSE: OCTOBER 19

**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

**LANDMARK/PGD SETTLEMENT NEAR**

Profile Records sister company Landmark Distribution's lawsuit against PolyGram Group Distribution over PGD's cutting of the distributor's credit line is about to be settled. The move apparently clears the way for a custom-label or production deal with Profile chief Cory Robbins, who continues to talk with other labels. Robbins and Steve Plotnicki, Profile's founders and principals, have agreed to split, and each has been seeking to find label partners willing to buy out the other. In addition to searching for Profile partners, Robbins is looking for alternatives, should Plotnicki win the Profile sweepstakes.

**IS MOTOWN GETTING QUEEN LATIFAH?**

Bulletin hears Queen Latifah is close to switching from Tommy Boy to Motown Records. A Tommy Boy spokeswoman confirms Queen Latifah's "imminent release under amicable terms. It's in the final stages of negotiation." Officials at Motown and Flavor Unit, the rapper's management firm and record company, wouldn't comment on the label shift, but Shakim, Flavor Unit's co-CEO, says "Black Reign," Latifah's next album, is scheduled to arrive in November, preceded by an October single. Both releases likely will bear the Motown logo.

**JIVE SETS GOSPEL LINE**

Jive Records may have no name and no leader yet for the gospel label it hopes to debut early next year,

but two of its releases will come from gospel stars John P. Kee, whose albums will appear in conjunction with his current label, Tyscott, and Vanessa Bell Armstrong, who's had releases on Jive itself.

**EMI MUSIC BUYS INTO COVER CO.**

EMI Music has acquired an equity interest in Musicom, a high-end music memorabilia firm that creates limited-edition lithographs of album cover art. In Musicom's line are lithos of Beatles' EMI/Capitol covers in a 12-part series. Under the deal, EMI Music acquires, through a U.S. affiliate of EMI Records Group North America, a 10% interest for \$1 million and will lend Musicom \$4 million, which is convertible into a 41% equity interest. EMI also has an option to have an 80% interest.

**SESAC MAKES IT LEGAL**

SESAC, the performing rights group acquired last October by Freddie Gershon, Ira Smith, and Stephen Swid, among others, must have lots of business items on its menu, if its recent hiring of powerhouse law firms is any guide. It's brought in Grubman, Indursky, Schindler for music publishing acquisitions; Skadden, Arps for litigation and Washington affairs; and White & Case for corporate activities. In fact, look for some important deals to come down soon.

**PARLIAMENT-FUNK ALBUMS A PRIORITY**

Priority Records has purchased from Tercer Mundo Inc. the licens-

ing rights to four Parliament-Funkadelic albums that have been out of print for the last 13 years. They are "One Nation Under A Groove," "Uncle Jam Wants You," "Hardcore Jollies," and "Electric Spanking War Babies." The albums, previously on Warner Bros. Records, have not yet been released on CD. The titles are scheduled to hit the street in late September or early October, and will be marketed and promoted via remixes of key tracks. Related video clips will incorporate footage from P-Funk's tour extravaganzas in the '70s. The deal between Tercer Mundo and Priority will also spawn albums by Bootsy Collins, Bernie Worrell, and George Clinton.

**KENYA TAXES MUSIC**

The problem-plagued music business in Kenya is taking another hit, with the Sept. 1 introduction of an 18% Value Added Tax there. Ironically, this mirrors similar taxes levied in West Africa a year ago, which promptly resulted in a 40% decline in prerecorded music sales.

**RENTRAK PULLS BACK**

Rentrak Corp., the pay-per-transaction home video distributor, says it will suspend efforts to launch a subsidiary in German-speaking Europe and will take a charge of \$2 million against earnings in the current quarter to cover the costs. But chairman Ron Berger maintains that the rest of Europe and other international markets continue to represent opportunities for growth.

## AC Chart Can't Fight Turner's No. 1 Reign

**T**INA TURNER RULES the Hot Adult Contemporary chart for the seventh consecutive week with "I Don't Wanna Fight," the biggest AC single of her career. It is also the most successful AC single for her label. Virgin's biggest AC hit up to now was Paula Abdul's "Rush Rush," which spent five weeks at No. 1. Tina's first single from the "What's Love Got To Do With It" soundtrack is the longest-running No. 1 AC hit since another soundtrack single, Bryan Adams' "Everything I Do (I Do It For You)," had an eight-week run at the top in 1991.

It may be hard to think of Turner as an AC act, especially when the image of her performing "Proud Mary" comes to mind. But she's had a number of hit ballads, including "We Don't Need Another Hero (Thunderdome)," which peaked at No. 3 AC, and "What's Love Got To Do With It" and "Look Me In The Heart," which both peaked at No. 8 AC.

Turner recently established a new record when "I Don't Wanna Fight" made the top 10 on the Hot 100, according to Rob Durkee of "American Top 40." Tina, who turned 54 last November, is now the oldest female to have a top 10 hit in the rock era. In second place is Roberta Flack, who was 52 when "Set The Night To Music" peaked at No. 6 in 1991, and in third place is Dusty Springfield, who was 48 when she teamed up with the Pet Shop Boys for "What Have I Done To Deserve This?," a No. 2 hit in 1988.

**V**IRGIN TERRITORY: While Turner enjoys a seventh week at No. 1 on the AC chart, UB40 reaches the same mark on the Hot 100 with "Can't Help Falling In Love," also on Virgin. It's the label's second most successful single to date, right behind Janet Jackson's

"That's The Way Love Goes," which was No. 1 for eight weeks earlier this year. That means Virgin has led the pack for 15 weeks so far this calendar year. Prior to 1993, the label had amassed a total of 20 weeks at No. 1 since its conception in 1987.

**W**HOLE OF A TALE: Both of the new entries in the top 10 are from the soundtrack of "Free Willy." SWV falls out of the top 10 with "Weak," but moves up four places to No. 7 with a two-sided hit, "Right Here (Human Nature)" and "Downtown." It's the third consecutive top 10 single for the trio. Michael Jackson scores the 36th top 10 single of his career with "Will You Be There," the seventh single from "Dangerous." The first three releases from the album made the top 10, but the last three singles did not. It was Jackson's longest run out of the top 10 since 1979.



by Fred Bronson

**T**WO FACES HAVE I: Scarface and Babyface have the top two new entries on The Billboard 200, and hold down the top two spots on the Top R&B Albums chart. "The World Is Yours" enters The Billboard 200 at No. 7, and moves from No. 59 to No. 1 on the R&B chart. Scarface's first solo project, "Mr. Scarface Is Back," peaked at No. 51 in 1991. As one of the Geto Boys, he peaked at No. 24 that same year with "We Can't Be Stopped."

By entering The Billboard 200 at No. 17 with "For The Cool In You," Babyface has almost matched the No. 14 peak position of his 1990 album, "Tender Lover." The disc enters the R&B album chart at No. 2, but it has a long way to go to beat "Tender Lover," which had an 11-week run at the top on that chart.

*"On the roof's the only place I know,  
where you just have to wish to make it so...."*

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*—Neil Diamond*

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